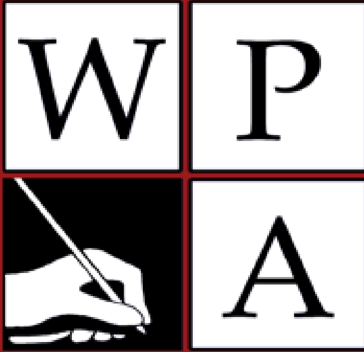


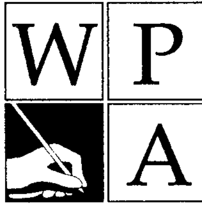
Writing Program Administration

Volume 42, Number 3 Summer 2019

WPA at Forty

Nicholas Behm
Eric D. Brown
Sheila Carter-Tod
Amy Cicchino
Savanna G. Conner
Mary D. De Nora
Norbert Elliot
Michael J. Faris
Morgan Hanson
Douglas Hesse
Melissa Ianetta
Kristine Johnson
Elaine P. Maimon
Kelly A. Moreland
Angela Clark Oates
Mandy Olejnik
Sherry Rankins-Robertson
Lynn Reid
Stephanie Roach
Sarah Elizabeth Snyder
Molly Ubbesen
Erin Costello Wecker
Patty Wilde
Shane A. Wood
Cassie A. Wright

Journal of the Council of Writing Program Administrators



Writing
Program
Administration

Journal of the
Council of Writing Program Administrators

Editors

Lori Ostergaard .... Oakland University
Jacob Babb .... Indiana University Southeast
Jim Nugent .... Oakland University

Assistant Editors

Amy Cicchino .... Florida State University
Kelly Moreland .... Bowling Green State University

Book Review Editor

Courtney Adams Wooten .... George Mason University

Ads Manager

Kendra Andrews .... North Carolina State University

Editorial Board

David Blakesley .... Clemson University
Beth Brunk-Chavez .... University of Texas at El Paso
Sheila Carter-Tod .... Virginia Tech
Casie Fedukovich .... North Carolina State University
Carolyn J. Fulford .... North Carolina Central University
Tarez Samra Graban .... Florida State University
Teresa Grettano .... University of Scranton
Sarah Z. Johnson .... Madison College
Seth Kahn .... West Chester University
Cheri Lemieux-Spiegel .... Northern Virginia Community College
Carrie Leverenz .... Texas Christian University
Mark McBeth .... John Jay College of Criminal Justice/CUNY
E. Shelley Reid .... George Mason University
Rochelle (Shelley) Rodrigo .... University of Arizona
Claire Russell (WPA-GO) .... Wayne State University
Wendy Sharer .... East Carolina University
Amy Ferdinandt Stolley .... Grand Valley State University
Susan Thomas .... University of Sydney
Chris Warnick .... College of Charleston
Scott Warnock .... Drexel University

Production and distribution of *WPA: Writing Program Administration* is managed by Parlor Press.

© Council of Writing Program Administrators

Council of Writing Program Administrators

Executive Board

Mark Blaauw-Hara, President.............................North Central Michigan College
Paula Patch, Vice President ....Elon University
Dominic DelliCarpini, Past President.......................York College of Pennsylvania
Courtney Adams Wooten .... George Mason University
Beth Brunk-Chavez ....University of Texas, El Paso
Sheila Carter-Tod ....Virginia Tech
Annie del Principe ....Kingsborough Community College
Derek Mueller..Virginia Tech
Genevieve García de Müeller ....Syracuse University
Lilian Mina..Auburn University at Montgomery
Patti Poblete.. Henderson State University

Ex Officio Members

Sherry Rankins-Robertson, Treasurer .... University of Arkansas-Little Rock
Jennifer Clary-Lemon, Secretary .... University of Waterloo
Shirley K Rose, Dir., Consultant-Evaluator Service (CES) ...... Arizona State Univ.
Michael Pemberton, Associate Director, CES .... Georgia Southern University
Lori Ostergaard, Editor, *WPA* .... Oakland University
Jim Nugent, Editor, *WPA* .... Oakland University
Jacob Babb, Editor, *WPA*..Indiana University Southeast
Claire Russell, Chair, WPA-GO..Wayne State University
Amanda Presswood, Chair, WPA-GO .... Florida State University

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© 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;

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

- 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.

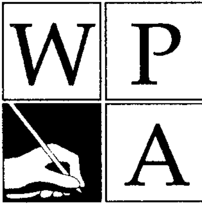
Correspondence

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.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators



Writing
Program
Administration

Journal of the
Council of Writing Program Administrators
Volume 42.3 (Summer 2019)

Contents

Celebrating our Discipline: On the Occasion of *WPA*'s 40th Anniversary 7
Lori Ostergaard, Jim Nugent, and Jacob Babb

Solidarity ~~Forever~~ for Awhile 10
Douglas Hesse

Tools of the Trade: Occupational Metaphors in the First Decade of *WPA* 12
Stephanie Roach

"A Little Coda . . . Before We Go": Kenneth Bruffee, *WPA*, and Editorial History 20
Melissa Ianetta

Commemorating Community: Forty Years of Writing Assessment in *WPA: Writing Program Administration* 28
Shane A. Wood and Norbert Elliot

Reviewing a Career of Scholarly Innovation, Mentorship, and Service: An Interview with Duane H. Roen 36
Sherry Rankins-Robertson, Angela Clark Oates, and Nicholas Behm

Topics and Networks: Mapping Forty Years of Scholarly Inquiry 44
Kristine Johnson

Changing Conceptions of Writing: An Interview with Elizabeth Wardle 59
Mandy Olejnik

Forty Years of Resistance in TA Education 65
Eric D. Brown and Savanna G. Conner

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Assessing the Field of WPA with Edward M. White: An Interview with an Influential Scholar in WPA 71
Sarah Elizabeth Snyder

Professional Development as a Solution to the Labor Crisis 77
Morgan Hanson

Celebrating the Contributions of Doug Hesse 84
Molly Ubbesen

What's in a Name? Editor-Mentor-Administrator-Teacher-Scholar: Christine Hult on Managing Multiple Identities and Issues as a *WPA* Editor 90
Amy Cicchino and Kelly A. Moreland

Reflecting, Expanding, and Challenging: A Bibliographic Exploration of Race, Gender, Ability, Language Diversity, and Sexual Orientation and Writing Program Administration 97
Sheila Carter-Tod

Writing and Technology in *WPA*: Toward the WPA as an Advocate for Technological Writing 106
Michael J. Faris

Looking Backward to See Forward: An Investigative History of Dual Credit/Concurrent Enrollment Writing Courses 113
Erin Costello Wecker and Patty Wilde

Beyond Good Intentions: Learning to See and Address Race and Diversity in the Work We Do 120
Cassie A. Wright

WPAs Relating to Stakeholders: Narratives of Institutional Change in 40 Years of *WPA: Writing Program Administration* 131
Lynn Reid

A Retrospective on Two Articles Published in the 1980s on Writing Across the Curriculum 139
Elaine P. Maimon

Susan McLeod on Sustaining Collaboration and Community in Writing Across the Curriculum: A Labor of Love 145
Mary D. De Nora

© Council of Writing Program Administrators

Celebrating our Discipline: On the Occasion of *WPA's* 40th Anniversary

Lori Ostergaard, Jim Nugent, and Jacob Babb

> *[Archives] are the basis for and validation of the stories we tell ourselves, the story-telling narratives that give cohesion and meaning to individuals, groups, and societies.*
>
> —Joan M. Schwartz and Terry Cook,
> "Archives, Records, and Power" (2)

> *The editors determined to use the newly rigorous journal not merely to keep in touch with other administrators, but to define and improve an area of composition that was coming to be extremely important.*
>
> —Robert J. Connors,
> "Journals in Composition" (360)

> *What does it mean to see, for a moment, CWPA or WPA as a middle-aged entity, and to open, through that metaphor, a consideration of the vitality, viability, pace, precaution, maturity, regret, vision, and second chances that come with middle age?*
>
> —Stephanie Roach,
> "Tools of the Trade" (17)

Compared to other academic organizations and their journals—MLA and *PMLA*, NCTE and *College English,* CCCC and *CCC*—CWPA and *WPA* maintain, even in their 40s, the lovely blush of youth (witness this issue's red cover!). Today WPAs are more confident in the ways we address the world of academe, more assured of our value to the university, more knowl-

WPA: Writing Program Administration, vol. 42, no. 3, 2019, pp. 7–9.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

edgeable about the types of research that can support our programs, and better prepared to fight for our colleagues and our students than we were when this journal was still in its infancy. We have matured as a discipline, but that maturity has not led to complacency: as we approach middle age, we do not take our disciplinary accomplishments for granted. And so, in celebration of this journal's fourth decade, we pause to offer up this collection of historical works documenting both our journal's youthful dalliances and its inevitable and righteous coming of age.

The contributors to this anniversary issue provide us with new insights into our past, offer up reflections from the scholars and editors who have shaped this journal over the past four decades, and draw our attention to areas for future work and research. When we called for contributions to this special issue, we were overwhelmed by the responses both from the newest members of our disciplinary community and from scholars who have been with this organization since its earliest years. Given the sheer number of articles selected for inclusion, we will forego our tradition of summarizing the issue's contents piece by piece. In this issue most broadly, however, readers will find interviews with *WPA* contributors and editors, as well as works documenting the journal's historical engagement with disciplinary activities, including assessment and GTA training. Our contributors have provided opportunities for us to acknowledge this journal's longstanding investment in confronting our labor practices; engaging with issues of race, gender, and ability/disability; and interrogating our disciplinary assumptions. We hope readers will see these pieces as invitations to delve deeper into the journal's archives, and as roadmaps to help guide the way.

Woven through a number of these works are references to *WPA*'s founding editor, Kenneth Bruffee, including a review of his editorial legacy written by Melissa Ianetta. While we were working on this special issue, we were saddened to learn of Bruffee's passing. His editorship established the journal as an important instrument in the knowledge-building efforts of WPAs. We would like to think that our editorial predecessor would be pleased by the historical reflections found in this issue.

A number of our authors also mention the journal's original red cover. Doug Hesse has contributed a story about the red cover's symbolic connection to the Works Progress Administration and the history of organized labor in the United States, a legacy of activism that we believe is worth commemorating. As we revive the red cover for this one special issue to honor the journal's origins, we find it a happy coincidence that the traditional gift for the 40th anniversary is the ruby.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Acknowledgments

An issue celebrating *WPA*'s history seems like an ideal opportunity to acknowledge and thank David Blakesley for the myriad ways he has contributed to the journal for almost two decades. David began serving as the journal's production editor in 2002, he has done the layout of every issue of *WPA* since that time, and Parlor Press has published the journal for almost seventeen years. But this special issue owes its very existence to David for another reason: all of our contributors made use of the digital archive of past *WPA* journal and newsletter issues that David—with the assistance of his graduate students—prepared and made available on the CWPA website. As editors of *WPA*, we are grateful to David for his immense professionalism, creativity, and support. This journal would not be what it is today without David and Parlor Press. Thank you, David!

We are especially grateful to our reviewers for this special issue: Beth Brunk-Chavez, Amy Cicchino, Sarah Z. Johnson, Kelly Moreland, Shelley Rodrigo, Wendy Sharer, Susan Thomas, and Chris Warnick. These members of the editorial board helped us decide what historical works to include in this special issue, and their insights into these pieces proved invaluable throughout the editing process.

Finally, we would like to thank the CWPA Executive Board and leadership for their support of this special issue. We would also be remiss to not thank the members of CWPA whose modest dues support this publication. If you are not already a member of CWPA, we encourage you to join at the CWPA website. And if you are able, please consider joining the council at the sustaining level.

Works Cited

Connors, Robert J. "Journals in Composition Studies." *College English*, vol. 46, no. 4, 1984, pp. 348–65.

Roach, Stephanie. "Tools of the Trade: Occupational Metaphors in the First Decade of *WPA*." *WPA: Writing Program Administration*, vol. 42, no. 3, 2019, pp. 12–19.

Schwartz, Joan M., and Terry Cook. "Archives, Records, and Power: The Making of Modern Memory." *Archival Science*, vol. 2, no. 1, 2002, pp. 1–19.

© Council of Writing Program Administrators

Solidarity ~~Forever~~ for Awhile

Douglas Hesse

When *WPA: Writing Program Administration* came to me as editor, so did all facets of its production and distribution: editing, layout, printing, and mailing, that last including getting a permit and rubber stamp from the Normal, Illinois, post office, then affixing the 900 or so printed mailing labels that Jeff Sommers had shipped me from Miami University. I had a graduate assistant, first Kelly Lowe and then Eric Martin, who helped with advertising and the annual review of textbooks, and another graduate assistant, Anne Greenseth, to help with proofing; the group of us made a real mom and pop operation.

The nice bit of expertise I got from Illinois State University was with initial journal design. English Chair Ron Fortune arranged for me to meet the university's director of communications and a graphic designer. They asked about the journal, about any wishes I had, and whether there were design constraints. "None," I answered. A few days later, they provided three or four new cover designs, and I picked one with a goldenrod background, with a blue font and blue additional graphic elements. We kept the WPA logo, of course. The interior font was Palatino. Somewhere in a box in my garage, I bet there's a 3.5-inch floppy disk with the original templates we got from the designer, complete with the precise Pantone color numbers.

Also, somewhere in a box in my garage, I bet there's a two-page handwritten letter from Ken Bruffee. It's the kind of thing I wouldn't throw away, but though I searched while jotting this note, I couldn't turn it up. Bruffee, of course, was the founding editor of *WPA*, and he'd taken the time to write to me after he'd received my first issue (vol. 18, nos. 1–2, 1994). Ken commented on several articles, mused about his years as editor, and apologized he wasn't much active in WPA now, for reasons he attributed not to lacking interest nor, certainly, to political stance, but rather to time. After the generous, chatty opening paragraphs, he included a brief comment on the new look of the journal.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

He understood, he said, that things need refreshing, and journals were no exception. Still, he was disappointed and not a little sad to see the old red cover discarded. He'd chosen it intentionally for its redness, specifically for its red echoes of the labor movement in the first part of the 20th century, and most specifically of all, because it echoed *The Little Red Songbook*, produced by the IWW (the Industrial Workers of the World, or Wobblies), containing songs like "Solidarity Forever." He was well aware (as were his co-founders) of the confusion of WPA, the organization, with WPA, the federal works program; in fact, they relished and embraced it, and Ken decided to up the labor echo in his color choice. Anyway, he thought it would have been nice to continue that choice, though times change and he wished me well.

Of course, I felt like a clod that I was oblivious to this history and tradition. "There are no constraints," I'd told the Illinois State designer.

These days I feel a little bit like Bruffee when it comes the change that's happened over the years with formal and casual references to the organization. Now, the reference is always to CWPA, four letters in the acronym. Twenty years ago, it was just WPA. "Council" has always been in the organization's name, of course, just not in the shorthand. But perhaps tired of saying, "No, not the FDR program," the organization embraced the C. There we are, even as fusty guys like me quietly stick to the Writing Program/Works Progress ambiguity, dreaming we saw Ken Bruffee along with Joe Hill last night.

Work Cited

IWW Songs—Fan the Flames of Discontent: A Reprint of the Nineteenth Edition (1923) of the Famous Little Red Song Book. Charles H. Kerr Publishing, 2003.

Douglas Hesse is professor and founding executive director of writing at the University of Denver, where he was named Distinguished Scholar. He is a past president of NCTE, past chair of CCCC, and past president of WPA. Previously, he taught 20 years at Illinois State University, directing the writing, graduate, and honors programs. His 75+ articles and chapters focus largely on creative nonfiction, composition programs and pedagogies, and professional issues in English studies. He is co-author (with Becky Bradway) of *Creating Nonfiction*, as well as three other books. He was editor of *WPA: Writing Program Administration* from 1994 to 1998.

© Council of Writing Program Administrators

Tools of the Trade: Occupational Metaphors in the First Decade of *WPA*

Stephanie Roach

> *The journals of an academic discipline provide a clear reflection of that discipline's past, a synchronic portrait of its current state, and a glimpse of its dreams and plans for the future.*
>
> —Robert J. Connors, "Journals in Composition Studies" (348)

CWPA as an organization began with a modestly proposed meeting of writing program directors at the Modern Language Association Convention in New York, December 1976. Ken Bruffee was hoping to gather a few souls to "cry in their beer and learn from each other"; he envisioned an intimate gathering, but the place was "papered with people" (Horner). Winifred Horner said the room where what would become CWPA first met was so electric it "could have lit the whole hotel." She credits that galvanizing moment with changing the lives of those present and of the WPAs who followed. What we should not forget nor overestimate is that our organization and its journal emerged essentially simultaneously. As confirmed in the first pages of *WPA* history, "The concern for those who packed the meeting halls at the Americana Hotel during the convention was great, and their desire both for a steering committee and some organ of communication was strong"; a steering committee was immediately formed and a *pro tempore* editorial board urgently brought to press the *WPA Newsletter* as a "way of sharing information about research, successes, and even failures in our field" ("Statement" 2). While admitting "it may seem a bit unusual for a newsletter to be issued before the structures within the writing group of MLA are fully established," the *Newsletter* argued simply and boldly, the "interests of writing program administrators should be represented" ("Statement" 2).

WPA: Writing Program Administration, vol. 42, no. 3, 2019, pp. 12–19.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

The *WPA Newsletter*, which with its seventh issue became a peer-reviewed journal known as *WPA: Writing Program Administration*, has been essential to the identity formation of writing program administrators and writing program administration. This historical sketch contemplates the first decade of *WPA*. Specifically, I contextualize the early work of the journal as the space WPAs used "to find out more about just who we are" (Bruffee, "Editorial" 4), address metaphor's role in discovering and solidifying views of self, illustrate occupation-based WPA metaphors in the early pages of this journal, and consider why these occupational metaphors are a productive entry point to WPA identity formation.

Editor Ken Bruffee established the crucial work of the publication in its early days, noting in 1979 that "we are literally creating a new field of interest, expertise, and value. This is an act of synthesis which is, in my view, of the highest importance to our work as professionals" (5). He emphasized the essential "bonding" function of WPA work and lives made manifest (3). The pages of our journal established relevance and context, providing a sense of belonging, investigating practically and theoretically WPA ways of knowing, and revealing and refining WPA structures, vocabulary, and desires. *WPA* provided a space and a means for professionals to map their work and represent themselves.

When *WPA* was not quite a decade old, Bruffee as former editor, surveyed early works in his article, "The WPA as (Journal) Writer: What the Record Reveals." Bruffee's article gave careful attention to the independent scholarly importance of *WPA*, particularly vital work in the context of its time. Many artifacts from the early 1980s attest to the ways composition itself was being questioned as a scholarly discipline (see Hartzog; Lauer); in such a context, establishing our scholarly literature as a serious object of study and documenting the "turn toward disciplinarity" itself was an important move (Lauer qtd. in Vealey and Rivers 172).

Like Robert J. Connors's 1984 *College English* article "Journals in Composition Studies," Bruffee's 1985 "The WPA as (Journal) Writer" illustrated the value of the scholarly record. Bruffee described the larger structures and desires revealed by the shape of *WPA*, categorized and analyzed patterns in the early pages, offered close textual study of the language of WPAs, and argued that this language had significance. Bruffee noticed three major categories of articles, focusing most of his review on those "that address directly or indirectly the issue of the professional identity of WPAs and of our national organization" (7). Bruffee described content features of such articles: conclusions about CWPA as an organization, illustrations of the nature and sources of WPA expertises, doubts, and certainties, as well as considerations of what we know of the larger role of the WPA. For Bruffee,

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

this scholarship of "professional self-understanding," was "capable of being read as a special type" and served as "a mark of considerable professional maturity" (3, 7, 8).

Bruffee's article drew special attention to the WPA discourse that "helps us tells ourselves who we are" (7). My own reading of the early pages of *WPA* suggests that a distinctive strategy used in such WPA discourse is metaphor, specifically, WPA metaphors constructed with an occupation-based vehicle: We figure our job in terms of another job. Metaphor, as I discuss below, is a particularly ripe figure for coming to new and deeper understanding of self. But WPA discourse in the early years of *WPA* may have been especially primed for metaphor given that metaphor as a conceptual strategy for advancing the field was being directly invoked in the halls of composition. The value of metaphor for the discipline was a key message of the 1977 Chair's Address to the Conference on College Composition and Communication: Richard Lloyd-Jones argued, "Metaphor crafting is the ethical badge of membership in our guild" (25). Lloyd-Jones saw metaphor as a collective way forward: "In a metaphor we assert the-thing-which-is-not, that is, we lie in order to get at knowledge and perhaps a larger truth. *One* metaphor lies, but several in concert *lead*" (25). While metaphor theorists might take issue with the concept that a metaphor at base is a lie, Lloyd-Jones was getting at the way metaphor is a kind of discovery-based artistic proof involving logos and pathos to represent ethos. He was broadly calling the body of composition to metaphor as the *WPA Newsletter* was going to press.

The early years of *WPA* also saw a boom of academic books on metaphor including the still influential George Lakoff and Mark Johnson's *Metaphors We Live By* (1980). Lakoff and Johnson argued the significance of metaphor is not just that it fosters new understanding, but that it invites potential action based on new understanding: "in getting us to try to understand how it could be true, [metaphor] makes possible a new understanding of our lives" (175). Aristotle similarly viewed metaphor as particularly educational because its *A* = *B* structure forces us to hold both parts in mind and consider the ways *A* truly is *B* and what can be learned from and done with the new understanding derived from that figure.

Since the power of a metaphor, as Lakoff and Johnson detailed, is in the "perceptions and inferences that follow from it and the actions that are sanctioned by it" (158), the question is: what are the perceptions and inferences, the messages and actions invoked and sanctioned by WPA occupational metaphor in the first decade of *WPA* and beyond? Because it is the nature of metaphor to help us understand something (or part of something) we don't fully understand via something else we more certainly do

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

understand, WPA metaphors have the power to show us something about the WPA position, capture something of how WPAs feel in that position, and imply something about our relationships to WPA work. Consider the following examples of occupation-based WPA metaphors from the journal's early pages (individual citations are offered, but variations on a theme appear across the years of *WPA*): the WPA is "coach" (Rankin 32); "engineer" (Gracie 24); a miller asked to "spin gold out of straw," "marathoner," "elder statesman" (Zelnick 12–13); keeper of "public hygiene" (Trimbur, "Students or Staff" 34); "caretaker" (Smith 5); "flak-catcher," "ambassador," (Maimon 9); short order cook "gather[ing] the ingredients—texts, syllabi, standards" for wait staff who "sling literacy like hash" (Diogenes, Roen, and Swearingen 51); "architect," "playwright," assistant in "laboratories" (Bullock 14); "trade union bureaucrat" (Trimbur and Cambridge 16); one who "keeps a good house" (Olson and Ashton-Jones 23). Implications in these earliest metaphors are echoed in later pages: the WPA is "day laborer" (White 48), "servant" (Bloom and Recchio 23), "bandmaster" (Kearns 50), "chief information and morale officer" (Hall 76), "bogeyman" (Gunner 10); "seasonal workers or moonlighters" (Hesse. "Letter" 6), "gatekeeper" (Reynolds 19), "therapist" (Bishop and Crossley 70), "conqueror, diplomat, Peace Corp volunteer, and missionary" (Roen 81), and the maker of glue (Roen 82). In 1999, Bruffee described what he noted as the earliest occupational metaphors of WPA as "back office schedule filler," "bean counter," and "shop steward" ("Thoughts" 60–63), the same year Diana George's book surveyed the discourse so far to establish the occupational metaphor trio of WPAs as kitchen cooks, plate twirlers, and troubadours.

Metaphor is productive for developing apperception, deepening understanding, and calling us to action. It makes sense that in the early days of discovering and establishing ourselves, WPAs would turn to occupational metaphor to explore our work. As a construction that helps us understand one thing in terms of another, often pointing to the affective, metaphor is a productive entry point into how WPAs understand and explain WPA identity. In naming our job as another job, we present a point of view and argument about who we are.

Moreover, the WPA penchant for occupational metaphors may reflect our intentionally blue-collar roots. We know from Christine Hult's oral history, "Evolution of a Journal," that the WPA brand was "deliberately chosen for its echoes of workers and the common people," a direct invocation of the Works Progress era of ordinary citizens building up themselves and the national infrastructure through public projects. In 1998's "Good-bye and Thanks," Hesse alluded to the worker-inspired "tradition" of *WPA*'s original red cover (216), and in 2015's "The WPA as Worker," he addressed

© Council of Writing Program Administrators

more directly the significance and solidarity of the red branding "chosen very deliberately as a worker's color" (134). Built into our WPA heritage is an interest in the very idea of work, and we can see in the opening of the first *Newsletter* the articulation of a WPA ethos of working together to solve "common problems" and a direct invocation of a *WPA* "house style" that reflects our investment in collaborative problem solving ("Statement" 2).

The *WPA* "house style" is naturally steeped in solidarity because as the first *Newsletter* poignantly captured, "the problem of isolation is acute" ("Statement" 2). WPAs from the beginning have had a sense that others cannot readily see nor understand what we do. We see this frustration and worry clearly in the ways early occupational metaphors are not just illustrations of how WPAs see themselves but how WPAs fear others see and (de) value our work. Metaphor based in specific occupations we know or think others know may help us face our uncertain status by "'defining, redefining, and attempting to exercise control over'" the WPA position, a position we understand to be "educationally and institutionally unique" (Bruffee, "The WPA as [Journal] Writer" 5; Bruffee, "Thoughts" 62). It has long been a staple of WPA discourse that the WPA is a "hybrid identity," with a "unique teaching-administrative function" (Trimbur, "Affiliate News" 60; Bruffee, "Editorial" 4). Metaphor in the early pages of *WPA* may be a particularly productive way to try to make sense of an identity without ready equal.

Our occupational metaphors show us negotiating an identity that may be fundamentally different from other positions by using recognizable work to highlight and emphasize the truth and breakpoint in the construct. Metaphor, of course, has limits. *A* is not *B*. The contexts and realities of one cannot fully contain the other. The metaphor starts to break down when we get that flicker of doubt that the metaphor can explain or hold the truth of our position. All our WPA occupational metaphors may have the same fault line: if "WPAing tends to replace the slash that separates alternatives with hyphens that ally them" (Bruffee, "Thoughts" 58), are our occupational metaphors hyphenate enough to hold? The beauty and success of occupational metaphor in the early pages of the journal, however, is not in the metaphors themselves, but in the fact that naming the complexities of identity in *WPA* opened disciplinary, professionalized space to embody and study WPA work. It has been within and through the pages of *WPA* that many of us have come to know writing program administration, and across those early pages, we can see WPA occupational metaphor as one of our ways of knowing.

At CWPA's twenty-fifth anniversary, Linda Peterson addressed the "Professional Development of the WPA," wondering if we had lived up to

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

our original call to action. Looking ahead to the organization turning fifty, she asked, "what does it mean to become middle-aged?" What does it mean to see, for a moment, CWPA or *WPA* as a middle-aged entity, and to open, through that metaphor, a consideration of the vitality, viability, pace, precaution, maturity, regret, vision, and second chances that come with middle age? With *WPA* at 40 we can look back at who we said we were at work, who we feared we were, who we scoffed at being, who we hoped we could become, and why we thought it mattered what others might think of us. We can see that WPAs like us and not like us cared about this work. We can read their occupational metaphors and wrestle with what we hate and love about the metaphors that still feel true. We can read the record of WPA life in the pages of *WPA* and be grateful for the record itself and for what it reveals. We can in common cause from here consider new metaphors for who we see ourselves to be and what we know of the work we do. Because *WPA* opened and still guards the space, we can read our yesterday and we can write from today our tomorrow.

Works Cited

Bishop, Wendy, and Gay Lynn Crossley. "How to Tell a Story of Stopping: The Complexities of Narrating a WPA's Experience." *WPA: Writing Program Administration*, vol. 19, no. 3, 1996, pp. 70–79.

Bruffee, Kenneth A. "Editorial." *WPA Newsletter*, vol. 2, no. 3, 1979, pp. 3–5.

—. "Thoughts of a Fly on the Wall." *WPA: Writing Program Administration*, vol. 22, no. 3, 1999, pp. 55–64.

—. "The WPA as (Journal) Writer: What the Record Reveals." *WPA: Writing Program Administration*, vol. 9, nos. 1–2, 1985, pp. 5–9.

Bloom, Lynn Z., and Thomas Recchio. "Initiation Rites, Initiation Rights." *WPA: Writing Program Administration*, vol. 14, no. 3, 1991, pp. 21–26.

Bullock, Richard. "When Administration Becomes Scholarship: The Future of Writing Program Administration." *WPA: Writing Program Administration*, vol. 11, nos. 1–2, 1987, pp. 13–18.

Connors, Robert J. "Journals in Composition." *College English,* vol. 46, no. 4, 1984, pp. 348–65.

Diogenes, Marvin, Duane Roen, and C. Jan Swearingen. "Creating the Profession: The GAT Training Program at the University of Arizona." *WPA: Writing Program Administration*, vol. 10, nos. 1–2, 1986, pp. 51–59.

George, Diana. *Kitchen Cooks, Plate Twirlers, and Troubadours: Writing Program Administrators Tell Their Stories*. Heinemann, 1999.

Gracie, William J. Jr. "Directing Freshman English: The Role of Administration in Freshman English Programs." *WPA: Writing Program Administration*, vol. 5, no. 3, 1982, pp. 21–24.

Gunner, Jeanne. "Decentering the WPA." *WPA: Writing Program Administration*, vol. 18, nos. 1–2, 1994, pp. 8–15.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Hall, Dennis R. "ComPost: A Writing Program Newsletter and Its Rationale." *WPA: Writing Program Administration*, vol. 17, nos. 1–2, 1993, pp. 75–82.

Hartzog, Carol P. *Composition and the Academy: A Study of Writing Program Administration*. MLA, 1986.

Hesse, Doug. "Letter from the Editor." *WPA: Writing Program Administration*, vol. 18, no. 3, 1995, pp. 6–7.

—. "Good-bye and Thanks." *WPA: Writing Program Administration*, vol. 21, nos. 2–3, 1998, pp. 215–16.

—. "The WPA as Worker: What Would John Ruskin Say? What Would My Dad?" *WPA: Writing Program Administration*, vol. 38, no. 2, 2015, pp. 129–40.

Horner, Winifred. "From the Beginning." CWPA Conference, 5 October 2001, Oxford, OH.

Hult, Christine. "Evolution of a Journal." CWPA Conference, 5 October 2001, Oxford, OH.

Kearns, Edward A. "On the Running Board of the Portfolio Bandwagon." *WPA: Writing Program Administration*, vol. 16, no. 3, 1993, pp. 50–58.

Lakoff, George, and Mark Johnson. *Metaphors We Live By*. U of Chicago P, 1980.

Lauer, Janice M. "Composition Studies: Dappled Discipline." *Rhetoric Review*, vol. 3, no. 1, 1984, pp. 20–29.

Lloyd-Jones, Richard. "A View from the Center." *College Composition and Communication*, vol. 29, no. 1, 1978, pp. 24–29.

Olson, Gary A., and Evelyn Ashton-Jones. "Writing Center Directors: The Search for Professional Status." *WPA: Writing Program Administration*, vol. 12, nos. 1–2, 1988, pp. 19–28.

Maimon, Elaine P. "Collaborative Learning and Writing Across the Curriculum." *WPA: Writing Program Administration*, vol. 9, no. 3, 1986, pp. 9–15.

Peterson, Linda. "Professional Development of WPA." CWPA Conference, 5 October 2001, Oxford, OH.

Rankin, David. "A Common-Sense Approach to Administration." *WPA: Writing Program Administration*, vol. 4, no. 2, 1980, pp. 20–33.

Reynolds, Nedra. "Dusting Off Instructor's Manuals: The Teachers and Practices They Assume." *WPA: Writing Program Administration*, vol. 19, nos. 1–2, 1995, pp. 7–23.

Roen, Duane. Review of *Resituating Writing: Constructing and Administering Writing Programs*, edited by Joseph Janangelo and Kristine Hansen. *WPA: Writing Program Administration*, vol. 19, no. 3, 1996, pp. 80–82.

Smith, William E. "Editorial." *WPA: Writing Program Administration*, vol. 8, nos. 1–2, 1984, p. 5.

"Statement of Purpose." *WPA Newsletter*, vol. 1, no. 1, 1977, pp. 2–3.

Trimbur, John. "Students or Staff: Thoughts on the Use of Peer Tutors in Writing Centers." *WPA: Writing Program Administration*, vol. 7, nos. 1–2, 1983, pp. 33–38.

—. "Affiliate News: Writing and Undergraduate Education: A Report on the First Annual NEWPA Fall Meeting." *WPA: Writing Program Administration*, vol. 9, nos. 1–2, 1985, pp. 59–61.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

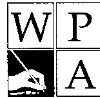
Trimbur, John, and Barbara Cambridge. "The Wyoming Conference Resolution: A Beginning." *WPA: Writing Program Administration*, vol. 12, nos. 1–2, 1988, pp. 13–18.

Vealey, Kyle P., and Nathaniel A. Rivers. "Dappled Discipline at Thirty: An Interview with Janice M. Lauer." *Rhetoric Review*, vol. 33, no. 2, 2014, pp. 165–80.

White, Edward M. "A Review of Mike Rose's *Lives on the Boundary: The Struggles and Achievements of America's Underprepared*." *WPA: Writing Program Administration*, vol. 13, no. 3, 1990, pp. 47–49.

Zelnick, Stephen C. "A Report on the Workshop on the Administration of Writing Programs, Summer, 1982." *WPA: Writing Program Administration*, vol. 6, no. 3, 1983, pp. 11–14.

Stephanie Roach has been a writing program administrator since 1997. She began her current position as director of writing programs and associate chair of English at the University of Michigan–Flint in 2003. As a contributor to *The Promise and Perils of Writing Program Administration* edited by Theresa Enos and Shane Borrowman (Parlor Press, 2008), she spoke from her position as a then junior faculty WPA. She regularly presents at national conferences related to writing, writing program administration, general education, and plagiarism.



WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

"A Little Coda . . . Before We Go": Kenneth Bruffee, *WPA*, and Editorial History

Melissa Ianetta

> ***Harvey Kail:*** *Well, Ken, let's just do a little coda here before we go because one of the things I forgot to ask you about has been your involvements with writing program administration, and you were, I think, one of the co-founders of the WPA and its journal. I wonder if you could just give me a little history of that. . . .*
>
> ***Kenneth Bruffee:*** *Somebody wanted to do the magazine,[1] and they did it—it was just a Xeroxed thing—and they said, well, they needed a journal, and they asked me to do the journal. I mean, I got money for the other thing.[2] The president [of Brooklyn College] was willing to that; maybe he'd give me the money for the other thing. I said, "Fine, I'll see if I can get it [money for a journal]. I got the money, so I was the editor, and, of course, since we called it WPA, we had to have a red cover on it, didn't we? . . . So I got to be the first editor, and we made that a refereed journal because, at this very same conference that we went to and I decided that I would try to get money to run the thing out of Brooklyn College, I went to—there was a section on scholarly journals, and one of the things they said unequivocally was, there are two kinds of scholarly journals: refereed and all the rest. So in order to be what we were, we had to be refereed. So we set it up. That was a great thing to know; otherwise, I would have not known anything about that. And I set it up, and the publications people were very gracious from the College, and they helped to put the whole thing together, and that's how that happened.*
>
> —From an interview with Ken Bruffee by Harvey Kail (30).[3]

WPA: Writing Program Administration, vol. 42, no. 3, 2019, pp. 20–27.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

At the conclusion of Harvey Kail's 2004 interview with *WPA* founding editor Kenneth Bruffee, we not only see the pedestrian yet requisite base upon which an academic discipline is built, but we also get a behind-the-scenes glimpse at the usually invisible work of journal editing. That is, while we may be eager as journal readers and sometimes anxious as journal authors, we are rarely privy to the processes by which these titles, so important to advancing our community as well as to our individual success, get started, vetted, and physically produced. Bruffee's casual anecdote, however, illuminates many of editing's intrinsic concerns. For along with the financial issues that facilitated Bruffee's inaugural position ("I got the money, so I was the editor"), we see the symbolic and practical importance of the journal's physical manifestations evident in its "red cover." We note too the influence of both longstanding professional networks, such as those individuals who asked Bruffee to launch a journal, as well as serendipitous conference interactions, such as Bruffee's claim that he inadvertently learned of the need to referee submissions at a most opportune time. In my experience as a past editor of *Writing Center Journal* and current editor of *College English*, this confluence of the practical and the symbolic, the planned and the happenstance, represents well the life of the journal editor in writing studies.

Given the centrality of this journal to both the Council of Writing Program Administrators and to those of us pursuing WPA research, it might seem surprising that this narrative of the journal's creation has not circulated widely among the *WPA* readership. And yet, when we turn to the scant writing studies scholarship on journal editing, we find that this elision is not peculiar to *WPA*. The few extant considerations of journals (Goggin) focus more on the role of the journal in disciplinary identity than the construction and development of the journals themselves. And while there have been recent attempts to foreground this omission in our professional knowledge (Ianetta, "Dull"; Ianetta, *Scholarly;* Ritter), the gap in the knowledge nevertheless remains. Here, then, I address the editorship of Kenneth Bruffee not just to contribute to our understanding of a central figure in the early days of CWPA and *WPA* but as a means of illustrating the traces of editorial work—and the unyielding elisions such narratives contain. More specifically, by drawing on Bruffee's work as editor of *WPA*, I identify two forces in tension during the publication's earlier years: namely, the perception that how-to articles comprise the basis of WPA knowledge and, paradoxically, the need to establish writing program administration as an externally legible— "respectable," to use Bruffee's term—field of academic study. This brief essay, then, works both to serve as "a little coda" to Bruffee's editorial contributions as well as a part of an ongoing inquiry into our understanding of the role of editors in our field.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

At first glance, the work of Kenneth Bruffee would seem a rich site for such exploration. A leading figure in writing studies, Bruffee is perhaps best known for "Collaborative Learning and the 'Conversation of Mankind'" (1984), which is widely credited as foundational to the collaborative underpinnings of the field. Published in the same year, "Peer Tutoring and 'Conversation of Mankind'" has made a similarly impactful contribution to writing center studies as has his earlier *A Short Course in Writing* (1972). As a founding member of the Council of Writing Program Administrators and the National Conference of Peer Tutoring in Writing, Bruffee's legacy is immense, and this influence is reflected in the published record. In addition to his own work and its many citations, there have also been interviews (Eodice; Bruffee, Kail), critiques, responses, and an entire issue of *Writing Center Journal* devoted to his impact (Kail), and, most recently and perhaps most germane to the readers of this journal, a recent chapter examined his present and potential contribution in "Learning from Bruffee: Collaboration, Students, and the Making of Knowledge in Writing Administration" (Malenczyk, Lerner, and Boquet). Given the depth and breadth of the published record, then, one might expect to find legibility in his editorial legacy.

