Language and Learning Across the Disciplines

A forum for debates concerning interdisciplinarity, situated discourse communities, and writing across the curriculum programs.

From the Guest Editor WAC in International Contexts: An Introduction
Susan H. McLeod, *University of California, Santa Barbara*

Global Cultures, Local Writing: The Cornell Consortium for Writing in the Disciplines
Jonathan Monroe, *Cornell University*

Literacy in Context: A Transatlantic Conversation about the Future of WAC in England
Viv Ellis, *University of Southampton, UK*
Donna LeCourt, *Colorado State University, USA*

Drawing Connections Across Education: The Freiburg Writing Center Model
Gerd Bräuer, *Emory University (USA) and University of Education, Freiburg (Germany) 61*

WAC in Bulgaria: Benefits and Challenges
Benedict E. DeDominicis, *American University in Bulgaria*
Tracy Santa, *United States Air Force Academy*

Another Whack at WAC: Reprising WAC in Australia
Roslyn Petelin, *University of Queensland*

Writing in a New Zealand Tertiary Context: WAC and Action Research
Lisa Emerson, Bruce R. MacKay, Keith A. Funnell and Marion B. MacKay, *Massey University, New Zealand*

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Marty Townsend, *University of Missouri*

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Language and Learning Across the Disciplines is a forum for issues concerning interdisciplinarity, situated discourse communities, and writing across the curriculum programs. The journal will publish articles dealing with issues in learning theory, discourse analysis, participation in disciplinary discourse, and the social, intellectual and political locations of WAC programs. We welcome articles seeking to make connections among several such areas of inquiry. All manuscripts will be carefully reviewed by members of the editorial board and appropriate outside readers. You may expect to hear from us in two months. When submitting a manuscript please follow the current MLA or APA style sheet; submit three copies (3,000 to 7,000 words); print your name, address, telephone number and affiliation on a cover sheet, not on the manuscripts; and enclose sufficient return postage clipped, not pasted, to a self-addressed envelope. Send manuscripts to Sharon Quiroz, Editor, *Language and Learning Across the Disciplines*, Illinois Institute of Technology, 3301 S. Dearborn, Chicago, Illinois 60616. Email submissions to quiroz@iit.edu. Major funding for *LLAD* is provided by the Academic Resource Center of the Illinois Institute of Technology. http://aw.colostate.edu/llad.

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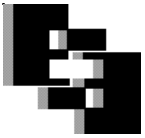

Language and Learning Across the Disciplines

Note from the Editor 3
Sharon Quiroz, *Illinois Institute of Technology*

From the Guest Editor: WAC in International Contexts: An Introduction 4
Susan H. McLeod, *University of California, Santa Barbara*

Global Cultures, Local Writing: Collaborative Contexts: The Cornell Consortium for Writing in the Disciplines 11
Jonathan Monroe, *Cornell University*

Literacy in Context: A Transatlantic Conversation about the Future of WAC in England 28
Viv Ellis, *University of Southampton, UK*
Donna LeCourt, *Colorado State University, USA*

Drawing Connections Across Education: The Freiburg Writing Center Model 61
Gerd Bräuer, *Emory University (USA) and University of Education, Freiburg (Germany) 61*

WAC in Bulgaria: Benefits and Challenges 81
Benedict E. DeDominicis, *American University in Bulgaria*
Tracy Santa,*United States Air Force Academy*

Writing in a New Zealand Tertiary Context: WAC and Action Research 110
Lisa Emerson, Bruce R. MacKay, Keith A. Funnell and Marion B. MacKay, *Massey University, New Zealand*

Writing in/across the Curriculum At a Comprehensive Chinese University 134
Marty Townsend, *University of Missouri*

Biographies 150

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CALL FOR PAPERS

Deadline for 2-Page Proposals: September 1, 2002

Special Issue of The Journal of Language and Learning across the Disciplines: **"Speak Up! Scholarship and Practice in Oral Communication Across the Curriculum."**

The guest editor for this issue is Deanna Dannels, Campus Writing and Speaking Program, North Carolina State University.

Communication across the curriculum (CXC) programs have, for quite some time, provided instructional support for teaching oral communication practices in non-communication classrooms. Recently, though, CXC programs have also become central in many national conversations. For example, one of the key recommendations in the 1998 Boyer Commission Report "Reinventing Undergraduate Education" was to "link communication skills and course work." Additionally, the March 26, 1999 issue of the Chronicle of Higher Education identifies the importance of "taking aim at student incoherence" and explores the extent to which communication across the curriculum programs address this issue. Also in 1999, the LA Times and the Boston Globe both issued articles claiming the horror of "mallspeak" in university settings and suggested that speaking across the curriculum programs play a central role in reducing inarticulate speech. In short, our public and educational discourse has placed the issue of oral communication skills at center stage. Consequently, cross-curricular scholars in communication, composition, and other disciplines must be familiar with and prepared to address the role of oral communication in the disciplines. To this end, this special issue will focus on scholarship emerging out of the communication across the curriculum movement. Theoretical or empirical papers dealing with, but not limited to the following topics are invited: orality in disciplinary discourse, assessment of oral competence, teaching and learning of oral communication in particular disciplines, theoretical complexities and outcomes of integrating writing and speaking, and the nature of interdisciplinary partnerships in CXC work.

Notification by November 15.

