Editors' Introduction: Seeking the Next Editor(s) for WPA

Tracy Ann Morse, Patti Poblete, Wendy Sharer, and Kelly Moreland

Before we introduce you to the outstanding articles in this issue, we want to alert you to an exciting opportunity: CWPA is looking for the next editor or editorial team for *WPA: Writing Program Administration*! Our term as the editorial team will end with issue 49.2, spring 2026, and we are excited to be part of the committee that will identify the person or persons to carry forward the important work of the journal. Full details are below. Please consider applying!

Call for the Next Editor/Editorial Team for
WPA: Writing Program Administration
The Council of Writing Program Administrators is seeking the next editor or editorial team for its journal, *WPA: Writing Program Administration*. The term is for three years, with possibility for a two-year renewal. Our current editorial team of Tracy Ann Morse, Patti Poblete, and Wendy Sharer will conclude their term with the spring 2026 (49.2) issue.

The new editor or editorial team will work with the current team to publish content already in development and process submissions in fall 2025 and spring 2026, and assume full responsibility for content and production beginning with the fall 2026 (50.1) issue.

Interested applicants should have the following qualifications: publications and expertise in the field of writing program administration and related areas; knowledge of the issues that have preoccupied the field, both historically and in the recent past; familiarity with the journal, an understanding of the role the journal plays in the field and a vision for the journal's future; a commitment to diversity and inclusive editorial practices; current membership in and a history of involvement with CWPA; strong editorial and organizational skills; and prior editorial and reviewing experience.

We especially encourage applications from marginalized and underrepresented scholars and prospective editorial teams.

To apply, please submit an application letter explaining why you are qualified for this position and describing any resources or support your institution(s) will be able to provide (released time, clerical support, startup funds, etc.), as well as resources you will request from CWPA. Applicants should also submit a current CV for each member of the prospective editorial team. If you are proposing an editorial team, please explain how you will work together on editing and production of the journal. Upon request, additional information about editorial responsibilities and workflow, journal finances, and production timelines will be made available to prospective editors. Address queries to Jacob Babb, Chair of the Publications Committee, at babbjs@appstate.edu.

Send the application electronically as a single file to Jacob Babb at babbjs@appstate.edu.

Application Deadline: **February 15, 2025**. Members of the Publications Committee will review materials and select applicants to invite for virtual interviews to be held in March 2025. We hope to finalize an agreement with the new editor or editorial team no later than May 15, 2025.

In This Issue

Everything Is Praxis

Thre will perhaps never be a composition class that operates within perfect conditions, and "Overenrolled for the Summer: Graduate Instructor Labor, Course Caps, and Other Compounding Impacts" quite starkly illustrates how the intersections of the un-ideal can quickly and exponentially exacerbate the challenges that instructors face. Particularly, Gavin P. Johnson, Yu Lei, Rachel McShane, Haomei Meng, Reza Panahi, and Gouda Taha chronicle how they, a group of graduate students and a WPA, succeeded—but struggled—through a five-week summer session of courses. What happens, after all, when you're teaching a class in half the time you usually do and enrollment exceeds the recommended course cap? What do you do if you're also a graduate student taking classes yourself, and labor conditions and even residential constraints mean you aren't materially secure? If you're the WPA, how do you maintain a pedagogically sound and professionally supportive program? The authors of "Overenrolled for the Summer" invite us to join their conversation and suggest actionable steps that administrators can take to advocate and strengthen their programs.

The genre Mariya Tsepstura and Shelley Rodrigo have chosen for their "Everything is Praxis" piece enhances the applicability of what they share. "FAQ: Developing & Maintaining Shared Curriculum" provides essential questions for WPAs to consider at different points along the lifespan of program-wide use of common outcomes, syllabi, textbooks, assignments, LMS course shells, and other components of "shared curriculum" that are designed to support a writing program and its people. Beginning with considerations of the need (or lack thereof) for a shared curriculum, Tsepstura and Rodrigo prompt readers to identify and involve writing program stakeholders throughout the processes of curriculum development, promotion, implementation, maintenance, assessment, and revision. The generative questions guiding the FAQ are each followed by specific suggestions and examples of how WPAs might respond in light of their local institutional contexts.

Essays

Many small or medium English departments find that their tenure-line faculty teach the majority of first-year writing classes, sometimes autonomously. When this is the case, first-year writing instruction and curriculum can be varied and incohesive. In "Using a Faculty Survey to Model Successful Instruction in First-Year Writing: Faculty Development Without Faculty Conflict," Liberty Kohn explores the results of studying his department's first-year writing praxis. Kohn surveyed his colleagues (not as a WPA, they don't have one at his school) to inform assessment and professional development. In this article, Kohn shares that he was able to discuss the results of the survey with his department. He highlights the similarities in their assignments and process-based pedagogy and explains how he used bar graphs to visually present some of the areas they differed in. By navigating discussions that highlighted some of the stronger teaching practices that not many faculty engaged in, Kohn persuaded his colleagues to shift some of their first-year writing pedagogy. Kohn encourages WPAs to use a survey of their faculty who were trained in different disciplines and teach first-year writing as a way to have discussions about praxis and inform assessment.