Unfortunately, however, such expectations would be largely disappointed. Aside from the interview with Harvey Kail, the legacy of Bruffee's WPA leadership is blurred both by inevitable gaps in the archive and by the largely invisible positioning of the editor's role in both our field and academia writ large. That is, our best knowledge of Kenneth Bruffee as editor comes from the man himself—from interviews, his occasional editorial notes, and his published essays that touch upon this work, such as 1985's "The WPA as (Journal) Writer: What the Record Reveals." Moreover, and as will be seen below, those comments are both few and in passing. Such obscuring of editorial work is not particular to Bruffee, however. As former *College English* editor Kelly Ritter has noted, there are limits as to "what is and can be said in the greater public about journal editing" (91); the asymmetrical power relationship between the editor as gatekeeper and aspirant authors narrows the opportunity for comment. As Ritter suggests, while editors do make public pronouncements concerning the goals and workings of their journal, these are often epideictic in function (Ritter 96), serving more to reinforce academic values than enumerate the particulars of process. When available, these texts can richly supplement our understanding, but here I turn to what Lori Ostergaard and Jim Nugent have termed "the journal *qua* archive" (8). That is, Ostergaard and Nugent argue compellingly that, ultimately, all journal editors are archivists and all journals are archives:

© Council of Writing Program Administrators

> scholarly journals stand as sanctioned archives of scholarly discourse for their respective fields. Administering a journal also requires various forms of archival activity, such as maintaining repositories of correspondence, manuscripts, reviews and other day-to day records or -documenting the journal's procedures to promote institutional continuity between editorships. (298)

While I find Ostergaard and Nugent's claims compelling, my work departs from theirs in focus. For while they construe the editorial archive broadly, emphasizing those essays selected for publication, here I focus on Bruffee's editorial introductions and other published work with an eye to discerning signs of his editorial philosophy and the scholarly workings of *WPA* as he understood them.

In 1978, Bruffee first appears as editor on the masthead of volume 1, number 3 of the *WPA Newsletter*, an issue that announces clearly his concern with the practical. The contents authored by now-editor Bruffee include an "Invitation" that solicits "short articles" (500–1000 words) and an "Editorial," which reproduces his 1977 MLA Teaching of Writing Division presentation, wherein he argues for the relevance of the WPA role to rank-and-file writing instructors (3). Writing program administrators, and by extension the organization dedicated to supporting these individuals, are practically oriented towards our shared goal of teaching writing. Indeed, Bruffee argues that writing program administration is itself teaching:

> I would say that only when writing program administrators conceive of their job . . . as teaching, do they have a prayer of doing the job as it must be done. And in order for these intelligent, energetic and mature, but as I have said mainly young and professionally vulnerable people to begin to conceive of their work in the sufficiently large way and undertake the task with a proper regard to its immensity, they have simply had to organize. They have, therefore, associated themselves as the Council of Writing Program Administrators in order to support each other in their work, teach each other how do to that work, and focus their own and the nation's attention on the problems of teaching writing from the broad and fully informed perspective that writing program administrators alone are in the best position to hold. ("Editorial," vol. 1, no. 3, 12)

This positioning of *WPA* as a periodical focused on the day-to-day work of the administrator is an emphasis Bruffee maintained throughout his editorship. In issue 2.3 of the *WPA Newsletter*, for example, he updates the reader on the periodical by describing his hopes to direct "the membership's attention to some of the basic issues in writing program administration" (5). In

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

that same issue, when describing the editorial board, Bruffee notes "Each advisory Editor . . . is or has recently been a writing program administrator" (3). Bruffee's subsequent editorials talk in the same terms, emphasizing that WPAs are "self-educated. . . . Learning by experience as most of them have done, all of them know a little bit about everything. Not many know a great deal about any one aspect of the field." ("Editorial," vol. 4, no. 1, 7) and again reiterating the board's boots-on-the-ground credentials ("Editorial," vol. 4, no. 1, 7). The impact of this how-to emphasis in the early issue of the journal is later taxonomized by Bruffee himself in an article published shortly after completing his tenure as editor, "The WPA as (Journal) Writer: What the Record Reveals" (1985). Here Bruffee looks back at the journal's first six years, summarizing what he sees as the central trends of scholarship in the journal, namely:

- "Every issue of WPA to date has contained at least one piece intended to explain how to do something, how to accomplish effectively some particular task that is part of almost every WPA's responsibilities" (6).
- "Articles in the second category I would like to mention are how-to articles also, but of a special kind. They put how-to into context. Instead of dealing with issues individually, these articles deal with them as interrelated" (6).
- A "last and somewhat smaller category . . . . is comprised of a few articles appearing mainly in the past two years, that address directly or indirectly the professional identity of WPAs and of our national organization" (7).

The vast majority of essays in *WPA,* then, were locally oriented and practical in focus, with only a "few articles" addressing WPA identity. Whether we attribute the how-to focus to the editor's purview, the field's nascent stage of growth, or an ongoing characteristic intrinsic to the specific scholarly area, it's clear that Bruffee himself identified practice-orientation as a priority of WPA studies.

And yet, even while embracing practice as the backbone of WPA knowledge, Bruffee's editorial record also shows him fostering the "studies" aspect of WPA studies; that is, he evinces awareness that he is helping to found a discipline and his declarations of editorial practice address a need for scholarly credibility. Thus, he describes in his interview by Kail, "two kinds of journals: refereed and all the rest." Throughout his published editorial work, Bruffee emphasizes the scholarly ethos he is crafting for the journal. As early as 1979, for example, when the publication is still known as the *WPA Newsletter,* he announces it as a "refereed journal" ("Editorial," vol.

© Council of Writing Program Administrators

2, no.1, 2). At the same time, he expands submission guidelines for essay length from 500–1,000 words ("Editorial,"vol. 1, no. 3) to 2,500–3,000 words. ("Editorial," vol. 2, no. 3), encouraging more in-depth examinations. This issue is also where he explains the function the Board of Editorial Advisors (i.e. the editorial board), which, he claims,

> is what makes us respectable as a professional publication. . . . Because the articles we publish have been read and approved by a panel of knowledgeable and respected people in the field, publication in the *WPA Newsletter* can be cited with confidence on our authors' curriculum vitae. For the same reason, you (and I) can feel assured that our shared communication through this medium is well informed and reliable as well as (one hopes) readable and helpful. (3)

After the transition from newsletter to journal, Bruffee goes on to echo this sentiment almost verbatim in the editorial included in the first issue of the newly-christened *WPA: Writing Program Administration*, where he re-asserts the function of the "knowledgeable and respected people" who form the board as well as the journal's status as a "refereed publication" and the "result [that] publication in *WPA* can be cited with confidence on our authors' curriculum vitae" ("Editorial," vol. 3, no. 1, 7). Even while framing the journal as a mechanism for propagating practical information within the field, then, Bruffee positions it for intelligibility by an external scholarly audience.

These seemingly colliding forces are brought together in the service, I would argue, of a professional organization's larger goal: building community. Sensitive to both the in-field service his journal performed and the outward face it presented to the larger academic world, Bruffee understood the ways in which a journal helps to build community for its parent organization: "In short, the newsletter of an organization such as ours, as I see it, is one method of 'bonding' this nationwide group of people with common interests." ("Editorial," vol. 2, no. 3, 4). Resolving these tensions in a community focus that builds WPA skills and an external focus on appearing scholarly reveals Bruffee as a community builder whose careerlong focus on the intellectual power of collaboration and the productive workings of groups manifests in his editorial work.

To close with a few caveats: in my exploration of Bruffee as editor, I have attempted to avoid ascribing personal intentions which are, of course, unavailable to me; as *Teaching English in the Two Year College* editor Holly Hassel has described in a riff on M. H. Abrams, unable to evidence whether Bruffee worked to be a mirror reflecting the best that has been thought and said in WPA studies or a lamp, illuminating previously neglected avenues

© Council of Writing Program Administrators

of inquiry. The archive of editing is a slim one, alas, and until we develop robust archives as Ostergaard and Nugent propose, we often can only turn to the published record, read contextually for editorial actions, and honor contributions, such as those of Kenneth Bruffee.

Notes

1. Presumably, this refers to the predecessor to this journal, *WPA*: *A Newsletter for Writing Programs* whose second and final issue appeared in 1978 and was edited by Robert T. Farrell (1938–2003) of Cornell University. The first issue of this periodical is unavailable in the archive.

2. Here Bruffee refers to the resources Brooklyn College committed to supporting his work with the writing division of MLA and to the founding of CWPA.

3. Thanks to Neal Lerner for providing the transcript of this interview.

4. The earliest portion of *WPA Newsletter* available in the CPWA online archive is the first two pages of volume 1, number 2 (1978).

Works Cited

Bruffee, Ken. “Collaborative Learning and the ‘Conversation of Mankind.’” *College English,* vol. 46, no. 7, 1984, pp.635–52.

—. “Editorial.” *WPA Newsletter*, vol. 1, no. 3, 1978, pp. 6–12.

—. “Editorial.” *WPA Newsletter,* vol. 2, no. 1, 1979, pp. 2–3.

—. “Editorial.” *WPA Newsletter,* vol. 2, no. 3, 1979, pp. 3–5.

Bruffee, Kenneth A. “Editorial.” *WPA: Writing Program Administration,* vol. 3, no.1, 1979, pp. 7–8.

—. “Editorial.” *WPA: Writing Program Administration*, vol. 4., no.1, 1980, pp. 7–9.

—. Interview by Harvey Kail. *Writing Centers Research Project*, U of Arkansas at Little Rock, 2004.

—. “Peer Tutoring and the Conversation of Mankind.” 1984. *The Oxford Guide for Writing Tutors: Practice and Research*, edited by Lauren Fitzgerald and Melissa Ianetta, Oxford UP, 2016, pp. 325–35.

—. *A Short Course in Writing.* 4th ed, Pearson, 2006.

—. “The WPA as (Journal) Writer: What the Record Reveals.” *WPA: Writing Program Administration*, vol. 9, nos. 1–2, 1985, pp. 5–10.

Eodice, Michele. “An Interview with Kenneth A. Bruffee.” *The Writing Center Journal*, vol. 28, no. 2, 2008, pp. 33–41.

Goggin, Maureen Daly. “Composing a Discipline: The Role of Scholarly Journals in the Disciplinary Emergence of Rhetoric and Composition since 1950.” *Rhetoric Review,* vol. 15, no. 2, 1997, pp. 322–48.

Hassel, Holly. “A Mirror or a Lamp?” *Teaching English in the Two-Year College,* vol. 44, no. 1, 2016, pp. 5–10.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Ianetta, Melissa. "'Dull Duty' and Discretionary Power: Looking for the Editor in Writing Studies." *College English,* vol. 77, no. 2, 2014, pp. 157–64.

Ianetta, Melissa, editor. Special Issue. *Scholarly Editing: History, Performance, Future. College English* vol. 81, no. 4, 2019.

Kail, Harvey, editor. Special Issue. *Kenneth Bruffee and the Brooklyn Plan. Writing Center Journal,* vol. 28, no. 2, 2008.

Malenczyk, Rita, Neal Lerner, and Beth Boquet. "Learning from Bruffee: Collaboration, Students and the Making of Knowledge in Writing Administration." *Composition, Rhetoric, and Disciplinarity*, edited by Rita Malenczyk, Susan Miller-Cochran, Elizabeth Wardle, and Kathleen Blake Yancey, Utah State UP, 2018, pp. 70–84.

Ostergaard, Lori and Jim Nugent. "'Other Stories to Tell': Scholarly Journal Editors as Archivists." *College English*, vol. 81, no. 4, 2019, pp. 297–313.

Ritter, Kelly. "Journal Editors in the Archives: Reportage as Microhistory." *Microhistories of Composition,* edited by Bruce McComiskey, Utah State UP, 2016, pp. 90–116.

Melissa Ianetta is the Unidel Andrew B. Kirkpatrick Jr. Chair of Writing and Rhetoric and professor of English at the University of Delaware, where she serves as director of the writing center. With Lauren Fitzgerald, she is co-author of *The Oxford Guide for Writing Center Tutors: Practice and Research*. With Kelly Ritter, she is co-editor of *Landmark Essays in Writing Program Administration*. She currently serves as editor of *College English*.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Commemorating Community: Forty Years of Writing Assessment in *WPA: Writing Program Administration*

Shane A. Wood and Norbert Elliot

In 1978, Harvey S. Wiener of LaGuardia Community College sent out a newsletter inviting WPAs to participate in a larger network. His aim was the creation of community: to launch a forum for WPAs to address common issues in program administration and help one another solve problems. In this invitation, Wiener describes the need to create "good institutional structure" and acknowledges that WPAs have to learn "how to deal with the bad ones" (3). As stipulated in the December 29, 1977 bylaws of the newly formed Council of Writing Program Administrators, one of the primary goals of this organization was to help serve writing programs by "educating the academic community and the public at large about the needs of successful writing programs" (14). In this work, community formation was key in building professional identity, establishing research traditions, and expanding stakeholder knowledge.

Archival research reveals how writing assessment has been a key presence in the history of writing programs. Over the past forty years, writing assessment has been at the center of identifying structures that advance opportunities for student learning and replacing those that present barriers. In this brief essay, we seek to celebrate writing assessment in *WPA: Writing Program Administration* by providing a taxonomy of seminal studies that remain useful to this day because of their attention to evidential foundations, applications, and theory building.

The Evolution of Writing Assessment in *WPA: Writing Program Administration*

When *WPA: Writing Program Administration* was first issued, Charles R. Cooper and Lee Odell had published the only comprehensive edited collection on writing assessment. Published in 1977, Cooper and Odell's *Evaluating Writing: Describing, Measuring, and Judging* offered writing teachers an

WPA: Writing Program Administration, vol. 42, no. 3, 2019, pp. 28–35.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

opportunity to better understand the nature of assessment, specifically how assessment could be used for administrative responsibilities, instructional use, and research purposes. Other popular writing assessment manuals and handbooks such as Edward M. White's classic *Teaching and Assessing Writing* were published after the 1978 inaugural issue of *WPA.* The early history of assessment in *WPA*, therefore, is a record of first-generation WPA research undertaken when little was known—and much was demanded.

In reviewing studies on writing assessment in the forty-year history of *WPA*, we created a taxonomy that identifies seminal articles, their contributions expressed in terms of categories of evidence, and actionable directions. Table 1 is presented in chronological order, with each article classified under three basic categories:

- **Foundations**. These works concern categories of evidence related to validity, reliability, and fairness.
- **Applications**. These works attend to score interpretation and use in specific contexts.
- **Theory Building**. These works strive to align the situated nature of language with the ability to assess written communication.

The last column consists of an actionable direction—an opportunity for WPAs to examine the contribution each article made as well as an invitation to (re)evaluate current writing assessment practices.

As table 1 shows, the first twenty-three years of the journal (1979–2002) were devoted to the foundations and applications of assessment. In reading these articles today, one gets the sense that an unfamiliar terrain was being mapped. General issues in writing assessment were being identified for readers, even as state legislatures increased pressure for educational accountability. Similarly, case studies of large-scale assessments such as those in California were being reported and their impact examined. While placement remained a key concern, other genres of assessment—from research involving the writing studio to the use of portfolios for certification of proficiency—were reported. Similarly, the impact of assessment on student subgroups—especially on learners with diverse race and ethnicity backgrounds, basic writers, and English Language Learners—was an important area of concern. After 2002, scholars in the journal began the process of theory building. Here we see attention to conceptualization: assessment as research rather than administration; the characteristics of leadership; linking assessment to institutional mission; and the situated nature of assessment itself. Retaining the journal's emphasis on impact, recent scholars have attended to the use of universal design for students who

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Table 1
Writing Assessment Research in *WPA*: *Writing Program Administration*

Key article(s)	Categories	Actionable direction(s)
Hairston (1979)	Foundations: Issues in Evaluation	WPAs benefit by knowledge of research design, attention to evidence-gathering, estimation of assessment cost, and comparative program analysis.
White (1980)	Applications: Research on Large-Scale Testing	WPAs need site-specific control over system-wide assessment used for placement. As well, scores for sub-groups may show evidence of differential validity.
Brekke (1980)		As an unintended positive consequence, the presence of an assessment program may result in expanded support and status for writing instruction.
Harris (1981)	Applications: Writing Programs and Writing Labs	WPAs benefit by using writing labs to gain in-depth insight on instruction.
Belanoff and Elbow (1986)	Applications: Portfolios in Writing Assessment	WPAs benefit by experimentation with new forms of writing assessment. Portfolios encourage collaboration among teachers, between teachers and students, and between WPAs and teachers.
Wiener (1986)	Foundations: Validity Writing Assessment Models	WPAs can challenge limited response testing and by locally developed assessments reliant on teacher-developed goals, standards, and scoring processes.
Greenberg (1992)	Foundations: Validity and Reliability	Because writing is a multidimensional, situated construct, WPAs benefit by systematically gathering evidence related to reliability and validity.
Huot (1994)	Applications: Survey of Placement Practices	WPAs benefit by realizing that placement programs are effective if they have institutional validity and account for the variety of influences on composition instruction.
Silva (1994)	Applications: Placement of ESL Students	While placement options for ESL writers vary, graduate programs in rhetoric and composition benefit by providing students with theory and practice of second language learning.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Key article(s)	Categories of Evidence	Actionable direction(s)
Glau (1996)	Applications: Basic Writing Stretch Programs	WPAs benefit by shifting their perception of basic writers and creating programs that allow writers to have more time writing, to produce more writing, and to receive college-credit for their work.
Blakesley (2002)	Applications: Directed Self-Placement	Directed self-placement can yield the unintended positive consequence of reforming institutional contexts and practices while acknowledging student agency.
O'Neill, Schendel, and Huot (2002)	Theory Building: Assessment as Research	Writing assessment should be positioned as a knowledge constructing, rather than an administrative, activity.
Gallagher (2009)	Foundations: Writing Assessment Leadership	WPAs can advance assessment leadership by understanding historical trends, remaining alert to current research and theories, understanding basis measurement concepts, promoting teacher leadership, forming policies that support student learning, affirming cultural and linguistic differences, leveraging appropriate technology use, and working with multidisciplinary teams.
Johnson (2014)	Theory Building: Mission-Driven Assessment	WPAs benefit by considering the alignment of institutional mission with local writing assessment practices.
Dryer and Peckham (2014)	Theory Building: Assessment as an Ecology	Group scoring assessments are best understood as unique ecological events.
Lancaster, Bastian, Sevenker, and Williams (2015)	Theory Building: Assessment as Networked Communication	Network theory allows WPAs to build alliances and disseminate assessment messages through analysis of origins, structure, and weaknesses.
Corbett (2017)	Foundations: Universal Design	WPAs benefit by engaging concepts of Universal Design for Learning to assess the writing of students with learning disabilities.
Estrem, Shepherd, and Sturman (2018)	Applications: Placement Practices	Web-based applications can be used to match students with a writing course based on information they provide. In turn, such applications make visible the context of first-year writing while allowing reconsideration of placement practices.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

are differently abled. In these two phases, we see a development somewhat similar to the reporting of experimental work in the *Philosophical Transactions of the Royal Society*. As Charles Bazerman notes, early work is devoted to reports of research that are uncontested and detailed discovery narratives. Only later do studies offer evidence related to claims, qualifications, and generalizations.

Moving from a diachronic framework to a synchronic taxonomy yields equally valuable information. We now situate the studies in terms of their attention to foundations of measurement, applications of assessment, and theory building.

Foundations

From the first, authors publishing in *WPA: Writing Program Administration* recognized that sustainable writing assessments are rooted in concerns related to validity and reliability. As becomes clear in the very early assessment articled by Maxine Hairston published in 1979, emphasis on validity allows WPAs to focus on how assessments are complementing program values. Further, measurements must be consistent, thus providing assurance in the reliability of the assessment process. And, while it is only quite recently that fairness had been added as a center of evidence, the journal has a long history of investigating differences between overall scores and those of diverse student groups.

The direction of actionable history here is clear: WPAs need to continue to examine assessment systems in light of evidence collection. Through that lens, WPAs can identify hegemonic structures and combat writing assessments that fail to consider intersectionality, inclusivity, and accessibility. As this history reveals, WPAs should continue to investigate current writing assessment practices and move toward counter-hegemonic structures that link the situated nature of language to the context of the assessment in terms of score interpretation and score use.

Applications

From the use of scores for placement to interpretation arguments related to student certification and program evaluation, assessment applications are clearly at the center of articles published over the last forty years. Readers of these articles will feel the palpable tension between purchased assessments and those that are locally developed. By 1986, Wiener posited the idea that some assessment models were, in themselves, more valid than others based on shared goals, standards, and scoring processes.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

The direction of an actionable history here is equally clear: WPAs benefit by considering writing assessment from a practical application perspective. That is, we should continue to use assessment mindfully to think about our institutional and individual values and reflect on the ways that these values themselves will drive our evidence collection processes. In terms of consequences, we do well to think about our student population first as we consider how to best cultivate and nurture a writing program that will be most effective for all students.

Theory Building

While theory is always implicit in WPA work, it is only in 2002 that WPA scholars begin to work intensively to build theories of writing assessment. Conceptualization of assessment as an ecology—or as a process informed by network theory—holds the potential for alignment of the demands for generalization inferences to the impulse for localism.

In terms of actionable directions for WPAs, we might extend present theories to invite WPAs to continue studying the rhetorical contexts of assessment (Matalene) but do so through a rhetorical genre studies (RGS) framework, potentially through conceptualizations of uptake (Bastian) and memory. WPAs could also extend research in disparate impact using taxonomies of fairness to better understand the impact of writing assessment decisions (Poe and Elliot). The more WPAs study and situate assessment through theory applied in local contexts, the stronger our assessment practices become.

And so, as we commemorate forty years of assessment scholarship, let us be reminded that writing assessment should always be used to improve teaching and learning, and that we need a community of diverse voices in order to create effective writing programs. As origin narratives, let the works identified here, and those related to them, serve as beacons for generations of writing program administrators not yet born.

Works Cited

Bastian, Heather. "Capturing Individual Uptake: Toward a Disruptive Research Methodology." *Composition Forum,* vol. 31, 2015, http://compositionforum.com/issue/31/individual-uptake.php.

Bazerman, Charles. *Shaping Written Knowledge: The Genre and Activity of the Experimental Article in Science*. U of Wisconsin P, 1988.

Belanoff, Pat, and Peter Elbow. "Using Portfolios to Increase Collaboration and Community in a Writing Program." *WPA: Writing Program Administration*, vol. 9, no. 3, 1986, pp. 27–40.

© Council of Writing Program Administrators

Blakesley, David. ”Directed Self-Placement in the University.” *WPA: Writing Program Administration*, vol. 25, no. 3, 2002, pp. 9–39.

Brekke, Alice. “The Impact of Testing on One California University Campus: What the EPT Has Done to Us and for Us.” *WPA: Writing Program Administration*, vol. 3, no. 3, 1980, pp. 23–26.

Cooper, Charles R., and Lee Odell. *Evaluating Writing: Describing, Measuring, and Judging*. NCTE, 1977.

Corbett, Steven J. “Toward Inclusive and Multi-Method Writing Assessment for College Students with Learning Disabilities: The (Universal) Story of Max.” *WPA: Writing Program Administration*, vol. 40, no. 3, 2017, pp. 23–38.

Council of Writing Program Administrators. “By Laws.” *WPA: Writing Program Administration*, vol. 1, no. 1, 1978, pp. 13–15.

Dryer, Dylan B., and Irvin Peckham. “Social Contexts of Writing Assessment: Toward an Ecological Construct of the Rater.” *WPA: Writing Program Administration*, vol. 38, no. 1, 2014, pp. 12–41.

Estrem, Heidi, Dawn Shepherd, and Samantha Sturman. “Reclaiming Writing Placement.” *WPA: Writing Program Administration*, vol. 42, no. 1, 2018, pp. 56–71.

Glau, Gregory. “The ‘Stretch Program:’ Arizona State University’s New Model of University-Level Basic Writing Instruction.” *WPA: Writing Program Administration*, vol. 20, nos. 1–2, 1996, pp. 79–91.

Gallagher, Christopher. “What Do WPAs Need to Know about Writing Assessment? An Immodest Proposal.” *WPA: Writing Program Administration*, vol. 33, nos. 1–2, 2009, pp. 29–45.

Greenberg, Karen L. “Validity and Reliability Issues in the Direct Assessment of Writing.” *WPA: Writing Program Administration*, vol. 16, nos. 1–2, 1992, pp. 7–23.

Hairston, Maxine. “What Freshmen Directors Need to Know about Evaluating Writing Programs.” *WPA: Writing Program Administration*, vol. 3, no. 1, 1979, pp. 11–16.

Harris, Muriel. “The View from the Writing Lab: Another Way to Evaluate a Writing Program.” *WPA: Writing Program Administration*, vol. 5, no. 2, 1981, pp. 13–20.

Huot, Brian. “A Survey of College and University Writing Placement Practices.” *WPA: Writing Program Administration*, vol. 17, no. 3, 1994, pp. 49–67.

Johnson, Kristine. “Writing Program Assessment and the Mission-Driven Institution.” *WPA: Writing Program Administration,* vol. 37, no. 2, 2014, pp. 68–90.

Lancaster, Sonya, Heather Bastian, Justin Ross Sevenker, and E. A. Williams. “Making the Most of Networked Communication in Writing Program Assessment.” *WPA: Writing Program Administration*, vol. 38, no. 2, 2015, pp. 93–112.

Matalene, Carolyn. “Carolyn Matalene Responds.” *College English*, vol. 45, no. 4, 1983, pp. 415–15.

O’Neill, Peggy, Ellen Schendel, and Brian Huot. “Defining Assessment as Research: Moving from Obligations to Opportunities.” *WPA: Writing Program Administration*, vol. 26, nos. 1–2, 2002, pp. 10–26.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Poe, Mya, and Norbert Elliot. "Evidence of Fairness: Twenty-five Years of Research in *Assessing Writing*." *Assessing Writing*, forthcoming.

Silva, Tony. "An Examination of Writing Program Administrators' Options for the Placement of ESL Students in First Year Writing Classes." *WPA: Writing Program Administration*,vol. 18, nos. 1–2, 1994, pp. 37–43.

Wiener, Harvey. "Invitation." *WPA: Writing Program Administration*, vol. 1, no. 1, 1978, p. 3.

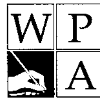
—. "Writing Assessment: An Evaluation Paradigm." *WPA: Writing Program Administration*, vol. 10, nos. 1–2, 1986, pp. 13–16.

White, Edward M. "The California State University English Placement Test (EPT)—Purpose and Potential." *WPA: Writing Program Administration*, vol. 3, no. 3, 1980, pp. 19–22.

—. *Teaching and Assessing Writing*. Jossey-Bass, 1985.

Shane A. Wood is assistant professor of English at the University of Southern Mississippi. His research interests include writing assessment, teacher response, and multimodal pedagogy. His most recent project is *Pedagogue*, a podcast about teachers talking writing. The purpose of *Pedagogue* is to promote diverse voices at various institutions and help foster community and collaboration among teachers of writing.

Norbert Elliot is professor emeritus at New Jersey Institute of Technology and currently serves as a research professor at University of South Florida. With Richard Haswell, he is coauthor of *Early Holistic Scoring of Writing: A Theory, A History, A Reflection* (2019, Utah State University Press). He was book review editor for *WPA* from 2015 to 2017.



WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Reviewing a Career of Scholarly Innovation, Mentorship, and Service: An Interview with Duane H. Roen

Sherry Rankins-Robertson, Angela Clark Oates, and Nicholas Behm

In 1978, the Council of Writing Program Administration published Kenneth Bruffee's 1977 plenary address to the MLA Teaching of Writing Division. In his address, Bruffee argues that writing program administrators are emissaries who are responsible for creating an "enlightened, sympathetic context" for the teaching and learning of writing. In the last forty years, scholars and researchers in writing program administration have used much more nuanced and dynamic metaphors to define our work, asking important questions about whose body is recognized or ignored, whose identity is celebrated or denigrated, whose language is validated or marginalized when we choose metaphors or metonymy uncritically, but Bruffee's belief that WPAs have the potential to construct learning contexts (with others beyond the writing program) with empathy that allows students to engage in writing in meaningful, less fearful, and more relevant ways is still apropos of writing program administrators in the 21st century. Therefore, as we celebrate forty years of the *WPA: Writing Program Administration*, we are honored to bring you this interview with Duane H. Roen, a scholar, mentor, and leader who critically embodies the idea of WPA as emissary.

As part of writing this article, we interviewed Duane twice in late 2018. At the beginning of each interview, we engaged formally with Duane, adhering to interview protocols, asking if he consented to the interview being recorded, transcribed, and used for publication. Given our history with Duane, these moments were stilted and awkward, but like so many times before, he lightened the mood with humor. Duane gave us permission to use the recording any way we wanted, including embarrassing him on national television, which we fully intend to do. We all laughed and were reminded that this was a conversation between colleagues and friends. This is his way: to ease others' journeys, to reassure, to guide.

WPA: Writing Program Administration, vol. 42, no. 3, 2019, pp. 36–43.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Duane carries the demeanor and attire of Mr. Rogers, in his maroon sweater with navy tie. His outward kindness, attentive listening, and desire to support and accept others are unparalleled. During our interviews with Duane, we were able to reflect on our deep connections, respect for one another, and memories of the too-many-to-count moments of mentoring that we've received; as Win Horner writes about her encounters with her own students in "On Mentoring," he extended to us what she describes as "open[ing] doors for my students that were hard for them to open themselves" (17). Based on our questions, Duane discussed with us the process of publishing in *WPA: Writing Program Administration*, about his experience serving the journal and the Council of Writing Program Administration in multiple roles, and about how profoundly lucky he feels to have been given the chance to do this work with colleagues, with students, and with the public. The prominent theme that emerges from his responses and a review of his exemplary career is that Duane's scholarship, administrative work, service, and teaching advance a larger sense of purpose, reflect a commitment to the best interests of a community, and demonstrate democratic dispositions and values, such as inclusivity, respectful dialogue, and collaboration.

Growing up on a dairy farm near Hammond, Wisconsin, Duane learned the importance of hard work, discipline, community, and family, foundational values that reverberate throughout his scholarship, mentorship, and service to the field. Referencing Dewey, Duane stated, "education is life itself," and nowhere is this more evident in his life than when he discusses how influential his childhood on a dairy farm is to his work as a teacher, scholar, and administrator. At one point in our interview, after demonstrating to us how to teach a three-day old calf to drink milk, an analogy he uses often when leading writing workshops in the community, he said, "I feel so fortunate to have grown up on a farm. Every day, I think, how lucky I was." He discusses the value of collaboration—a privilege each of us has experienced. On the farm, whether baling hay or picking up rocks from the fields, all tasks were accomplished collaboratively; being part of a team was integral to life. Collaboration enhances our ability to problem-solve, to write, to imagine the impossible. For Duane, collaboration is critical for an intellectual life.

After more than four decades of teaching students, mentoring colleagues, publishing innovative scholarship, and serving various communities, Duane still enacts this collaborative mindset with compassion, valuing equity, difference, and respect. Moreover, although his research interests have evolved throughout his career, a central thread to his body of work has been collaboratively empowering marginalized voices, promoting disciplin-

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

ary documents and guidelines, and establishing best practices for writing program administrators, for mentorship, and for professional development. Duane has authored, co-authored, edited, and co-edited 11 books and more than 300 chapters, journal articles, and conference papers. His co-edited collection *The Outcomes Statement: A Decade Later* received CWPA's Best Book Award in 2015. He has contributed several articles to the *WPA* journal spanning a variety of topics, including public intellectualism (2015), facilitating learning (2012), the CWPA mentoring project (2010), research on academic life (2007), administering writing programs (1996), and graduate assistant training (1986). These articles continue to inform disciplinary conversations.

With Greg Glau and Barry Maid, Duane served as co-editor of *WPA* from 2004 to 2007. Dominant themes that emerge from their tenure as co-editors of the journal include writing assessment, curriculum design and revision, and innovations in writing program administration. Particularly influential was a 2006 special issue discussing scholarship on English Language Learner research and pedagogy. We asked Duane several questions regarding what processes and policies he and his co-editors established as part of their editorship of *WPA*. Three aspects stand out. First, Duane and his co-editors increased the number of referees in an effort to distribute the workload more evenly and more importantly to provide a broader range of scholarly expertise and experience, which connects to the importance of valuing different types of scholarship. Second, they understood the blind review of manuscripts as an opportunity for mentorship, serving as "mentor-editors" and using the process to help scholars develop. As Duane articulated, "we tried to be mentors to the people submitting manuscripts to the journal. That is, we wanted to have an active role in helping [an author] develop as a researcher, as a scholar, as a writer, and so we tried to give feedback that would help to do that." For Duane, serving as a mentor-editor was particularly critical when reviewing submissions from graduate and early-career colleagues because it provided an opportunity for the editors not only to teach early-career academics the ropes of publishing but also model the process of providing appropriate and constructive criticism and praise; he said, "our thinking was, if this is someone relatively new to this game, then we need to step up our efforts to help nurture this person as a publishing scholar. I mean, everybody needs that and I think everybody deserves that." Duane has continued to value this practice beyond his editorship; it's his way of engaging *with*, of playing what Elbow calls "the believing game." As our dissertation chair, teacher, co-author, and colleague, we can attest to this commitment of mentorship through supportive, helpful feedback.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Duane's focus on mentoring scholars has also informed his practices when providing feedback as a referee for *WPA*. When reviewing manuscripts for journals, Duane always writes to the author(s), using second-person pronouns, because doing so not only conveys that he is thinking about the authors but also forces the referee to "think more carefully about the things" that one wants to say. For Duane, a referee should prioritize positive feedback and frame constructive criticism as opportunities for improvement: "reviewers should never, ever, ever offer negative feedback. Yes, there is room for improvement, but if you want to suggest improvement, there are positive ways to do that." For instance, Duane mentions that a referee should refrain from writing, "don't do this" or "this is awful" in favor of something more temperate, like "you might try this approach."

Third, for Duane and his co-editors, an important aspect of serving as mentor-editors was to value highly and to publish a broad array of scholarship. In his interviews with us, Duane applauded Ernest Boyer's delineation of the different types of scholarship as outlined in *Scholarship Reconsidered*: the scholarship of discovery, the scholarship of application, the scholarship of integration, the scholarship of teaching and learning, and the scholarship of engagement. Duane asserted all of these types of scholarship should be valued equally by journal editors and by academic disciplines more broadly because they are critical to maintaining intellectual vitality, rigor, and innovation. What is more, valuing and enacting these different types of scholarship provides academics with opportunities to influence, positively and productively, the communities and constituencies they serve and allow them to communicate their scholarship and its concomitant results in intelligible ways to the public.

For Duane, as his recent publications noting the importance of public intellectuals aver, an academic should prioritize positively affecting students, colleagues, and communities (Roen, "Writing Program Faculty"; Behm and Roen; Behm, Rankins-Robertson, and Roen). Academics possess a deep and enduring responsibility to engage the public in meaningful ways, informing communities about what academics do and applying scholarship to effect positive outcomes for the public. Roen states, "I believe that all of us who call ourselves academics have opportunities and responsibilities to serve as publicly engaged intellectuals. In particular, each of us can share with the public the work that we do as teachers, researchers, and administrators" ("Writing Program Faculty" 166). Duane engages as a public intellect through offering workshops in the community, engaging in orientation talks on the *Framework for Success in Postsecondary Writing*, and writing articles and editorials for the general public (167–68). Duane believes his work in the community, such as the family history writing

© Council of Writing Program Administrators

workshops he leads, is his greatest commitment as a public intellectual. He loves to help people learn about the histories of their families.

And it is Duane's commitment to supporting others that has become a hallmark of his identity in his civic, personal, academic, and professional life. This commitment—his advocacy for others—is also visible in his sustained scholarship and exemplary leadership in writing program administration. For example, he published articles and chapters beyond the *WPA* journal that emphasize the work and evaluation of writing program administrators. Of particular note is his chapter "Writing Administration as Scholarship and Teaching," a foundational piece that argues for the intellectual work of WPAs during promotion and tenure review. When asked which of his WPA-related contributions he believes to be most significant, Duane stated his co-edited collection on the *Framework for Success in Postsecondary Writing*, with a particular focus on the 8 Habits of Mind, because the more he has worked with students who have struggled the more he believes it is because they have not developed habits of mind; he asserts "habits of mind can be developed." He hopes to see longitudinal studies in the field that look closely at how people are engaging students in the 8 Habits of Mind.