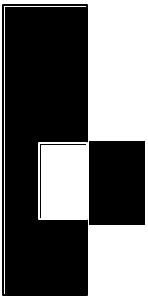
Electronic Submissions preferred: deanna_dannels@ncsu.edu
or by regular mail: Deanna P. Dannels, Guest Editor, LLAD Department of Communication, Campus Writing and Speaking Program, Box 8104, 201 Winston Hall, North Carolina State University, Raleigh, NC 27695-8104

Two-Page Proposal Due Oct. 1, 2002
Special Issue of The Journal of Language and Learning across the Disciplines: Cultural Studies and Writing in the Disciplines, Guest Editor: Sharon Stockton

We are seeking essays that explore connections between cultural criticism and the discourses of the academic disciplines. Articles may conduct historical investigations into the culturally-derived origins of specific disciplines, interdisciplines or sub-disciplines; explore the ways in which disciplinary rhetoric privileges certain voices; track alternative rhetorics surviving in the margins of mainstream academic discourse. We encourage writers to address these topics from diverse critical stances by employing theories including but not limited to those of class, gender, sexuality, diaspora, ethnicity, and new media.We welcome contributors who specialize in rhetoric and composition studies as well as those who teach in other disciplines and/or interdisciplines.

Preliminary acceptance by Dec. 1, 2002

SEND PROPOSALS TO: stockton@dickinson.edu. Or regular mail: Sharon Stockton, English Dept., Dickinson College, Carlisle, PA 17013



Note from the Editor

Sharon Quiroz
Illinois Institute of Technology

It has been almost two years since Sue McLeod approached *Language and Learning Across the Disciplines* with the idea of doing an issue devoted to WAC in international settings. The wait has been worth it. We hope you enjoy the perspective this special issue of *LLAD* gives us on the WAC overseas.

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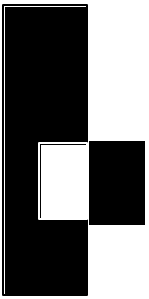

WAC in International Contexts: An Introduction

Susan H. McLeod
University of California, Santa Barbara

Writing across the curriculum is an educational reform movement that started in the U.S. more than 30 years ago, in response to a number of social pressures (see Russell, Chapter 9). As is the case with the first-year composition class, we tend to think of WAC programs as an exclusively U.S. phenomenon, or at least a North American phenomenon (see Murhiri et al.). Its success in the United States has inspired faculty and administrators in other countries to try to set up WAC programs in their own institutions. But developing WAC programs that fit universities in other countries is not at easy task; writing across the curriculum at the university level, at least in programmatic terms, is a phenomenon peculiar to the United States.

To understand how WAC programs at the college level developed in the U.S. but not elsewhere, we need to look briefly at the history of two developments unique to this country: the heavy reliance of the educational enterprise on "objective" (multiple-choice, true/false) testing,[1] and the development of freshman composition at the university as a stand-alone writing course, divorced from any disciplinary content and focusing on expository writing. Let us first look at testing. So-called objective tests have been around for some years, but wide-spread acceptance and use of these measures began in earnest in the 1940s, when they were used by the U. S. military during World War II to sort recruits into suitable jobs.[2] The testing industry then took off in the 1950s, when the newly-founded Educational Testing Service promulgated the Scholastic Aptitude Test (originally developed as a way of finding prospective scholarship students for Harvard) as a valid and reliable predictor of student success in college. The original author of the SAT, Charles Campbell Brigham, had op-

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posed the national use of the SAT in such a way, on the grounds that if such a restricted procedure as the objective test ever got a grip on education, English would be taught for reading alone and practice in writing would disappear (see Lemann 29-41). But Brigham's worries were ignored. The adoption of this standardized test at the national level in the 1950s and 60s popularized among teachers the notion of assessment via fill-in-the-bubble tests.[3] The rapid growth of higher education in the 1960s as the baby boom generation came of age and the accompanying lack of qualified faculty to teach them gave rise to substantially larger classes in many institutions, a situation tailor-made for a kind of assessment instrument that could be scored by a machine. In the 1970s, many institutions of higher education began to emphasize research, requiring that teachers who had heretofore focused primarily on their teaching to also make time for writing and publishing (see Folsom). This increased focus on research in most large four-year institutions meant that faculty were more and more inclined to find more time-efficient ways of evaluating student work. All these forces gave rise to the ascendance of the "objective" test in the curriculum at all levels of U.S education in the decades of the 1960s and 70s. Except in small liberal arts colleges, where teacher-student ratios remained small and teaching remained the focus of faculty work, students simply weren't doing a lot of extended writing in or out of class (see Sacks, chapter 4). Brigham's gloomy prediction had been realized.

This situation came to a head (some at the time called it a crisis) during the mid-1970s, during a time of enormous curricular and demographic change in higher education. The social upheavals of the 1960s and 70s (the civil rights movement, the anti-war movement, the women's movement) called into question much of the status quo, universities not excepted; faculty were forced to rethink pedagogy as well as curriculum. The decade of the 1970s was also a period of open admissions; universities were opening their doors to students who up until that time did not have access to higher education. As Mina Shaughnessy vividly describes, professors suddenly found themselves with students whose prose was so out of line with what was expected at the university level that the teachers were bewildered, even dispairing, of being able to help. The situation was such that in 1975 *Newsweek* magazine declared a literacy crisis in a cover story entitled "Why Johnny Can't

Write." Faculty turned to those of us in English departments, sometimes accusingly: why couldn't we teach these students how to write in our freshman English classes?

At this point it is useful to review the history of first-year composition in U.S. higher education. This stand-alone expository writing course, focusing on writing skills in isolation from any disciplinary content, is almost universal in United States universities and colleges. But it has no curricular equivalent in other countries: there is no such entity as Freshman Dutch or Freshman French. Freshman English was born at Harvard University as a remediation effort, a response to an earlier perceived literacy crisis during the period after the Civil War (see Connors; Brereton; Kitzhaber). It was originally conceived of as a temporary measure, but has become over time the most permanent fixture of the curriculum—in some cases, the only course in the university that nearly all students are required to take. Although those of us now in the profession of composition and rhetoric do not perceive the course as remedial, many of our faculty colleagues do. In the 1970s, many of these colleagues asked why our course wasn't working. The students in their classes had taken freshman English and still couldn't write. What was wrong?