Much has (rightly) been made of the inequities that placement practices have historically replicated in writing programs, and still more ink has been devoted to various ways institutions have attempted to address those flaws. One of those methods, directed self-placement (DSP), has become increasingly popular as of late, but colleges are still struggling to establish its efficacy. In "Designing DSP: UX and the Experience of Online Students," Kathleen Kryger and Catrina Mitchum pose the question, "Why

don't we ask the students what they think?" By conducting their study of DSP through the frame of user experience (UX) design, the authors are able to investigate their campus tools through the eyes of students, rather than solely from within the administrative mindset. Their usability study of DSP for online FYW courses demonstrates both how localized assessment methods are vital to develop equitable practices and ways that WPAs can go about doing research through those methods.

As many of our institutions face budget cuts, pressures to raise enrollment caps rise. In "Building Effective Arguments about Writing Class Size and Workload," Todd Ruecker and Galen Gorlangton share results from an interview-based study of arguments that twenty WPAs from various institutional contexts have used to resist increases in class size. The interviews reveal that a humanities background often creates challenges for WPAs who are called to advocate for their programs within the corporate and efficiency-driven frameworks that now dominate higher education. Based on their interviews with WPAs at Hispanic-Serving Institutions (HSIs), two-year colleges (TYCs), and Historically Black Colleges and Universities (HBCUs), Ruecker and Gorelangton also highlight the patterns of disparity in how effective certain arguments are in different contexts, most notably along lines of race and class. The article, however, isn't just about the challenges WPAs encounter: Ruecker and Gorelangton share several rhetorical strategies WPAs use to resist the discourses of cost-effectiveness when pressed to increase class sizes. We hope readers will come away from the piece with ideas for how they, like the WPAs mentioned in the article, might connect the work of their programs to administrative priorities and create strategic alliances with other units on campus and in the communities surrounding their institutions.

Teresa Thonney examines first-year composition courses from 164 community and technical colleges across the US to determine if what is taught in them really prepares students for writing in other disciplines. In "Are We Preparing Students to Write across the Curriculum?: An Analysis of Learning Outcomes for First-Year Composition at Two-Year Colleges," Thonney categorizes the skills or focuses in first-year composition courses evident in the courses she surveyed. She then shares her findings from collecting samples of student writing from faculty at her institution. Thonney discusses that while the first-year composition courses focus on the skills that would help students write across disciplines, the writing students do in these disciplines often does not demonstrate transfer of the first-year composition skills. Thonney argues for professional development and discussions among two-year college faculty on transfer that may result in revised

learning objectives in the first-year composition courses at these schools to explicitly focus on transfer.

Reviews

The issue concludes with two book reviews. First, Hunter Little offers prospective readers an administrative lens through which to approach *Writing Knowledge Transfer: Theory, Research, and Pedagogy* by Rebecca S. Nowacek, Rebecca Lorimer Leonard, and Angela Rounsaville. She introduces the book as an extensive study on the role of knowledge transfer within and beyond the field of writing studies, and she offers WPAs possible connections between Nowacek, Lorimer Leonard, and Rounsaville's research and curriculum development as well as professional development in college writing programs. Little also emphasizes the authors' work in associating knowledge transfer and embodied cognition, which she suggests might be of particular interest to readers interested in the intersections of writing program administration and disability scholarship. Little encourages readers to approach *Writing Knowledge Transfer* with a transdisciplinary mindset and openness toward unifying transfer perspectives across disciplines.

Finally, in his review of Darin Jensen and Brett Griffiths's *Two-Year College Writing Studies: Rationale and Praxis for Just Teaching*, Donny Penner shares the joy of reading a text centered on and for two-year college faculty. He acknowledges the lack of conversation about two-year colleges in the field, and particularly its graduate curricula; and he recommends anyone interested in teaching writing take up Jensen and Griffiths's collection as an introduction to administrative and activist efforts in community colleges. He encourages readers to approach *Two-Year College Writing Studies* as a starting point for addressing longstanding issues regarding labor, professionalization, and linguistic justice in this context.

Conclusion

As you can see from our overview of this issue, editing *WPA: Writing Program Administration* provides the opportunity to participate in and shape rich disciplinary discussions. Part of our goal as an editorial team has been to include perspectives that represent the broad range of WPA experiences, and we hope we've achieved that. As you read the current issue, we invite you to think about how you might like to expand the conversations and consider applying to be part of the next editorial team.