Duane has advocated for writing program administrators by assuming several roles for the Council of Writing Program Administrators (CWPA), generously serving on or chairing every high-level committee for the organization and completing a six-year commitment as vice president, president, and past president. Mindful of his positions within infrastructures of power and privilege, his approach in disciplinary leadership positions has been to engage in conversation with audiences, listening to and inviting all voices to be heard. He is a quiet facilitator and seeks to understand perspectives that he does not live or cannot experience. This is illustrated in his active engagement through presenting at CWPA for twenty years; addressing the 2014 CWPA attendees with his keynote plenary "Writing Program Faculty and Administrators as Public Intellectuals: Opportunities and Challenges"; hosting the 2008 CWPA conference; and leading the CWPA workshop in 2003. He reflected on the importance of the community of CWPA and the annual conference that feels like a family reunion to him: "I love that conference because it's a gathering of people who care about their work, who care about students, who care about their institutions."

Although many of these activities are more visible roles in the CWPA, it has been the invisible work of his diligent and invaluable mentorship to countless students and colleagues throughout his career that creates the full circle of leaders and scholars in the field of writing program administration (from those who mentored him to those he now mentors). Duane believes

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

in the potential and possibility of others and bridges differences, nurtures relationships, and cultivates a variety of knowledges and experiences. He humbly shared with us how his academic training and scholarship informs his core values as a teacher, scholar, and administrator: "it's never about me, never about us as faculty, it's never about us employed at the university; it's about the people we serve. We're here to make sure the people whom we serve are successful in college and beyond. We are also here to make sure we are contributing to the community—and we need to communicate that to the community so they value what we do."

Duane's overarching philosophy, beyond the academy, is this: "What we need to do is meet each individual, each student, each member of the community wherever she or he is, and then figure out what we can do to help that person achieve his or her dreams based on what each individual values. That's what we should all be doing." Duane's lifeline is the value inherent in the work of our field; its potential to support and serve others; its ability to provide a platform for those who might not otherwise have access. He embodies the foundational values of the CWPA and models the life of scholar, administrator, and mentor.

Acknowledgments

We are grateful to our friend and mentor Duane Roen and for his time, which made this article possible. Thank you to the editors of *WPA* for their guidance and support throughout the development of this article. For full transcripts of the interviews or access to the audio or video of the interviews, contact Sherry Rankins-Robertson at sjrobertson@ualr.edu.

Works Cited

Behm, Nicholas, and Duane H. Roen. "Publicly Engaged Scholarship and Academic Freedom: Rights and Responsibilities." *Collaborative Futures: Critical Reflections on Publicly Active Graduate Education*, edited by Amanda Gilvin, Georgia M. Roberts, and Craig Martin. Syracuse U Graduate School P, 2012, pp. 113–30.

Behm, Nicholas, Sherry Rankins-Robertson, and Duane H. Roen. "The Case for Academics as Public Intellectuals." *Academe*, vol. 100, no. 1, 2014, pp. 12–18.

Boyer, Ernest L. *Scholarship Reconsidered: Priorities of the Professoriate.* Jossey-Bass, 2015.

Bruffee, Kenneth A. "Editorial." *WPA: Writing Program Administration*, vol. 1, no. 3, 1978, pp. 6–12.

Diogenes, Marvin, Duane H. Roen, and C. Jan Swearingen. "Creating the Profession: GAT Training in English Composition at the University of Arizona." *WPA: Writing Program Administration*, vol. 10, nos. 1–2, 1986, pp. 51–59.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Horner, Win. "On Mentoring." *Stories of Mentoring: Theory and Praxis*, edited by Michelle Eble and Lynée Lewis Gaillet, Parlor P, 2008, pp. 14–17.

Roen, Duane H. Personal interview. 11 Nov 2018.

—. Personal interview. 30 Nov 2018.

—. "Review of *Engaged Writers and Dynamic Disciplines: Research on the Academic Writing Life*." *WPA: Writing Program Administration*, vol. 31, no. 3, 2008, pp. 121–24.

—. "Review of Joseph Janangelo and Kristine Hansen's *Resituating Writing: Constructing and Administering Writing Programs*." *WPA: Writing Program Administration*, vol. 19, no. 3, 1996, pp. 80–82.

—. "Writing Program Faculty and Administrators as Public Intellectuals: Opportunities and Challenges." *WPA: Writing Program Administration*, vol. 38, no. 2, 2015, pp. 159–72.

—. "Writing Administration as Scholarship and Teaching." *Academic Advances in Composition Studies: Scholarship, Publication, Promotion, Tenure*, edited by Richard C. Gebhardt and Barbara Genelle Smith Gebhardt, Lawrence Erlbaum, 1996, pp. 43–55.

Walcher, Sheldon, Joseph Janangelo, and Duane H. Roen. "Introducing the 'CWPA Mentoring Project' and Survey Report." *WPA: Writing Program Administration*, vol. 34, no. 1, 2010, pp. 84–116.

Sherry Rankins-Robertson is associate professor of rhetoric and writing at the University of Arkansas at Little Rock, where she teaches a range of nonfiction courses from first-year composition to composition theory. Her scholarship has appeared in *Kairos*, *Computers and Composition*, *The Journal of Basic Writing*, *Academe,* and *The Journal of Writing Assessment* along with diverse edited collections. She served as co-editor of *WPA: Writing Program Administration*. With Nicholas Behm and Duane Roen, she edited *The Framework for Success in Postsecondary Writing: Scholarship and Applications.* Her most recent publication is an edited collection with Joe Lockard titled *Prison Pedagogies: Learning and Teaching with Imprisoned Writers*.

Angela Clark Oates is assistant professor of composition and rhetoric and writing program coordinator in the English department at California State University, Sacramento. Her research interests include multimodal literacy, feminist theory and critical pedagogies, and writing program administration. Her scholarship has been published in the journals *Communication Design Quarterly* and *The Journal of Writing Assessment*. She has also published in the anthologies *The Framework for Success in Postsecondary Writing: Scholarship and Applications, A Fresh Approach to the Common Core State Standards in Research and Writing*, *Working with Faculty Writers*, and the *Rhetorics of Names and Naming*.

Nicholas Behm is director for the Center of Scholarship and Teaching and professor in the English department at Elmhurst College. He publishes and presents scholarship that complicates composition pedagogy and theory, writing assessment, and critical race theory. With Greg Glau, Deborah Holdstein, Duane Roen,

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

and Ed White, he is co-editor of *The WPA Outcomes Statement—A Decade Later*, which won the 2015 Best Book Award from the Council of Writing Program Administrators. With Duane Roen and Sherry Rankins-Robertson, he is co-editor of *The Framework for Success in Postsecondary Writing: Scholarship and Applications.*

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Topics and Networks: Mapping Forty Years of Scholarly Inquiry

Kristine Johnson

Intellectual histories of writing program administration often end around the moment when this journal became a scholarly publication (Strickland; Trimbur). After what Amy Heckathorn describes as a long struggle toward group identity, writing program administrators claimed intellectual authority in the late seventies by forming an independent organization and establishing a journal (206). Edward Corbett similarly interprets this formative moment as final achievement, claiming that "the WPA is now fully enfranchised . . . the future of the Council of Writing Program Administrators is securely cast. The annals of this organization may be short and simple, but before long, those annals will be voluminous and complex" (70). Over two million words have been published in *WPA: Writing Program Administration*, and they fulfill this prediction: WPAs have developed a rich body of scholarly inquiry. Yet unlike scholars in composition studies, who have historicized theoretical and pedagogical movements and contested the presence of various turns and paradigm shifts, WPAs have not fully answered these questions about their own scholarly production: What subjects are within the province of our work? What are our shared questions, and how have they changed (or not) over time? What are the distinct areas of inquiry in our field?

Editors of *WPA* have answered these questions most directly, outlining topics that should appear in the journal and making claims about its intellectual progress. In 1979, Kenneth Bruffee first named these shared questions: large-scale testing, faculty development, evaluating writing faculty, grants, government relations, public relations, leadership strategy, budgeting, working conditions, teacher training, program planning, curriculum, tenure and promotion, and basic writing (8). Subsequent editors called for articles addressing—among many other topics—administration as intellectual work, political and economic issues in writing programs, the rela-

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

tionship between secondary and postsecondary writing, and the diversity of programs represented in the field (Hesse 1994; Helmers and Lynch; Horning). Reflecting on the last forty years, the current editors argue that this expanding scope represents progress: "The topics represented in this journal and the range of expertise required for program administrators have expanded, matured, and multiplied . . . the questions we ask have moved beyond 'how to' to embrace the 'why to' of our more diverse practices and programs" (Ostergaard, Nugent, and Babb 10). Although narratives of progress and professionalization seem positive, Douglas Hesse argues the field has drifted from its original allegiances to teaching and writing, creating a self-perpetuating need for administrators and administration. After nearly forty years, he contends, "writing program administration is centrally concerned with writing program administration" (136). WPA scholarship has developed over forty years, but we have not fully or systematically supported this claim with evidence from the scholarship itself.

I offer answers to questions about the intellectual history of writing program administration by constructing a topic model of *WPA*. A computational method sometimes called distant reading or macroanalysis, topic modeling offers a systematic way of identifying the themes running through large corpora, understanding how they are related to one another, and mapping them over time. My corpus-based methods offer only one broad perspective on the journal, and this study should be read alongside other articles in this issue; however, I believe my approach offers a fruitful way to begin historicizing WPA scholarship and answering questions about the province, focus, and development of the journal.

Modeling Scholarly Journals

Topic modeling (specifically Latent Dirichlet Allocation, or LDA) algorithms offer researchers a reliable way to identify and index the themes running through large bodies of text. The assumption underlying topic modeling is that any document exhibits multiple topics, which are clusters of related words, but in varying proportions. For example, a topic model of the first three paragraphs of this article might identify WRITING PROGRAM ADMINISTRATION and HISTORY as topics, with HISTORY consisting of words such as *history*, *moments*, *historicized*, *time*, and *years*. According to David Blei, who developed LDA, the goal of topic modeling is to "infer the hidden topic structure" in a corpus, which can be "thought of as 'reversing' the generative process—what is the hidden structure that likely generated the observed collection?" (79). If writers generate text from distinct topics, then topic modeling attempts to reverse engineer that process. Successful topic

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

models should consist of topics that those acquainted with the corpus find coherent, and words within a topic should be conceptually related.

As an analytical method, topic modeling is objective in one important way: it does not ask researchers to impose meaning on the corpus by establishing their own categories. The algorithm treats each document as simply a "bag of words" (Blei 82), and it contains no semantic information. For this reason, topic modeling identifies potentially novel topics—categories not already established in the field. Topic modeling also has limitations, one of which is that it may not neatly categorize each word in the corpus. Andrew Goldstone and Ted Underwood, who built a topic model of *PMLA*, note that algorithms may produce "largely coherent topics with 'intrusive' words . . . and there is the omnipresent low-level froth of randomness" in the way some words are assigned to topics (365). And for language scholars, another potential limitation is that topic modeling addresses only word occurrences and not word order.

The corpus for my study includes all *WPA* articles—excluding book reviews, interviews, and reprinted speeches—from 1979 through 2017, and it contains 2,308,386 words. To prepare the corpus for modeling, I took these steps:

1. I split each article into plain text documents containing about 500 words because topic modeling is most accurate with shorter documents.

2. Using the statistics software R, I stripped these documents of case, punctuation, numbers, and the list of English stopwords (conjunctions, articles, prepositions) typically used in topic modeling.

3. I created the Document-Term Matrix (DTM) from which the topic model will be generated and limit that matrix to words that occur in at least 95% of the documents.

I ran the LDA using R, asking it to identify forty topics and to list the words that constitute those topics.[1] When the model was produced, I eliminated eight topics from consideration. These topics, which featured very common words and were not semantically coherent, cannot answer questions about the content of the scholarly conversation; one such topic consisted of mostly modal verbs: *will, must, need, can, may, well,* and *best*. These excluded topics could be interesting to the extent that they suggest that WPA scholarship includes a relatively high proportion of imperatives and hedges, but that finding is tangential to the project of indexing themes in the journal.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

A Topic Model of *WPA*

The thirty-two coherent topics offer one index of the themes in this journal, and many align with the areas of inquiry Bruffee and later editors included in their vision for the journal. I have named topics after the highest probability word within the topic or with word(s) of my choosing that best describe the topic. Reflecting the close relationship between writing program administration and the field of rhetoric and composition, one set of topics addresses composition theory. Table 1 outlines the topics associated with rhetoric and composition, listing the words most strongly associated with the topic.

Table 1
Rhetoric and Composition Theory

Topic	Words in the Topic
RHETORIC AND COMPOSITION	*composition, rhetoric, studies, field, instruction, many, discipline, teaching, theory, programs*
PRACTICES	*practices, practice, theory, approach, pedagogy, critical, pedagogical, reflection, ways, thinking*
KNOWLEDGE	*knowledge, disciplinary, expertise, disciplines, discipline, content, academic, across, activity, context*
RESEARCH STUDIES	*research, study, studies, scholarship, articles, field, article, academic, recent, evidence*
SOCIAL DISCOURSE	*social, public, political, cultural, within, discourse, culture, critical, also, world*

A second set of topics addresses teaching, pedagogy, and classrooms (see table 2). The first two topics refer to college writing instruction and students in college writing classrooms, and the next two refer to the texts that students produce and read. Three specific pedagogical issues also emerged as topics: information in the context of source use and online technologies, community and service learning projects, and second language writers and writing.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Table 2
Teaching, Pedagogy, and Classrooms

Topic	Words in the Topic
WRITING	*writing, instruction, across, write, writers, college, emphasis, kinds, demands, learn*
STUDENTS	*students, student, class, classes, learning, work, classroom, help, learn, experiences*
PAPERS	*paper, papers, write, assignments, assignment, process, essay, written, student*
READING	*reading, texts, rhetorical, text, analysis, use, argument, read, ideas, sources*
INFORMATION	*information, use, online, technology, can, computer, using, design, access, available*
COMMUNITY LEARNING	*learning, community, work, project, service, projects, collaboration, can, development, engagement*
SECOND LANGUAGE	*language, students, writers, second, esl, diversity, grammar, needs, academic, english*

While these first two groups of topics could reasonably appear in any composition journal, other topics address administrative issues unique to writing (see table 3). For example, COURSES represents students in the institutional context of *required courses*, *first-year courses*, and *curriculum*. Other topics include writing assessment, portfolio assessment, course placement, and surveys used for programmatic purposes; curricular change and revision, particularly as it relates to standards and goals; and the work of administering writing centers and writing across the curriculum programs.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Table 3
Administrative Issues in Writing

Topic	Words in the Topic
COURSES	*course, courses, students, first year, writing, required, general, skills, curriculum, taught*
SECTIONS AND SEMESTERS	*two, first, semester, one, three, year, four, sections, five, hours*
PLACEMENT	*students, placement, test, scores, tests, basic, testing, exam, english, college*
ASSESSMENT	*assessment, evaluation, local, use, assessments, values, assess, mission, institutional, methods*
PORTFOLIOS	*portfolio, portfolios, readers, scoring, raters, essay, scores, grading, one, read*
SURVEYS	*survey, data, responses, respondents, questions, results, asked, question, reported, indicated*
CURRICULAR CHANGE	*new, change, curriculum, system, changes, model, curricular, systems, process, changing*
OUTCOMES STATEMENT	*outcomes, goals, statement, document, policy, documents, guide, standards, also, common*
WRITING CENTERS	*writing, center, centers, tutors, directors, tutoring, lab, support, work, tutor*
WAC	*program, programs, administrators, wac, writing, support, across, institution, many, university*

Another set of topics addresses institutional structures and managerial issues that—perhaps with the exception of ENGLISH DEPARTMENTS—are not unique to writing (see table 4). They describe people and administrative structures within the university, the relationship between higher and secondary education, and communication on (or across) a university campus.

© Council of Writing Program Administrators

Table 4
Institutional Structures

Topic	Words in the Topic
INSTITUTIONAL STRUCTURES	*program, department, director, committee, university, administrative, administration, chair, dean, years*
ENGLISH DEPARTMENTS	*english, writing, department, literature, departments, courses, freshman, university, degree, curriculum*
COLLEGE AND HIGH SCHOOL	*college, education, school, institutions, university, colleges, high, higher, schools, state*
CAMPUS COMMUNICATION	*campus, communication, university, place, also, ways, many, important, another*
FACULTY	*faculty, teaching, members, part time, professional, teach, full time, colleagues, development, staff*

The final set of topics addresses writing program administration itself (see table 5). Beyond writing about WPA work and related subjects of *power* and *authority*, authors in this journal also address administrative activities that extend beyond writing courses and even writing programs: mentoring graduate WPAs, teacher training, and faculty development.

Indexing the topics in this journal offers preliminary answers about its province. Writing across the curriculum and writing centers are distinct topics, as are specific pedagogical issues such as community-based learning and second language writing. Yet the algorithm did not identify other themes that we might predict run through the scholarship, such as labor conditions or race and gender. (Not being identified by the algorithm does not mean these themes are absent from the journal, but the words associated with them were not frequent enough to produce a topic.) The topic model also gives some insight into the methodological characteristics of the field—survey research is a clear example—as well as the issues in composition theory that WPAs find most important.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Table 5
Writing Program Research and Administration

Topic	Words in the Topic
WPA WORK	*wpa, wpas, work, administration, administrative, position, positions, administrators, intellectual, job*
POWER	*power, authority, leadership, model, one, others, agency, can, collaborative, within*
GRADUATE DEVELOPMENT	*graduate, work, conference, professional, experience, mentoring, training, preparation, development*
TEACHER TRAINING	*teaching, teachers, teacher, tas, classroom, new, training, teach, experience, experienced*
INSTRUCTOR DEVELOPMENT	*instructors, group, instructor, participant, groups, also, workshop, participants, process*

From Topic Model to Network Model

Topic modeling produces useful information about the content of a corpus, and visualizing the topics as a network reveals how (or if) particular topics are related to one another. The network model of this journal (see figure 1) is not especially diffuse because the discourse is highly specialized. My network model represents the strength of the relationship between topics with the weight of the line, and it pushes topics with many weaker connections to the periphery.[2]

The network model reveals two clusters that represent distinct areas of inquiry in the journal. First, the strong relationship among ASSESSMENT, PORTFOLIOS, and PLACEMENT suggests that program-level assessment is a coherent theme. Beyond this cluster, PORTFOLIOS has strong relationship with SECTIONS AND SEMESTERS and PAPERS, and readers of this journal will understand these relationships: placement assigns students to specific courses and/or sections and often relies on written products. PLACEMENT has a strong relationship with SURVEYS and COLLEGE AND HIGH SCHOOL, and again these relationships reflect the reality that placement occurs between high school and college and often uses surveys. Second, WPA WORK has a strong relationship with both POWER and GRADUATE DEVELOPMENT, and WPA WORK and POWER both have a relationship with INSTITUTIONAL STRUCTURES. This cluster highlights the idea that writing program admin-

© Council of Writing Program Administrators

istration is intellectual work for which graduate students need preparation, and it reveals that discussions of writing program administration regularly address power and authority. When power is addressed in this journal, it is most often in the context of administration—in the institutional realities of departments, committees, and deans—rather than pedagogy or language.

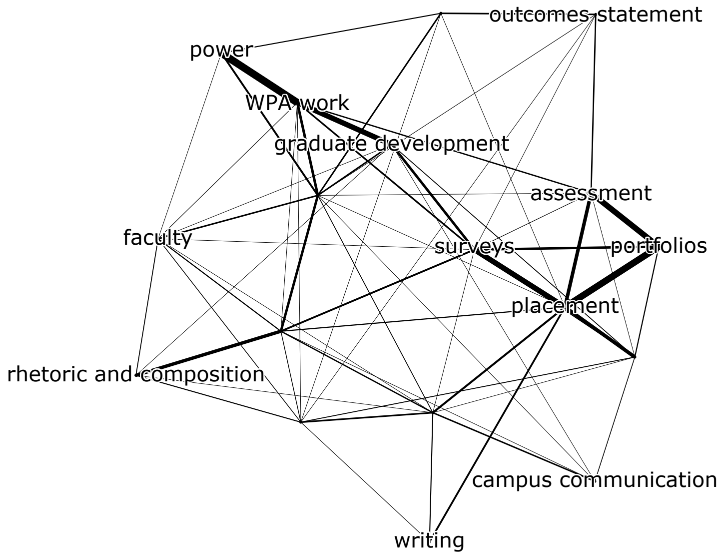


Figure 1. Network Model of *WPA: Writing Program Administration*

Other topics (nodes) in the network have weaker relationships with multiple topics, representing issues or ideas that are broadly relevant in the journal. The topics WRITING and RHETORIC AND COMPOSITION reach across the network, as does CAMPUS COMMUNICATION. I would argue that these broadly applicable topics illustrate something about the nature of this journal: most discussions of writing program administration can (and do) engage not only the theoretical and/or pedagogical issues around students and writing but also the *campuses* and *places* in which these issues are practically realized.

Visualizing the topic model as a network suggests that there are two issues across time—two strong clusters of topics—that are distinct areas of inquiry within the journal: writing assessment as it exists beyond classrooms and writing program administration itself. Although my study cannot claim that these areas of inquiry are exclusive to the journal, it does reveal that they are cohesive conversations in the journal. The model fur-

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

ther reveals that disciplinary knowledge (writing and rhetoric) and institutional context (campuses and policies) are broadly relevant, perhaps reinforcing the claim that writing program administration necessarily calls upon disciplinary knowledge and institutional, administrative skill.

Mapping Topics Across Time

I have offered answers to questions about the nature and province of WPA scholarship based on an analysis of the entire corpus, and here I turn to the question of how the scholarship has changed across forty years. My historical analysis first reveals that some topics emerged later in the history of the journal and have become increasingly prominent over time. For example, PRACTICES accounted for less than 1% of topics until 1995, after which it sometimes accounted for nearly 7% (see figure 2).

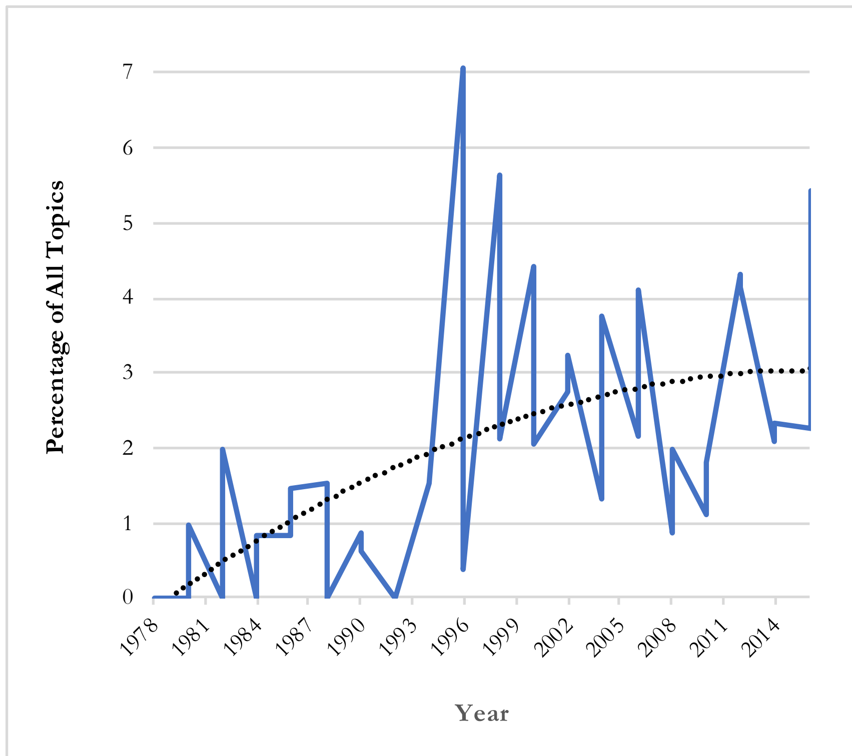


Figure 2. PRACTICES as a Percentage of All Topics[3]

The related concept of reflection emerged in composition scholarship around that time, and the topic model suggests that authors in this journal

© Council of Writing Program Administrators

quickly adopted that concept. Other topics that emerged later and continue to increase in prominence are SOCIAL DISCOURSE (began to increase in 1993), GRADUATE DEVELOPMENT (1996), SECOND LANGUAGE (2001), COMMUNITY LEARNING (2001), OUTCOMES (2007), KNOWLEDGE (2013), and RESEARCH STUDIES (2016).

Other topics decreased in frequency over time, but these declines were generally not as dramatic as the increases described above. The topic that declined most was ENGLISH DEPARTMENTS, which accounted for 7–12% of topics before 1995 and 0–7% after 1995 (see figure 3). These topics also continue to decrease over time: FACULTY, PAPERS, SECTIONS AND SEMESTERS, TEACHER TRAINING, and WRITING CENTERS.

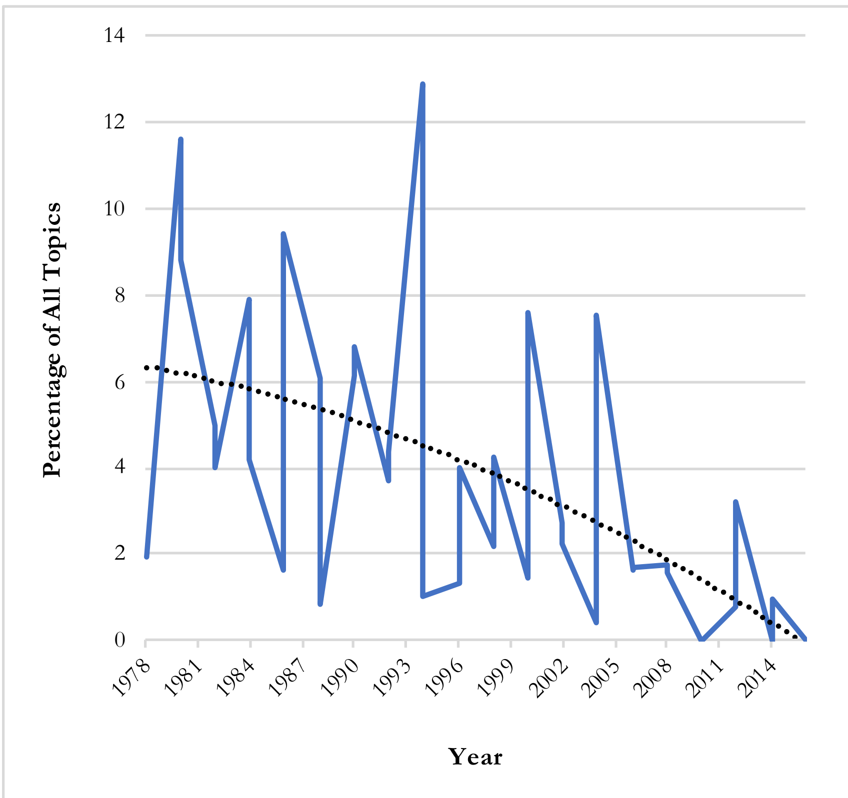


Figure 3. ENGLISH DEPARTMENTS as a Percentage of All Topics

These two trends offer insight into the development of the journal, revealing the years when particular ideas were most relevant. Although any historical arguments are limited by the nature of a topic model, at least one observation based on these trends is warranted: the topics that entered the

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

journal later and continue to increase are pedagogical or theoretical, while the topics that decreased are largely managerial and institutional.

Many topics increased and then decreased over time, and the model reveals when a particular topic was most prominent in the journal. For example, INSTITUTIONAL STRUCTURES peaked in the nineties, after which it decreased to its lowest level at the present (see figure 4). Other topics following this trend include RHETORIC AND COMPOSITION (which peaked in 1990), WAC (1991), PLACEMENT (1992), PORTFOLIOS (1996), POWER (2001), CAMPUS COMMUNICATION (2001), COURSES (2004), CURRICULAR CHANGE (2004), and WPA WORK (2005). It is again important to note that the amplitude of many trend lines is not very high, with percentages varying only three or four points over time. Topics that were once present in the journal are likely to persist at some level.

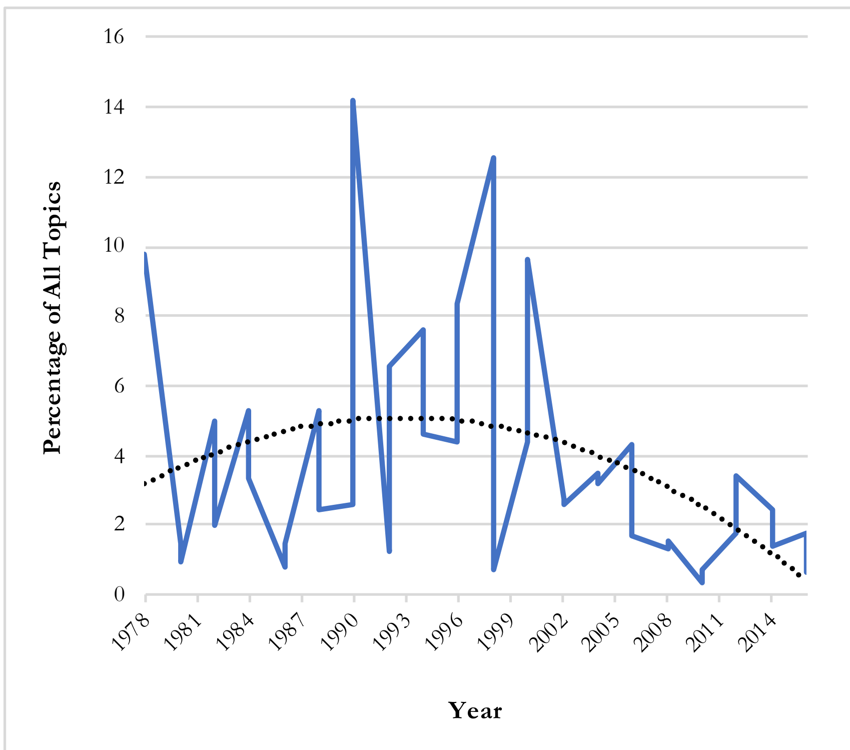


Figure 4. INSTITUTIONAL STRUCTURES as a Percentage of All Topics

Finally, some topics remained consistently prominent over time, with flat or undulating trend lines. These topics include ASSESSMENT, COLLEGE AND HIGH SCHOOL, INFORMATION, INSTRUCTOR DEVELOPMENT, OUTCOMES

© Council of Writing Program Administrators

statement, reading, students, and writing. One reason these topics seem consistent may be the nature of the topic model. For example, information includes what are perhaps two separate topics, one of which would certainly change over time: *information* in the context of source use and *information* in the context of online technology. Yet some topics may be truly consistent over time. For example, writing and outcomes statement, which are highly connected nodes in the network model, could be consistently prominent because writing represents the practice in which WPAs are fundamentally invested and because outcomes statement represents the administrative structures around that practice. And although the prominence of pedagogical topics has shifted over time, students has also remained consistently prominent; *student(s)* is the most frequent noun in the journal, and its presence suggests that no trends have rendered students more or less prominent.

The Scope and Allegiances of WPA Scholarship

Although any conclusions are necessarily constrained by the nature of topic modeling, I will end with three claims about the nature and province of WPA scholarship. First, the scope of the journal has not extended beyond academia in the way Bruffee and later editors hoped. Bruffee listed government relations and public relations as potential topics (8), subsequent editorial guidelines called for articles on the status of writing programs outside academic contexts, and the current guidelines include "outreach and advocacy." However, these public issues have not yet been frequent enough to constitute topics. This body of WPA scholarship does not look as far as the public sphere, but it does look beyond individual classrooms. Nearly half of the topics in the model represent institutional issues and administrative issues specific to writing. When *WPA* authors write about assessment—a cohesive area of inquiry—they discuss *local assessments* and *institutional values*, *portfolio readers* and *placement tests*; when they write about writing curricula, they discuss *curricular models*, *standards*, and *policy documents*. Second, authors in this journal indeed write about writing program administration itself, but these discussions are less frequent and less recent than Hesse suggests (136). The cluster of wpa work, graduate preparation, and power reveals that WPA work is a distinct area of interest, encompassing *intellectual work*, *leadership* and *agency*, and *mentoring*. Scholarly discussions of administration have been present throughout the history of the journal (wpa work has been consistently prominent since the late eighties), and while this cluster of topics has become more prominent over time, it has constituted only 6–16% of topics during the last five years.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Finally, forty years after writing program administration established itself apart from the field of rhetoric and composition, our scholarship remains highly connected to composition theory and pedagogy. If our scholarly community has strayed from its fundamental allegiances to writing and students, as Hesse claims (138), this shift is not yet evident in the journal. The topics representing rhetoric and composition (PRACTICES, RHETORIC AND COMPOSITION, KNOWLEDGE, and RESEARCH) constitute an average of ten percent of topics over time and have actually increased over the last two decades. And a number of topics—many of which are broadly connected across the network—address writing and specific pedagogical issues: STUDENTS, COMMUNITY LEARNING, SECOND LANGUAGE, READING, and WRITING. Taken together, these topics constitute an average of fifteen percent of all topics, and they have also become slightly more prominent over time. Across forty years, the WPA scholarship published in this journal has developed both by looking outward to institutional and programmatic issues and by looking inward to writing program administration itself, and it has done so while retaining its connections to writing and pedagogy.

Notes

1. The LDA algorithm produces as many topics as it is asked to produce, and after testing several values, I found that forty offered a good combination of specificity and coherence.

2. The network model included in the print journal is an abridged version of the full model, which is available in the archived (PDF) issue and online: http://calvin.edu/directory/people/kristine-johnson.

3. The trendlines in figures 2–4 are 2nd order polynomial trendlines.

Works Cited

Blei, David. "Probabilistic Topic Models." *Communications of the ACM*, vol. 55, no. 4, 2012, pp. 77–84.

Bruffee, Kenneth. "Editorial." *WPA: Writing Program Administration*, vol. 3, no. 1, 1979, pp. 7–8.

Corbett, Edward P. J. "A History of Writing Program Administration." *Learning from the Histories of Rhetoric: Essays in Honor of Winifred Bryan Horner*, edited by Theresa Enos, Southern Illinois UP, 1993, pp. 60–71.

Goldstone, Andrew, and Ted Underwood. "The Quiet Transformations of Literary Studies: What Thirteen Thousand Scholars Could Tell Us." *New Literary History*, vol. 45, no. 3, 2014, pp. 359–84.

Heckathorn, Amy. "Moving Toward a Group Identity: WPA Professionalization from the 1940s to the 1970s." *Historical Studies of Writing Program Administra-*

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

tion: Individuals, Communities, and the Formation of a Discipline, edited by Barbara L'Eplattenier and Lisa Mastrangelo, Parlor P, 2004, pp. 191–219.

Helmers, Marguerite, and Dennis A. Lynch. "Letter from the Editors." *WPA: Writing Program Administration*, vol. 22, nos. 1–2, 1998, pp. 6–7.

Hesse, Douglas. "Author's Guide." *WPA: Writing Program Administration*, vol. 18, nos. 1–2, 1994, p. 3.

—. "The WPA as Worker: What Would John Ruskin Say? What Would My Dad?" *WPA: Writing Program Administration*, vol. 38, no. 2, 2015, pp. 129–40.

Horning, Alice. "Authors' Guide." *WPA: Writing Program Administration*, vol. 34, no. 1, 2010, p. 3.

Ostergaard, Lori, Jim Nugent, and Jacob Babb. "Standing for Time: Publishing in *WPA*." *WPA: Writing Program Administration*, vol. 42, no. 1, 2018, pp. 7–16.

Strickland, Donna. *The Managerial Unconscious in the History of Composition Studies*. Southern Illinois UP, 2011.

Trimbur, John. "Foreword." *The Writing Program Interrupted: Making Space for Critical Discourse*, edited by Donna Strickland and Jeanne Gunner, Heinemann, 2009, pp. vii–x.

Kristine Johnson is associate professor of English at Calvin College, where she directs the written rhetoric program and teaches courses in composition pedagogy, linguistics, and first-year writing. Her interests include writing program administration, undergraduate research, and teacher preparation, and her work has appeared in *Rhetoric Review*, *College Composition and Communication*, *Pedagogy*, *Composition Studies*, and various edited collections.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Changing Conceptions of Writing: An Interview with Elizabeth Wardle

Mandy Olejnik

Elizabeth Wardle, currently Roger and Joyce Howe Distinguished Professor of Written Communication and director of the Roger and Joyce Howe Center for Writing Excellence (HCWE) at Miami University, has dedicated her career to creating and facilitating several kinds of writing programs, including first-year composition (FYC) and writing across the curriculum (WAC). Her research in these areas has produced invaluable scholarship and resources for writing program administrators across the country, including the *Writing about Writing* textbook (co-authored with Douglas Downs) and the edited collection *Naming What We Know* (co-edited with Linda Adler-Kassner). In celebration of the 40th anniversary of *WPA: Writing Program Administration* and in recognition of this journal's influence on our field, I asked Wardle to discuss her 2007 *WPA* article "Understanding 'Transfer' from FYC: Preliminary Results of a Longitudinal Study," placing that work in conversation with her other research in the field.

"Understanding 'Transfer' from FYC: Preliminary Results of a Longitudinal Study" is among the first articles in writing studies to explicitly investigate writing transfer, as well as one of the first multi-year longitudinal studies on the subject. In this article, Wardle discussed transfer from FYC, reporting on preliminary results of a longitudinal study she conducted with students during their four years of college. She advocated context and activity in generalization of knowledge, particularly "the importance of the purpose, expectations, and support for writing tasks in encouraging generalization" (82). She argued that meta-awareness is important in knowledge transfer but that such knowledge "must be gained in discipline-specific classrooms" and that FYC can "help students think about writing in the university, the varied conventions of different disciplines, and their own writing strategies in light of various assignments and expectations" (82). Wardle also noted the importance of assignments beyond FYC and encour-

WPA: Writing Program Administration, vol. 42, no. 3, 2019, pp. 59–64.
WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

aged program directors to "develop collaborative research projects with faculty from across their universities" in order to "better understand what goals they do and do not share for assignments and outcomes and to closely examine how students interpret assignments from various courses" (82–83).