One thing that was wrong was the notion that a single course could "fix" a student's writing completely and forever. Those of us involved in early WAC efforts facilitated faculty seminars in which we read Bruner and other learning theorists; we tried to understand along with our colleagues how writing was a developmental process, how students learned over time to write academic prose. We read the work of Britton and his associates, based on their research on students ages 11-17 in British secondary schools, and worked with our faculty colleagues on ways of introducing writing as a mode of learning as well as of testing that learning. Many of us revised the first-year composition course, going from one that stressed developing a student's own "authentic voice" to one that provided an introduction to academic writing in the university. WAC efforts in the U.S. were from the beginning very much tied to explaining, defending, and revising freshman English.

These are the historical reasons for the birth and growth of WAC in U. S. colleges and universities, ones that make WAC a uniquely U.S. phenomenon that is sometimes difficult to explain to our faculty counterparts in other countries. There

are also some cultural and contextual issues in higher education that make it difficult to discuss WAC in the terms we understand it in the U.S. In the 1980s, the International Association for the Evaluation of Educational Achievement sponsored a project that compared student writing in fourteen different countries; but because of the underlying assumption that writing was a cognitive capacity that could be studied apart from culture, the results of the individual studies were not possible to compare. Alan Purves, the editor of the resulting volume, stated that "the construct that we call written composition must be seen in a cultural context. . . . Even the consensus on goals and aims of writing instruction masks a variation both in ideology of teachers and in institutional practices" (199). Here we hope to avoid the notion that "WAC" is a single construct, but instead make explicit the contexts and cultures in which WAC ideas are used and programs develop. Like David Foster and David Russell in their collection of essays on writing, learning, and the transition from secondary to higher education, we hope to provide different perspectives so that readers might view their own practice in light of others' practices.

The contributors to this volume will present their own contextual issues, but for now, I shall lay out a few that apply to all. The tertiary curriculum in the U.S. is generally divided into what we call "general education" courses—those designed to give the student a sampling of humanities, arts, science, and social science courses— and courses in a student's chosen subject, the "major." (Indeed, we have an entire set of institutions—community colleges—that can provide the general education segment of a student's education before he or she transfers to a four-year institution.) There are no real equivalents to this curricular division in most tertiary institutions outside the U.S.; what we think of as general education is usually covered in the last year or two of secondary education (and in some countries secondary schooling continues beyond age 18). In some countries, students begin working in their disciplinary specialty as soon as they enter the university. Those of us who have served as WAC consultants in other countries have found that our State-side advice about building WAC into ongoing general education programs was meaningless.

The ways a university degree is certified and student learning is accounted for also differ in other countries and provide

challenges for translating WAC programs ideas into other contexts. In the U.S., a degree is certified according to number of credits accumulated in a particular pattern (a certain combination of general education requirements plus major requirements). These credits are earned through individual courses, and the credits are determined by "contact hours" (or "seat time") with the teacher—e.g., how often the course meets per semester (16 weeks) or quarter (10 weeks). The individual teacher of each course evaluates the student's work for that course according to work done in the class during the semester or quarter (papers written, exams taken) and grades that work on a scale from A (4) to F (0). The student's grades are averaged over time; students must have a satisfactory grade point average (usually 2.0, a C) in order to receive a Bachelor's Degree. Institutions in other countries vary widely in how they account for student learning. In one country I visited, a number of teachers give lectures in a certain subject (for example, American Studies); students may attend these lectures or not, as they wish—contact hours with the teacher are not a measure of the degree to be attained or credit hours to be earned. At the end of the year, students take examinations (lasting several weeks) that focus on the subject rather than on achievement in individual classes. These exams are then reviewed by teachers at another university to determine who passes and who does not. Teacher responsibility for evaluation of students in individual classes via papers and tests throughout a semester or quarter, a given when planning WAC faculty development programs in the U.S., is not part of such a system.

Yet the two basic WAC tenets—writing to learn and learning to write disciplinary discourse—are very translatable into other contexts and cultures; indeed, as noted earlier, writing to learn is an idea we borrowed from the British, specifically from Britton. A recent book on writing as a tool for learning has contributions from researchers in a number of European countries as well as from the U.S. (Tynjälä et al.). In spite of the wide differences in cultures and institutional structures, the contributors to the present issue of *LLAD* have found ways of translating those ideas pedagogically and programmatically. By examining how these ideas have been adapted for particular contexts, we may better understand our own.

Notes

1. Other countries (e.g., The Netherlands) do make use of "objective" tests, but not so much in higher education, and not to the extent that large universities did in 1960s and 1970s.
2. The U.S. Army had gotten into the testing business in a small way during World War I, administering IQ tests to its soldiers. But the large-scale testing of students, now so familiar to us, was not possible until IBM developed the technology for machine scoring the tests in the 1930s. See Lemann 37-8.
3. It was also at this time that U.S. education embraced behaviorist theories of learning; these theories focused on learning as behaviors to be reinforced, breaking skills like reading and writing into discrete bits of behavior. This approach was a good fit with the objective test. Behaviorism was not as influential outside the U.S.

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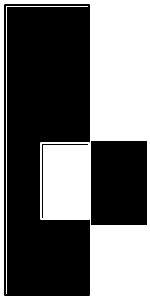
"Why Johnny Can't Write." *Newsweek*, December 8, 1975, cover, and 58ff.

I should like to thank my research assistant Michael Perry for his editorial help with these essays.



Global Cultures, Local Writing: *Collaborative Contexts: The Cornell Consortium for Writing in the Disciplines*

Jonathan Monroe
Cornell University

Cornell University's decision in 1966 to distribute responsibility for the teaching of writing across the disciplines has contributed over the past four decades toward an increasingly rich appreciation of the importance of discipline-specific writing practices in the unending process David Bartholomae has called "inventing the university" (1985). Recognizing the enduring legacy of this decision in the work of Cornell's John S. Knight Institute for Writing in the Disciplines, co-publishers *Time* magazine and *The Princeton Review* named Cornell, in the 2001 edition of *The Best College for You*, their "College of the Year" among private research universities. In singling out Cornell and three other schools—Clemson University, Sarah Lawrence College, and Longview Community College among public universities, liberal arts colleges, and two-year colleges, respectively—the issue's editors sought to reflect the diversity in higher education in the United States and the increasingly vital role writing-across-the-curriculum and writing-in-the-disciplines programs have come to play "in the development of critical thinking and problem-solving skills—not just in English-lit. classes but in all disciplines" (63). Affirming the emphasis WAC and WID typically place on active learning and faculty-student interaction, the issue underscores the importance of WAC and WID programs as pivotal sites for evaluating the effectiveness of colleges and universities generally.