In our interview, Wardle covered a range of topics related to the transfer study in her 2007 article, including the future of transfer research, how her transfer research has impacted her further WAC research, and how faculty conceptions of writing influence writing instruction. One of the major themes that emerged in our discussion is how to actively change faculty conceptions of writing, which can lead to faculty feeling "ownership for needing to teach writing themselves," and which, in turn, helps improve students' writing instruction in their disciplinary contexts. In what follows, I share some of Wardle's responses related to her article and WPA work that has been taken up in *WPA: Writing Program Administration* over the years.

Mandy Olejnik: Your WPA article "Understanding 'Transfer' from FYC: Preliminary Results of Longitudinal Study" is considered one of the foundational pieces on writing transfer. I'm wondering how this project got started and how it relates to your earlier writing about writing research.

Elizabeth Wardle: My PhD is in professional communication, and I became interested in transfer because professional communication scholars had been conducting transfer research on school to work in a way composition scholars had not been during that time. I wrote my doctoral dissertation on the goals of first-year composition and whether those goals were being achieved, which led me to writing about writing (WaW) as a way to consider whether studying about writing in a FYC course could better achieve the goals of FYC. This is what then led to the transfer question. I taught a WaW section of FYC when I started my first job, and I was interested in whether or not the WaW approach in that class was useful for students and their learning. I was interested in following up with the students, and because they were willing to meet with me, that led to my first transfer study and the publication of this *WPA* article. Seven of the students met with me every year until they graduated. I still have giant boxes of data in my closet that I never published further on.

MO: How do you see your 2007 piece impacting the transfer conversation? This article has been cited 272 times on Google Scholar and, as I already said, is considered foundational in transfer studies. What can you say about this influence?

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

EW: Even prior to my transfer study, there were a number of excellent longitudinal studies that had been done both in and out of writing studies. But I don't think people were framing them as writing transfer studies. Maybe the fact that I and others borrowed the theoretical framework around transfer from educational psychology helped us see these longitudinal studies differently and build on them to conduct explicit transfer research. I don't know about cause and effect, but when I was doing that first transfer study, I don't think there was a lot of work being done directly related to transfer in composition. But something happened during that time frame where people were becoming interested in writing transfer and started conducting direct studies of transfer.

MO: One major point that many people take away from this article is that meta-awareness is what encourages transfer. Is that an accurate takeaway, in your view?

EW: In that article, I was examining what first-year composition can do. That's a very specific question. My answer to that very specific question was that it seems like helping students learn rhetorical analysis and meta-awareness is helpful when they go into their disciplinary classes. I did not say that reflection is all you need in order to facilitate transfer. One of the biggest points in the article was that the activity systems, the institutions, and the context in which we're operating have a big impact on whether students can learn as we want them to, and whether we can teach as we know we should be teaching. The burden for encouraging generalization (or transfer) related to writing rests all across the university in disciplinary classes.

MO: How did the work you started in this article on transfer in FYC influence further research questions you've explored over the years that have come to impact the way we talk about writing in our field and beyond?

EW: The hypothesis I am working from now is: if faculty change their conceptions of writing, they will change their practices related to writing. I wonder what happens if you try to change faculty's conceptions of writing and then help them feel ownership for needing to teach writing themselves, whatever their discipline may be? In a WAC setting, we don't necessarily have to do "tips or tricks" workshops. We can help faculty as they have specific questions, but they already know on a big-picture scale what they want to change about their writing practices. In our Faculty Fellows program at Miami, faculty members' ideas

© Council of Writing Program Administrators

about what writing is, what it means, and what they know about it has shifted. And they know what to do in their own classrooms once they start thinking about writing differently. This approach to WAC is, I think, nothing but a modified version of the WaW approach to first-year writing: help people understand the theory about how writing works and then they'll be able to figure things out for themselves.

MO: From our conversation, I feel like a theme in your research and administration is working to design different programs and models to make specific changes over time across the university. Would you agree with that?

EW: Yes. I want to think about administration as making change in programs, departments, and universities—long-term, sustained, meaningful change that's driven by the expertise of the people doing the work. The responsibility of the person directing a WAC program, for example, is to help people find the framework, theory, and research they need in order to do what they already implicitly know how to do in their disciplines. I spent a lot of time in my career wondering what we are going to do about this problematic instructional site that is first-year composition. I thought up the best answer I could think up. Doug Downs and I wrote a textbook about it. We've tried it. We've studied it. People are using it. But at the end of the day, first-year composition is still just one class at one place at the beginning of a student's educational experience. And we already know that that will never be enough, no matter how well-designed and taught it may be. We need to work with faculty from across all the years and all the disciplines as well, so they can continue the work with student writers. And that's why I study WAC now. It seems like an exciting place to help facilitate broader changes around writing.

MO: I'd like to ask you about rapport with students in transfer studies, as you addressed that both in this article and in your later transfer research. On page 71 you wrote that your positioning as a teacher-researcher was a strength in that you "knew the students well" and "had a relationship and rapport before the study began," but you also noted that the weakness of your study was that "the students might feel they needed to please me in their interviews and focus groups." What would you say about that now?

EW: Now, I would say that rapport is not a weakness. I don't think you can actually study what students are learning and how they're drawing on their prior knowledge to engage with challenging writing situations

© Council of Writing Program Administrators

unless you're doing things in collaboration with them. Now I would see working with students as a strength, even a necessity. However, I also think we have ethical dilemmas that we need to really think about before conducting close transfer research. If we're going to operate as co-researchers with our undergraduate students in a transfer study, the students really need to be free to walk away from the study at any time, and we as researchers should not feel pressured for them to remain. In my later transfer studies where I co-conducted research with my student Nicolette, I could walk away (as could she). I already had tenure. If she didn't want to continue the research with me anymore, that was fine. But there are very high-stakes moments where you have to publish for tenure or you have to get your dissertation done. Those might be cases where it is not a good idea to do research with undergraduate students in this way.

MO: What do you see as the future of transfer research?

EW: I think so much of "transfer" returns to the learning question. How do people engage in meaningful learning by drawing on what they already know, learning new things, and growing? The questions I'm interested in now are much bigger than what has historically been considered "transfer." I find it hard to imagine setting up another study to look at only transfer at this point in my career. Even the transfer studies I did with Nicolette are veering toward other things—learning, identity, disposition, how people solve hard rhetorical problems. But in terms of the future of transfer studies explicitly, aside from my own personal angst, I think [my doctoral student] Cynthia Johnson's current dissertation research is revealing that maybe we've gone as far as we can go in transfer studies with the lens of cognitive psychology; maybe we need to go back to rhetoric and approach transfer from that lens. That's the recovery and methodological framing work that Cynthia is doing, and I think that's probably where the future of transfer studies is—or at least part of it.

Conclusion

Ultimately, Wardle's 2007 *WPA* article contributed to an important and evolving conversation about writing transfer, learning, and program design to better foster transfer and learning in writing. Transfer studies remains a dedicated area of research in the field of composition and rhetoric, with numerous longitudinal studies continuing to unfold and a second transfer research seminar occurring at Elon University in 2019. For Wardle, her work on transfer helped her explore research questions that have grown

© Council of Writing Program Administrators

throughout her career to center on student and faculty conceptions of writing, which are calls and aims taken up in *WPA* over its 40-year history as well as in the future.

Acknowledgment

I would like to thank Elizabeth Wardle for agreeing to participate in this interview and for working through drafts with me.

Works Cited

Adler-Kassner, Linda, and Elizabeth Wardle, editors. *Naming What We Know: Threshold Concepts of Writing Studies*. Utah State UP, 2015.

Wardle, Elizabeth. "Understanding 'Transfer' from FYC: Preliminary Results of a Longitudinal Study." *WPA: Writing Program Administration,* vol. 31, nos. 1–2, 2007, pp. 65–85.

Wardle, Elizabeth, and Douglas Downs. *Writing about Writing: A College Reader*. 3rd ed. Bedford, 2016.

Mandy Olejnik is a PhD student in composition and rhetoric at Miami University in Oxford, Ohio, where she teaches various courses in the English department and has held WAC and writing center graduate administrative positions. Her research interests include graduate pedagogy, transfer, and threshold concept theory. She also serves as editorial assistant for *Composition Forum* and graduate co-editor of *The Peer Review* writing center journal.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Forty Years of Resistance in TA Education

Eric D. Brown and Savanna G. Conner

Though this issue of *WPA: Writing Program Administration* is celebratory, the journal's archives house conversations of many tones. Discussions of TA education (TAE), in particular, can be labelled "troubled" more than "festive." E. Shelley Reid's (2016) sarcasm in *A Rhetoric for Writing Program Administrators* says it all: TAE is "Simple, really" (p. 245). Resistance is frequently blamed for such complexity. What do we mean, though, when we talk about resistance? Who is resistant? What is resisted? Why? We present, here, how ideographic criticism helped us to answer those questions with findings worth celebrating.

Following Sally Barr Ebest (2002), we adopted Henry Giroux's (1983) definition of resistance as the refusal to learn new ideas that are perceived to clash with held ideas. We followed, too, Michael Calvin McGee's (1980) conviction that though ideologies are ethereal, written words obfuscate and carry ideologies. While we did not aim to expose hidden ideologies in the journal, we did adopt the ideographic critic's methods of detecting veiled meanings. We followed a typical (albeit simplified) pattern of ideographic criticism: examining the evolution of a word as it crosses contexts. First, we searched the journal's archives for titles (and abstracts, when available) that framed TAE as the primary object of study. Second, we combed those 58 articles for invocations of resistance in word or synonym. Third, we searched the 35 articles that invoked resistance to determine who refused to learn because of a perceived clash, as well as which held and new ideas were clashing.

Most often, the resistors were TAs outside of composition and rhetoric, and the concepts most frequently resisted were composition theory and professionalization. Below, we delineate resistance to each idea. We attend, too, to McGee's (1980) call to detect contextual influences, suggesting relationships between resistance and disciplinary and academic contexts. The total of our research is worth celebrating: the journal has worked incessantly to

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

educate its newest constituents in the face of that continuous and complex challenge deemed resistance.

Resistance to Composition Theory

The frequency of "theory" in the articles evinces *WPA*'s history of encouraging theorization. The journal's authors, in addition to appreciating theories of pedagogy like collaborative writing (e.g., Diogenes et al., 1986; Potts & Schwalm, 1983), incorporated far-ranging theoretical lenses into their scholarship: feminism (e.g., Boardman, 1994; Meeks & Hult, 1998), queer theory (e.g., Swyt, 1996), educational theory (e.g., Cogie, 1997; Rose & Finders, 1998), and narrative theory (e.g., Anson et al., 1995; Boardman, 1994).

Because "theory" was often partnered with "resistance" and "practice," though, the journal was also responsive to TAs' taking-up (or lack thereof) of theory. Resistance in TAE, then, often involves clashing perceptions about theory's value to practice. Such clashes may signal another belief—that writing classrooms are spaces only of practice. Our review shows something different: requests for practical instruction were more varied in exigence. Ebest (2002), for example, averred that unfamiliarity "with composition pedagogy was a likely culprit" (p. 29). Amy Rupiper Taggart and Margaret Lowry (2011) noted that new TAs are possibly so bogged down in surviving their first semesters as graduate students and teachers that theory is too much to take on meaningfully. Similarly, E. Shelley Reid, Heidi Estrem, and Marcia Belcheir (2012) reported that TAs "place more value on their own experiences or those of peers than on the [theories] they are learning" (p. 42). Michael Hennessy (2003) worried that some TA educators bowed to resistance of theory, even creating textbooks that "emphasize practice at the expense of theory" (p. 93), and some scholars, like Barb Blakely Duffelmeyer (2005), adopted conversion-based pedagogies in attempts to not overwhelm TAs with a multiplicity of theories.

Two articles, though, stand out as representative explorations of TA resistance to theory. Ebest (2002) explored sources of resistance to theory, seeking to understand why new TAs refused to consider theory-informed, nontraditional, innovative pedagogies. She noted that TAs resisted theories of writing for two reasons: some had rarely, if ever, considered their own processes of learning to write; others, specifically students focused in literature or creative writing, did not believe writing, as an innate craft, could be taught at all. Maureen Daly Goggin and Michael Stancliff (2007), on the other hand, were interested in utilizing resistance. They wrote, "We experienced our share [of a] common complaint . . . that the theory isn't helpful in

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

the classroom and that time would be better spent on the nuts and bolts of teaching" (p. 20). However, they explained, "competing ideologies are not only present, but productive" in TAE (p. 12). With properly facilitated conversations, they suggested, TAs can learn from contention how to absorb, adapt, and critique differing views. While conversations about resistance have expanded beyond the scope of these two articles, the issues and the responses the authors articulate continue to circulate in TAE scholarship.

Resistance to Professionalization

"Professionalization," like "theory," populates the journal's discussions of TAE. The journal has long considered the reasons TAs resist professionalization. In 1986, Marvin Diogenes, Duane H. Roen, and C. Jan Swearingen lamented that if composition was a service course, then TAs were "the academic equivalent of truck stop waitresses" (p. 51). In 1987, Janet Marting tracked professionalization as a concern in academia at-large back to 1930. Following the trend of foregrounding TA needs, other scholars suggested more extensive training for TAs in WPA and other administrative work (e.g., Edgington & Taylor, 2007; Elder et al., 2014; Walcher et al., 2010). Furthermore, some scholars insisted upon providing professional development opportunities for TAs after they leave TAE classrooms (e.g., Lang, 2016; Obermark et al., 2015).

As with "theory," though, "professionalization" is often met with resistance. We found that two articles represented trends in addressing TA resistance to professionalization. Thomas P. Miller (2001) noted that TAs in practicums (especially literature-focused TAs) are often presented with views of professional work that do not align with their held professional goals. The traditional English academic they envision becoming focuses on research, relegates teaching to a lackluster second, and eschews administrative work. However, the work that new TAs usually end up doing, teaching first-year writing, is always-already alienated from such perceptions of professionalization. Further, TAs are reminded by professionalization training that their goals are increasingly elusive—that they will only achieve their aspirations of traditional English academia "if they get jobs" (Miller, 2001, p. 42).

Tiffany Bourelle (2016) represented those scholars who recognize ever-increasing demands upon academic professionals and insist that TAs be prepared for them; otherwise, TAs will eventually be "hesitant" or "uneasy" in embracing new ideas and opportunities—or worse, fall victim to new methods of exploitation (p. 91). In particular, Bourelle (2016) advocated for more support in online writing instruction. TAs, she argued, must be

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

better prepared to "succeed as writing teachers in twenty-first century academe" (Bourelle, 2016, p. 105). In sum, the deeply seeded causes and the long-reaching effects of resistance to professionalization have been conscientiously considered by the journal's scholars.

Conclusion

We have explored how *WPA: Writing Program Administration* has expanded understandings of TAE and resistance, particularly to composition theory and to professionalization. We offer, now, one final example, one encouragingly characterized by receptivity: Reid's (2017) "Letter to a New TA" spoke directly to TAs. It invited new TAs to think about their own learning and imparted to them the importance of TAE. By treating TAs as colleagues, as stakeholders in composition, and as professionals, Reid's "letter" is a positive and preemptive confrontation of resistance, built upon 40 years of constant progress and experimentation.

We hope those invested in TAE, whether graduate students or those who prepare them to teach writing, will find the categories and articles gathered here useful when dealing with TA resistance to composition theory and professionalization. We hope, too, that we have exemplified how ideographic research methods, though typically used to track unspoken ideologies, may be used to document an impressively diverse set of inflections upon a single word. Perhaps we might deem this essay, then, an ideographic celebration.

Works Cited

Anson, Chris M., Jolliffe, David A., & Shapiro, Nancy. (1995). Stories to teach by: Using narrative cases in TA and faculty development. *WPA: Writing Program Administration, 19*(1–2), 24–37).

Boardman, Kathleen A. (1994). A usable past: Functions of stories among new TAs. *WPA: Writing Program Administration, 18*(1–2), 29–36.

Bourelle, Tiffany. (2016). Preparing graduate students to teach online: Theoretical and pedagogical practices. *WPA: Writing Program Administration, 40*(1), 90–113.

Cogie, Jane. (1997). Theory made visible: How tutoring may affect development of student-centered teachers. *WPA: Writing Program Administration, 21*(1), 76–84.

Diogenes, Marvin, Roen, Duane, & Swearingen, C. Jan. (1986). Creating the profession: The GAT training program at the University of Arizona. *WPA: Writing Program Administration, 10*(1–2), 51–60.

Duffelmeyer, Barb Blakely. (2005). Not just showing up to class: New TAs, critical composition pedagogy, and multiliteracies. *WPA: Writing Program Administration, 28*(3), 31–56.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Ebest, Sally Barr. (1999). The next generation of WPAs: A study of graduate students in composition/rhetoric. *WPA: Writing Program Administration, 22*(3), 65–84.

Ebest, Sally Barr. (2002). When graduate students resist. *WPA: Writing Program Administration, 26*(1–2), 27–43.

Edgington, Anthony, & Taylor, Stacy Hartlage. (2007). Invisible administrators: The possibilities and perils of graduate student administration. *WPA: Writing Program Administration, 31*(1–2), 104–123.

Elder, Cristyn L., Schoen, Megan, & Skinnell, Ryan. (2014). Strengthening graduate student preparation for WPA work. *WPA: Writing Program Administration, 37*(2), 2014.

Estrem, Heidi, Reid, E. Shelley, & Belcheir, Marcia. (2012). The effects of writing pedagogy education on graduate teaching assistants' approaches to teaching composition. *WPA: Writing Program Administration, 36*(1), 32–73.

Giroux, Henry. (1983). Theory and resistance in education. South Hadley, MA: Bergin and Garvey.

Hennessy, Michael. (2003). "School is Short and Life is Long": Advice for TAs. [Review of the book *The Allyn and Bacon teaching assistant's handbook: A guide for graduate instructors of writing and literature*, by Stephen W. Wilhoit]. *WPA: Writing Program Administration, 27*(1–2), 92–94.

Lang, Susan M. (2016). Taming big data through agile approaches to instructor training and assessment: Managing ongoing professional development in large first-year writing programs. *WPA: Writing Program Administration, 39*(2), 81–104.

Marting, Janet. (1987). A retrospective on training teaching assistants. *WPA: Writing Program Administration, 11*(2), 45–50.

McGee, Michael Calvin. (1980). The "ideograph": A link between rhetoric and ideology. *Quarterly Journal of Speech, 66*(1), 1–16.

Meeks, Lynn, & Hult, Christine. (1998). A co-mentoring model of administration. *WPA: Writing Program Administration, 21*(2–3), 9–22.

Miller, Thomas P. (2001). Why don't our graduate programs do a better job of preparing students for the work we do? *WPA: Writing Program Administration, 24*(3), 41–58.

Obermark, Lauren, Brewer, Elizabeth, & Halasek, Kay. (2015). Moving from one and done to a culture of collaboration: Revising professional development for TAs. *WPA: Writing Program Administration, 39*(1), 32–53.

Potts, Maureen, & Schwalm, David. (1983). A training program for teaching assistants in freshman English. *WPA: Writing Program Administration, 7*(1–2), 47–54.

Reid, E. Shelley. (2017). On learning to teach: Letter to a new TA. *WPA: Writing Program Administration, 40*(2), 129–145.

Reid, E. Shelley. (2016). What is TA education? In Rita Malenczyk (Ed.), *A rhetoric for Writing Program Administrators* (2nd ed., pp. 245–257). Anderson, SC: Parlor Press.

© Council of Writing Program Administrators

Reid, E. Shelley, Estrem, Heidi, & Belcheir, Marcia. (2012). The effects of writing pedagogy education on graduate teaching assistants' approaches to teaching composition. *WPA: Writing Program Administration, 36*(1), 32–73.

Rose, Shirley K, & Finders, Margaret J. (1998). Learning from experience: Using situated performance in writing teacher development. *WPA: Writing Program Administration, 22*(1–2), 33–52.

Stancliff, Michael, & Goggin, Daly Maureen. (2007). What's theorizing got to do with it? Teaching theory as resourceful conflict and reflection in TA preparation. *WPA: Writing Program Administration, 30*(3), 11–28.

Swyt, Wendy. (1996). Teacher training in the contact zone. *WPA: Writing Program Administration, 19*(3), 24–35.

Taggart, Rupiper Amy, & Lowry, Margaret. (2011). Cohorts, grading, and ethos: Listening to TAs enhances teacher preparation. *WPA: Writing Program Administration, 34*(2), 89–114.

Walcher, Sheldon, Janangelo, Joseph, & Roen, Duane. (2010). Introducing "The CWPA Mentoring Project" and survey report. *WPA: Writing Program Administration, 34*(1), 84–116.

Eric D. Brown is a second-year PhD student in Arizona State University's (ASU) Writing, Rhetorics, and Literacies program where he teaches first- and second-year writing. His work focuses on social media in the writing classroom, TA Education, and ideographic criticism. He is the incoming *WPA: Writing Program Administration* Advertising Manager, and he will be serving as one of two 2019–20 Assistant Directors of ASU Writing Programs.

Savanna G. Conner is a second-year PhD student in Arizona State University's Writing, Rhetorics, and Literacies program, where she teaches first-year and professional writing. In her work, Savanna inquires into networked (and sequestered) learning spaces, social media pedagogies, nostalgic and low-fi workflows, and the student presentation genre.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Assessing the Field of WPA with Edward M. White: An Interview with an Influential Scholar in WPA

Sarah Elizabeth Snyder

Edward M. White is one of the most influential scholars on the topic of writing assessment in the field of rhetoric and composition. White has written nearly 20 books and more than 100 articles and book chapters on literature and the teaching of writing, and he was the recipient of the 2010 CCCC Exemplar Award for his immeasurable contributions to the field.

His contribution to the Council of Writing Program Administration (CWPA) is vast. He served on the Executive Board for CWPA for twelve years; acted as director and co-director of the WPA Consultant Evaluator Service throughout the late 1980s and the majority of the 1990s; co-led the summer workshop for three successive years in the 1990s; was book editor for *WPA: Writing Program Administration* for four years, and has been a manuscript reviewer for the journal for more than thirty years.

White has regularly published in *WPA* for nearly four decades. He is most widely known for his foundational work in writing assessment, but the breadth of his career is outlined in his publications in *WPA* through his study of composition instruction, placement testing, and power structures inherent in WPA work. His work in *WPA* spans nine articles, including a coauthored, three-article series on a large-scale study covering all campuses of the California State University system. White's articles also include his experience and reflection on teaching composition to the Unabomber, Ted Kaczynski, at Harvard in 1958.

Beyond our field, White understands how important it is to educate stakeholders from writing faculty to upper- and state-level administrators, demonstrated by his political work with the California legislators. My interview with White archives his contributions to writing program administration through the field and the journal. Ed, as he prefers to be called, dressed in his usual sea foam green, Hawaiian-themed shirt and adventure sandals, entertained my questions as we sat down for lunch in Yuma, Ari-

WPA: Writing Program Administration, vol. 42, no. 3, 2019, pp. 71–76.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

zona. The topics of this interview follow the trajectory of his publications in *WPA* to current positions on assessment and advocacy for writing programs, considerations toward students' mental health, and preparation as new WPAs.

Sarah Elizabeth Snyder (SES): Although many know you as the writing assessment guru, showing your depth and the contribution to writing assessment in this field, a theme that may surprise some readers is the breadth of contributions that you have made to *WPA*, which concentrate on other aspects of being a writing program administrator, for example your piece, "Use it or Lose it: Power and the WPA." What would you consider to be the relationship between assessment and other aspects of writing program administration?

Ed White (EMW): Like most teachers in the 1970s, we saw assessment as the enemy. Suddenly, I was thrust in a position where I had to learn enough about assessment and realized that it was a very powerful instrument and could be our friend as well as our enemy. The first 25 years I worked in assessment, I did it from the perspective of a classroom teacher. I was really concerned and fought against the destructive assessment that was going on and tried to find ways to make assessment more responsive to what we did in the classroom. Our goal was to make assessment help us rather than damage us.

We began to see assessment as a way of dealing with the whole field. As we talked about new ways of assessing student writing, we were talking about new ways of teaching student writing. Adding the assessment dimension of the teaching of writing and of managing writing programs has now become part of a fabric of all the research that goes into writing programs and into modern teaching of writing. That movement has given our entire enterprise new legs: New ways of demonstrating the meaning and value of what we bring to the students, teachers, the administration, and the governing boards. It has been immensely important.

SES: Your earliest pieces in *WPA* are based on a large, NIE-funded study of the California State University (CSU) system. While it is now dated, this is still one of the largest and most comprehensive studies of composition programs in the United States. With the publication of your latest co-authored book, *Very Like a Whale*, could you contrast the knowledge and questions we, as a field, have now to those at the time that the CSU study was conducted?

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

EMW: What we proposed was a very simple question that wound up having a very complicated answer. We wanted to know if any particular features of the college writing program would show up as improving student writing. If so, what would those features be? At the time we began the study, there were no books at all on writing programs. When I would go to campuses to review writing programs, most people on campus felt the writing program was a first year writing course—and that was the writing program. This is when it occurred to us that the writing program at an institution needed to be thought of as a program, not just one course. As we realized that, I started writing the book that came out in 1989, *Developing Successful College Writing Programs*. I tried to consider in that book what it meant to have a writing program as opposed to simply a writing course. Our question started the idea of a writing program as something that could be demonstrated to have value for a liberal arts education itself. We could find ways to actually demonstrate that the writing program had some measurable educational benefits that we could demonstrate to skeptical funding agencies, deans, provosts, and college presidents.

That's what happened with that initial project. We did demonstrate a number of correlations, the most interesting of which was that we were able to demonstrate a strong correlation between student performance at the end of first year writing and the existence of an upper division writing requirement of some—any—sort. Although we could never truly demonstrate a direct causation, what we concluded was that this correlation suggested a very strong connection to the idea of a writing program as being central and important—not just to the student's growth but to the entire college program. Now, that was really fascinating. That led to us starting in general to conceive of a writing program as something that was integral, indeed as we argue now, central to a college education. By the time we got to write *Very Like a Whale*, we were surprised to notice that this idea had become pretty much embedded into the profession.

SES: Perhaps one of the most surprising pieces that you have written for *WPA* is "Dangerous Reading: The Unabomber as College Freshman." Having contemplated the reach of composition in the students' lives, and perhaps to the students' mental health, and with increasing frequency of gun violence on university and college campuses, what are your thoughts on the preparation teachers need to respond to students' needs today?

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

EMW: In a chapter I named "Fifty Years of Curriculum Changes: Looking In and Looking Out In College Writing Classes," that I've written for a forthcoming book edited by Norbert Elliot and Alice Horning, I concluded that the best kind of writing program seems to me to be one that does both what I call "looking in" and "looking out." A good writing program has to have a strong element of writing "looking in" which now includes writing about writing but also writing about oneself, because students will find self-discovery important. At the same time, the writing program serves as an introduction to college writing in other fields. We have to be able to teach students about "looking out," or writing for others, in the most creative and inventive ways and also in the most responsible and professional ways. As I developed as a teacher, I realized that it was really important to engage students with reflection about their own lives. We didn't do much of that when I was at Harvard. We had a rhetorical program base which didn't encourage any remarkable interaction with the Unabomber. His behavior that showed up later might have appeared in his writing if the curriculum had been different and perhaps we could have intervened.

It always struck me that what was exciting about teaching writing is that you engage with students in ways that no other kind of discipline in the university was then doing and is doing now. You could take those students by the hand and walk them over to the counseling center. You are not a psychiatrist, but you are the early warning system against suicidal students. You have that insight into students' lives and you are there in a way that no other professor is. If you can, without being intrusive, or without being paranoid, spot students who are having serious mental difficulties, and you can get them to the counseling service, you can save people's lives. That's a function only you can serve. That stuck with me. I've always used that as an example in the workshops that I've done for teachers. Who you are as a teacher is really important to your students. You are not just a presence at the front of the room who grades papers. You need to have a situation where you can get to know at least some of your students and that you can be a human resource. Your positionality as an individual is important to them. That act of respecting students is crucial to being an effective writing teacher.

SES: What advice do you have for new WPAs?

EMW: You are entering a profession that has become newly professionalized in terms of the long span of education itself. You have obligations that we didn't have when we entered. You have to know something

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

> about rhetoric and composition. You have to know something about assessment, linguistics, and psychological development. You have to be aware of social, sexual, racial, and class differences that were previously ignored. None of this even entered our purview when we entered the profession. It's much more professionalized and difficult, and there's so much more to know. You can't know it all, just as people entering literature discover, you can't know it all. You have that same burden. When we were shaping the discipline, we *could* know it all, there wasn't that much to know. There was a handful of standard books, but that handful has kept expanding, and now is a library. You can't possibly master that library, not even in a lifetime now. You just have to know more. That being said, it's a wonderful profession and can lead to a wonderful life.

As Ed has explained in this interview, demonstrating the worth and work of writing programs through assessment is critical not only for the advancement of the field, but also to communicate our importance to outside audiences. It requires much more preparation and sustained education as the field grows and is intricately linked to the mental wellbeing of students. These reflections on Ed's almost half-century of intellectual contributions in *WPA* are a timely call from this Special Issue to recognize the importance of his work to our field.

Acknowledgments

I was honored to interview Ed, and I am very grateful for his mentoring and support over the last eight years. I'd also like to extend a heartfelt acknowledgement to Sherry Rankins-Robertson for her support with this piece. The full, 8,000-word transcript of our interview is available at http://tinyurl.com/SnyderPortfolio along with other unpublished materials by Ed in this personal archive.

Works Cited

Polin, Linda, and Edward M. White. "Patterns of Composition Instruction." *WPA: Writing Program Administration*, vol. 8, no. 3, 1985, pp. 25–34.

—. "Speaking Frankly: Writing Program Administrators Look at Instructional Goals and Faculty Retraining." *WPA: Writing Program Administration*, vol. 9, nos. 1–2, 1985, pp. 19–30.

White, Edward M. *Developing Successful College Writing Programs.* Jossey-Bass, 1989.

—. "Fifty Years of Curriculum Changes: Looking In and Looking Out in College Writing Classes." *Talking Back: Senior Scholars and Colleagues Deliberate the*

© Council of Writing Program Administrators

Past, Present, and Future of Writing Studies, edited by Norbert Elliot and Alice Horning. Utah State UP, in press.

—. "The California State University English Placement Test: Purpose and Potential." *WPA: Writing Program Administration,* vol. 3, no. 3, 1980, pp. 19–22.

—. "Dangerous Reading: The Unabomber as College Freshman." *WPA: Writing Program Administration* vol. 26, nos. 1–2, 2002, pp. 71–73.

—. "Testing In and Testing Out." *WPA: Writing Program Administration,* vol. 32, no. 1, 2008, pp. 129–142.

—. "Use It or Lose It: Power and the WPA." *WPA: Writing Program Administration,* vol. 15, nos. 1–2, 1991, pp. 3–12.

White, Edward M., and Linda Polin "Research in Composition Programs: Faculty Attitudes and Beliefs About the Teaching of Writing." *WPA: Writing Program Administration*, vol. 8, nos. 1–2, 1984, pp. 37–45.

White, Edward M., Norbert Elliot, and Irvin Peckham. *Very Like a Whale.* Utah State UP, 2015.

Sarah Elizabeth Snyder is a NTT professor of English and administrator of the WAC/WID and FYC programs at Arizona Western College. She is also institute director for the Symposium on Second Language Writing. Selected publications include forthcoming articles in journals such as *WPA: Writing Program Administration,* and an edited collection on *Professionalizing Second Language Writing* with Katherine Daily O'Meara and Paul Kei Matsuda (Parlor Press, 2017). As part of her service to WPA-GO from 2013–18, Sarah created the award-winning Breakfast Buddies mentoring program at CWPA.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Professional Development as a Solution to the Labor Crisis

Morgan Hanson

This bibliographic essay examines the relationship between faculty professional development and labor throughout *WPA: Writing Program Administration*'s forty-year history. I concentrate on the key theme of unity in professional development, separating the essay into three sections: professional development for retraining senior faculty (1980–1985), professional development for departmental unity (1985–2010), and professional development to establish disciplinarity and end neoliberalism (2011–present).

Almost forty years ago, Wayne Booth (1981) listed a host of complaints familiar to writing professionals today: "slave wages," lack of job security, rivalries within ranks, and the lack of participation within university governance (35). Although not the first person in *WPA* to cite "professional development" as an answer (a special forum issue on the topic had appeared a year earlier), Booth's way of framing issues became a dominant voice in the early conversation on the relationship between labor and faculty professional development. According to Booth, professional development exposes the working conditions of all faculty to each other, which encourages interdepartmental support to combat labor issues.

In the decades since Booth's article, the dominant theme to emerge from the bibliographic literature might be considered one of unity amid a labor crisis. The following essay highlights the evolution of the labor conversation in faculty professional development scholarship over *WPA: Writing Program Administration*'s forty-year history. Early literature in the journal on faculty professional development hints at this crisis, but it wasn't until more recent work, namely Nancy Welch's 2017 CWPA keynote address, that the scholarship on professional development responded directly to the labor crisis by naming it neoliberalism and calling for reform. Welch defines neoliberalism as "recurring crises in capital accumulation" that are often resolved through a host of cuts to social services and institutions and

WPA: Writing Program Administration, vol. 42, no. 3, 2019, pp. 77–83.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

"labor casualization" (104). Indeed, the earliest articles in the journal open with concerns about staffing composition courses with underprepared faculty due to budget cuts, mostly strategizing methods for bringing recalcitrant senior faculty into the composition fold. Later articles continue an emphasis on community via articulations of departmental transparency of policies, standards, and pedagogy with the hope to reveal and change the working conditions of composition instructors throughout the university.

Professional Development for Retraining Senior Faculty (1980–1985)

It's an all-too-familiar scenario: budget cuts and low enrollment demand a scramble to find composition instructors. In early versions of this crisis, though, "new" composition instructors came from the ranks of tenured faculty, many of whom were less than thrilled to return to the composition classroom. Adding faculty professional development as a site for retraining into the mix made for an increasingly toxic and divisive situation due to the time spent in professional development and the likely (unfortunate) assumption that "retraining" indicates a problem that needs to be rectified.

In *WPA*'s first forum issue and only special issue on professional development in 1980, five scholars explore strategies for retraining senior faculty (Marius; Lyons; Nold; Bonner; Brothers). These authors, especially Richard Marius and Robert Lyons, speculate the causes of and strategize methods for handling senior faculty pessimism that came along with the territory of retraining and returning to the composition classroom.

Richard Marius explains this pessimism by arguing that senior faculty avoid first-year writing courses because they prefer the glory found in lecturing and publishing, and so they do not wish to put in the time to teach intensive and intimate writing courses (10). Robert Lyons adds that senior faculty feel like they paid their dues early in their careers, which means that they do not need to be retrained (13). Lyons, though, aims to solve the issue through a "program of professional collaboration" in which all writing faculty in a department enter into reading groups that study prominent scholarship from the field in an effort to bridge the gap between literary and composition studies, thus boosting the credibility of the field while increasing departmental unification (17–18). Lyons' call serves as an early articulation of a major theme within later faculty professional development scholarship: boosting departmental credibility while also increasing field reputation and awareness.

In 1984 and 1985, Linda Polin and Edward M. White published three articles documenting their four and a half year study of compo-

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

sition instructors within The California State University system (Polin and White, "Patterns"; "Speaking"; White and Polin, "Research"). Their National Institute of Education supported research sheds additional light on the issues identified by Marius and Lyons. For example, in their final article in this series, Polin and White note that senior faculty (and they include tenure-track faculty in this designation) have dismissive attitudes toward both the instruction of writing and composition as a field of study. They reveal that poor labor conditions not only impact faculty lives but also the well-being of the department (and, by extension, its students). Therefore, Polin and White determine that retraining tenured and tenure-track faculty proves to be "largely unsuccessful" ("Speaking," 27), and they ultimately conclude that staffing composition courses with recalcitrant tenure-line faculty and defenseless part-time instructors makes it unlikely for a strong writing program to succeed within a department (30). A writing program's survival depends upon positive attitudes towards instruction, and so faculty professional development appears to be the most likely space to encourage those attitudes.

These early conversations establish the trajectory for future studies on professional development in two key ways. First, these articles emphasize the role community plays in combating divisive labor conditions that harm a department, and later articles offer more tangible strategies for increasing collegial unity. Second, the importance of field definition and delineation in regard to labor subtly appears, most obviously in Lyons' call for more composition scholarship in professional development. As Matthew Abraham notes, "rhetoric and composition's status and legitimacy as a discipline are tied up with the labor conditions in first-year writing" (69). The emphasis on unity in these early articles, then, extends beyond the department and to the discipline as a whole.

Professional Development for Departmental Unity (1985–2010)

By the mid-1980s, most scholarship on faculty professional development within *WPA: Writing Program Administrators* turns toward collaboration, collegiality, and community. Joseph F. Trimmer's "Faculty Development and the Teaching of Writing" (1985) demonstrates the reasoning behind moving away from focusing on senior faculty and progressing toward an emphasis on departmental unity. When he and his colleagues undertook a "campus-wide re-education on the teaching of writing" with the help of a CWPA consultant (12), he found that the program was largely successful. However, even though his program proved to be successful, Timmer notes that he was unable to persuade the "department curmudgeons that [they]

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

are doing anything except whistling into the void" (14). Due to the effects of differing attitudes inspired by the curmudgeons, naive newcomers, and the complacent faculty who wanted to maintain the *status quo* (15–16), he calls for a "rhetoric of compromise" as a solution to encourage all faculty to examine their positions, and, rather than abandoning them, to shift them toward a compromising position that benefits a unified, departmental vision (17).

Trimmer's recommendation for conversation and compromise to create community establishes the foundation for much of the professional development scholarship until 2010. From the 1990s to early 2000s, scholars considered various methods for boosting departmental unity through professional development. John T. Gage (1990), for example, recommends WPAs create a handbook on their particular program policies and resources in order to convey to those inside and outside of the program (such as other university administrators) the goals of the writing program. He concludes that his immediate and extended communities all benefited from an articulation of their shared beliefs.