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While it is an honor for Cornell and the Knight Institute to be recognized as a leader in developing the kind of cross-curricular, discipline-specific approach that lies at the heart of the Institute's philosophy, that recognition clearly needs to be understood as a tribute not only to the sustained commitment and effectiveness of the many teachers and administrators who have helped make writing such an integral part of learning at Cornell, but to the growing influence of WAC and WID on curricular reform and institutional change across higher education's rapidly changing landscape. Since 1997, through Cornell's annual Consortium for Writing in the Disciplines as also through its hosting of the fourth national Writing Across the Curriculum Conference in June 1999, which brought to the Cornell campus some four hundred participants from forty-seven states and seven foreign countries, the Knight Institute has expanded its efforts to encourage discipline-specific approaches to the teaching of writing both nationally and internationally. Drawing teams of faculty and administrators from throughout the United States and abroad, the Consortium has come to play an increasingly influential role over the past five years in advancing WID-based curricular reform at a wide range of colleges and universities, from such highly selective private schools as Davidson, Duke, Harvard, Johns Hopkins, Princeton, and Rice, to public universities as diverse as Arizona State University-West, California State University at Monterey Bay, Dull Knife Memorial College (a Native American community college in Lame Deer, Montana), Florida A&M, SUNY-Oswego, the University of Michigan, the University of Missouri-Columbia, and the University of New Hampshire, to schools negotiating the challenges of locations as diverse as those of Temple, in the heart of Philadelphia's inner city, and the typically rural, geographically isolated schools affiliated with the Appalachian College Association.

At the heart of each institution's, as well as each discipline's understanding of its educational mission lies some sense of location, at once literal and figural, global and local, geographical and philosophical. Within the pluriverse of the university, where individual disciplines often function as the equivalent of nation-states, territorial entities shaped by internal divisions and border disputes, intra- and interdepartmental diplomacy, the life of the academy continues to get parceled out, divided up, shared, and reshaped daily, as Bill

Readings' *The University in Ruins (1996)* reminds us, through acts of writing in which faculty, graduate students, and undergraduates all participate**.** As an integral part of the most comprehensive school in the Ivy League and the land-grant university for the State of New York, the Knight Institute occupies an uncommon, even unique position from which to engage the developmental needs of a broad range of institutions and disciplines. In facilitating cross-disciplinary dialogue among participants from such a wide range of colleges and universities, the Consortium offers a forum for the study and development of writing in the disciplines at all levels of the curriculum, from cornerstone to capstone. For three days near the end of June in the conference facilities of the Statler Hotel, centrally located on the Cornell campus, teams from participating schools work closely with one another, with Knight Institute faculty and administrators, and with nationally-recognized external consultants. Participants convene in larger and smaller groups, make and hear presentations, gather in small work sessions, meet informally for continued conversation, provide assistance and information, and explore ideas and initiatives to take back to their home institutions. To assure meaningful collaboration over time, each institution normally participates in the Consortium for two years, sending to Cornell each June a team of three representatives—generally a college- or university-level administrator, a writing program administrator, and a faculty member from a particular discipline. In light of preliminary reports submitted by the head of each team for distribution in advance of the June meeting, the Consortium focuses each year on issues and questions which participating schools consider to be among their most pressing concerns.

As is clear from such recent publications as "The Future of WAC" (1996); *Electronic Communication Across the Curriculum* (1998); "Clearing the Air: WAC Myths and Realities" (2000); and "Writing Beyond the Curriculum: Fostering New Collaborations in Literacy" (2000), as also from related research on writing, teaching, and constructions of disciplinary knowledge by such scholars as David Russell (1991), Anne Harrington and Charles Moran (1992), Charles Bazerman (1988), Carol Berkenkotter and Thomas Huckin (1995), Julie Thompson Klein (1996), and Paul Prior (1998), the increasing institutionalization of WAC and WID programs throughout the United States and abroad has occasioned considerable re-

newed reflection during the past decade concerning their institutional stakes and consequences. At Cornell, the "centrally isolated" university whose conceptual location and philosophical mission were memorably defined by its founder as one where "any person can pursue any study," although writing and the teaching of writing have been understood now for several decades as a university-wide concern shared by faculty and graduate students alike, with the strong support of both the College of Arts and Sciences and the University's central administration, it is only in recent years that Cornell faculty have been asked to contribute to a program-wide articulation of their own field-based writing practices and strategies for the teaching of writing in their particular disciplines. With that purpose in mind, the Consortium served in June 1999 as an occasion for the initial presentation of roughly two dozen essays in reflective practice by Cornell faculty which I have since brought together into two books, *Writing and Revising the Disciplines* and *Local Knowledges, Local Practices: Cultures of Writing at Cornell.* Inspired by anthropologist Clifford Geertz's *Local Knowledge: Further Essays in Interpretive Anthropology*, the two volumes together document attempts by Cornell faculty to engage and address the diverse relationships between scholarly research and the teaching of writing across a wide range of fields**.**

As the title *Local Knowledges, Local Practices* suggests, those of us in the Knight Institute are acutely aware, as we work to maintain, develop, and strengthen our own programs internally, that productive dialogue concerning writing in the disciplines must respect the particularity of different writing and institutional cultures. Accordingly, when the Knight Foundation initially approached me in 1996 with the idea of "disseminating the Cornell model," my initial response, grounded in respect for the gradual development and continual refinement of Cornell's discipline-specific approach to writing and writing instruction over the past four decades, was to caution against assuming that our own still-evolving philosophy, administrative structures, and institutional commitments could be exported wholesale from Cornell to other institutions. Since whatever might be of value in our approach would need to be assimilated, adapted, and altered according to the local constraints and possibilities at each participating school, it would be vital to the success of the Consortium that the Institute's underlying principle be understood, not just

incidentally and procedurally but integrally and substantively, as at once dialogical and dialectical with respect to both disciplinary and institutional difference. While offering participating schools in-depth exposure to Cornell's approach, the Consortium plays a critical role in an ongoing process of internal renewal and development, both by bringing Cornell faculty from a wide range of disciplines into a common forum and by serving as an occasion to learn from the inspiring examples and questions of participating schools. Our experience in the Consortium's rotating two-year collaborations has deepened our conviction that the politics of writing instruction and administration is always local, and that the translatability, portability, effectiveness, and capacity for development of discipline-specific approaches necessarily depend on each institution's particular histories, contexts, constituencies, faculties, administrative structures, and missions.

During the five years the Consortium has been underway, higher education has witnessed an impressive proliferation of new names and acronyms for emerging fields of study. As one moves west and to younger institutions especially, such as Arizona State University-West and California State University at Monterey Bay, familiar names and departmental designations often seem to be dissolving and recombining into new fields and subfields that threaten—or promise—to replace older, more traditional ones. In the context of the rapidly accelerating changes currently facing the academy, one of the Consortium's principal goals has been to encourage cross-disciplinary dialogue about writing at the highest levels of discipline-based practice that shape the fields in which college and university faculty of all ranks, as well as undergraduates and graduate students, must continue to find their way. With the most time-honored functions of higher education increasingly in question, dialogue of the kind the Consortium encourages across the disciplines is essential to avoid the sometimes debilitating compartmentalization and atomization that often characterize intellectual efforts shaped by acts of writing and revision at their very core.

In the spring of 2001, when Susan McLeod issued her call for contributions to the present issue of *LLAD*, I was in the process of finalizing plans for our fifth annual Consortium to focus on the Institute's expanding role in the past several years within an increasingly international context. In addition to panels on "The Transition to College Writing and The Ele-

ments of Writing Instruction" and "Disciplinary Cultures and the Writing Process," as well as presentations on First-Year Writing Seminars and advanced writing-intensive courses by Cornell faculty representing the fields of anthropology, astronomy, English, music, Near Eastern studies, neurobiology and behavior, philosophy, psychology, and sociology, the June 2001 Consortium featured a series of panels on "Global Writing," including: 1) a report by Georg Eickhoff, frequent contributor to Germany's *Frankfurter Allgemeine Zeitung* and Professor of History at the Technische Universität Berlin, on the inaugural meeting of the new European Association of Teachers of Academic Writing (EATAW) at Groningen, The Netherlands; 2) a presentation by Susan McLeod on her work as a WID consultant in Norway; 3) a panel on writing in the disciplines in Thailand (Martha Townsend, University of Missouri-Columbia) and Singapore (Stephen Donatelli, Cornell); and 4) final reports on their collaborations with the Consortium by Queen Mary College of the University of London and The American University of Paris. It is to these latter two collaborations that I would like now to turn attention.

Writing in the Disciplines and Institutional Change at Queen Mary College of the University of London and The American University of Paris

The distinctive locations of Queen Mary College of the University of London and the American University of Paris inflect the challenge of designing and implementing a discipline-specific approach to the teaching of writing in powerfully particular ways that can tell us a great deal about the possibilities and limits of such an approach in contexts outside the United States. In both cases, interest in participating in the Consortium arose in large measure from a common concern with the quality of student writing related to changing demographics. In both cases, and at AUP perhaps most dramatically, momentum toward renewed reflection on the importance of writing has been propelled by the increasingly multicultural, multilingual character of the student population and a growing consensus among faculty that deficiencies in student writing to have become obstacle to the level of intellectual work each university would like to be able to expect across all disciplines. As we shall see, approaches to addressing this common problem have taken very different paths at Queen Mary, located on the outskirts of East London, and at

AUP, in the heart of Paris, in large part as a result of the very different intra-institutional locations of the principal figures charged with primary responsibility for envisioning and implementing change.

Queen Mary's collaboration with the Knight Institute initially came about as a result of an e-mail correspondence in which Professor Leonard Olschner, a former Cornell colleague from the Department of German Studies and veteran teacher in the Institute's First-Year Writing Seminar program, expressed concern about the quality of student writing at Queen Mary. Currently chair of Queen Mary's German Department, Professor Olschner turned to Alan Evison, Director of the English and Study Skills Programme in Queen Mary's Learning Development and Continuing Education Unit, as the logical person to lead an initiative that would focus renewed attention on the teaching of writing. Located in a small basement office of Queen Mary's main humanities building, the English and Study Skills Programme is the unit at Queen Mary charged with addressing issues akin to those that are the primary concern of the small number of "basic writing" courses offered at Cornell each semester which serve roughly 150 of the University's 3000 entering first-year students.

To guarantee as much individual attention as possible, Cornell's basic writing courses have a ceiling of 12 students, as compared to 17 in our First-Year Writing Seminars. For students in these courses as well, however, roughly 80% of whom speak and write English as a second language, the focus remains, not on writing as a "skill" in the narrow sense, but on writing as a medium in and through which students are called upon to negotiate the complex intellectual demands of writing across a range of disciplines within the university. This more expansive, capacious view of writing, which tends to emphasize higher order concerns of acculturation into disciplinary cultures and the writing practices in and through which the disciplines define and continually reinvent themselves, lies at the core of the Knight Institute's vertically-integrated approach to the teaching of writing at all levels, from our extensive array of First-Year Writing Seminars and small number of Writing Workshop courses, through our advanced elective, writing-intensive English 288-89, Sophomore Seminar, and Writing in the Majors courses. While the Knight Institute understands the need to foreground issues of mechanics, grammar, and style as needed in the first year espe-

cially, its fundamental concern is with writing in this more expansive sense as a complex, heterogeneous activity at all levels of the curriculum.