Opening up conversations for faculty to share and reflect on their experiences with the department remains a key point for professional development (Swyt; Rose and Finders). Of note in this scholarship is Chris Anson, David A. Jolliffe, and Nancy Shapiro's oft-cited "Stories to Teach By: Using Narrative Cases in TA and Faculty Development" (1995). They endorse workshops that have instructors create, share, and discuss case studies from their own experiences as teachers in order to be critical of their behavior as instructors. Anson, Jolliffe, and Shapiro see these workshops as creating and establishing open dialogues between novice and expert instructors in a department.

But faculty professional development is not all sunshine and roses during this time span. Several articles appear that examine faculty resistance to professional development (Swilky; Salem and Jones; Bedore and O'Sullivan), predominantly in later issues of the journal. Unlike early comments on the sour attitudes of senior faculty (a point that returns in Swilky's article), these studies emphasize positive actions that WPAs can take to improve departmental morale. For example, in 2010 Lori Salem and Peter Jones conclude that WPAs should create more inviting professional development workshops by reframing them as introductions to writing pedagogy to make these sites for sharing less intimidating (77). Conversation and collaboration progress toward unification in more welcoming environments, and this unification may spread beyond one department into a university and an entire discipline.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Professional Development to Establish Disciplinarity and End Neoliberalism (2011–Present)

As more writing-intensive courses appear throughout the university (Salem and Jones describe such an initiative), the labor conversation proceeds to methods for unifying the discipline. Scholars propose that if the field of writing studies has clearly articulated delineations, then stakeholders throughout the academy will understand the work performed by instructors of all ranks. Ann M. Penrose (2012) stresses the importance of professional identity for non-tenure-track (NTT) faculty. She articulates that because of the many avenues of inquiry within writing studies as a whole, different programs can stress different theories, which can make it difficult for NTT faculty (who often take jobs at more than one institution in a semester) to identify as an expert. Rather, NTT instructors may feel outside of the collaborative community in which they work, which further marginalizes their position. Thus, national unity can drastically improve the working conditions for all writing faculty.

One strategy for establishing the field's boundaries is a national credentialing system for all writing instructors. Steve Lamos in his 2011 article, "Credentialing College Writing Teachers: WPAs and Labor Reform," calls for credentialing at the national and local level, arguing that such a move would make visible the work of writing teachers and lead to labor equity. Lamos provides the broad strokes for credentialing, listing several issues WPAs must consider (such as the knowledge to be included in a credential program) and the strategies WPAs can take for "story-changing" to justify credentialing costs. Ultimately, he calls for CWPA to establish a credentialing task force to begin the work toward a truly unified discipline.

While national-level professional development may cause grand overhaul of labor conditions for writing faculty (particularly NTT faculty), the current scholarship provides only generative ideas for such a movement rather than concrete strategies for implementing national reform. In her 2017 keynote address (printed in 2018), Nancy Welch returns the conversation to the local level, providing a practical approach that impacts both local and national writing programs: professional development that actively interrogates neoliberalism and austerity. Welch talks little about professional development, but her entire talk serves as a starting point (a primer, as she labels it) for WPAs to initiate conversations about the labor crisis with others, both locally and nationally. She encourages conversations to instigate change throughout the university instead of competition among programs (110).

© Council of Writing Program Administrators

As the conversation on unity through professional development has grown, shifted, and evolved over the past forty years, open conversation among colleagues remains a constant strategy for establishing unity for positive change. Booth and Welch, on opposite ends of the professional development timeline, both advocate that professional development can dramatically impact the labor crisis within the academy simply because it makes visible the labor issues within the university. Future work on faculty professional development should extend its labor conversation to the often-invisible work of dual-enrollment instructors within a writing program. By illuminating the labor conditions of all their faculty through professional development workshops, WPAs can actively respond to Welch's call to change the neoliberal landscape of the university.

Works Cited

Abraham, Matthew. "Rhetoric and Composition's Conceptual Indeterminacy as Political-Economic Work." *College Composition and Communication*, vol. 68, no. 1, 2016, pp. 68–96.

Anson, Chris M., David A. Jolliffe, and Nancy Shapiro. "Stories to Teach By: Using Narrative Cases in TA and Faculty Development." *WPA: Writing Program Administration*, vol. 19, nos. 1–2, 1995, pp. 24–37.

Bedore, Pamela, and Brian O'Sullivan. "Addressing Instructor Ambivalence about Peer Review and Self-Assessment." *WPA: Writing Program Administration*, vol. 34, no. 2, 2010, pp. 11–36.

Bonner, Thomas, Jr. "Six Steps toward Departmental Engagement in Composition." *WPA: Writing Program Administration*, vol.4, no. 2, 1980, p. 20.

Booth, Wayne C. "A Cheap, Efficient, Challenging, Sure-Fire and Obvious Device for Combatting the Major Scandal in Higher Education Today." *WPA: Writing Program Administration*, vol. 5, no. 1, 1981, pp. 35–40.

Brothers, Barbara. "Three Kinds of Writing Workshops for English Teachers." *WPA: Writing Program Administration*, vol. 4, no. 2, 1980, pp. 21–22.

Gage, John T. "The Uses of a Handbook for Teachers." *WPA: Writing Program Administration*, vol. 13, no. 3, 1990, pp. 5–16.

Lamos, Steve. "Credentialing College Writing Teachers: WPAs and Labor Reform." *WPA: Writing Program Administration*, vol. 35, no. 1, 2011, pp. 45–72.

Lyons, Robert. "Faculty Development through Professional Collaboration." *WPA: Writing Program Administration*, vol. 4, no. 2, 1980, pp. 12–18.

Marius, Richard. "Faculty Indifference to Writing: A Pessimistic View." *WPA: Writing Program Administration*, vol. 4, no. 2, 1980, pp. 7–11.

Nold, Ellen. "Helping Faculty Make Rewarding Assignments." *WPA: Writing Program Administration*, vol. 4, no. 2, 1980, p. 19.

Penrose, Ann M. "Professional Identity in a Contingent-Labor Profession: Expertise, Autonomy, Community in Composition Teaching." *WPA: Writing Program Administration*, vol. 35, no. 2, 2012, pp.108–26.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Polin, Linda, and Edward M. White. "Patterns of Composition Instruction." *WPA: Writing Program Administration*, vol. 8, no. 3, 1985, pp. 25–34.

—. "Speaking Frankly: Writing Program Administrators Look at Instructional Goals and Faculty Retraining." *WPA: Writing Program Administration*, vol. 9, nos. 1–2, 1985, pp. 19–30.

Rose, Shirley K, and Margaret J. Finders. "Learning from Experience: Using Situated Performances in Writing Teacher Development." *WPA: Writing Program Administration*, vol. 22, nos. 1–2, 1998, pp. 33–52.

Salem, Lori, and Peter Jones. "Undaunted, Self-Critical, and Resentful: Investigating Faculty Attitudes toward Teaching Writing in a Large University Writing-Intensive Course Program." *WPA: Writing Program Administration*, vol. 34, nos. 1, 2010, pp. 60–83.

Swilky, Jody. "Reconsidering Faculty Resistance to Writing Reform." *WPA: Writing Program Administration*, vol. 15, nos. 1–2, 1992, pp. 50–61.

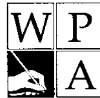
Swyt, Wendy. "Teacher Training in the Contact Zone." *WPA: Writing Program Administration*, vol.19, no.3, 1996, pp. 24–35.

Trimmer, Joseph F. "Faculty Development and the Teaching of Writing." *WPA: Writing Program Administration*, vol. 9, nos. 1–2, 1985, pp. 11–18.

Welch, Nancy. "'Everyone Should Have a Plan': A Neoliberal Primer for Writing Program Directors." *WPA: Writing Program Administration*, vol. 41, no. 2, 2018, pp. 104–12.

White, Edward M., and Linda Polin. "Research on Composition Programs: Faculty Attitudes and Beliefs about the Teaching of Writing." *WPA: Writing Program Administration*, vol. 8, nos. 1–2, 1984, pp. 37–46.

Morgan Hanson is assistant professor of English at the University of Southern Indiana. Her research interests include faculty professional development, threshold concepts of writing studies, and labor issues within dual-enrollment.



WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Celebrating the Contributions of Doug Hesse

Molly Ubbesen

As a dissertator in rhetoric and composition at the University of Wisconsin–Milwaukee, I celebrate the influential work of Doug Hesse as it shapes the way we teach writing and direct writing programs. Hesse is currently professor and executive director of writing at the University of Denver, and he edited *WPA*: *Writing Program Administration* from 1994-1998. His former roles include president of NCTE, chair of CCCC, president of CWPA, and chair of the MLA Division on Teaching. He has published over 70 articles and chapters and co-authored four books. Somehow, he also finds time to sing with the Colorado Symphony chorus and to hike the Colorado foothills religiously. This interview illustrates the expanse of Hesse's valuable contributions to the journal and the field.

Molly Ubbesen: I read your article "We Know What Works in Teaching Composition" in *The Chronicle of Higher Education* a couple years ago when I was in the middle of reading for my preliminary exams, and it became an anchor for me as I was getting lost (perhaps productively) in all the approaches of composition studies. Your article still sits as a reference on my desk as it reminds me why I teach composition and the significance of how I teach it. It also serves as a reminder that I will have to continue justifying this significance to others outside of the field. Why do you think we still need to justify this and how do you accomplish that with such eloquence?

Doug Hesse: I appreciate the kind words. Any eloquence that might be in my writing (and most days it doesn't feel like it), comes through endless revision, down to the level of sentences. It's revealing that I just spent nine hours writing a three-page memo to the faculty at the University of Denver; it was a high-stakes piece, certainly, but I fussed and fussed, and that's par for me.

WPA: Writing Program Administration, vol. 42, no. 3, 2019, pp. 84–89.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

As for the need to explain writing, learning, and teaching, it's pretty much a Sisyphusian task. It's frustrating that our research goes unnoticed, and it's maddening every time someone "discovers" writing, Christopher Columbus-like, and offers "practical" advice for teaching it, usually in the form of handing down rules and calling for discipline. The ubiquity of writing conceals the difficulty of doing it well—and the sheer amount of purposeful practice needed to get there. No one complains about the level of cello performance in America because people aren't walking around all day with bows in their hands.

MU: Explain your approach to editing the journal. How did it differ from other editors' approaches?

DH: Editing was more casual than I think it's been for editors since. I took a pretty light touch as an editor once I'd accepted a piece; generally, the writing was good, and I thought it important to hear the writer's voice as much as possible. There was peer review, of course, but I can only remember a few cases of "revise and resubmit." I'm guessing the volume of submissions was a fraction of what it was now, and there were very few graduate students in the organization, let alone submitting work.

MU: What challenges did you face during your editorship and how did you navigate those?

DH: The main challenge was production. A quarter-time grad assistant and I managed the submission process as well as the editing, design, printing, and proofing. Then mailing was a tedious process that took up a day on my living room floor, stuffing and stamping envelopes and affixing mailing labels. It was fun, though, to see the journal headed to people whose names I knew.

DH: In your first letter from the editor "The Function of *WPA* at the Present Time" (fall/winter 1994), you remarked that despite the growth of public digital forums, "there remains a place for the professional journal function" (6). Do you think the function of the journal changed throughout your editorship?

DH: I just published (March 2019) a long essay in *College English* that analyzed the state of journals in composition studies over the past thirty-five years. I think the publication of a journal issue is no longer an event, a signaled gathering place for the field's members marking our field's knowledge as it's nudged forward. Instead, articles exist as content, discoverable through searching, independent of binding,

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

and getting attention at points of need. Still, the journal function of extended writing over time, writing selected, edited, marked as worthy by the expert collective of an editorial board remains important.

I don't think *WPA*'s function changed very much over my four years, with perhaps a small, representative change that occurred soon after. I continued a tradition of running an annual compilation of all the composition textbooks published that year, a thumbnail description for each. That tradition ended after me, and it was probably time—though my researcher self misses the handy archival source. That change represented a transition from the journal as conveying information, which could now be done more regularly.

MU: You introduce readers to "the journal's first attempt at an e-mail directory of members" in your fall/winter 1995 letter from the editor (6). What was the initial purpose of this directory? How did it evolve?

DH: You have to remember that Mosaic, the first real internet browser, was released in beta form only in November 1992, so finding people's email addresses was a lot more of a challenge then. There was no Google, and WPA-L regularly had queries like, "Hey, does anyone know *X*'s email?" Organizations like MLA used to publish directories of members with contact information, the phone books of their day, so I thought that the journal and WPA could perform a service by offering a directory. People would send me their emails. It was obsolete in a few years, of course.

The really significant digital contribution coming out of my editorship was creating the first WPA site. Rather than making simply a journal site, I figured it would be more useful to have a site for the whole organization. So around 1997 or so, Bill Weakley, who was a grad student at Illinois State helped put one up. The act was terribly unofficial and presumptive, which made it easier. Without asking anyone, I wrote a basic mission statement for the home page, traces of which last today. And I just added the WPA site within my personal pages at ISU, which meant its inelegant address was http://www.cas.ilstu.edu/english/hesse/wpawelcome.htm. In 2002 or 2003, the Council bought a real domain, and folks at Purdue happily took over.

MU: The spring 1996 issue offers a cluster of articles all on TA training, including what you allude to in your introduction as a "much needed review of TA training programs across the country" that was written by Kate Latterell (6). Why did you feel this was so needed at the time?

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

What kind of work on TA training would you like to see develop in the journal?

DH: By the mid-90s WPA work had well made the transition from a managerial enterprise handing down local lore and practice to new TAs learning mostly on the job, to an intellectual enterprise that situated local practices within larger scholarly contexts. This meant more complex possibilities for TA "training" (a convenient, if problematic term), than a lot of how-we-do-it-here. As people were looking to build support for new teachers, often with budgetary implications, knowing good precedents around the country was important.

As for work today, I think the higher priority is how to better support part-time and adjunct faculty in terms of professional development; given their particular needs and circumstances, what kinds of opportunities do they need—and would they like to contribute?

MU: Under your editorship, the fall/winter 1996 issue includes a draft copy of the WPA Executive Committee's statement *Evaluating the Intellectual Work of Writing Program Administrators*, and the subsequent issue includes several responses to it. What was happening in the field at that time to necessitate this scholarly discussion?

DH: By the mid-nineties, WPA work had largely made the transition from a managerial practice that "anyone" with a good sense of organization could do to intellectual work, where practices needed to be steeped in specific knowledge. WPA work was relegated to "service," typically the most undervalued of the promotion trio, and yet it was different from serving on committees, advising, etc. The "Intellectual Work" statement, then, offered a way to translate those aspects of WPA effort that were truly performing disciplinary knowledge into ways that could make sense to promotion committees.

At the same time, MLA was producing "Making Faculty Work Visible," which was quite similar in spirit, and I've cited both documents over the years when I'd done external reviews for promotion and tenure. It's important to recognize that "Intellectual Work" is not only an advocacy document but also a call to WPAs to perform to high professional standards: actually, to do work that manifests disciplinary knowledge and expectations. At the same time the statement was explaining our work to others, it was defining what that work should be.

MU: In your "Good-bye and Thanks" note at the end of the spring 1998 issue, you wrote, "My main lesson as editor, and I share it inadequately

© Council of Writing Program Administrators

now, is that the personal can and should not be cleaved from the professional. Performing the right balance is perhaps the WPA's toughest role. Collaborative work, as reflected by the pieces in this issue and by the new co-editorship, promises a way of getting it right" (215). Why was this your main lesson at the time, and is this still your main lesson in retrospect?

DH: Mostly this was a personal indulgence. I'd been divorced a couple years earlier, and a significant contributing factor (though surely not the only one) was the all-encompassing way I'd thrown myself into the job. I was always grateful for how many of my colleagues both at ISU and in the profession helped me. In a larger sense, this statement reflected what I'd learned as a deep (albeit high-functioning) introvert and short-sighted stoic (both still true). I'd imagined the professional world to be about professional things, period, but I came to realize how work was not only happier with peer-colleague friends, also more productive when something in addition to technical interests is fueling it.

Beyond that, life is larger than the job, although the consuming seductions of WPA work can sure make it seem otherwise. As you get older, you increasingly realize that, and all those tired clichés like "no one ever died wishing they'd worked harder" actually seem true. It's really hard to strike a balance. I'm pretty sure I'm no model, but I'm trying.

MU: Are there any other lessons you learned that you would like to share with new scholars, WPAs, and editors in the field?

DH: Be a writer. That's largely inevitable, I know, with scholarly interests and workplace demands. But keep part of your writing life open to experiences beyond obligations, whether personal essays, op-eds, novels, journalism, even letters to friends. For years, Kathi Yancey and I have written back and forth on Saturday mornings, and I'm happy to know how the Florida State baseball team is doing and to tell her about hiking conditions on Guanella Pass. Sid Dobrin publishes articles in fishing magazines. That seems a perfect complement to everything else Sid writes, both extending his writing range and knowledge and leveraging his time on a boat.

Also, the most important word in our titles is "Writing." It's easy to get enamored of bureaucracies, both on campuses and in the profession. Being in the center of political decisions about all sorts of matters is exciting. It's important work that can make people feel important.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

However, if the managerial aspects and administrative aspects of the job are most captivating, I suggest that an MBA opens more lucrative opportunities for practice than does a PhD.

Our expertise and efforts should be devoted to understanding and teaching writing.

Works Cited

Hesse, Douglas. "Good-bye and Thanks." *WPA: Writing Program Administration*, vol. 21, nos. 2–3, 1998, pp. 215–16.

—. "Journals in Composition Studies, Thirty-Five Years After." *College English*, vol. 81, no. 4, 2019, pp. 367–96.

—. "Letter from the Editor." *WPA: Writing Program Administration*, vol. 19, nos. 1–2, 1995, p. 6.

—. "Letter from the Editor." *WPA: Writing Program Administration*, vol. 19, no. 3, 1996, p. 6.

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

—. "We Know What Works in Teaching Composition." *The Chronicle of Higher Education*, 3 January 2017. chronicle.com/article/We-Know-What-Works-in-Teaching/238792.

MLA Commission on Professional Service. "Making Faculty Work Visible: Reinterpreting Professional Service, Teaching, and Research in the Fields of Language and Literature." *Profession*, 1996, pp. 161–216.

WPA Executive Committee. *Evaluating the Intellectual Work of Writing Program Administrators: A Draft*. CWPA. *WPA: Writing Program Administration*, vol. 20, nos. 1–2, 1996, pp. 92–103.

Molly Ubbesen is a dissertator in rhetoric and composition with a graduate certificate in women's and gender studies at the University of Wisconsin–Milwaukee (UWM). In her dissertation, she connects disability studies with writing program administration and composition pedagogy to create a culture of access for more effective teaching and learning. Her experiences mentoring new teachers as the English 101 coordinator, teaching college and high school English courses, tutoring at the UWM Writing Center, and facilitating the accessibility working group inform her dissertation.

© Council of Writing Program Administrators

What's in a Name? Editor-Mentor-Administrator-Teacher-Scholar: Christine Hult on Managing Multiple Identities and Issues as a *WPA* Editor

Amy Cicchino and Kelly A. Moreland

Christine Hult is professor emeritus at Utah State University, where she also served as WPA, faculty mentor, professor, and associate dean. From 1988 to 1994, Hult was the editor of *WPA: Writing Program Administration*. During her tenure as editor, composition was forming its identity as a field, developing standards for writing teacher professionalization, fighting for equitable labor conditions for non-tenured and contingent writing instructors, and responding to technological advancements that altered the processes and products of writers. As Hult noted in her interview, "we are not dealing with substantively different issues. We're dealing with the same kinds of things; the contexts change, but the issues stay the same." We sat down with Hult in April 2019 to talk about her experiences as a pre-tenure journal editor and WPA. This article, based on that conversation, touches on her approach to editorship as a form of mentorship and describes how managing the duties of an editor fed other identities in her career including her work as a WPA, faculty mentor, teacher, and scholar.

The Importance of Naming

Naming is an intentional and rhetorical act. Kenneth Burke (1964) connects identification and naming to the negotiation of our rhetorical realities. Linda Adler-Kassner and Elizabeth Wardle's (2015) collection, *Naming What We Know: Threshold Concepts of Writing Studies,* is centered on the act of naming our disciplinary threshold concepts. When we sat down with Christine Hult in April 2019, a few names were already at the forefront of our minds. For instance, the Wyoming Conference Resolution (1988) which was taken up in Hult's inaugural issue as editor of *WPA: Writing Program Administration*. Later, this would inspire the Portland Resolution,

WPA: Writing Program Administration, vol. 42, no. 3, 2019, pp. 90–96.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

a statement that Hult called for in her 1990 presentation at the Council of Writing Program Administrators conference (Hult, 1992). Both documents name ethical practices in the labor and working conditions of writing instructors—including non-tenured and contingent writing instructors—and writing program administrators.

In addition to these documents, which constituted important acts of naming for our field, Hult talked openly and often about how she names the job of an editor. She describes the editor as a mentor-administrator-teacher-scholar who relies on a distributed and collaborative approach to decision-making. Finally, she named the conversations that filled the pages of the journal during her time as editor: the professionalization of composition writ large and the writing program administrator in particular, the need to better the lives of disenfranchised writing teachers working under terms of contingency, and the struggle to keep up in a time of ever-changing technologies affecting the teaching and learning processes in addition to the processes and products of writing. These issues were burgeoning conversations during Hult's tenure as editor, and they persist as compelling and ongoing issues in rhetoric and composition and writing program administration.

We organize this profile in three parts. First, we discuss what Hult and many WPAs during the 1980s and 1990s experienced as they worked to name their profession as writing program administrators within isolating local institutional contexts. Second, we unpack how Hult situated her mentor-administrator-teacher-scholar identity as editor of *WPA: Writing Program Administration*. Third, we name what Hult identified as recurring issues in our field and discuss both historicized and current contexts taking up those issues. To conclude, then, we invite a meta-moment of naming, centered on the value of journals like *WPA: Writing Program Administration* in the 21st Century, given our conversation with Hult in celebration of the journal's anniversary.

Forging an Identity

The life of a WPA 25 years ago was isolating. Then, according to Hult, "If you were a WPA on a campus, you were it. That was the job that you were doing and you had nobody to talk to that knew what in the world you were up against." WPAs expressed this isolation at their 1976 meeting at MLA, which ultimately propelled the CWPA to begin holding their annual conference as a space where, once a year, WPAs could speak to one another about local issues. A recurring issue in these meetings was the field's "status in academia," or "how we were seen and how we were perceived in

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

English departments." As one of the many voices shaping the professional identity of our field at this time, Hult pointed to issues of equity and visibility in composition, including which kinds of WPAs were and were not represented in the journal. When she stepped into her editorial role, she wanted to expand the "narrow idea of what a WPA was" and get beyond the R1, graduate degree–granting institution to include the "broader tent" of WPA identities. Hult noted that when she became the editor of *WPA: Writing Program Administration*, she felt a "need to hear the voices of people who are not just in situations like ours. But others." Largely, she felt during this time the WPA identity had been "siloed": "there's a journal for two-year college folks, a journal for writing center folks, listservs for people in WAC." She went on to say, "If you look at the journal before I started editing and after, hopefully I made some impact on us thinking more broadly about the profession and talking to other people" and started a bigger conversation about WPA-ness "more broadly and who else had issues and ideas and insights that we should bring into the discussion."

Discussions about academic status also placed a spotlight on issues of labor within composition—a struggle we continue to grapple with today. "We knew this situation was not good, especially for those that we called 'freeway flyers,' the people going from one school to another just trying to put a job together." In particular, Hult recalled one institution she visited as a consultant with the WPA Consultant Evaluator Service where "the writing teachers were hired under a letter of appointment and those teachers were known as 'the letters.'" She said that as WPAs and leaders in the WPA community, "we needed to try to make some differences in these peoples' professional lives." The Wyoming Conference Resolution was one result of these collective frustrations and efforts; Trimbur and Cambridge (1988) describe the Wyoming Conference Resolution as "a collective decision that we do not have to accept second class status because we are interested in the study and teaching of writing and that together we can determine our own fate as a profession and pursue our hopes as writing teachers, scholars, and program administrators" (p. 13). Hult connects this focus on visibility, equity, and labor back to the act of naming: "We really thought a lot about WPA: do we want to change this name?" Ultimately, they decided to keep WPA because of its connection to the "Works Progress Administration" during the depression era which reflected their commitment to "the workers and the organizers." For Hult, this working and organizing meant performing multiple roles: administrating, teaching, mentoring, editing.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

An Editor and Her Many Hats

"We think of editors as being the judge—the one who's going to make the judgement calls and forget about the more important teacher-mentor role of an editor." For Hult, editorial work is far more than celebrity and judgement, although she did admit that "when you are the editor of a journal, you get instant notoriety at conferences" as people want to pitch ideas and see if you feel they are a good fit for the journal. Instead, Hult pointed to the "teacher-mentor role of an editor," which she said is "undervalued." "It's a teaching role," she went on to say, "and I think I didn't really realize how much of a teaching role it was. You are working with very bright, very insightful, very smart people, and you learn a lot yourself, but you do have an opportunity to help them shape what they are saying to what you perceive as the audience of the journal." Admittedly, she believes she "got better over the six years that I edited figuring out that intersection." However, working with people is not always easy; after all, "we're all ego-bound and like our own words—it's a lot of sensitivity for an editor to negotiate." When authors are particularly protective of their prose, an editor can find herself in a "tricky negotiation."

Rejection is another difficult situation to navigate for new editors, especially when an editor and editorial board disagree about an article being a good fit for a journal.[1] In these instances, the editorial board is an invaluable collaborator for any successful editor. Hult said, "I always listened to what [the board] said, and I can't remember any instance when they gave two nos and I accepted it or whatever. I never did that. I always trusted them. They were very good at what they did, and gave their true efforts. That's a really important part of being an editor—having a good board." Negotiating rejection and feedback with sensitivity and compassion is another "underrated quality" in editors according to Hult. Not only is a good editor "intellectually engaged in the field" and talented with forwarding a vision for a journal's issues, but she is also "compassion-sensitive" and good at working collaboratively with a range of different personalities. Having a strong and supportive community—of experienced editorial board members and mentors—helped Hult learn about editorial work as a pre-tenure editor.

When it comes to taking on an editorial role pre-tenure, Hult said "I would never advise someone to do that today." In describing her experiences, she admitted, "I absolutely learned by the seat of my pants. I had never been in the editorial system; I had never done anything in editing." While she did find her editorial work to be "very important" for her internal professional development, being an editor was not a large factor in her tenure and

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

promotion. Instead, her institution pushed for publications. Put differently, while her editorial work was "something that was considered," "it was not something that was a 1:1 reward" during advancement. Her advice to those considering an editor position pre-tenure: "be cautious about assuming that because you are editor of a journal that makes your professional standing secured." Outside of tenure and promotion, Hult found her experiences as an editor to be very rewarding: as a faculty-mentor in Utah State University's Dean's Office, as a scholar and writer, and in her work with producing textbooks. "I can now see it from all sides: the author, editor, and publisher. And I learned what editorial assistance helped me the most as an author and I tried to be that editor for other people." She encourages those interested in editorial work to write and submit things to gain exposure to the editorial process and "working with editors" but also to "get on committees." Hult went on to say, "the most common way that people get on editorial boards is because someone knows what they are doing and wants them to be more involved." In part, editorial work is a networking game.

Coming Full Circle: A WPA's Work

Whether we were discussing this networking game or other issues that came up in *WPA: Writing Program Administration* during Hult's editorial reign, one thing became increasingly clear: despite time and distance, the work WPAs do—the issues we write about and care about in *WPA: Writing Program Administration*—often remain the same. "We are coming full circle," Hult said. "I think that the issues will always be there—the same issues. The issues like how to do better with technology and teaching, how to do better with the professionalization of the field." While Hult was editor of *WPA: Writing Program Administration*, these "how to do better" conversations resulted in impactful statements like the Wyoming Conference Resolution and the Statement of Principles and Standards, which Hult said centered on questions about WPAs' "status in academia." Statements were "our way of talking through these issues and reflecting on what we were all feeling when we weren't sure what we could do about it." She went on to say, "Looking back, those discussions and the results of those discussions—even though we are still struggling with many of the same issues—gave us a chance in our own settings to have something to work towards."

Hult described how the conversation surrounding WPA professionalization provided an impetus for her to work for change at her own institution. "We were trying very hard to make our profession be one that is perceived as not only important but vital to the university, not just an add-on, but an intellectual field which should be funded as any program in the univer-

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

sity is." As such, "with the kind of support we had from the national organization, we could make the argument that these [composition courses] are college-level courses, regularly funded courses, and should be funded on a regular line with professional teachers." Backed by the support that came from naming the professional issues within the organization, Hult was able to create 12–15 permanent lecturer positions with the potential for advancement at Utah State University, "making a stable arrangement for the teaching staff" to have "real professional lives teaching writing." Of course, Hult noted that we still struggle with this today. "But we've made some improvements," she said. "That was huge."

This naming of issues, in part through the scholarship published in *WPA: Writing Program Administration* and the conversations fostered through the CWPA, has been recurrent in fostering local change since Hult's time as editor. However, she also described change within the field as slow-going, "glacial." "The world changes much more quickly than academia," Hult said. "That's the quandary that we find ourselves in": how to turn the work of naming our professional issues into responsive action within our local contexts. "The contexts change," she went on to say, "but the issues stay the same. We have to figure out how to approach these issues in different contexts: our students change, our learning changes, and the tools of our trade change—and that's the hard thing." In her scholarly work and her editorial role at *WPA: Writing Program Administration*, Hult saw technology as one of the greatest changes the field was (and still is) undergoing. "There's no doubt that it had a profound effect on what we were doing as WPAs," she said. "When computers came in, it happened so fast that it caught many of the teachers by surprise. So we spent a lot of our time as administrators helping experienced writing teachers figure out how to use the new tools of writers. A lot of intellectual energy went toward that." These acts—naming, professionalizing, laboring—are the work of WPAs. And though, as Hult repeated throughout our conversation, "the issues stay the same," she sees the journal as remaining committed to the profession, as it always has been. "I won't presume to tell you what the issues are," she said when we asked her opinion on the journal's future, "but you'll know what to do."

Conclusion

We conclude this article in the same way that we ended our interview with Christine: discussing the value of the academic journal in a post-truth society. As mentioned in the first section of this interview, part of the journal's original intent was to connect WPAs, and we are currently living in a world

© Council of Writing Program Administrators

where connection is possible without academic journals via websites, social media, email, listservs, etc. Despite the other avenues for potential connections, journals and their process of peer review continue to be a valuable place for thoughtfully naming and articulating knowledge. According to Hult, *WPA: Writing Program Administration* creates a space to reflect "the consensus of the field": "We have one place where we can go, where our peers have said, 'this is important.' And they have listened to the voice of that author and said, 'this is something that we think other people need to hear because it will advance our understanding and increase our knowledge of the field and of our jobs.'" It's a place that hosts "considered discourse" and prompts us as a community to "step back, to consider, to think." In a time of "tweets and soundbites," as Hult put it, "comprehensive research and thoughtful discourse is needed more now than ever before."

Note

1. Hult writes about such a split in her (1994) article "Over the Edge: When Reviewers Collide."

References

Adler-Kassner, Linda, & Wardle, Elizabeth. (2015). *Naming what we know: Threshold concepts of writing studies.* Boulder, CO: University Press of Colorado.

Burke, Kenneth. (1964). *Perspectives by incongruity.* Bloomington, IN: Indiana University Press.

Hult, Christine. (1994). Over the edge: When reviewers collide. *Writing on the Edge, 5*(2), 24–28.

Hult, Christine, Joliffe, David, Kelly, Kathleen, Mead, Dana, & Schuster, Charles. (1992). The Portland Resolution: Guidelines for writing program administrator positions. *WPA: Writing Program Administration, 16*(1–2), 88–94.

Trimbur, John, & Cambridge, Barbara. (1988). The Wyoming Conference Resolution: A beginning. *WPA: Writing Program Administration, 12*(1–2), 13–18.

Amy Cicchino is associate director for the Office of University Writing at Auburn University and a recent graduate of Florida State University. Her work takes up writing program administration, curriculum development, and graduate instructor and faculty development and professionalization.

Kelly A. Moreland is an assistant professor of rhetoric and composition at Minnesota State University, Mankato and a recent graduate of Bowling Green State University. Her research lives at the intersections of embodied rhetorics, writing program administration, digital methods, and feminism and composition.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Reflecting, Expanding, and Challenging: A Bibliographic Exploration of Race, Gender, Ability, Language Diversity, and Sexual Orientation and Writing Program Administration

Sheila Carter-Tod

In "Reflections on Contributing to a Discipline Through Research and Writing," A. Parasuraman states that specialized scholarly journals that have a narrower scope in terms of content and/or methodology influence a field or discipline through multiple means:

- by offering managerial recommendations and how-to guidelines that have more immediate practical applications;
- by triggering further scholarly discourse and research, which is vital for fueling the discipline's knowledge-generation engines and preserving the robustness of its research and discovery output;
- by presenting new paradigms and providing food for thought to thoughtful practitioners who are at the forefront of advancing the discipline's applications frontiers (315)

With this reflective issue of our specialized scholarly journal, it seems appropriate to utilize Parasuraman's framework as a means of exploring the role the journal has played in the field. It is exactly through Parasuraman's multiple means that *WPA: Writing Program Administration* has, over the past fifty years, addressed race, gender, ability, language diversity, and sexual orientation, individually and programmatically. Ultimately, the journal's publications on race, gender, ability, language, and sexual orientation have reflected, expanded, and collaborated to expand broader conversations in the larger discipline of composition and rhetoric. However, even while fulfilling and ultimately expanding these roles, the journal has not gone far enough.

WPA: Writing Program Administration, vol. 42, no. 3, 2019, pp. 97–105.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Utilizing three of Parasuraman's multiple means as an organizational framework, I will explore how and when—and in which context(s)—discussions of race, gender, ability, language and sexual orientation, published in the journal, first reflected the field's perspectives and attitudes, but then began to challenge those attitudes. Finally, by expanding Parasuraman's multiple means of influence, I illustrate how the journal collaborated with members of the WPA community and WPA's governing body to expand on gaps and/or omissions, providing opportunities for evolutionary and revolutionary research and practices.

This bibliographic essay is by no means comprehensive or complete. Instead, I have focused on specific pieces that have been cited as instrumental in various conversations both within and outside of writing program administration. The interconnectedness of identity politics and identity performance, individually and programmatically, does not allow us to separate out any one aspect of race, gender, ability, language diversity, and sexuality as disconnected from one another or from the multiplicity of possible encounters WPAs understand, negotiate, or research as part of the work submitted for publication to the journal.

Beginning around the late 1980s and early to mid-1990s, the journal began to expand its focus to include articles that addressed specific aspects of ability, gender and language diversity. In providing a venue for such work, the journal offered Parasuraman's "managerial recommendations and how-to guidelines" for administrators reflecting the changing demographics of university and thus writing programs.

Susan McLeod and Kathy Jane's Garretson's 1989 article, "The Disabled Student and the Writing Program: A Guide for Administrators" acknowledged while much "thought and effort has recently gone into making college campuses physically accessible for disabled students . . . not as much attention, however, has been given to adjusting classroom practices to make learning itself more accessible to disabled students" (45). Their article provided further research sources and practical guides for WPAs "to give this matter their attention, not only because it is fair and just, but also because it is the law" (45).

Sally Barr-Ebest's 1995 article, "Gender Differences in Writing Program Administration," based on a 1992 research study, compared the similarities and differences between male and female WPAs and found issues of gender inequity. The article reported that male WPAs published more, were paid more, and were more likely to be tenured. Much like McLeod Garretson's article on students with disabilities, Barr-Ebest's article not only reflected problematic issues around gender, ability, and WPA work, but also

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

opened up gender and ability as specific areas of WPA research and possible publication.

Another key area of publication in this time period was language diversity. While publications on language diversity existed well before the late 80s and early 90s, they generally focused on assessment and placement. Alice Ray's 1988 "ESL Concerns for Writing Program Administrators: Problems and Policies" presented a more research and theory–based approach to understanding language diversity. Key to this piece were the ways in which it not only provided immediate practical application–based materials, but also called for more research on and better-informed writing program administration:

> The necessary components in a writing program that serves second language writers must be: a program and courses that provide and use social context for writing and language development, teachers who know about both writing and language, and assessment that takes into account principles of language acquisition and literacy development. We need to ensure that second language writers, whether international students or new immigrants, have the full benefit of theory and research in both language acquisition and composition. (25)

The next decade saw an increase in publications extending the call for more theoretically grounded language diversity in WPA work and to expanding the conversations on race, gender, and sexual orientation. Three dedicated symposium editions were instrumental in offering Parasuraman's "new paradigms" and "food for thought to thoughtful practitioners" by issuing calls for and publishing articles that have been instrumental in shaping WPA research, scholarship and practice. The ways in which the CWPA's executive board and the CWPA worked in conjunction with the journal's editors to not only publish contentious challenges within the discipline, but also to thoughtfully consider how to address these issues through timely publication was indeed a paradigm shift.

Heading the call for WPAs with stronger theoretical and research roots in language diversity, the journal published a 2006 special issue, entitled "Second Language Writers and Writing Program Administrators." By representing a range of disciplinary perspectives, the editors of this special issue primarily focused on facilitating "the process of integrating second language issues into the field of writing program administration by providing an overview of some of the key issues and by exploring possible approaches to such integration" (Matsuda, Fruit, Lee, and Lamm 12). This publication effectively took the focus away from simply viewing the students' language as an issue to be managed, but instead called for attention to the nuanced

© Council of Writing Program Administrators

needs of differing populations of ESL students, and the need to design curricula to better meet this demographic shift and the range of student-based needs therein (Preto-Bay and Hansen; Shuck; Friedrich). Instead of seeing the students as problematic, this issue of *WPA* challenged programmatic monolingualism and the ideological implications of programmatic practices that function without consideration for or to linguistic diversity (Shuck). Additionally, this issue provided reviews of key books, with a range of research, and practices that were instrumental in meeting the "calls" to action described in the articles that preceded them (Kapper; Ortmeier-Hooper; Tardy; Thonus).