Given this perspective and the facilitating role of Queen Mary's English and Study Skills Programme in arranging my first consulting visit to the college in 1999, it is not surprising that the first issue to arise concerned the implications of a "skills" approach to thinking about writing across the curriculum. While the initial momentum for Queen Mary's participation in the Consortium had come through correspondence with my former Cornell colleague from Queen Mary's German Department, the decision to invest the English and Study Skills Programme with primary responsibility for encouraging renewed attention to writing across the college and the university predetermined to some degree in advance the amount and speed of progress that could be made in developing and implementing a university-wide, discipline-specific approach. Perceived as the closest equivalent Queen Mary had available to an American-style WPA, the position of director of the college's English and Study Skills Programme—a soft-money, limited term appointment located both literally and figuratively in the basement of the university's hierarchy—was charged with the challenging assignment of galvanizing "from below" the necessary good will, resources, and consensus to address writing as a "skill" in the expanded sense a writing-in-the-disciplines approach implies.

While my first two visits to Queen Mary included one-on-one meetings with individual faculty members, department chairs in the humanities, and a pair of higher level administrators (with PhDs in chemistry and physics, respectively) who in the first case already understood well and in the second quickly grasped the stakes of thinking about writing in a more capacious way beyond the "study skills" model, the central administration's reluctance to interfere with the autonomy of individual departments relegated the burden of developing a faculty consensus in support of a writing-in-the-disciplines approach to the Director of English and Study Skills. In an attempt to generate momentum in support of the English and Study Skills director's efforts, I gave a talk on the Cornell program which drew only a handful of faculty, in part owing to an event that same day and time devoted to a new UK-wide initiative focusing on renewed attention to pedagogical concerns generally within research universities such as Queen

Mary. Most striking to me during this first presentation of Cornell's WID approach at Queen Mary was the discouragement attending faculty expressed concerning the paucity of writing-focused interaction with undergraduates. While one or two faculty recalled a time "before Thatcher" when writing was considered to be an integral part of the process of student learning, the consensus among the self-selected group attending their first WID workshop was that student writing had since devolved into a mere assessment tool, within the framework of a UK-wide movement towards standardized outcomes, that actively discouraged faculty from focusing on student writing as an integral part of the learning process within and across the disciplines. The skills approach to teaching writing was embedded in a larger culture within higher education in the UK that would need to be challenged from within by faculty committed to restoring student-faculty interaction focused on the process of writing, rather than solely on writing as product, as a means of acculturation into the disciplines. Despite the fact that the work of James Britton and other British scholars once served as a major source of inspiration for the development of the writing-across-the-curriculum movement in the United States, it was clear on this first visit that an emphasis on WID at Queen Mary would have to be imported from the American context through a process of consensus-building among the faculty from the ground up.

Quickly understanding what was at stake in rethinking the skills approach, Alan Evison set about this delicate process by identifying on faculty in the humanities who seemed most receptive to the idea of increased faculty-student interaction focused on substantive, process-oriented writing assignments. Accordingly, in the second summer of Queen Mary's participation in the Consortium, Evison brought with him to Cornell two members of the faculty, one in English and one in Spanish, who were committed to offering two courses in the coming year as part of a small pilot initiative in writing in the disciplines. When I returned to Queen Mary to lead a faculty workshop the following spring, the fruits of Evison's efforts at consensus-building were dramatically in evidence. Two years prior, my initial visit had elicited participation from only a handful of curious faculty for whom the idea of teaching writing through the disciplines was still a foreign concept, albeit one that resonated with the experiences of some in the days before the advent of a national standards movement that had

relegated writing to the role of documentation and display of knowledge rather than an integral part of learning. In the two years in between, meanwhile, a university-wide WID culture had developed to such a degree that I encountered a packed seminar room of some thirty faculty, graduate students, and administrators, including Sally Mitchell, the new coordinator of the university's WID initiative who had been hired on three-year funding thanks to the efforts of Evison and the university's Learning Development Unit.

Following Mitchell's expert introduction and my remarks on the Cornell program, the focus of the workshop turned to presentations on writing-intensive courses offered that fall and spring by the two faculty members who had attended the Consortium, as well as a graduate student teacher in history and a professor of English. Having secured support from key departments and individual faculty, as well as the approval and encouragement of the university administration to secure temporary outside funding for the development of a WID approach at Queen Mary, Evison brought with him to the June 2001 Consortium Catherine Haines, the Assistant Director of Education and Staff Development. Although the future of WID at Queen Mary, including funding for the positions of director of English and Study Skills and project coordinator of WID, continues to rely on soft money, Evison's efforts to develop a WID culture "from the basement up" have yielded remarkable progress to date toward embedding a WID culture within the university. With the necessary funding, as recent expressions of interest in the Consortium from Anglia Polytechnic University and the University of Warwick suggest, Queen Mary can serve as a national innovator in a field which, in Evison's words, "does not yet have disciplinary status in the UK" (5). In the context especially of the first annual meeting of the European Association on the Teaching of Academic Writing (EATAW) at Groningen in June 2001—in which Sally Mitchell participated as a representative of Queen Mary, and on which the 2001 Consortium received a report from Georg Eickhoff—Queen Mary's cultivation of a WID approach is a promising development for curricular reform focused on the teaching of writing in higher education both throughout the UK and on the continent.

Where the absence of a process-oriented, writing-intensive approach to learning in the disciplines throughout the UK led to the development of a WID approach at Queen Mary

from the ground up, AUP's cosmopolitan, Franco-American location— geographically situated at the heart of the French capitol but fully embedded philosophically in the American tradition of a liberal arts education—permitted the development of a discipline-specific approach from the opposite direction. Following an initial contact established by my colleague in Comparative Literature, Jonathan Culler, who was then on leave in Paris, AUP's collaboration with the Consortium gained its initial momentum through an exchange with then AUP Vice President Andrea Leskes prior to her departure to become Vice President of the American Association of Colleges and Universities. Having become familiar with the work of the Knight Institute and the Institute's annual Consortium through a visit to AUP by AAC&U President, Carol Schneider, who had attended the Consortium in June 1999, Leskes set in motion the collaboration between AUP and the Knight Institute which led to my initial visit in February 2000. Prior to Leskes' departure for AAC&U, which coincided with the arrival of a new president at AUP, Leskes handed over responsibility for a process of sweeping General Education reforms to Celeste Schenck of AUP's Department of Comparative Literature. Where Alan Evison faced the challenge at Queen Mary of making the case for a WID approach to the university's administration by garnering faculty support from an institutionally marginal location, Schenck's position as a leader of the Gen Ed reforms movement and a full professor in Comparative literature made it possible for her to gain a consensus among AUP faculty and administration and push through a WID-based model with remarkable speed, roughly within a year of my initial visit to AUP in February 2000. Where my initial visit to Queen Mary had involved introducing WID principles and examples to a small group of faculty, the talk I presented on my first visit to AUP took place in front of a large audience that included faculty from a broad range of disciplines and representatives from the university's central administration, including AUP's new president. Significantly, my first encounter with a number of those in attendance had taken place earlier that day through a brief presentation and question-answer period before the university's Gen Ed committee.

Interest in the Consortium and in the development of a WID culture thus arose at AUP in the context of a university-wide revisioning not only of the role of writing within the

university, but of the university's mission broadly conceived. As Queen Mary's growing investment in writing in the disciplines has been motivated in part by the increasingly multicultural, multilingual student population that has resulted from the mandate for broader access to higher education throughout the UK, AUP's interest in incorporating a WID approach within the frame of its university-wide Gen Ed reforms has also been conceived as a way of responding to the dramatic demographic changes affecting the character and quality of education at a university that now counts 100 nationalities among its 800 undergraduates. Where Queen Mary had no structure of support for writing instruction apart from the English and Study Skilles unit prior to its collaboration with the Consortium, AUP's attempt to address the increasing demands of ever-growing numbers of ESL students at the university had given rise to an elaborate Intensive English Program which some faculty had come to perceive as an obstacle to general immersion in the intellectual substance of the university. Against the IEP's intricate, intensely stratified, remedial approach to addressing English-language communication skills, a WID-approach held forth the possibility of engaging AUP students of all linguistic backgrounds from the outset in the kind of sophisticated, intellectually substantive, meaningful undergraduate experience the university's faculty across the disciplines have to offer.

In consulting with AUP about the institutional changes taking shape through the Gen Ed review then underway, I was especially intrigued, from my dual perspective as a comparatist and Director of Knight Institute, by the AUP Department of Comparative Literature's pivotal relationship to the possibility of implementing a WID approach. Since in AUP's decidedly international context the Department of Comparative Literature has held the kind of proprietary relationship to "good writing" typical of English Departments in the United States at non-WAC/WID institutions, the possibility of redistributing responsibility for the teaching of writing at AUP across the disciplines necessarily involved rethinking the role of Schenck's fellow comparatists. As Cornell's English Department from 1966 forward relinquished its exclusive ownership of writing instruction, without relinquishing its indispensable share of responsibility vis-à-vis other departments, AUP's Department of Comparative Literature would need to give up what Schenck has described as its "literary

Freshman English monopoly" (2), embracing in its place the potential benefits of colleagues from other departments devoted to the common enterprise of a writing-intensive approach to learning in the disciplines at all levels of the curriculum.

While my initial visit to AUP in February 2000 led, in the words of Schenck's June 2000 report to the Consortium, to "a stepped set of writing objectives spanning the four-year curriculum," including "a first-year, writing-intensive, content-rich, interdisciplinary seminar, followed by the current literature sequence . . . a junior 'writing in the major' course, and a capstone course, also writing-intensive" (2-3), consensus-building for such a comprehensive agenda turned in part on the compromise solution of leaving in place the traditional sophomore-level Great Books sequence taught by Comparative Literature faculty which for years had constituted the core writing requirement beyond the many layers of remedial courses offered by the IEP. In leading the initiative to loosen the grip of an emphasis on remediation in IEP courses in favor of an approach that would entrust responsibility for the teaching of writing to faculty across the disciplines, Schenck understood that the role of writing would need to be radically reconfigured throughout the entire curriculum. Writing would need to be conceived henceforth as neither a rudimentary mechanical skill students need to master before engaging substantive intellectual concerns, nor as the exclusive property of a tradition of belles-lettres, but as an integral concern of all disciplines at all levels.

With this understanding as a guiding principle, and thanks in part to a successful Mellon Foundation proposal during the first year of the university's participation in the Consortium, Schenck was appointed in fall 2000 to the newly created position of Associate Dean of Curriculum Development. Under Schenck's assertive, effective leadership, AUP proceeded with extraordinary purposiveness and efficiency over the next six months to develop a university-wide consensus in favor of a sweeping set of changes that are currently in their first year of implementation. By April 2001, when I returned at AUP's invitation to introduce and moderate a panel of four Cornell faculty from as many disciplines (anthropology, government, philosophy, urban and regional planning), the university was well on its way to putting in place the most innovative of its new curricular reforms, an exciting constellation of so-called "FirstBridge" courses: "Consumption"; "Paris Was a Woman";

"Reading the Marketplace, Reading the Text"; "The History of Communications and the Communication of History"; "The Making and Unmaking of National Identities"; "Trade: Crossroads of Human Experience"; "The Sounds of Music"; and "Identities: Prose and Performance." Co-taught in linked interdisciplinary pairs by faculty from the fields of business administration, communications, comparative literature, drama, English, history, music, political science, and social anthropology, these sixteen courses fold the benefits of Cornell's content-based, discipline-specific First-Year Writing Seminars into the development of discrete "learning communities" with a ceiling of 20 AUP first-year students each.