The publication of the 2009 "Symposium on Diversity and the Intellectual Work of WPAs" furthered the paradigm shift providing "food for thought to thoughtful practitioners" by "purposefully engag[ing] diversity as an area of intellectual administrative work within our categories of work or beyond" (Horning, Dew, and Blalock, "A Symposium" 163). In this edition, Alexander calls for WPAs to consider a paradigm shift in thought and practice by utilizing curricula and expanding scholarship to more closely examine and address the "discursive and rhetorical strategies through which people are positioned within larger systems of categorization" (167); while, Matsuda suggests that this shift in paradigm and practice must go beyond past discussions that address "the presence and needs of diverse groups of multilingual writers in writing programs" noting that such work "does not necessarily carry over to their scholarship"(170).[1]

Equally instrumental in engaging diversity as key to the intellectual work of the WPA was the publication of the subsequent 2010 "WPAs Respond to 'A Symposium on Diversity and the Intellectual Work of WPAs'" (Horning, Dew, and Blalock). This work, resulting from a solicited call, reiterated Alexander's view of queering composition[2] as "ask[ing] composition to change—and to change a lot by becoming a kind of writing studies that would acknowledge positions that are most decidedly not safe, that are challenging" (Rhodes 126); reintroduced issues of gender by returning to "questions about how women and women's issues impact, influence, and affect WPAs and the work they do" (Nicolas 139); furthered the paradigm shift, expanding discussions on issues of diversity by pushing for a "re-thinking of diversity [that]must occur at all levels of our educational endeavors: instructional, scholarly, and administrative"(McBeth 133); and by exploring the intersections of race and assessment. While much had been published on a range of issues related to assessment, Inoue's "writing assessment technology" continued to challenge and expanded discussions of assessment—challenging the ways in which assessment has historically been "manipulated by institutionally-sanctioned agents, con-

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

structed for particular purposes that have relations to abstract ideas and concepts, and whose effects or outcomes shape, and are shaped by, racial, class-based, gender, and other socio-political arrangements" (135).

Even with the diversity symposium, the response and a 2011 article, "Troubling the Boundaries: (De)Constructing WPA Identities at the Intersections of Race and Gender"—which presented a "framework for understanding an identity politic in WPA scholarship that is constructed along an axis of multiple intersecting identities" (Craig and Perryman-Clark 54)—little was published on race and racism for many years to follow. This gap in publication was in spite of expanding research, presentations, and listserv discussions on the multiple intersections of race, gender, and ability and WPA work.

In response to many conversations with the CWPA's EB, CWPA special interest subcommittees and following up on the numerous sessions at multiple CWPA Conferences, several 2016 publications began to directly address this gap. The ways in which both the discipline and the journal collaborated to address this gap, is what lead to my addition to Parasuraman's list of ways in which a journal influences a discipline: by "providing a venue for challenging perspectives, attitudes and beliefs ultimately facilitating the discipline's moving forward—in more inclusive productive ways."

The 2016 "Symposium: Challenging Whiteness and/in Writing Program Administration and Writing" established my addition to Parasuraman's list by providing "a variety of topics, addressing race-based issues pertaining to WPA work such as supporting faculty and graduate students in writing studies, choosing textbooks, de-normalizing whiteness, and in general, becoming more thoughtful and attentive to issues of race as administrators" (7). The subsequent publication of Inoue's 2016 CWPA Conference's Plenary Address "Racism in Writing Programs and the CWPA" and García de Müeller and Ruiz's 2017 "Race, Silence, and Writing Program Administration: A Qualitative Study of US College Writing Programs addressed the ways race functions within and writing programs, expanding upon Craig and Perryman-Clark's 2011 article on writing program administration for WPA scholars of color. Additionally, Bethany Davila's 2017 "Standard English and Colorblindness in Composition Studies: Rhetorical Constructions of Racial and Linguistic Neutrality" challenged perspectives and attitudes by exploring the intersectionality of race, language diversity and program administration, focusing on the ideologies of whiteness inherent in the expectations of standard English, which is often the foundation of many writing programs.

A fifty-year reflection on the journal's publications on race, gender, ability, language, and sexual orientation both fulfills and expands the tra-

© Council of Writing Program Administrators

ditionally described roles of a journal's influence on a discipline. However, even with the above-mentioned collaborations and subsequent publications, there are still gaps in inclusivity—little has been published that directly explores the intersections of ability and writing program administration or the racialized assumptions pervasive in WPA work and perspectives of WPAs of color. Perhaps at this time of reflection, it is also a time for a call to action. As we look forward we can also consider how, as a discipline and a journal we can expand our focus and attention to embrace the full trajectory of scholarship (broadly defined) that honors the expanding multiplicities of identity affiliations that we have in our field.

Notes

1. It is important to note that Matsuda subsequently addressed the need for WPAs to have clear policies and practices for their writing programs in his 2012 *WPA* piece "Let's Face It: Language Issues and the Writing Program Administrator."

2. Additional works key to the discussion of the queering of composition include Harry Denny's 2013 "A Queer Eye for the WPA" and Karen Kopelson's 2013 "Queering the Writing Program."

Works Cited

Alexander, Jonathan. "Literacy and Diversity: A Provocation." *WPA: Writing Program Administration*, vol. 33, nos. 1–2, 2009, pp. 164–68.

Barr-Ebest, Sally. "Gender Differences in Writing Program Administration." *WPA: Writing Program Administration*, vol. 18, no. 3, 1995, pp. 53–73.

Burrows, Cedric D. "The Yardstick of Whiteness in Composition Textbooks." *WPA: Writing Program Administration*, vol. 39, no. 2, 2016, pp. 42–46.

Craig, Collin Lamont, and Staci M. Perryman-Clark. "Troubling the Boundaries: (De)Constructing WPA Identities at the Intersections of Race and Gender." *WPA: Writing Program Administration*, vol. 34, no. 2, 2011, pp. 37–57.

—. "Troubling the Boundaries Revisited: Moving Towards Change as Things Stay the Same." *WPA: Writing Program Administration*, vol. 39, no. 2, 2016, pp. 20–26.

Craig, Sherri. "A Story-less Generation: Emergent WPAs of Color and the Loss of Identity through Absent Narratives." *WPA: Writing Program Administration*, vol. 39, no. 2, 2016, pp. 16–20.

Davila, Bethany. "Standard English and Colorblindness in Composition Studies: Rhetorical Constructions of Racial and Linguistic Neutrality." *WPA: Writing Program Administration*, vol. 40, no. 2, 2017, pp. 154–73.

Denny, Harry. "A Queer Eye for the WPA." *WPA: Writing Program Administration*, vol. 37, no. 1, 2013, pp. 186–98.

Friedrich, Patricia. "Assessing the Needs of Linguistically Diverse First-Year Students: Bringing Together and Telling Apart International ESL, Resident ESL

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

and Monolingual Basic Writers." *WPA: Writing Program Administration*, vol. 30, no. 1, 2006, pp. 15–35.

García de Müeller, Genevieve. "WPA and the New Civil Rights Movement." *WPA: Writing Program Administration*, vol. 39, no. 2, 2016, pp. 36–41.

García de Müeller, Genevieve, and Iris Ruiz. "Race, Silence, and Writing Program Administration: A Qualitative Study of US College Writing Programs." *WPA: Writing Program Administration*, vol. 40, no. 2, pp. 19–39.

Grijalva, Regina McManigell. "Sustaining Balance: Writing Program Administration and the Mentorship of Minority College Students." *WPA: Writing Program Administration*, vol. 39, no. 2, 2016, pp. 31–36.

Horning, Alice, Debra Frank Dew, and Glenn Blalock, editors. "A Symposium on Diversity and the Intellectual Work of WPAs." *WPA: Writing Program Administration*, vol. 33, nos. 1–2, 2009, p. 163–72.

—. "WPAs Respond to 'A Symposium on Diversity and the Intellectual Work of WPAs.'" *WPA: Writing Program Administration*, vol. 33, no. 3, 2010, pp. 125–41.

Inoue, Asao B. "Friday Plenary Address: Racism in Writing Programs and the CWPA." *WPA: Writing Program Administration*, vol. 40, no. 1, 2016, pp. 134–54.

—. "Engaging with Assessment Technologies: Responding to Valuing Diversity as a WPA." *WPA: Writing Program Administration*, vol. 33, no. 3, 2010, pp. 134–38.

Kapper, Jessie Moore. "Review of Exploring the Dynamics of Second Language Writing." *WPA: Writing Program Administration*, vol. 30, nos. 1–2, 2006, pp. 107–10.

Kopelson, Karen. "Queering the Writing Program: Why Now? How? And Other Contentious Questions." *WPA: Writing Program Administration*, vol. 37, no. 1, 2013, pp. 199–213.

Mangelsdorf, Kate. "Review of Controversies in Second Language Writing: Dilemmas and Decisions in Research and Instruction." *WPA: Writing Program Administration*, vol. 30, nos. 1–2, 2006, pp. 101–5.

Marzuluf, Philip P. "Mainstreaming Diversity Writing." *WPA: Writing Program Administration*, vol. 31, nos. 1–2, 2007, pp. 196–213.

Matsuda, Paul Kei. "Embracing Linguistic Diversity in the Intellectual Work of WPAs." *WPA: Writing Program Administration*, vol. 33, no. 1, 2009, pp. 168–71.

—. "Let's Face It: Language Issues and the Writing Program Administrator." *WPA: Writing Program Administration*, vol. 36, no. 1, 2012, pp. 141–63.

Matsuda, Paul Kei, Maria Fruit, Tamara Lee, and Burton Lamm. "Second Language Writers and Writing Program Administrators." *WPA: Writing Program Administration*, vol. 30, nos. 1–2, 2006, pp. 11–14.

McBeth, Mark. "(Un)Standard Deviations: Observing Diversity / Enabling Divergence." *WPA: Writing Program Administration*, vol. 33, no. 3, 2010, pp. 129–34.

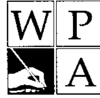
© Council of Writing Program Administrators

McLeod, Susan, and Kathy Jane Garretson. "The Disabled Student and the Writing Program: A Guide for Administrators." *WPA: Writing Program Administration*, vol. 13, nos. 1–2, 1989, pp. 45–52.
Nicolas, Melissa. "The Woman Question in WPA Work." *WPA: Writing Program Administration*, vol. 33, no. 3, 2010, pp. 138–41.
Ortmeier-Hooper, Christina. "Review of Teaching ESL Composition: Purpose, Process, and Practice." *WPA: Writing Program Administration*, vol. 30, nos. 1–2, 2006, pp. 111–14.
Parasuraman, A. "Reflections on Contributing to a Discipline Through Research and Writing." *Journal of the Academy of Marketing Science*, vol. 31, no. 3, 2003, pp. 314–18.
Phillips, Talinn, Candace Stewart, and Robert D. Stewart. "Geography Lessons, Bridge-Building, and Second Language Writers." *WPA: Writing Program Administration*, vol. 30, no. 1, 2006, pp. 83–100.
Preto-Bay, Ana Maria, and Kristine Hansen. "Preparing for the Tipping Point: Designing Writing Programs to Meet the Needs of the Changing Population." *WPA: Writing Program Administration*, vol. 30, nos. 1–2, 2006, pp. 37–57.
Ray, Alice. "ESL Concerns for Writing Program Administrators: Problems and Policies." *WPA: Writing Program Administration*, vol. 11, no. 3, 1988, pp. 17–28.
Sanchez, James Chase, and Tyler S. Branson. "The Role of Composition Programs in De-Normalizing Whiteness in the University: Programmatic Approaches to Anti-Racist Pedagogies." *WPA: Writing Program Administration*, vol. 39, no. 2, 2016, pp. 47–52.
Shuck, Gail. "Combating Monolingualism: A Novice Administrator's Challenge." *WPA: Writing Program Administration*, vol. 30, nos. 1–2, 2006, pp. 59–82.
Tang, Jasmine Kar, and Noro Andriamanalina. "'Rhonda Left Early to Go to Black Lives Matter': Programmatic Support for Graduate Writers of Color." *WPA: Writing Program Administration*, vol. 39, no. 2, 2016, pp. 10–15.
Tardy, Christine. "Review of Second Language Writing Research: Perspectives on the Process of Knowledge Construction." *WPA: Writing Program Administration*, vol. 30, nos. 1–2, 2006, pp. 115–19.
Thonus, Terese. "Review of ESL Writers: A Guide for Writing Center Tutors." *WPA: Writing Program Administration*, vol. 30, no. 1, 2006, pp. 121–25.
Zenger, Amy A. "Notes on Race in Transnational Writing Program Administration." *WPA: Writing Program Administration*, vol. 39, no. 2, 2016, pp. 26–31.

Sheila Carter-Tod is associate professor of English at Virginia Tech, where she was an associate director of composition for four years and the director of composition for five years. Following her directorship, she spent two years as director of curricular and pedagogical development for the College Access Collaborative, a newly formed unit at Virginia Tech which aims to increase academic preparation, access, and affordability for first-generation, low-income, underrepresented minorities (Black, Latino, and Native American), women and students from rural and inner-city communities). She has published articles and reviews in *Writing Program Administrators Journal*, *WLN: A Journal of Writing Center Scholarship*,

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

College Composition and Communication, and *Reflections* as well as chapters in several edited collections and textbooks. Additionally, she has been elected to a number of leadership roles in NCTE, CCC and CWPA including the NCTE Inclusivity Task Force, NCTE Committee Against Racism and Bias in the Teaching of English; CCCC Stage II and On-Site Selection Committees; NCTE College Selection Committee, CCC Executive Committee, and CWPA Membership/ Newcomers Committee.



WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Writing and Technology in *WPA*: Toward the WPA as an Advocate for Technological Writing

Michael J. Faris

Writing studies scholars have long argued for the meaningful incorporation of technology, multimodality, and new media into writing instruction (New London Group, 1996; Wysocki et al., 2004; Yancey, 2004), but despite these calls, little scholarship has addressed both technology and the work of WPAs. As Carrie Leverenz (2008) observed a decade ago, new media composing seemed left to "the impetus of individual teachers" and "not yet . . . a widespread feature of many writing programs" (p. 42). However, increasingly, *WPA: Writing Program Administration* has published work addressing technology as a central concern of program administration, despite sporadic attention in the first few decades of the journal.

This bibliographic essay synthesizes scholarship about WPA work and technology in the journal's 40-year history, identifying two general trends in the journal. First, scholars in *WPA: Writing Program Administration* have shifted their attention from concerns about equipment and specific technologies to an understanding that technologies ask us to reconsider our understandings of writing and should therefore be infused throughout a writing program. Second, one point has remained constant over the last 40 years: since the early 1980s, WPA scholars have been concerned with developing technological knowledge in addition to their "overburdened intellectual and administrative demands" (Holdstein, 1996, p. 29). I conclude with a call for understanding WPAs as advocates of writing as technological in localized contexts based on the contingencies of their programs.

From Concerns about Equipment to Arguments That Writing Is Technological

Articles in *WPA: Writing Program Administration* in the early 1980s provided overviews of equipment and software as writing programs were developing computer labs. However, computer technologies were developing at

WPA: Writing Program Administration, vol. 42, no. 3, 2019, pp. 106–112.
WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

a fast pace; Bruce Herzberg (1983) quipped, "How did this field get so far advanced? . . . What the hell is computer literacy? There's a new dispensation, and under it, most of us are illiterate!" (p. 23). Herzberg and others (Catano, 1983; Gendron, 1983) offered practical advice about purchasing equipment and argued that WPAs needed to stay up-to-date on computer technologies, to make arguments for funding, and to evaluate the claims of technologies in order to purchase technologies that could help students write.

While these early articles focused on the state of the art in computer software and hardware, Jeanette Harris and her co-authors' (1989) article represented an early turning point in the conversation about technology. They shifted focus from specific technologies toward theories of writing: "Computers are only machines; their effectiveness depends on using them to reinforce theories that inform our pedagogy" (p. 35). An interesting tension existed in their article, though. While they claimed that "Computers are only machines" (p. 35), they also suggested that computers were "changing our perception of a text" (p. 39): students could become designers of texts using desktop publishing, and because of hypertext software, readers instead of writers could determine the organizational path of a text.

The 1990s saw only four articles about digital technologies in *WPA: Writing Program Administration* (Allen et al., 1997; Holdstein, 1996; Taylor, 1996; Zimmerman & Strenski, 1997). As WPA scholars began to shift to larger institutional concerns these writers showed technology to be "the means, not the focus, of the work itself" (Holdstein, 1996, p. 22). Deborah H. Holdstein (1996), for example, told the story of a faculty member who did not earn tenure despite acquiring a large grant supporting computers in a writing program and completing other scholarship. As Holdstein's narrative made clear, those who engaged in technological innovation were often on the margins of the field, leaving them "open to critique within our discipline and certainly by those outside of it" (p. 25). WPAs and writing teachers need to address misconceptions about technologies, how technologies align with the goals of writing instruction, institutional expectations about tenure, sustainable technological adaption in programs, and more. Todd Taylor (1996), in his overview of writing technologies, also suggested that technology was interrelated to issues of power. He warned that virtual classes, made possible by new technologies, could contribute to the further marginalization of writing instructors because administrators could cut costs and hire under-qualified, part-time teachers—a trend he observed had already begun.

Technology gained more attention in the journal after the turn of the century, and scholars in *WPA: Writing Program Administration* began to

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

understand that an "add-on" approach to technology did little to challenge "epistemological assumptions" about writing and writing pedagogy (Hocks, 2001, p. 26). Scholars argued that technology should be infused throughout writing programs and that technologies would require us to reconsider our assumptions about and understandings of writing. Jeff Rice's (2007) critique of the rhetoric of prepackaged learning management systems (LMSs) was one of the earliest calls for this approach. He argued that the adoption of these LMSs "shifted intellectual production to a force other than ourselves" (p. 99) and did little to change how we viewed and practiced writing. Instead, WPAs should be critics of technological rhetoric and educate themselves and their programs' teachers on basic technological writing. Indeed, new technologies ask us to reconsider the writing students do, and prepackaged LMSs often fail to offer students and teachers the opportunity to explore the affordances of writing in new media.

With the adoption of the WPA Outcomes Statement 3.0 in 2014, which included outcomes for writing with technology, WPAs argued that digitality afforded the opportunity to move writing programs away from "writing in school" toward "prepar[ing] students for a future of writing, one that will be characterized by multiplicity and change" (Leverenz, 2016, p. 34). Whereas Harris et al. (1989) saw computers as merely "machines" that should support pre-existing theories of pedagogy and writing (p. 35), WPA scholars at the turn of the 21st century understood technology as informing those theories. This perspective was perhaps most explicitly laid out by Sidney I. Dobrin in his 2011 review essay, where he argued, "Technology is not a tool independent of a user" (p. 176). Instead, he advocated an ecological view of writing as technological: "the study of writing cannot be separated from the study of technology" (2011, p. 195).

Technological Expertise and the WPA

If anything has haunted the last four decades of scholarship in *WPA: Writing Program Administration* on technology, it is the question of technological expertise for WPAs. From Herzberg's (1983) observation that WPAs felt "illiterate" about computers (p. 23), to Taylor's (1996) suggestion that the journal had been ignoring technology because WPAs "wear too many hats" (p. 7), to more recent arguments that WPAs need to educate themselves about technology despite their "already overloaded workdays" (Rice, 2007, p. 99), WPA scholars have been consistently concerned with how to negotiate technological knowledge in addition to their many other roles and duties.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Indeed, reviewing the literature in *WPA: Writing Program Administration* shows how much technological expertise now plays a role in the work of WPAs:

- While digital technologies were "notably absent" (Yancey, 2001, p. 322) from the original WPA Outcomes Statement, mulitmodality is now weaved throughout version 3.0 of the statement (see Dryer et al., 2014). The "transformed future" of writing is multimodal (Leverenz, 2016, p. 29), and WPAs have outlined how they have incorporated multiliteracies and writing technologies in curricular redesigns (Blakely & Pagnac, 2012; Lynch & Wysocki, 2003; Oddo & Parmelee, 2008; Takayoshi & Huot, 2009).
- WPAs are tasked with preparing teaching assistants and instructors to "feel more successful, confident, and independent" teaching with new media (Duffelmeyer, 2005, p. 35; Hocks, 2001).
- WPAs need to consider how best to design and implement online classes (Brady, 2003) that are accessible and inclusive (Oswal & Meloncon, 2017) and to prepare teachers to teach online (Bourelle, 2016).
- WPAs need to stay up-to-date on a growing body of scholarship on multimodal composition (Elliot, 2014) and be critical of technological rhetorics as they integrate new technologies in their programs (Rice, 2007).
- WPAs are encouraged to use technology in advocacy work, "for our own purposes, not just facilitate their use by others" (Leverenz, 2008, p. 48; Howard, 2003).

This list is a daunting one—and is likely nowhere near exhaustive. But, as Leverenz (2008) argued, while most WPAs are unlikely to have earned an education that "include[d] opportunities to develop skills in new media composing" (p. 42), "We can no longer refuse to engage with new media composing because it isn't our thing or because we feel we are already too far behind the learning curve" (p. 46).

Conclusion

Given the rapidly changing nature of writing technologies, as well as the diverse ways that writing programs are structured, situated, and administered, it is difficult, if not impossible, to prescribe what sorts of technological expertise a WPA should possess. However, I want to suggest in closing that WPAs should be *advocates of writing as technological in localized contexts based on the contingencies of their programs*. WPAs already often see themselves as advocates for writing and social change at their institutions (Adler-Kassner,

© Council of Writing Program Administrators

2008); I suggest that when we advocate for writing, we should also advocate for understanding writing as technological.

Such a view does not require WPAs to know specific technologies but rather to have developed a concept of technology that allows us to ask useful questions, develop problem-solving heuristics, and seek out or develop resources in localized contexts. Scholars in *WPA: Writing Program Administration* have already been advocating for this sort of work: Leverenz (2016) and Rice (2007) argued that a technological view of writing influences how we understand writing and can help us to advocate for change and reform; Rebecca Moore Howard (2003) argued that it's more important to "be able to envision the project and lead the effort to accomplish it" than it is to know specific technologies (p. 19); and Laura Brady (2003) contended that technological adaption should "respond to the specific rhetorical context of your institution, program principles, and student population" (p. 142).

Two decades ago in *College Composition and Communication*, Cynthia L. Selfe (1999) urged the field to "pay attention" to technology and literacy in ways that "start with the local and specific" (p. 429), which allow for "a multiplicity of responses to technological literacy" (p. 430). WPAs can and should be at the forefront of this work, regarding technology as central to their advocacy work in ways that adjust to and change the local rhetorical ecologies of their programs and institutions.

Acknowledgment

I wish to acknowledge that this article was written and revised within the historical territories of the Teya, Jumano, Apache, and Comanche peoples.

References

Adler-Kassner, Linda. (2008). *The activist WPA: Changing stories about writing and writers*. Logan: Utah State University Press.

Allen, Michael S., Frick, Jane, Sommers, Jeff, & Yancey, Kathleen. (1997). Outside review of writing portfolios: An on-line evaluation. *WPA: Writing Program Administration, 20*(3), 66–90.

Blakely, Barbara J., & Pagnac, Susan B. (2012). Pausing in the whirlwind: A campus place-based curriculum in a multimodal foundation communication course. *WPA: Writing Program Administration, 35*(2), 11–37.

Bourelle, Tiffany. (2016). Preparing graduate students to teach online: Theoretical and pedagogical practices. *WPA: Writing Program Administration, 40*(1), 90–113.

Brady, Laura. (2003). Distance education and the first-year writing curriculum. *WPA: Writing Program Administration, 26*(3), 132–148.

Catano, James V. (1983). Machines for the garden. *WPA: Writing Program Administration, 6*(3), 15–22.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Dobrin, Sidney I. (2011). Review essay: Ecology and concepts of technology. *WPA: Writing Program Administration, 35*(1), 175–198.

Dryer, Dyan B., Bowden, Darsie, Brunk-Chavez, Beth, Harrington, Susanmarie, Halbritter, Bump, & Yancey, Kathleen Blake. (2014). Revising FYC outcomes for a multimodal, digitally composed world: The WPA outcomes statement for first-year composition (version 3.0). *WPA: Writing Program Administration, 38*(1), 129–143.

Duffelmeyer, Barb Blakely. (2005). Not just showing up to class: New TAs, critical composition pedagogy, and multiliteracies. *WPA: Writing Program Administration, 28*(3), 31–56.

Elliot, Norbert. (2014). Review essay: Writing in digital environments: Everything old is new again. *WPA: Writing Program Administration, 38*(1), 149–172.

Gendron, Dennis. (1983). Educational software for computers: Very pretty, but can it teach? *WPA: Writing Program Administration, 6*(3), 33–40.

Harris, Jeanette, George, Diana, Hult, Christine, & Killingsworth, M. Jimmie. (1989). Computers in the composition curriculum: Looking ahead. *WPA: Writing Program Administration, 13*(1–2), 35–43.

Herzberg, Bruce. (1983). A primer on computer literacy for writing program administrators and writing instructors. *WPA: Writing Program Administration, 6*(3), 23–32.

Hocks, Mary E. (2001). Using multimedia to teach communication across the curriculum. *WPA: Writing Program Administration, 25*(1–2), 25–43.

Holdstein, Deborah H. (1996). A politics of composition and technology: Institutions and the hazards of making new. *WPA: Writing Program Administration, 20*(1–2), 19–31.

Howard, Rebecca Moore. (2003). WPAs and/versus administrators: Using multimedia rhetoric to promote shared premises for writing instruction. *WPA: Writing Program Administration, 27*(1–2), 9–22.

Leverenz, Carrie. (2008). Remediating writing program administration. *WPA: Writing Program Administration, 32*(1), 37–56.

Leverenz, Carrie S. (2016). Redesigning writing outcomes. *WPA: Writing Program Administration, 40*(1), 33–49.

Lynch, Dennis A., & Wysocki, Anne Frances. (2003). From first-year composition to second-year multiliteracies: Integrating instruction in oral, written, and visual communication at a technological university. *WPA: Writing Program Administration, 26*(3), 149–170.

New London Group. (1996). A pedagogy of multiliteracies: Designing for social futures. *Harvard Educational Review, 66*(1), 60–92.

Oddo, John, & Parmelee, Jamie. (2008). Competing interpretations of "textual objects" in an activity system: A study of the requirements document in the ___ writing program. *WPA: Writing Program Administration, 31*(3), 63–88.

Oswal, Sushil K., & Meloncon, Lisa. (2017). Saying no to the checklist: Shifting from an ideology of normalcy to an ideology of inclusion in online writing instruction. *WPA: Writing Program Administration, 40*(3), 61–77.

© Council of Writing Program Administrators

Rice, Jeff. (2007). Cooltown—The place of intellectual work. *WPA: Writing Program Administration, 30*(3), 93–109.

Selfe, Cynthia L. (1999). Technology and literacy: A story about the perils of not paying attention. *College Composition and Communication, 50*(3), 411–436.

Takayoshi, Pamela, & Huot, Brian. (2009). Composing in a digital world: The transition of a writing program and its faculty. *WPA: Writing Program Administration, 32*(3), 89–119.

Taylor, Todd. (1996). Computers in the composition curriculum: An update. *WPA: Writing Program Administration, 20*(1–2), 7–18.

WPA outcomes statement for first-year composition (revisions adopted 17 July 2014). (2014). *WPA: Writing Program Administration, 38*(1), 144–148.

Wysocki, Anne Frances, Johnson-Eilola, Johndan, Selfe, Cynthia L., & Sirc, Geoffrey. (2004). *Writing new media: Theory and applications for expanding the teaching of composition*. Logan: Utah State University Press.

Yancey, Kathleen Blake. (2001). A brief introduction. In WPA outcomes statement for first-year composition. *College English, 61*(3), 321–325.

—. (2004). Made not only in words: Composition in a new key. *College Composition and Communication, 56*(2), 297–328.

Zimmerman, Ray, & Strenski, Ellen. (1997). Using the world wide web for instructional development: Writing program home pages, on-line course manuals, and web-archived staff listservs. *WPA: Writing Program Administration, 20*(3), 91–101.

Michael J. Faris is assistant professor of technical communication and rhetoric in the Department of English at Texas Tech University, where he co-administers the first-year writing program. He specializes in digital rhetoric and literacy studies and has previously published in *College Composition and Communication*, the *Journal of Business and Technical Communication*, *Composition Forum*, *Communication Design Quarterly*, and *Kairos*. With Courtney S. Danforth and Kyle D. Stedman, he co-edited *Soundwriting Pedagogies* (Computers and Composition Digital Press/ Utah State University Press, 2018), a born-digital edited collection on incorporating sound into the teaching of writing.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Looking Backward to See Forward: An Investigative History of Dual Credit/ Concurrent Enrollment Writing Courses

Erin Costello Wecker and Patty Wilde

In this bibliographic essay, we examine the history of dual credit/ concurrent enrollment (DC/CE) as featured in *WPA: Writing Program Administration*. Defined as precollege courses in which high school students take college classes, these programs have steadily expanded throughout the United States. According the National Center for Education Statistics, 1.3 million high school students took courses for college credit, a number which has continued to grow since this study was conducted between 2010–11. Recognizing the potential impact on writing pedagogy, administration, and research, *WPA* produced some of the earliest articles on DC/CE in the field. Such a prescient move situated the journal at the forefront of pivotal discussions, and to date, *WPA* consistently delivers a nimble roadmap for writing program administrators, teachers, and scholars of composition-rhetoric as they navigate this complicated terrain. Beyond anticipating the rapid proliferation of DC/CE, *WPA* has also endeavored to showcase a broad range of genres that explore these programs through a variety of lenses, offering a dynamic way of approaching pre-college writing instruction. Of particular import, we suggest that the journal's innovative stance of maintaining relevance within the broader field of composition-rhetoric, while meticulously attending to the unique challenges facing WPAs, places the journal into a category of noteworthiness.

Initiating the DC/CE conversation in *WPA* in 1991, David Schwalm and Michael Vivion discussed the merits of dual enrollment, fostering suggestions for how WPAs might approach these programs. Housed in the "WPA Corner," a new space identified in that issue of the journal as focused on "short articles of a practical nature" (51), their debate served as a touchstone for DC/CE conversations. Ultimately calling stakeholders to

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

resist these programs, Schwalm argued that pre-college writing instruction limits opportunities to develop literacy skills while also depriving students of learning about writing as it exists in the context of their university ("High School" 52–53). Equally as problematic, it perpetuates the notion that "writing is a finite skill—like multiplication—that can be mastered once and for all" (53). While Vivion acknowledged the potential pitfalls of dual enrollment, his department "decided to accept the reality of the pressures to offer college credit on the high school campus" (57). To begin this work, Vivion collaborated with local high school faculty to develop a dual enrollment program for writing courses that better met established learning objectives. They defined required teacher qualifications, designed curriculum and programmatic guidelines, clarified learning outcomes, assigned mentors, and created professional development opportunities. Being more proactive with these programs, Vivion maintained, significantly improved these courses. Although the Schwalm-Vivion debate took place nearly three decades ago, the concerns that they raised have been reinterpreted and repurposed across local contexts with national implications, demonstrating that their questions are still relevant and carefully considered among scholars.

Eleven years passed before *WPA* published another article on DC/CE. Nancy Blattner and Jane Frick (2002) reinvigorated the script on these programs by chronologically tracing dual enrollment paradigm shifts in Missouri. They noted that Schwalm and Vivion's predictions regarding the expansion of DC/CE, and the resulting tension of such growth, became a reality. While Schwalm and Vivion were successful in offering a glimpse into the future, Blattner and Frick expanded the conversation by considering the residual effects of these programs with which WPAs are still grappling. Such complexities included a changing landscape regarding the population of students who bypass first-year composition (FYC) or are placed into developmental courses. In essence, this shift created a vacuum where FYC is displaced as the traditional starting point for college-level writing. Blattner and Frick offered an additional wrinkle in regard to DC/CE courses in that official transcripts for high school vs. college record such classes differently—a fact that blurred a critical distinction between DC/CE and FYC in troubling ways. Such concerns did not go unnoticed and "campus WPAs frequently raised valid, but futile, objections to such offerings" (53). Thus, Blattner and Frick's article marked a critically important moment in highlighting the dire need for stakeholders within the field, and a wider audience, to interface as the increasing popularity of DC/CE courses demanded a response to such a mammoth educational shift.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Following national trends, there was a notable increase in *WPA* articles concerning DC/CE beginning in 2012. In his review of Kristine Hansen and Christine Farris's edited collection *College Credit for Writing in High School: The "Taking Care of" Business*, Schwalm publicly retracted his position on resisting dual enrollment programs. "Vivion," he wrote referencing the 1991 debate, "was perhaps more constructive, trying to show how [a DC/CE program] could be done and that it might have some positive features" ("Taking Care" 223). With this in mind, Schwalm discussed what Hansen and Farris's collection offered the various stakeholders involved with DC/CE courses. In the context of his favorable review, he pointed to a teleological shift in these programs. Once intended to provide more challenging opportunities for advanced high school students, DC/CE evolved to focus on "student participation, persistence, and success in attaining some kind of post-secondary credential" (226). The value of pre-college courses, Schwalm argued, is not found in a student's ability to meet the stated learning objectives, but rather in the pathway toward higher education that such programs can create. Driven by economic concerns, this shift in purpose had a significant effect on college composition instruction, influencing who enrolls in these courses and who teaches them. Ultimately, Schwalm concluded that "Our emerging challenge is to give up trying to control the past, determine where our students are, and figure out how to accomplish our goals in the time we have with them" (228).

Responding to this exigency, the Council of Writing Program Administrators (CWPA) appointed a committee in 2012 to draft a position statement that "would help WPAs speak with some unanimity and authority when questioned about reasons for their policies" (Hansen et al., *CWPA Position Statement* 180). *WPA* published this statement in 2014, outlining its recommendations for Advanced Placement (AP), International Baccalaureate (IB), and DC/CE programs. While the committee acknowledged that "substitutes for FYW probably does [students] a disservice when the substitutes do not compare well to FYW in curriculum, student readiness, and teacher preparation and supervision," they also noted that those involved with DC/CE need guidance on extant circumstances (12). Offered at the high school, on college campuses, and online, these programs vary according to context, making programmatic recommendations particularly challenging. To ensure successful delivery, the CWPA underscored the importance of collaboration between high schools and colleges. They also encouraged parents and students to be proactive, carefully evaluating student readiness and instructor preparation as they consider the DE/CE option.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Examining the effectiveness of pre-college writing instruction is the concern that Kristine Hansen, Brian Jackson, Brett C. McInelly, and Dennis Eggett addressed in their 2015 article "How Do Dual Credit Students Perform on College Writing Tasks After They Arrive on Campus? Empirical Data from a Large-Scale Study." Groundbreaking in both content and scope, Hansen et al. attended to the concern that despite the increase in DC/CE, "WPAs have almost no national empirical data for judging the nature and quality of dual credit/concurrent enrollment students' writing" (56). Their study of Brigham Young University students examined how those who completed FYC through a DC/CE program compared to other populations. Although their results suggested there was "no significant differences between the scores of DC/CE students and those of other groups" (72), all participants, broadly speaking, showed a need for further development. That is, students "did not perform as well as their academic profile seemed to predict they would" (80). Similar to Schwalm's most recent position, Hansen et al. recommended college-level writing instruction beyond FYC, identifying "an additional first-year course, a sophomore course, linked courses, WAC/WID courses, or all of these" as possibilities (79). Such offerings provided WPAs with thoughtful ways of countering pre-college programming that asks students to merely get FYC "out of the way" (68).

Continuing the conversation regarding the expedition of writing instruction, specifically AP and DC/CE options, Joyce Malek and Laura Micciche (2017) offered an overview of the various approaches that have been implemented in Ohio over the last thirty years. Such state-mandated educational ventures, they observed in their article "A Model of Efficiency: Pre-College Credit and the State Apparatus," privileged efficaciousness and economics over education. Positioned within the framework of autonomy and integrity, Malek and Micciche took to task state-level interference as it existed in postsecondary instruction. They warned that "if we fail to contend with the larger political forces that encroach on our work, then we cannot begin to ask important questions about the interests served by our programs and our positions in them" (89). Like many previous contributors to *WPA* concerned with DC/CE, Malek and Micciche explored ways to challenge these initiatives. In accordance with the cultural logics of the state, they contended that "When the consumer says they want or value something, the managers might just listen" (93). To this end, they suggested coalition building, calling professors and administrators to work with key stakeholders, including other colleges, local businesses, high school teachers, and students.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

The spirit of coalition building and collaboration is continued in "Paths to Productive Partnerships: Surveying High School Teachers about Professional Development Opportunities and 'College-Level' Writing," where Melanie Burdick and Jane Greer (2017) explored this contested aspect of dual enrollment. As previous *WPA* articles have shown, much of the early literature centered on support or protestation of DC/CE programs through anecdotal offerings. In the shuffle of picking sides, however, the opportunity to collaborate was marginalized, silenced, and in many cases villainized. To explore these concerns, Burdick and Greer surveyed secondary teachers in thirteen Midwestern counties. Their findings confirmed that teachers in these settings are flexible and accomplished educators "who draw upon a range of professional resources to define and accomplish their pedagogical goals" (97). The study offered a lucid portrait of places for improvement regarding professional development opportunities, which are commonly facilitated by WPAs. Of the high school teachers who participated in DC/CE-related professional development, "only 28% felt they used that knowledge daily" (91). The survey further identified critical misalignments that warrant attention. For instance, "Though only 22% [of high school teachers] were aware of the *Framework for Success in Postsecondary Writing*, over half who were aware of it (53%) felt it impacted their teaching on a daily basis" (91). Recognizing the significance of their findings, Burdick and Greer suggested that WPAs would be wise to engage more energetically with high school teachers; such collaboration would advance the direction of DC/CE partnerships and pedagogy in deeply enriching ways for all stakeholders.

Synergistically carrying forward the call of Burdick and Greer, Caroline Wilkinson (2019) conducted an interview-based study focused primarily on two high school instructors' experiences as they taught DC/CE for the first time while concurrently taking a mandated composition pedagogy course. Three tensions emerged from Wilkinson's study of dual credit teacher education: "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" (82). Stemming from these tensions, Wilkinson concluded that dual enrollment programs need to assume a more multidirectional stance with DC/CE to expand collaboration beyond dialogue and "acknowledge that high school teachers are experts in their own right" (91).

As the scholarship reviewed here attests, *WPA* has an established history of addressing DC/CE options, keeping these programs and their wide-reaching implications visible. Since the publication of the Schwalm-Vivion debate in 1991, the journal has provided readers with inventive ways of

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

approaching pre-college writing instruction. All indicators point to the likelihood that DC/CE will continue to spread "like kudzu" (Hansen et al., "How Do Dual Credit Students Perform" 57), amplifying the need for such work, particularly on a national level. As we look to the next forty years, we are confident that *WPA* will heed the collective call to monitor and report on the pulse of these programs.

Works Cited

Blattner, Nancy, and Jane Frick. "Seizing the Initiative: The Missouri Model for Dual-Credit Composition Courses." *WPA: Writing Program Administration*, vol. 26, nos. 1–2, 2002, pp. 44–56.

Burdick, Melanie, and Jane Greer. "Paths to Productive Partnerships: Surveying High School Teachers about Professional Development Opportunities and 'College-Level' Writing." *WPA: Writing Program Administration*, vol. 41, no. 1, 2017, pp. 82–101.

Hansen, Kristine, and Christine Farris, eds. *College Credit for Writing in High School: The "Taking Care of" Business*. National Council of Teachers of English, 2010.

Hansen, Kristine, Jeffrey Andelora, Heidi Estrem, Clint Gardner, Joseph Janangelo, and Susan Miller-Cochran. *CWPA Position Statement on Pre-College Credit for Writing*. CWPA, Sep. 2013, wpacouncil.org/files/cwpa-statement-pre-college-credit.pdf.

Hansen, Kristine, Brian Jackson, Brett McInelly, and Dennis Eggett. "How Do Dual Credit Students Perform on College Writing Tasks After They Arrive on Campus? Empirical Data from a Large-Scale Study." *WPA: Writing Program Administration*, vol. 38, no. 2, 2015, pp. 56–92.

Malek, Joyce, and Laura R. Micciche. "A Model of Efficiency: Pre-College Credit and the State Apparatus." *WPA: Writing Program Administration*, vol. 40, no. 2, 2017, pp. 77–97.

National Center for Education Statistics. "Dual Credit and Exam-Based Courses in U.S. Public High Schools: 2010–11," 2013, nces.ed.gov/pubs2013/2013001.pdf.

Schwalm, David E. "High School/College Dual Enrollment." *WPA: Writing Program Administration*, vol. 15, nos. 1–2, 1991, pp. 51–54.

—. "'Taking care of' Writing." *WPA: Writing Program Administration*, vol. 36, no. 1, 2012, pp. 220–29.

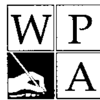
Vivion, Michael J. "High School/College Dual Enrollment and the Composition Program." *WPA: Writing Program Administration*, vol. 15, nos. 1–2, 1991, pp. 55–59.

Wilkinson, Caroline. "From Dialogue to Collaboration in Dual-Credit Programs." *WPA: Writing Program Administration*, vol. 42, no. 2, 2019, pp. 80–99.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Erin Costello Wecker is assistant professor of English and director of composition at the University of Montana, where she teaches courses in composition-rhetoric, and she is an affiliated faculty member in the Irish studies program and the women's, gender, and sexuality studies program. Her work has been published in *Women's Studies: An Interdisciplinary Journal* and several edited collections including *Ireland, Irish America, and Work*; *Misogyny in American Culture: Causes, Trends, Solutions*; and *Learning and Teaching Writing Online: Strategies for Success.* She was awarded an Emergent Researcher Award from CCCC to support a two-year study on dual enrollment.

Patty Wilde is assistant professor of English and writing program administrator at Washington State University Tri-Cities. Her work has appeared in *Peitho*, *Praxis: A Writing Center Journal*, and in several edited collections including *Pedagogies of Public Memory: Teaching Writing and Rhetoric at Museums, Archives, and Memorials*; *Serendipity in Rhetoric, Writing, and Literacy Research*; *Women at Work: Rhetorics of Gender and Labor in the US, 1830–1950*; and *Learning and Teaching Writing Online: Strategies for Success*. She was awarded an Emergent Researcher Award from CCCC to support a two-year study on dual enrollment.



WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Beyond Good Intentions: Learning to See and Address Race and Diversity in the Work We Do

Cassie A. Wright

In their 2017 article "Race, Silence, and WPA," Genevieve García de Müeller and Iris Ruiz challenged *WPA: Writing Program Administration* to interrogate the "direct relationship between race and writing program administration," calling such work a "critical" task for the field ("Race," 19). While de Müeller and Ruiz write with an eye toward future scholarship, this bibliographic essay responds to their call historically, asking how has *WPA: Writing Program Administration* engaged, or not, race and diversity in its intellectual work over the past forty years. Not surprisingly, archival research reveals that the journal's historical engagements with diversity and race constellate around three areas common to *WPA* research: program design and curriculum, assessment, and professional development, each of which I develop in brief below.[1] First, however, I'd like to reflect on something rather surprising that I found, or, rather, didn't find in the journal's archives—a curious oversight in our discussions of policy.

Policy

The journal's first twenty years are interesting perhaps more so for what's absent from its pages—namely, *Student's Right to Their Own Language* (SRTOL). This bears repeating: not a single *WPA* article between 1978–1999 engages, tacitly or otherwise, with SRTOL. Adopted in 1974 by both NCTE and CCCC, SRTOL—a landmark policy that "affirm[s] the students' right to their own patterns and varieties of language"—was, and arguably remains, the field's most progressive policy in terms of addressing race and diversity in language practice. Given SRTOL's adoption four years prior to *WPA*'s inaugural issue in 1978, its absence in the journal's early years is worth noting. Why *WPA* overlooked engagement with SRTOL is an interesting question; archival research suggests one possible explanation is that *WPA* dedicated most of its early intellectual efforts to the twin tasks

WPA: Writing Program Administration, vol. 42, no. 3, 2019, pp. 120–130.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

of professionalization and labor management. Given these pragmatic concerns, the absence of explicit engagements with race and diversity in the journal's early volumes is disheartening if understandable. Given the journal's explicit and sustained focus on policy,[2] however, the lack of engagement with SRTOL is surprising. SRTOL might be our greatest oversight as a professional community, particularly with regards to assessment—for which Asao Inoue takes the journal to task two decades later ("Engaging"; "Friday"; "Looking").

Moving forward, *WPA* might more actively engage the implications of SRTOL with respect to program design and assessment, drawing especially on Inoue's work as well as critical race theory, cultural rhetorics, and code switching/meshing theories, for example, to rethink communally responsible ways to affirm diverse language practices in writing classrooms and in our theorizing and evaluation of student writing.

Program Design and Curriculum

In the 1990s, rapidly shifting student demographics, a critical turn in humanistic study, and "sweeping" general education reforms "brought radical changes to traditional writing requirements" (Gradin 55). Thus began an extended conversation in *WPA* concerning program design. At the heart of the matter was how theory and content might drive FYW curriculum, and the role of rhetoric and cultural studies therein (Shamoon et al. 7). In their 1995 "New Rhetoric Courses in Writing Programs" Linda Shamoon et al. asked,

> Does rhetoric mean an enumerating of the many forms of writing that occur in our culture so that students may imitate these forms? Is it the study of argumentation so that students have sensible responses to socially important topics like abortion or gun control? Is it part of the field of cultural studies, so that students are more tolerant in the expression of their views and more critically aware of various aspects of "culture"? (11)

Sustained conversation about the challenges and opportunities of designing these new rhetoric courses fill the journal's pages thereafter.[3] By the turn of the century, the jury was in: cultural analysis and critique became a *sin qua non* of our curricular wheelhouse.[4]

While cultural critique sounds good in theory, hindsight reveals several challenges in our practice. John Trimbur's provocative 1998 article "The Problem with English (Only)," for example, argued that FYW's origins are problematically linked to a "racialized curriculum" (27). Evidence of a racialized curriculum also crops up in our analysis of text books. Nedra

© Council of Writing Program Administrators

Reynolds' 1995 article "Dusting Off Instructor Manuals" showed how said textbooks "construct student subjects as unified, coherent, rational individuals . . . compos[ing] in isolation, free of conflicts of race, class, gender, or sexuality"—a stance that problematically "flattened" difference and diversity and which Reynolds saw as being incompatible with our field's theoretical and pedagogical practices (9). In 2016, Cedric Burrows named this phenomenon "The Yardstick of Whiteness," or an ideological stance in textbooks that functions "to make the marginalized writer/subject more palatable for white audiences" (42).

The journal's engagements with English as a Second Language/Multilingual Learners (ESL/MLL) and basic writing curriculum further lay bare writing program administration's historical entanglements with race and diversity. In 1995, Rhonda Grego and Nancy Thompson for example, lamented how basic writers are "squashed" by institutional narratives that tell them "over and over that they have problems with their writing" (71), leading Ira Shor to famously indict the course as "Our Apartheid" in the *Journal of Basic Writing* in 1997. *WPA* engagements with the course and its students proceed with caution thereafter. In their comprehensive review essays, Scott Stevens (2002) and Kelly Ritter ("Conflicted" 2010) respectively demonstrated how the basic writer is socially constructed with respect to the financial welfare of the university, and Stuart Blythe et al's 2009 article "Exploring Options" empirically demonstrated how required basic writing courses may increase attrition of our most marginalized students. More than twenty years after Shor, Sanchez and Branson (1997) ask us to take a hard look at the disparity between enrollment (increasing) and graduation (decreasing) rates of minority students in order to make better arguments about their educational needs (including mainstreaming) and prevent them from "fall[ing] between the cracks" (48). Given the economic and psychological consequences surrounding basic writing and minority students, scholars begin to argue for mainstreaming as both a "communally responsible" and "practical" act (Marzluf; Ritter, *Before* 140).

Paul Matsuda's tireless contributions to the journal also wake CWPA members up to the communally responsible and practical challenges concerning the "new normal" of working with multilingual students. In a 2011 review essay "Second Language Writers" with Tanita Saenkhum, Matsuda advocated for better understanding of the "growing diversity within the second language writer population in terms of their educational pathways" and needs. Much of Matsuda's and his co-authors' contributions to the journal advocate for expanding space and resources to support linguistic diversity in writing programs and FYW classrooms ("Embracing"; "Let's Face It"; "Letter")—a vision that pushes SRTOL (a policy that supports

© Council of Writing Program Administrators

students' rights to *dialectal* diversity more so than *language* diversity per se) to its conceivable limits.

This vision brings us back to actionable challenges for the journal, which Trimbur prophesied in 1998: "One of the central challenges facing program design is to imagine writing instruction from an internationalist perspective, in multiple languages" ("The Problem" 28). Emerging MLL programming in many universities across the nation is one such actionable response to Matsuda and Trimbur, and *WPA* would do well to stay intellectually engaged with these efforts and their implications for SRTOL moving forward.

Assessment

Assessment is a fraught topic, all the more so when centering race and diversity. While we might like to imagine our evaluation of student texts as free of racial conflict and identity,[5] Jasmine Kar Tang and Noro Andriamanalina's 2016 article "Rhonda Left Early" reminded us that "race and writing are inextricable" (10). Drawing on Behm and Miller, in 2017, Bethany Davila also empirically demonstrated how "colorblindness in talk about student texts" reinforces the "coercive force of whiteness" of standard edited American English (SEAE) (154), confirming Inoue's troubling assertion that our history of assessment and judgments about writing are steeped in "whitely" values that fly in the face of SRTOL and often work against the interests and needs of MLL and POC students ("Engaging"; "Looking"; "Racism").

Concerns about whitely judgments of writing are also relevant to our understanding of plagiarism, a topic that relates directly to evaluations of writing by "basic writers" and MLL students. In "Responding to Plagiarism" (1992), Susan McLeod reminded us plagiarism "is not only modern, it is also profoundly Western" (12). McLeod taught us an important lesson that multilingual and "international students with different cultural notions about sources do not need admonitions and disciplinary action; they need further help with their learning" (13). This empathic stance is given more substantive treatment in terms of race by Dorothy Wells (1993) in "Cases of Unintentional Plagiarism." Coming from the perspective of teaching writing in an HBI, Wells identified an unintentional "plagiarism of desperation" often committed by students who felt genuinely inadequate and underprepared to write in college (61). Wells uncomfortably queried whether students' unintentional plagiarism might also be the result of a poor pedagogy, and rightly admonishes the "heavy personal toll" such pedagogy takes on students' lives (60).

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Professional Development

Wells' fear of poor pedagogy reflects broader communal concerns about professional development in writing instruction. Increasing enrollments of diverse and multilingual student populations coupled with growing emphases in higher education on diversity initiatives underscore the need for responsible professional development in writing instruction (Cogie; Dufflemeyer)—as does SRTOL, which emphasizes that "teachers *must* have the experiences and training that will enable them to respect diversity and uphold the rights of students to their own language." And yet, a troubling historical truth of FYW is that its instructors tend to be the least experienced and most contingent members of our field—many, like myself once, are graduate students cutting their teaching teeth for the first time; others still are adjuncts navigating the precarity of contingent work and underfunded positions. How best then to professionally develop these well-intentioned but often under-equipped instructors to teach the kinds of critical pedagogy necessary to respect diversity and race and uphold students' rights to their own language practices?

The Wyoming Resolution (1989), unfortunately, is a dream still deferred; thus, CWPA must begin to imagine communally responsible professional development. One favorable approach has been through storytelling: while Wendy Swyt (1996) rightly cautioned us not to flatten diversity through overdetermined and decontextualized case training, Boardman (1994), Anson et al. (1998), and Rose and Finders (1998) have all explored teacher stories and case study as productive methods for problem solving conflicts around diversity. In 2009, the journal challenged us to once again engage diversity in our intellectual work "visibly and purposefully" (Horning, Dew, and Blalock 163). Jonathan Alexander responded by proposing a focus on discourses of othering as a way to combat "the heart of the problem of bigotry and prejudice" (166) of which the CWPA is not immune.

In the 2016 WPA "Symposium on Challenging Whiteness," for example, Collin Lamont Craig and Staci Perryman-Clark's "Troubling the Boundaries Revisited" brought "awareness to inequities and racial microaggressions" that are prevalent in our community and to the harm that they do to POC graduate students and WPAs (20). Sherri Craig's "Story-less Generation" powerfully argued for better representation and more stories by POC graduate students and WPAs to counterbalance our white narrative history, and Kar Tang and Andriamanalina's "Rhonda Left Early" urged CWPA to invest in better POC graduate student support. The "Symposium on Challenging Whiteness and/in Writing Program Administration and Writing Program" merits a close read and is crucial to the ongoing

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

work of unpacking our invisible knapsack and solidifying our communal commitments to antiracist administration (McIntosh). Indeed, communal commitments to the symposium's actionable requests cannot be over emphasized. Although "Racial formation cannot be removed from writing program administration in the US" (Kar Tang and Andriamanalina 10), García de Müeller and Ruiz have empirically demonstrated that when we "put resources and time towards researching and implementing race-based writing program strategies, POC students benefit, POC academics feel supported, and white/Caucasian instructors are more able to address race in articulate and concrete ways" (36–37).

That diversity and race are often treated as a special topic in, rather than integral to, the journal, however, may indicate that we struggle to account for and challenge whiteness in our intellectual work; that, perhaps, we haven't been "paying attention" as much as we'd like to admit over the past forty years (Rhodes 126). The uneasy, if unsurprising, truth is that POC and queer scholars shoulder the burden of consciousness raising and holding the field accountable for doing much of our race and diversity work. And they grow understandably impatient with the field. In 2013, Harry Denny's "A Queer Eye for the WPA" lamented how, "It's pretty typical for white people to overstate or over-represent diversity" (190). And in a move that "ain't terribly white and middle class" (138), Asao Inoue's 2016 CWPA plenary queried, "Is it possible that our programs and the CWPA are run by whitely dispositions" (152)? Changing such dispositions, however uncomfortable, Inoue argued, is the imperative "work of antiracism" (152).

Late founding editor Kenneth Bruffee once praised *WPA* for its "ability to hear valid criticism. Not just listen to it. Hear it, and turn it to good use" (10). Designing and administrating accessible, antiracist writing programs is undoubtedly critical and often daunting work that requires ongoing communal commitment. Archival records reveal an earnest if uneven history of communal efforts to reimagine writing program administration as a site of allyship and antiracism. As a small step in this direction, this bibliographic essay has attempted to recount how the journal and its contributors have tackled race and diversity over the past forty years in order to better account for the "yardstick of whiteness" that inflects our intellectual work. There is much work yet to do and much to write about. We must, and we will, do this important work for the good of our students and our colleagues who deserve better.

Notes

1. See the appendix for empirical results.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

2. Watershed policies like *Portland* (Hult et al. 1992), *Wyoming* (CCCC Committee on Professional Standards for Quality Education), and *Evaluating the Intellectual Work of Writing Administration* (1998) occupy much of the journal's intellectual attention in the first twenty years.

3. See, for example, Butler; Gradin; Bamberg; Farris; Himley; and Kramer.

4. These new political classes did not go without caution, perhaps most forthrightly in Maxine Hairston's famous 1992 *CCC* article "Diversity, Ideology, and Composition," the sentiments of which were echoed a year later by James Seitz in his *WPA* article "Eluding Righteous Discourse."

5. I'm thinking here of Ed White's and my failure to adequately account for race and diversity in assessment practices in *Assigning, Responding, Evaluating* (5th ed), for example.

Acknowledgments

A word of thanks to the editors of this special collection, especially Lori Ostergaard and Jacob Babb, as well as Marvin Diogenes and Christine Alfano, all of whose respective experience, wisdom, and feedback were essential in the development and improvement of this piece.

Works Cited

Alexander, Jonathan. "Literacy and Diversity: A Provocation." Horning, Dew, and Blalock, pp. 164–68.

Anson, Chris M., David A. Jolliffe, and Nancy Shapiro. "Stories to Teach By: Using Narrative Cases in TA and Faculty Development." *WPA: Writing Program Administration,* vol. 19, nos. 1–2, 1995, pp. 24–37.

Bamberg, Betty. "Alternative Models of First-Year Composition: Possibilities and Problems." *WPA: Writing Program Administration,* vol. 21, no.1, 1997, pp. 7–18.

Blythe, Stuart, Rachelle Darahi, Barbara Simon Kirkwood, and William Bade. "Exploring Options for Students at the Boundaries of the 'At-Risk' Designation." *WPA: Writing Program Administration,* vol. 33, no. 1.2, 2009, pp. 9–28.

Bruffee, Kenneth. "The WPA as (Journal) Writer: What the Record Reveals." *WPA: Writing Program Administration,* vol. 9, nos.1–2, 1985, pp. 5–10.

Burrows, Cedric D. "The Yardstick of Whiteness in Composition Textbooks." L'Eplattenier, Rankins-Robertson, and Mastrangelo, pp. 42–46.

Butler, Paul. "Composition as Countermonument: Toward a New Space in Writing Classrooms and Curricula." *WPA: Writing Program Administration,* vol. 29, no. 3, 2006, pp. 11–25.

CCCC Committee on Professional Standards for Quality Education. *CCCC Initiatives on the Wyoming Conference Resolution: A Draft Report. College Composition and Communication*, vol. 40, no. 1, 1989, pp. 61–72.

Cogie, Jane. "Theory Made Visible: How Tutoring May Affect Development of Student Centered Teachers." *WPA: Writing Program Administration*, vol. 21, no. 1, 1997, pp. 76–84.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Craig, Sherri. "A Story-less Generation: Emergent WPAs of Color and the Loss of Identity through Absent Narratives." L'Eplattenier, Rankins-Robertson, and Mastrangelo, pp. 16–20.

Craig, Collin Lamont, and Staci Maree Perryman-Clark. "Troubling the Boundaries: (De)Constructing WPA Identities at the Intersections of Race and Gender." *WPA: Writing Program Administration,* vol. 34, no. 2, 2011, pp. 37–58.

—. "Troubling the Boundaries Revisited: Moving Towards Change as Things Stay the Same." L'Eplattenier, Rankins-Robertson, and Mastrangelo, pp. 20–25.

Davila, Bethany. "Standard English and Colorblindness in Composition Studies: Rhetorical Constructions of Racial and Linguistic Neutrality." *WPA: Writing Program Administration*, vol. 40, no. 2, 2017, pp. 154–73.

Denny, Harry. "A Queer Eye for the WPA." *WPA: Writing Program Administration,* vol. 37, no. 1, 2013, pp. 186–98.

Dufflemeyer, Barb Blakely. "Not Just Showing Up to Class: New TAs, Critical Composition Pedagogy, and Multiliteracies." *WPA: Writing Program Administration,* vol. 28, no. 3, 2005, pp. 31–56.

Evaluating the Intellectual Work of Writing Administration. CWPA, 1998, wpacouncil.org/positions/intellectualwork.html.

Farris, Christine. "Introduction: Changing the First-Year Writing Curriculum." *WPA: Writing Program Administration,* vol. 26, no. 3, 2003, pp. 7–9.

García de Müeller, Genevieve, and Iris Ruiz. "Race, Silence, and Writing Program Administration: A Qualitative Study of US College Writing Program" *WPA: Writing Program Administration,* vol. 40, no. 2, 2017, pp. 19–39.

Gradin, Sherrie. "What Happens to the Writing Program Administrator When the Writing Requirements Go Away?" *WPA: Writing Program Administration*, vol. 21, no. 1, 1997, pp. 55–66.

Grego, Rhonda C., and Nancy S. Thompson. "The Writing Studio Program: Reconfiguring Basic Writing/Freshman Composition." *WPA: Writing Program Administration,* vol. 19, nos. 1–2, 1995, pp. 66–79.

Hairston, Maxine. "Diversity, Ideology, and Teaching Writing." *College Composition and Communication*, vol. 43, no. 2, 1992, pp.179–93.

Himley, Margaret. "Writing Programs and Pedagogies in a Globalized Landscape." *WPA: Writing Program Administration*, vol. 26, no. 3, 2003, pp. 49–66.

Horning, Alice, Debra Frank Dew, and Glenn Blalock, editors. "Symposium on Diversity and the Intellectual Work of WPAs." *WPA: Writing Program Administration,* vol. 33, nos. 1–2, 2009, pp. 163–71.

Hult, Christine, David Joliffe, Kathleen Kelly, Dana Mead, and Charles Schuster. *The Portland Resolution: Council of Writing Program Administrators Guidelines for Writing Program Administrator (WPA) Positions*. CWPA. *WPA: Writing Program Administration*, vol. 16, no. 1, 1992, pp. 88–94.

Inoue, Asao. "Engaging with Assessment Technologies: Responding to Valuing Diversity as a WPA." *WPA: Writing Program Administration*, vol. 33, no. 3, 2010, pp. 134–38.

—. "Friday Plenary Address: Racism in Writing Programs and the CWPA." *WPA: Writing Program Administration,* vol. 40, no. 1, 2017, pp. 134–54.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

—. Looking at Language to Learn about Race and Racism. *WPA: Writing Program Administration,* vol. 38, no. 2, 2015, pp. 183–89.

Kar Tang, Jasmine, and Noro Andriamanalina. "Rhonda Left Early to Go to Black Lives Matter: Programmatic Support for Graduate Students of Color." L'Eplattenier, Rankins-Robertson, and Mastrangelo, pp. 10–16.

L'Eplattenier, Barbara, Sherry Rankins-Robertson, and Lisa Mastrangelo, editors. "Symposium on Challenging Whiteness and/in Writing Program Administration and Writing Program." *WPA: Writing Program Administration,* vol. 39, no. 2, 2016, pp. 9–52.

Marzluf, Philip P. "Mainstreaming Diversity Writing." *WPA: Writing Program Administration*, vol. 31, nos. 1–2, 2007, pp. 196–213.

Matsuda, Paul Kei. "Embracing Linguistic Diversity in the Intellectual Work of WPAs." *WPA: Writing Program Administration*, Horning, Dew, and Blalock, pp. 168–71.

—. "Let's Face It: Language Issues and the Writing Program Administrator." *WPA: Writing Program Administration,* vol. 36, no. 1, 2012, pp. 141–63.

Matsuda, Paul Kei, Maria Fruit, Tamara Lee, and Burton Lamm. "Letter from Guest Editors: Second Language Writers and Writing Program Administrators." *WPA: Writing Program Administration,* vol. 30, nos. 1–2, 2006, pp. 11–14.

McIntosh, Peggy. "White Privilege: Unpacking the Invisible Knapsack." *Independent School,* vol. 49, no. 2, 1990, pp. 31–35.

McLeod, Susan. "Responding to Plagiarism: The Role of the WPA." *WPA: Writing Program Administration,* vol. 15, no. 3, 1992, pp. 7–16.

Reynolds, Nedra. "Dusting off Instructor's Manuals: The Teachers and Practices They Assume." *WPA: Writing Program Administration,* vol. 19, nos. 1–2, 1995, pp. 7–23.

Rhodes, Jacqueline. "Who are We? What do We Want to Become?: A Response to Jonathan Alexander." *WPA: Writing Program Administration*, vol. 33, no. 3, 2010, pp. 125–28.

Ritter, Kelly. *Before Shaughnessy: Basic Writing at Yale and Harvard, 1920–1960.* Southern Illinois UP, 2009.

—. "Conflicted Brokers: The Local, Historical and Political of Basic Writing." *WPA: Writing Program Administration,* vol. 34, no. 1, 2010, pp. 193–205.

Rose, Shirley K, and Margaret J. Finders. "Learning from Experience: Using Situated Performances in Writing Teacher Development." *WPA: Writing Program Administration,* vol. 22, nos. 1–2, 1998, pp. 33–52.

Saenkhum, Tanita, and Paul Kei Matsuda. "Second Language Writers in College Composition Programs: Toward Awareness, Knowledge and Action" *WPA: Writing Program Administration,* vol. 35, no. 1, 2011, pp. 199–203.

Sanchez, James Chase, and Tyler S. Branson. "The Role of Composition Programs in De-Normalizing Whiteness in the University: Programmatic Approaches to Anti-Racist Pedagogies." L'Eplattenier, Rankins-Robertson, and Mastrangelo, pp. 47–52.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Seitz, James E. "Eluding Righteous Discourse: A Discreet Politics for New Writing Curricula." *WPA: Writing Program Administration,* vol. 16, no. 3, 1993, pp. 7–14.

Shamoon, Linda K., Robert A. Schwegler, John Trimbur, and Patricia Bizzell. "New Rhetoric Courses in Writing Programs: A Report from a Conference for New England Writing Program Administrators." *WPA: Writing Program Administration,* vol. 18, no. 3, 1995, pp. 7–25.

Shor, Ira, "Our Apartheid: Writing Instruction and Inequality." *Journal of Basic Writing,* vol. 16, no. 1, 1997, pp. 91–104.

Stevens, Scott. "Starting over with Basic Writing." *WPA: Writing Program Administration,* vol. 25, no. 3, 2002, pp. 97–104.

Students' Right to Their Own Language. CCCC. *College Composition and Communication*, vol. 25, no. 3, 1974, pp. 1–18.

Swyt, Wendy. "Teacher Training in the Contact Zone." *WPA: Writing Program Administration,* vol. 19, no. 3, 1996, pp. 24–35.

Trimbur, John. "The Problem with Freshman English (Only): Towards Programs of Study in Writing." *WPA: Writing Program Administration,* vol. 22, no. 3, 1998, pp. 9–30.

Wells, Dorothy. "An Account of the Complex Causes of Unintentional Plagiarism." *WPA: Writing Program Administration,* vol. 16, no. 3, 1993, pp. 59–71.

White, Ed, and Cassie A. Wright. *Assigning, Responding, Evaluating: A Writing Teacher's Guide*. 5th ed., Bedford, 2015.

WPA Outcomes Statement for First-Year Composition. CWPA, *Writing Program Administration*, vol. 23, nos. 1–2, 1999, pp. 59–70.

Cassie A. Wright is a lecturer in Stanford University's Program in Writing and Rhetoric. She currently serves as the course coordinator for the program's sophomore writing and speaking course and has previously served as a junior WPA at a small liberal arts college.

Appendix

Table 1
Frequency results of pre-set codes as appearing in WPA article titles by decade. Corpus analysis reveals that less than 2% of sum total WPA journal articles use the words, "race," "whiteness," or "diversity," or their root form, in their titles.

Pre-set codes	**Search term**	**1978–1988**	**1989–1999**	**2000–2009**	**2010–2018**	**Total**	**% of total entries**
Race	"rac"	0	0	0	5	5	0.7%
White/ness	"white"	0	0	2	2	4	0.3%
Diversity	"divers"	0	0	4	4	8	1.1%

© Council of Writing Program Administrators

Table 2

Frequency results of open-code themes and terms as appearing in individual article titles by decade. Corpus analysis reveals that approximately 13% of WPA articles have engaged race and diversity by the open-coded terms used herein. The majority of this engagement has appeared in the last twenty years (2000–18) and centered mostly around discussions of basic writing and MLL writers as well as discussions around labor.

Pre-set codes	Search term	1978–1988	1989–1999	2000–2009	2010–2018	Total	% of total entries
Diversity	"div"	0	0	4	4	8	1.1%
Color (blind)	"color"	0	0	0	4	4	0.5%
Race/ism	"rac"	0	0	0	5	5	0.7%
White/ness	"white"	0	0	0	2	2	0.3%
Low-income	"low"	0	0	0	0	0	0.0%
Social Class	"class"	0	0	0	1	1	0.1%
Gender	"gender" and "woman"	0	1	0	2	3	0.4%
Labor/Work	"labor" and "work"	0	6	9	10	25	3.3%
MLL	"multil"	0	0	1	2	3	0.4%
ESL	"ESL"	1	2	3	3	9	1.2%
L2/Second	"l2" and "second"	0	0	7	4	11	1.4%
Basic Writer	"basic"	2	2	3	3	10	1.3%
At risk	"at risk"	0	0	0	0	0	0.0%
Latinx	"latin"	0	0	1	0	1	0.1%
Urban/Black	"urban" and "black"	0	0	0	1	1	0.1%
Rural	"rural"	0	0	1	0	1	0.1%
Social Justice	"just"	0	0	0	1	1	0.1%
Citizen/ship	"citizen"	0	0	1	2	3	0.4%
Activism	"activ"	0	0	2	3	5	0.7%
Advocacy	"advoc"	0	0	2	0	2	0.3%
Bias	"bias"	0	0	0	0	0	0.0%
Queer	"queer"	0	0	0	4	4	0.5%
Total		3	11	34	51	99	12.9%

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

WPAs Relating to Stakeholders: Narratives of Institutional Change in 40 Years of *WPA: Writing Program Administration*

Lynn Reid

> *The journals of an academic discipline provide a clear reflection of that discipline's past, a synchronic portrait of its current state, and a glimpse of its dreams and plans for the future. As icons, as loci of disciplinary authority, as editorial soapboxes or coxswain's benches, as stepping stones and milestones, journals figure largely in the life of every professional academic*
>
> —Robert J. Connors (1984, p. 348)

Academic disciplines are most often defined by not simply their objects of study, but also by the methods and theories that influence the design of research and the dissemination of the knowledge that the discipline has constructed. It is in a field's journals that, as Connors suggests, the identity of a discipline most clearly comes to fruition; this is perhaps more so when the journal itself served as an early signal of a discipline establishing itself, as is the case with *WPA: Writing Program Administration*. To consider how *WPA* reflects the disciplinary identity of its field raises the question of what exactly writing program administration as a field studies and what forms of knowledge it creates. While scholars of writing program administration might research in specialized areas, including program design, faculty development, curricular development, and placement and assessment processes, our ability to administer our programs often hinges on local context and, more precisely, institutional politics. Yet, the unpredictable and potentially contentious nature of institutional politics makes it nearly impossible for WPAs to engage in any sort of empirical study of this critical aspect of our field's work.

Instead, we tell stories. Stolley (2015) referred to these tales as "WPA narrative, or those "that describe "how we struggle, argue, and bargain with

WPA: Writing Program Administration, vol. 42, no. 3, 2019, pp. 131–138.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

colleagues and other administrators to protect our programs" (22). Charlton et al. (2011) suggested that these stories represent a dichotomy: the hero's story on one side that demonstrates "that when faced with seemingly impossible institutional constraints, colleagues, or budgets, the hero WPA perseveres" (39) and the victim narrative that describes "the situations of those WPAs who suffered at the hands of institutional whims, vindictive colleagues, tight budgets, or unrepentantly selfish teaching assistants" (40). Surprisingly, given the extent to which disciplinary knowledge in writing program administration is conveyed through storytelling, the function of such narratives as models of disciplinary discourse have historically been undertheorized. Further, these tropes of WPA identity—the victim and the hero—are recognizable to anyone familiar with disciplinary discourse in writing program administration, but to my knowledge, there has been no comprehensive examination of their appearance in *WPA: Writing Program Administration*.

In the sections below, I offer some results of a qualitative analysis of narratives about institutional change across the 40 year history of *WPA*. My purpose here was to examine the evolution of these narratives across the decades, including their popularity and the ways that WPAs are characterized in relation to other institutional stakeholders in an effort to consider the potential limitations of the victim/hero dichotomy that permeates WPA lore.

Methods

To develop a corpus of articles, I reviewed abstracts and editor's introductions where available and skimmed the first four pages of articles that were not summarized in those sections. I focused specifically on feature articles (excluding book reviews, symposia, responses, and conference notes) and selected those that included a clear first-person perspective, significant emphasis on a complicating action related to institutional change, and emphasis on a specific local context.

Of the 400 articles I reviewed from volume 1, issue 1 through volume 40, issue 1 of *WPA*, 72 (18%) met the criteria for inclusion in this study. Narrative selections such as Richard Haswell, Lisa Johnson-Shull, and Susan Wyche-Smith's (1994) "Shooting Niagara: Making Portfolio Assessment Serve Instruction at a State University" that recounted an effort to introduce portfolio assessments into a writing program were included. I distinguished selections like this from others that were more descriptive in nature, such as Pamela Bedore and Deborah F. Rossen-Krill's (2004) "Informed Self-Placement: Is a Choice Offered A Choice Received?", which

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

described directed self-placement at the University of Rochester. The difference here is that Haswell, Johnson-Shull, and Wyche-Smith emphasized the process through which an institutional change was enacted, whereas Bedore and Rossen-Krill described the benefits of a program that is already in place. Though both are valuable examples of disciplinary knowledge in WPA studies, the latter does not capture the complexities of negotiating institutional change that influence the identities a WPA might perform.

Table 1 illustrates the percentage of articles that met criteria for inclusion in the study.

Table 1
Narratives about Institutional Change in *WPA*

Date Range	Feature Articles	Narratives about Institutional Change
1979–1989	88	5% (4)
1990–2000	137	18% (25)
2001–2011	113	29% (33)
2012–2015	62	6% (10)

Relational Identity and the WPA

Rather than turn to a critical examination of the WPA's self-identifications in the corpus for this study, I instead focused on relationships that were described between the WPA and other institutional stakeholders. Scholarship in the field of management studies has long addressed the formation of relational identity based on interactions between a self and peer, subordinate, or supervisory stakeholders (Sluss and Ashforth, 2008) as a crucial component of a broader social identity relative to an organization (like a college campus). Because the WPA tropes of hero or victim emphasize the relational nature of WPA work, this study focused on the extent to which interactions between the WPA and peer, subordinate, or supervisory stakeholders were described as productive, vexed, or neutral. My hope here was to identify power dynamics that might be associated with the hero/victim trope that has been identified in WPA narratives.

Stakeholder Interactions and the WPA

I identified stakeholders using a grounded-theory approach to data coding to develop the following categories:

© Council of Writing Program Administrators

- **Supervisors**, including administrators, boards of trustees, chairs, chancellors, deans, legislators, provosts, senates, etc.
- **Peers**, including colleagues, committees, coordinators, departments, faculty, staff, writing centers, directors, etc.
- **Subordinates**, including adjuncts, teaching assistants, tutors, etc.

To consider each stakeholder in relation to the WPA, I catalogued references to stakeholders into these respective categories except in instances where a different relational dynamic was referenced in the article (e.g., a department chair was described as a colleague rather than a supervisor). My interest here was in power dynamics and also characterizations of different stakeholders as allies, enemies, or disinvested actors.

Results: Recasting Victims and Villains

A series of particularly interesting patterns emerged in a number of narratives that emphasized contentious relationships with stakeholders whose power or influence could easily disrupt the work of the WPA. While these could have easily been cast as victim narratives, I discovered that in the vast majority of cases, these potentially negative relationships were reframed in a way that instead reinforced the image of the WPA as heroic.

Literature Faculty

Contentious interactions with literature faculty are described throughout the corpus of articles I examined. Of the four articles that met the criteria for this corpus published during the first ten years of *WPA's* history, three positioned literature faculty/senior scholars as "othered" in relation to the WPA or the writing program. Specifically, literature faculty were characterized as elitist, arrogant, and disengaged with the work of undergraduate teaching. In Alice Brekke's (1980) "The Impact of Testing on One California Campus," for example, literature faculty are described as being "oblivious" to the implications of an institutionally-mandated assessment test. Allan Brick (1980) also went on to criticize literary scholars/senior scholars by describing colleagues who "no one could remember having seen for years" suddenly surfaced to design a writing skills assessment after an administrative mandate was issued.

Given the discipline's conscious effort to divorce itself from literary studies in order to develop its own identity (Hairston, 1985), the presence of such references is not shocking; measuring composition's status in relation to literature is often an essay way to determine what is valued in a given context. What is interesting about these examples is the way that literature

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

faculty contribute to the construction of the hero identity for the WPA. In each case (and elsewhere in the corpus), WPAs are portrayed as "heroic" for successfully persuading the literature faculty to invest energy into the interests of the writing program. In both cases, the WPA's success was measured, in part, by getting the literature faculty on board with whatever initiative was in the works.

Administration: Friend or Foe?

Aside from literature faculty, one of the most frequent villains in this corpus of articles were upper administrators. Ed White's (1991) "Use It or Lose It: Power and the WPA," Wendy Bishop and Gay Lynn Crossley's (1996) "How to Tell a Story of Stopping: The Complexities of Narrating a WPA's Experience," and Rita Malenczyk's (2001) "Fighting Across the Curriculum: The WPA Joins the AAUP" all famously recounted interactions with upper administrators taking drastic steps to usurp or completely eliminate a WPA's power. These are certainly victim narratives in a very real sense, as the damage to not only a program but potentially even the career and/or well-being of the WPA is jeopardized by the purposeful actions of administrators. It is worth noting, however, that examples like these were few and far between. In the selections from 2000 to 2005, for example, 8 out of 28 articles (29%) characterize a dean who was supportive of a WPA and helped to support a successful initiative. The portrayal of a successful collaborative relationship with a superior functions to construct a more nuanced version of the WPA as hero; rather than aligning heroism with overcoming the odds, this heroic WPA is able to establish positive relationships and work well within institutional structures to negotiate for the interests of the writing program.

Legislative Interference

Another common villain in the corpus I analyzed were government bodies who cut funding, eliminated credits, or changed statewide policies about higher education that would impact the writing program. Although government officials were mentioned throughout the corpus, none of those mentions were favorable, and nearly all referenced top-down changes that would require a (usually sudden) institutional change that a WPA would have to oversee. Here again, though, while the WPAs in these cases were certainly powerless in many ways, none of these examples squarely positioned the WPA as a victim in relation to legislators/lawmakers. In most instances, in fact, these top-down mandates were described as opportunities rather than setbacks, allowing the WPA to play the role of a hero by

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

successfully mediating an external mandate within the context of a local program. This is evident in Rhonda C. Grego and Nancy S. Thompson's (1995) "The Writing Studio Program: Reconfiguring Basic Writing/Freshman Composition," in which the authors noted that:

> during the late 1980s, South Carolina's Commission on Higher Education (CHE), without communicating with those of us who taught basic writing, revoked the three hours of elective credit for English 100. It is likely that we would still be teaching in a separate English 100 system had it not been for the CHE's action. Anger-which at first paralyzed us-eventually pushed us to solve the problem of a now uncredited course, a change that undermined its integrity, "welcoming" students by placing them behind before they had even begun their college careers. (p. 67)

The resulting program—the Writing Studio—has since been widely adopted at institutions across the country. In this instance, the authors clearly rejected the victim identity and instead turned their administrative energy toward fostering a change that would adhere to the spirit of the new mandate, while also staying true to the values of their discipline. In so doing, they are able to recast the hero trope by not simply overcoming an obstacle, but rather by taking full advantage of the opportunities provided by that obstacle to further the interests of their program and its students.

Conclusion

Sharon James McGee (2004) highlighted the ubiquity of negativity in stories about WPA experiences as a result of the disappointment that can easily be the direct result of hierarchical organizations. This disappointment, however, can easily feed into what becomes a dichotomous understanding of the work of a WPA as hero or victim, but that does not quite seem to be the case in the pages of *WPA.* While it stands to reason that positive images of writing program administrators would be present in a journal devoted to their work, the data from this study have implications for the future of WPA studies and the ways that WPA identities are constructed in the pages of *WPA Journal*. What would happen if we turned our gaze from the efforts of the WPA to the relationships that are described in these selections? What factors influence those relationships? How can our field discursively re-position WPAs along axes of power?

WPA has contributed to a long history of "WPA narratives," and taken as a whole, those narratives recounting WPA's efforts at negotiating institutional change send a powerful message to readers about the role of a WPA within any given local context. According to the results of this study, WPAs

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

argue for their work up and down the institutional hierarchy, while more frequently establishing productive and agentive relationships with peers. Nearly 15 years ago in "Decentering the WPA," Jeanne Gunner (2004) argued that professionalization of the field has had the perhaps unintended effect of alienating WPAs from the larger structures within which they are required to work. Describing relations with other institutional stakeholders is also a step toward professionalization and a sense of "best practices" for the field, but characterizing those relations in terms of power and agency can provide a new blueprint for a future WPA, one who can align disciplinary principles and institutional-specifics on behalf of the writing program.

Works Cited

Bedore, P., & Rossen-Knill, D. F. (2004). Informed self-placement: Is a choice offered a choice received? *WPA: Writing Program Administration, 28*(1–2), 55–78.

Bishop, W., & Crossley, G. L. (1996). How to tell a story of stopping: The complexities of narrating WPA experience. *WPA: Writing Program Administration*, *19*(3), 70–79.

Brekke, A. (1980). The impact of testing on one California university campus: What EPT has done to us and for us. *WPA: Writing Program Administration, 3*(3), 23–26.

Brick, A. (1980). The CUNY writing assessment test and the teaching of writing. *WPA: Writing Program Administration*, *4*(1), 28–34.

Charlton, C., Charlton, J., Graban, T. S., Ryan, K., & Stolley, A. F. (2011). *Gen/Admin: Theorizing WPA identities in the twenty-first century*. Anderson, SC: Parlor Press.

Connors, R. J. (1984). Journals in composition studies. *College English,* 46(4), 348–365.

Grego, R. C., & Thompson, N. S. (1995). The writing studio program: Reconfiguring basic writing/freshman composition. *WPA: Writing Program Administration, 19*(1–2), 66–79.

Gunner, J. (1994). Decentering the WPA. *WPA: Writing Program Administration*, *18*(1), 8–15.

Hairston, M. (1985). Breaking our bonds and reaffirming our connections. *College Composition and Communication, 36*(3), 272–82. doi:10.2307/357971

Haswell, R., Johnson-Shall, L., & Wyche-Smith, S. (1994). Shooting Niagara: Making portfolio assessment serve instruction at a state university. *WPA: Writing Program Administration*, *18*(1), 44–55.

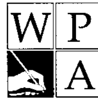
Malenczyk, R. (2001). Fighting across the curriculum: The WPA joins the AAUP. *WPA: Writing Program Administration*, *24*(3), 11–24.

McGee, S. J. (2005). Overcoming disappointment: Constructing writing program identity through postmodern mapping. In *Discord and Direction: The Postmodern WPA*, 59–71.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Sluss, D. M., & Ashforth, B. (2008). How relational and organizational identification converge: Processes and conditions. *Organizational Science 19*(6).
Stolley, A. F. (2015). Narratives, administrative identity, and the early career WPA. *WPA: Writing Program Administration*, *39*(1), 1–18.
White, E. (1991). Use it or lose it: Power and the WPA. *WPA: Writing Program Administration*, *15*(1–2), 3–12.

Lynn Reid is assistant professor of rhetoric and composition and director of basic writing at Fairleigh Dickinson University's Florham campus. She is immediate past co-chair of the Council on Basic Writing at CCCC and the associate editor for production for the *Basic Writing e-Journal*. Lynn holds a PhD in composition and applied linguistics from Indiana University of Pennsylvania.



WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

A Retrospective on Two Articles Published in the 1980s on Writing Across the Curriculum

Elaine P. Maimon

Two articles that I have written for *WPA*, "Writing in all the arts and sciences: Getting started and gaining momentum," (1981) and "Collaborative Learning and Writing Across the Curriculum" (1986) set an early WAC agenda, much of which has been fulfilled. WAC, once thought to be a niche movement, has become mainstream, making many first-year writing courses foundational for cross-disciplinary writing programs. WAC is now considered a generative movement that has fundamentally transformed the way we think about both writing and curriculum. WAC has inspired the implementation of a new epistemology in college teaching, emphasizing the assessment, connection, and application of knowledge. Many 21st-century reforms had their origin in WAC, which can be considered the first high impact practice (HIP). WAC is also the reference point for the "infusion model" (Maimon, *Leading Academic Change* 41)—integrating goals rather than proliferating discrete courses. Many campuses now use "across the curriculum" for many initiatives including math, citizenship, art, and oral communication.

Nostalgia mixes with a sense of accomplishment as I reread these two *WPA* articles. My personal context—that of a young, beleaguered WPA—has in some ways changed radically. I am now the president of Governors State University, a comprehensive public in the Chicago area. I've often said, however, that everything I know about being president I learned as a WPA. My own grassroots efforts all those years ago to bring about reform in teaching and learning created a career-long appreciation for faculty leadership and involved participation.

These articles take the position that first-year writing courses should be foundational for cross-disciplinary writing programs. My 1981 article analyzes WAC in terms of "fundamental definitions of the two essential words: writing and curriculum" (Maimon, "Writing in All the Arts and Sciences"

WPA: Writing Program Administration, vol. 42, no. 3, 2019, pp. 139–144.
WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

9). In the thirty-eight years since the article was published, I wish I could say that we have succeeded once and for all in expanding the definition of writing beyond its surface features. However, we still have professorial colleagues in disciplines other than English who have been scarred by humiliating memories of their own freshman composition experience that emphasized grammar and literary analysis. But that number has become smaller every year. Janet Emig's groundbreaking 1977 article, "Writing as a Mode of Learning," has done its work—even for those who have never read or heard of the article—in establishing writing as an essential feature of learning across the curriculum.

The "dirty little secret" of our profession used to be, as I wrote in 1981, that "the department that may prove most difficult to convince of these points is the English department" (9). I referred to the fact that many English instructors had never studied or even thought systematically about teaching composition. That situation had already started to change back then. Today we have numerous PhD programs in rhetoric and composition. So it is reasonable to expect comprehensive public universities, liberal arts colleges, and community colleges to hire faculty members educated in the teaching of writing.

But, alas, what I call the "Maimon Hierarchical Fallacy" still prevails. (Maimon, *Leading Academic Change* 57). In 1981, I wrote about "senior colleagues, who were nurtured to expect that professional advancement meant no more 8:30 a.m. classes and no more teaching composition. Some of these instructors view a request for consistent philosophical, pedagogic, and curricular thinking about teaching composition as though we had asked them to develop a theoretical perspective on teaching hopscotch" (Maimon, "Writing in all the arts and sciences" 10). Today, we still confront false hierarchical assumptions that assign prestige in counterproductive ways. For example, if I teach graduate courses in literature, and you teach freshman composition, I must be smarter than you.

Today, even some scholars educated in composition and rhetoric believe that teaching freshman composition is beneath them. The dependence on underpaid, overworked adjunct faculty to teach this fundamental course is one of the biggest threats not only to writing across the curriculum but to 21st-century higher education as a whole. In *Leading Academic Change*, I argue that first-year courses, including freshman composition, should be taught by full-time faculty members and that these faculty members should teach brilliantly as well as do research to address the many things we do not know about helping students to navigate the intellectual world of college (64). As president of Governors State University, where only full-time faculty members teach freshmen, I have been privileged to work with out-

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

standing professors excited by the growth they see in first-year students. Their research is already helping to improve our program and beginning to make its mark nationally.

Improving the preparation of faculty members to work seriously and productively in freshman composition requires transformational change in English PhD programs. The MLA seems more intent on persuading English PhD candidates that their degrees can be useful outside the academy rather than influencing graduate faculty in English to design degree programs to prepare future faculty members to teach and do research at comprehensive publics, liberal arts colleges, and community colleges. Such preparation would necessitate transformations of the PhD curriculum and an emphasis on praxis—the integration of theory and practice, research and teaching, scholarship and application. At Research I universities the goal would be to offer apprenticeships in teaching composition as an integrated part of these transformed, enlightened PhD programs. Replicating an experiment in the 1980s at the University of Pennsylvania, senior university faculty members could lead teams of graduate students in teaching and studying freshman composition. For a full description, see chapter 5 of *Leading Academic Change* (Maimon).

Such changes in English PhD programs would lead to strengthened foundation courses in composition, even more necessary to cross-disciplinary programs today than they were in 1981. I wrote then, "If we want colleagues in other departments to reinforce the process of writing in their courses, we must design a composition syllabus that introduces first-year students to these processes" (Maimon, "Writing in All the Arts and Sciences" 10). This emphasis on process moves the discussion from definitions of "writing" to definitions of "curriculum." In 1981, I stated, "Clearly, I am suggesting that a program in writing across the curriculum works best when faculty members in all departments organize their courses to teach the scholarly processes in their fields" (10). Today, with information available with the click of a key, it is unacceptable to structure a curriculum around exposing students to subject matter in discrete bags of facts. The technological revolution has also been an epistemological revolution. The higher education curriculum must teach students to evaluate facts, connect the dots to create knowledge, and then apply this newly constructed knowledge to radically differentiated contexts.

The epistemological revolution has led to increased commitment to active learning across the curriculum. The passivity of the lecture hall has given way through the years to greater student engagement in learning. I would argue that writing across the curriculum was the first "high-impact practice," George Kuh's term for those activities that involve students in

© Council of Writing Program Administrators

the learning process . In my 1986 article, I quote Kenneth Bruffee, the first philosopher and practitioner of collaborative learning in American education: "The phrase 'passive student,' is an oxymoron since an individual cannot at the same time be both uninvolved and learning" (qtd. in Maimon, "Collaborative Writing" 9).

This commitment to active learning applies to faculty members as well as students. Establishing writing across the curriculum depended on creating something new in the academy—the faculty writing workshop. The first workshops that I know of were conducted in the early 1970s as rhetoric seminars for faculty members, led by dean Harriet Sheridan at Carleton College. These seminars were the direct inspiration for the Beaver College writing workshops. As a junior faculty member who wanted to change curriculum but who had no institutional power, I was aware that change had to be based on a new format for faculty conversation—not a committee meeting, not a graduate seminar, and not a party—but something that combined the best features of each. Barbara Walvoord, Toby Fulwiler, Art Young (at other institutions), and I were not fully aware at the time of the power of this new way for faculty members to collaborate. But we soon learned something that became an adage for me as I moved through the years from untenured faculty member to university president: curriculum change depends on scholarly exchange among faculty members.

Today faculty workshops—in various subjects—provide positive vehicles for faculty interaction, creativity, and transformation. They are at the basis of the infusion model, integrating goals rather than proliferating courses. (For more details, see chapter 4 of *Leading Academic Change* (Maimon)). At Governors State University we have infused critical thinking, problem solving, and citizenship across the curriculum. Because our campus is an internationally known sculpture park (the Nathan Manilow Sculpture Park), we have also infused into the curriculum what we call "living in the midst of art." Students in all majors—accounting through sociology—have regular opportunities to appreciate the art around them. Throughout the nation universities are increasingly using the infusion model for connection and integration—an important WAC legacy.

As I reread the two articles I wrote in the 1980s, I recall the artless innovation that inspired so many of us at that time. I hope that this retrospective issue of *WPA* will remind readers of the significance of what we do at colleges and universities. It's not an overstatement to say that democracy depends on us getting it right. When we launched WAC in the 1970s, we were inspired by the startling inclusivity of open admissions at the City University of New York (CUNY), led by Mina Shaughnessy.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Shaughnessy was inspired to call for WAC because of her experience with new populations of students at CUNY. In 2019, these students—first generation, students of color, adults, and veterans—make up the new majority of students in the United States. Writing and critical thinking across the curriculum are at the heart of what is needed to transform American higher education, not only for this new majority, but for all students.

Kenneth Bruffee was a key member of the Shaughnessy group at CUNY in the 1970s. I conclude with my 1986 tribute to Bruffee, whom we lost in January 2019:

> Let us not forget that this journal and the National Council of Writing Program Administrators have their origins in Bruffee's commitment to cooperation. As the first chairman of the MLA Teaching of Writing Division, Bruffee called a meeting of writing program administrators at the MLA meeting in New York in December 1976. Spontaneous exchanges on that occasion led to the formation of WPA. Bruffee gave us an opportunity to collaborate, to learn to make judgments together, and, most important, to form a community ("Collaborative Writing" 14).

I remember that meeting well as a turning point in my career. I hope that WPAs today will be inspired by this retrospective issue to cooperate with each other and with senior administrators on their campuses. Most of us share your values and truly have not journeyed to the dark side. Together, collaboratively, we can continue to play major roles in transforming US higher education into something worthy of our nation's students.

Works Cited

Bruffee, Kenneth A. *A Short Course in Writing*. Little Brown, 1985.

Emig, Janet. "Writing as a Mode of Learning." *College Composition and Communication*, vol. 28, no. 2, 1977, pp. 122–28.

Kuh, George D. *High-Impact Educational Practices: What They Are, Who Has Access to Them, and Why They Matter*. Association of American Colleges and Universities, 2008.

Maimon, Elaine. "Writing in All the Arts and Sciences: Getting Started and Gaining Momentum." *WPA: Writing Program Administration*, vol. 4, no. 3, 1981, pp. 9–13.

—. "Collaborative Learning and Writing Across the Curriculum." *WPA: Writing Program Administration*, vol. 9, no. 3, 1986, pp. 9–15.

—. *Leading Academic Change: Vision, Strategy, Transformation*. Stylus Publishing, 2018.

Shaughnessy, Mina. *Errors and Expectations*. Oxford UP, 1977.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Elaine P. Maimon is president and professor of English at Governors State University. In the mid-1970s, she initiated and then directed the Beaver College (now Arcadia University) writing-across-the-curriculum program, one of the first WAC programs in the nation. She is a founding executive board member of WPA. With Kathleen Yancey, she is the author of *A Writer's Resource* (McGraw-Hill, 6th edition, 2019). Additional discussion of ideas in this article appear in her book on higher education reform, *Leading Academic Change: Vision, Strategy, Transformation* (Stylus, 2018).

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Susan McLeod on Sustaining Collaboration and Community in Writing Across the Curriculum: A Labor of Love

Mary D. De Nora

Led by colleagues like Susan H. McLeod, who use their expertise and experience to foster our shared values, members of the CWPA recognize that when administering effective writing programs, "it takes a village." Indeed, McLeod's scholarly legacy demonstrates the collaborative work of the CWPA that we value and celebrate in this *WPA*: *Writing Program Administration* anniversary issue. Among many contributions to our discipline and our journal, McLeod has played a significant role defining writing across the curriculum (WAC) as well as in promoting guidelines and recommendations for establishing and building sustainable (McLeod & Soven, 1991) and healthy (McLeod, 1997) WAC programs. In the spirit of McLeod's commitment to community, what follows is more of a collaboration rather than a typical interview. Last year, I sat down in my office and placed a video call to Susan McLeod at her home on the west coast where she shared with me from a comfy chair in her living room. I asked her, for this special issue, to discuss the context surrounding some of her *WPA* articles in order to provide her take on who we are as a writing program community, where we came from, and where we still need to go.

About Susan H. McLeod

As one of the earliest advocates for the WAC community, and as a member of the Board of Consultants of the National Network of Writing Across the Curriculum Programs, McLeod has long emphasized the need to co-labor across departments to advance the vision of writing across institutions. As a research professor and University of California, Santa Barbara (UCSB) Writing Program Distinguished Scholar, she worked to integrate scholarship and praxis, demonstrated by ten books and numerous articles

WPA: Writing Program Administration, vol. 42, no. 3, 2019, pp. 145–153.
WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

on WAC, writing program administration, and other work on the affective in the writing classroom. Her work is a continuation of the early "call for writing across the curriculum" born out of "social and ethical purposes" that challenge all "teachers to take more responsibility for student writing" (2007, p. 51). She has significantly influenced postsecondary education by advocating for teaching writing within every department, not only as a siloed endeavor. She has advanced the WAC message through interdisciplinary collaboration and community building.

While she has contributed to the field through her individual scholarly activity, McLeod has spent considerable time co-laboring as an editor to bring forward promising voices and crucial messages. She currently serves as a co-editor of *Perspectives on Writing*, a WAC Clearinghouse book series that approaches writing studies broadly, presenting the study of writing from diverse perspectives to foster both theory and practical approaches. Along with her series co-editor Rich Rice, McLeod has published works from innovative voices in the field, including Chris Thaiss, Doreen Starke-Meyerring, Kathleen Blake Yancey, Linda Flower, and Asao B. Inoue. While we sat talking about her legacy, she smiled and expressed her excitement thinking about the "opportunities" she has had in supporting the vision of scholars like Inoue, voices that can continue to influence the community and take us to new places. For McLeod, within these fresh voices and fresh visions, WAC and the work of the WPA will not only live on but thrive and mean something to the changing student landscape, to those who look to academia to express and fight for a better American Dream. Beyond her scholarly contributions, McLeod's commitment to community building and her vision for WAC labor as inherently and deeply collaborative embodies our disciplinary DNA well.

Defining and Sustaining Successful WAC Programs

McLeod's early articles in *WPA* clarified the work and goals of WAC while contributing to the investment needed to successfully build and sustain healthy programs. According to McLeod, our community must effectively define and describe the work we do, both for ourselves and for those outside the field. In our conversation, McLeod described WAC as a movement born out of composition studies with the message that "students must learn to write in their respective disciplines and throughout their education, rather than in one or two courses early in their education." She urged that

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

> the heart of WAC, the WAC movement—that is the people, the 'We the People' of WAC—believe that the only way to accomplish this goal is through interdisciplinary partnerships that involve a deep and abiding commitment to collaborative efforts to produce the best approaches to writing pedagogy.

Her work historicized the early years of WAC within the university context, providing guidance to WPAs/WAC directors. McLeod sought in her early *WPA* articles to provide practical "guidelines and a vision for sustainable WAC programs, born from community-building efforts," because the work is difficult to imagine and understand unless you are mentored into it.

During our talk, we discussed articles she had written very close to the beginning of the WAC movement: "Defining writing across the curriculum" (1987), "What do you need to start-and sustain a writing-across-the-curriculum program?" (1991), and "WAC at century's end" (1997). McLeod reminisced that this was a time when the WAC community was "just beginning to come together, so building strong ties and establishing common ways of talking about and defining the work were a high priority." So, the WAC Board of Consultants formed and led faculty development workshops at various universities to meet the community's needs. McLeod confided that this early group of pioneers realized that

> most administrators and faculty did not know what WAC really was. Many administrators did not understand the time and effort it would take to establish, grow and sustain. Faculty thought WAC meant more term papers or something like grammar across the curriculum. And, of course the instructors' response to this was, "No way!" While administrators said, "Too bad. We're doing this."

In 1987, in response to the community's need for clarity, McLeod wrote, "Defining writing across the curriculum" to help others better understand "the mission and goal of WAC—what WAC really is—and provide a sense of what constituted the kind of investment required to build a successful WAC community." Before visiting a campus to lead workshops and empower new leaders, she told me she would send two of her *WPA* articles to program directors and administrators to read: "Defining writing across the curriculum" and her 1991 *WPA* article, "What do you need to start-and sustain a writing-across-the-curriculum program?" She shared this work in advance of her visits because

> doing so reduced the amount of time needed to explain the work once a team arrived. It headed off administrative responses like, "I'll bring in a consultant and then we'll be done." So both of those pieces were meant to be explanatory and helpful to faculty and administra-

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

> tors, showing that 'more term papers' was not the answer, and that WAC was not a quick fix, but rather required a deep commitment to collaboration and community-building at every level of administration and throughout the ranks of faculty and staff across the institution.

These early articles in *WPA* play a central role in establishing some guidelines for writing across the curriculum programs.

Programmatic Structure and Healthy Leadership

In revisiting her early work, McLeod indicated that keeping programs afloat still requires the same kinds of work she discussed in her 1997 *WPA* article, "WAC at century's end," and many of the concerns she talked about in that piece have already happened. While "WAC at century's end" discusses structures for WAC programs, according to McLeod, we have a greater variety of WAC program structures now, unique to different institutional contexts. For example, McLeod noted that one of the more common approaches is to house WAC programs in writing centers with the director of the writing center reporting immediately to a provost or a dean. She felt that she would promote the provost-purview model a little more if she were writing her "century's end" article today, since this model seems to provide the most protection and resilience for WAC programs. Understanding the rhetorical context in which a WAC program conducts its operations is important to its ongoing success. She added,

> as David Russell pointed out, disciplinary structures are the strongest structures in universities. Things tend to bend toward disciplinarity. So, if you have this wonderful interdisciplinary program, unless your program is housed in a permanent structure outside a department, it will tend to fold into a department, as happened at Michigan.

McLeod believes that programs run primarily by one department do not serve institutions or students across the entirety of the institution well; she opined that "the value of WAC is that it is highly collaborative. This vital element of WAC demands that we build relationships across disciplinary boundaries," something that is difficult to achieve if other departmental members must meet in a place that does not promote common ground. Without establishing mutual partnership, McLeod told me, we are not really doing WAC.

Interdisciplinary work can lead to sharing the cost of the work through co-laboring and through funding projects. One of the biggest challenges today, according to McLeod, is reckoning with the budget. One solution is through partnering across disciplines on grant applications that lead to

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

more productive and influential outcomes. To protect our program budgets, McLeod advises that we should co-author grants across disciplinary boundaries.

Sustainability through Advocacy: Community at Its Best

McLeod has spent a lifetime promoting community engagement surrounding the most pressing issues facing WPAs and WAC directors through strengthening the bonds of collegiality. For McLeod, "collaboration is a very personal thing." She has regularly collaborated with colleagues in the WAC community and incorporated the knowledge of experts from outside of the discipline to inform our knowledge-making and teaching practices. Working together professionally is essential to the work we do; however, she noted that "some collaborations just work better than others." Indeed, during the interview, she reflected on one collaboration that was so unproductive that she had to discontinue it, advising me that

> it is important to recognize when it is time to break from working with someone else and handle the break graciously. But before it comes to that, collaboration is the kind of relationship that requires that we establish who is going to do what at the outset of the relationship. When this happens, expectations are clearer, which leads to better success.

McLeod's collaboratively written pieces in *WPA* represent some of her most groundbreaking work in advocacy and inclusivity, establishing increasing expertise within the WPA community.

In fact, her work demonstrates what can be gained when we bring in expertise from outside of WAC and the WPA to gain new approaches to resolve longstanding issues. According to McLeod, one of her most successful and meaningful collaborations was with Kathy Garretson, who co-authored the 1989 *WPA* article, "The disabled student and the writing program: A guide for administrators." McLeod provided some background, stating

> Kathy was hired by Washington State University (WSU) to help implement the Americans with Disabilities Act (ADA) on campus. When we began working together, ADA was just beginning to be implemented in universities. We were teaching writing instructors how to help provide accommodations for students with hidden learning disabilities, many of which would not have been admitted to universities before the ADA. Many of our instructors struggled to understand how to support this new student population.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

Garretson and McLeod explored ways to disseminate information about what students needed. She recollected that

> as I learned more and more working with Kathy, I realized that other WAC directors and WPAs needed to know about these issues, so I knew we needed to write something for the community. Since Kathy was not a faculty member, she did not need to publish to fulfill her job; however, when I said to her, "Let's write this up," she said, "Yes!" and wholeheartedly, because she believed in the work.

McLeod and Garretson took the information they prepared for the faculty at their own institution and composed a piece that could speak to the wider readership of this journal, those who were also tackling how best to prepare their teachers to comply with these new, important regulations in support of students. From there, McLeod was able to repurpose their research into presentations and workshops, sharing this vital information with colleagues at other universities, demonstrating the way that interdisciplinary partnerships, like McLeod's and Garretson's, can create inclusivity. The message, McLeod shared, about students with disabilities in the 1980s and 1990s "was new to most everyone and, unfortunately in many ways, still is to the majority of WPAs, faculty, and staff today." She exhorted that we still have a lot to learn and a lot more to do in the area of accessibility and disability advocacy for both students and faculty.

The Cords of Professionalism and Collegiality: Growing Together as a Community

Knowing that we only had a few minutes left, McLeod shared her thoughts about how to build community and collaboration through what she called, "the cords of professionalism and collegiality." Even though "we" would travel individually to give workshops at various universities, that work, for McLeod, "always focused on building community at a local level that led to building community at the national level." Faculty would embrace the ideas of WAC, not just about teaching writing and using writing to learn, but about curricular change, and changing the "way they think about teaching and learning." One of McLeod's goals was to try to leave behind "a core of committed faculty who kept in touch with each other," she said, emphasizing that a workshop should establish a foundation so that faculty could continue their work "as a village." "Without collaboration," she added, "we would not have a sustainable community."

Building relationships is vital to accomplishing our goals as individuals and as a discipline. One such relationship was her partnership with a colleague she had known for a long time, Margot Iris Soven. They served on

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

the Board of Consultants together and frequently shared a room at CCCC. Indeed, McLeod acknowledged that it is vital to "attend conferences and connect with other like-minded scholars and teachers. The national CWPA conference is a great place to build community and foster cooperative scholarship." For instance, at the WAC special interest group at CCCC, McLeod told me that members would "meet and then, as a group, get dinner and decide what their next book project would be. One year when the WAC Board of Consultants was considering what book they were going to write together the next year, they decided they most needed to write a personal history of WAC." McLeod and Soven (2006) took on the work, naming it *Composing a Community: A History of Writing Across the Curriculum*, because the "WAC movement did and continues to do just that." The collection helps us to understand WAC's past, drawing from the details of eleven personal histories that describe many more members and a community of effort. Without bringing together many foundational members in WAC, McLeod shared, it would be much more difficult to record histories accurately, effectively, and fully. McLeod recalled that this kind of work was always based in "collective input," and she added that WAC directors are by-and-large collaborative people by nature.

McLeod highlighted the importance of attending national meetings more than once. She lamented the plight of WPAs who cannot or do not go to national meetings, adding "that always surprised me, because the conferences are where the community is." Without community support, some WPAs don't "have anybody else to talk to about their experience except maybe on the WPA list-serve." The day I first met McLeod in person was at a national conference. She and Rich Rice invited me to join them for dinner. What was clear to me, from observing her collegial relationship with Rice and her strategic questions posed to me—a stranger—about my scholarship and teaching, followed by her thoughtful wisdom about my career, was how much she values community and empathy by leading through relationship. In my case, she took the time to stop for the one.

Stop for the One: McLeod's Advice Revisited

As I sat in my office listening intently and consciously aware that our time was coming to a close, I felt amazed that this WAC leader, while iconic in our field, made me (and I'm sure anyone else who spends time with her) feel at home and welcome, and invited into the work. I'd like to invite you into that place, so that you might feel more like you've spent time with her as well. If you can, find a comfy chair of your own and imagine sitting

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

with McLeod as her words speak to her legacy, which is now our legacy and our work:

> Dear WPAs and future WPAs,
>
> Please make sure you pursue your own scholarly development because your work is your research field. What you do is valuable and necessary. Within higher education, you are uniquely positioned as an advocate, so seek ways to help marginalized students, fellow workers, and your program to cross-disciplinary borders.
>
> In every aspect of the work you do as a WPA, communicate early and communicate often. Have your elevator pitch that explains what WAC is and what you do ready. For stakeholders, potential members of the community, and rainmakers, be sure to define terms and processes, so that your support system has a right understanding of the vision, the labor intensity, and timeframe for building and sustaining a truly successful program. Build your WAC community by inviting co-laborers in at every level of the university system (the provost, deans, faculty and volunteer workers) and from without as needed.
>
> It is vital to work within the institutional mission. Likewise, establish your WAC home based on the best fit within your institution, so that you are protected and have ample resources that don't lock other departments out of participation. Build a community of partners beginning with tenured faculty across the institution to promote WAC stability, and seek collaborative funding partnerships. Be sure to avoid the great person model and instead build a community of strength that doesn't show partiality to disciplinary ties. While it is wonderful to have a "great person" at the helm, designate an assistant, so that you are replicating yourself (but allow them to operate in their own strengths). When you do this, you allow the Inoues of the community to speak, to thrive and to take us to new places.
>
> And whatever you do, attend your national conference.
>
> —SHM

Finally, for those who know Sue personally and have seen or read her work, you would not be surprised to hear that while McLeod is retired, she happily agreed to this interview with me, just one small but wonderful example of how she continues to remain active in the scholarly community, still mentoring, still editing and offering guidance to new scholars—scholars like me. The articles she published in *WPA* and elsewhere embody a deep, abiding value for collaboration and community as essential to ensuring

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

WAC programs and writing programs are healthy, innovative, and inclusive. Her articles might well-serve as a starting place for reconceptualizing, defining, assessing, and reimagining the work of WAC as collaborative and community-oriented, thereby building scholarship and practice on a good foundation.

References

McLeod, Susan H. (1987). Defining writing across the curriculum. *WPA: Writing Program Administration*, *11*(1–2), 19–24.

—. (1997). WAC at century's end: Haunted by the ghost of Fred Newton Scott. *WPA: Writing Program Administration, 21*(1), 67–73.

—. (2007). A history of writing program administration. *Writing Program Administration.* West Lafayette, IN: Parlor Press, 23–79.

McLeod, Susan H., & Garretson, Kathy. J. (1989). The disabled student and the writing program: A guide for administrators. *WPA: Writing Program Administration, 13*(1–2), 45–52.

McLeod, Susan, H., & Schwarzbach, Fred S. (1993). What about the TAs? Making the Wyoming resolution a reality for graduate students. *WPA: Writing Program Administration, 17*(1–2), 83–87.

McLeod, Susan H., & Soven, Margot I. (1991). What do you need to start-and sustain a writing-across-the-curriculum program? *WPA: Writing Program Administration*, *15*(1–2), 25–34.

McLeod, Susan H., & Soven, Margot I. (Eds). (2006). *Composing a community: A history of writing across the curriculum*. West Lafayette, IN: Parlor Press.

Acknowledgments

I wish to thank Susan H. McLeod for generously sharing her time, her experience, and her vision for and with the WAC community. Special thanks to Rich Rice as well as *WPA*'s Jim Nugent and Lori Ostergaard for their vital part in bringing this interview to press.

Mary D. De Nora is the assistant director for undergraduate studies in the technical communication and rhetoric program at Texas Tech University. She served as the chair of the WPA-GO Accessibility Task Force 2018–2019. Her current research interests include user-centered design, especially in relation to intercultural communication and accessibility.

WPA: Writing Program Administration, Volume 42, Number 3, Summer 2019
© Council of Writing Program Administrators

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

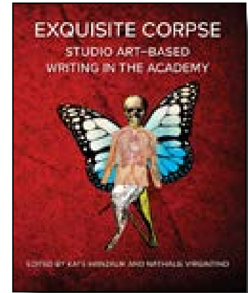
Visit us online at http://wpacouncil.org/membership or send your name, address, email address, and institutional affiliation to

Jennifer Clary-Lemon, CWPA Secretary
University of Waterloo
Department of English Language and Literature, HH 368
200 University Ave W
Waterloo, ON Canada N2L 3G1
jclarylemon@uwaterloo.ca

© Council of Writing Program Administrators

PARLOR PRESS

EQUIPMENT FOR LIVING

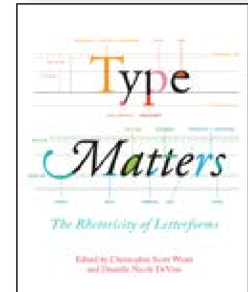


New, in Living Color!

Exquisite Corpse: Studio Art-Based Writing Practices in the Academy ed. by Kate Hanzalik and Nathalie Virgintino

The Afterlife of Discarded Objects: Memory and Forgetting in a Culture of Waste by Andrei Guruianu and Natalia Andrievskikh

Type Matters: The Rhetoricity of Letterforms ed. Christopher Scott Wyatt and Dànielle Nicole DeVoss (**BEST DESIGN AWARD-Ingram**)



New Releases

Creole Composition: Academic Writing and Rhetoric in the Anglophone Caribbean edited by Vivette Milson-Whyte, Raymond Oenbring, and Brianne Jaquette

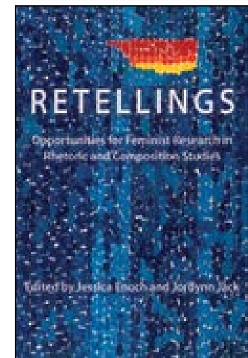
Retellings: Opportunities for Feminist Research in Rhetoric and Composition Studies edited by Jessica Enoch and Jordynn Jack

Tracing Invisible Lines: An Experiment in Mystoriography by David Prescott-Steed

KONSULT: Theopraxesis by Gregory L. Ulmer

Best of the Journals in Rhetoric and Composition 2018

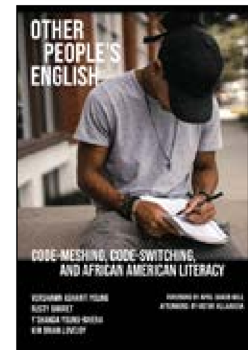
Other People's English: Code-Meshing, Code-Switching, and African American Literacy by Vershawn Ashanti Young, et al.



Congratulations, Award Winners!

Strategies for Writing Center Research by Jackie Grutsch McKinnie. **Best Book Award, International Writing Centers Association** (2017)

Antiracist Writing Assessment Ecologies: Teaching and Assessing Writing for a Socially Just Future by Asao Inoue, **Best Book Award, CCCC, Best Book, Council of Writing Program Administrators** (2017)



The WPA Outcomes Statement—A Decade Later edited by Nicholas N. Behm, Gregory R. Glau, Deborah H. Holdstein, Duane Roen, & Edward M. White, **Best Book Award, Council of Writing Program Adminstrators** (2015)

www.parlorpress.com

Council of Writing Program Administrators
c/o Parlor Press
3015 Brackenberry Drive
Anderson SC 29621

Change Service Requested