In keeping with the spirit of recent research on curricular reform and the place of writing within higher education by Applebee (1996), Crowley (1999), Miller (1999), and others, the Consortium has emphasized from the outset the integral role of an ongoing dialogue involving both faculty and administrators as a key to meaningful curricular change. While what is too often and too loosely called "good writing" may involve certain features that command respect across the disciplines, I have preferred as director of the Knight Institute to emphasize the value of questioning familiar assumptions of commonality among the disciplines, if for no other reason than to encourage the disciplines to speak for themselves and develop as many diverse stances toward writing as a university can effectively accommodate. Deeply rooted as it has been in the particular history and ethos of the development of writing in the disciplines at Cornell, the Consortium remains committed to the understanding that participating schools will best be served, as the examples of both Queen Mary and AUP demonstrate in their very different ways, by encouraging innovative local adaptations to a discipline-specific approach that are responsive to their distinctive histories, particular locations, and institutional missions. Just as there is no effective one-size-fits-all approach to teaching writing across the disciplines, so also in the application of a discipline-specific approach to writing instruction from one institution to another.

As all contexts are at once global and local, so too are the wide-ranging acts of writing that take place within higher education. While there are many paths to successful institutional change, from basement-up to top-down and in between, the possibility and speed of such change may vary greatly depending on the intra-institutional locations of those entrusted

with responsibility for design, coordination, and implementation. The Consortium's efforts to encourage WAC and WID within both national and international contexts have succeeded precisely to the extent to which they have respected not only what disciplines and institutions of higher learning may have in common, but also the site-specific constraints and opportunities offered by particular locations, including both the diverse geographical contexts and demographics of different institutional locations and the foreignness of particular disciplines to one another, whether in the United States or abroad. What has proven indispensable in each case—and here WID's understanding of the importance of engaging faculty across the disciplines offers an exemplary model for meaningful change generally—is an ongoing, always at once globally and locally overdetermined conversation. Only through sustained internal conversations such as those the Consortium has helped advance at Queen Mary and AUP can the necessary sense of mutual ownership emerge that is at once the prerequisite, required course, and outcome of enduring change.

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Literacy in Context: A Transatlantic Conversation about the Future of WAC in England

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Having attended graduate school together at a U.S. university, we discovered only a few years ago how we both, by very different paths, found ourselves engaged in similar work. Donna currently directs a composition program in the U.S. and Viv coordinates an English education program in England. Over the past few years, in conversations about our work, we have been alternately fascinated and bemused at how literacy is conceived, institutions organized, and national pressures manifested in strikingly similar, yet still divergent ways. Both of us have benefited greatly over the years from these conversations: ones in which each of us seeks to explain to the other what is taking place in "our country" and why. It is the "why" that has proven so fascinating. Although we both attempt to "keep up with" published work across the Atlantic, the understanding only a local perspective can provide for the contexts in which such work takes place has proven invaluable. When asked to discuss writing-across-the-curriculum (WAC) efforts in an international context, then, it seemed only natural that we would do what we have always done: engage in a contrastive discussion that inevitably highlights our own contexts, and all the vagaries therein, much more clearly than when we think and act only within our own national contexts. Rather than write a cohesive, single argument collaboratively, we decided to reproduce the kinds of conversations that have proven so worthwhile to us over the years and to represent this contrast in

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the terms in which it originally took place, in the conversational manner of e-mail exchanges. We have, however, made some concessions to the published format of this essay by organizing and referencing in a manner that, hopefully, will provide some cohesion to a conversation that frequently ran far afield of the topic at hand. Although we deliberately avoided following a single argument when writing the essay, what emerges is a story of WAC efforts that are indelibly marked by national differences in higher education and institutional structures which account not only for differing statuses for WAC efforts in our respective countries, but also for, surprisingly, different conceptions about writing itself and its function in higher education.

Before we conceived of this exchange as an essay, we had already engaged in phone conversations, initiated by Viv's experience at a recent conference on writing at an English university, which immediately highlighted for us the different ways in which writing is conceived in our national contexts. We begin, then, as the conversation began (minus the phone conversations), with two initial e-mails focused on this conference from which the themes for the rest of the essay emerged. The essay then picks up on these themes separately, pointing to the divergences and convergences in our political and institutional contexts that account for some of the differences we note in both the conceptions of writing and the success (or not) of current WAC efforts. Even as we tried to organize according to topics, however, questions of how best to conceive of writing recur throughout the discussion, as each new contextual focus continually brought us back to the central question: how do we conceive of literacy within any WAC effort? These conceptions, we try to make apparent, are constantly shifting in light of both scholarship and the political contexts of literacy in which we operate. As such, rather than a separate thread—originally imagined as something like "theoretical conceptions of writing"—we embed these discussions of theory within the other themes to highlight how dependent (and fluid) our discussions of writing always are on the contexts in which we operate. Given that we are writing for an audience of presumably mostly U.S. compositionists, we also give less detail on the U.S. context and use that context, instead, as a contrast to highlight WAC in England, the main goal of the essay. We thus conclude with a discussion on the potential future for WAC in

England. We must issue one caution, however, before proceeding. Couched in the easy familiarity of long acquaintance, our conversations are frequently casual, peppered by gross generalizations about the teaching of literacy in England and the U.S. Speaking for one's nation is an uncomfortable position to be in, and one which we hope will be taken as we understand them: clearly our own personal "take" on national situations influenced by our own investments and institutional locations.

Initiating the Conversation

Viv's Initial E-mail

I've just returned from the conference at Warwick University I mentioned: "Teaching Writing in Higher Education - A Transatlantic Exchange". It was extremely interesting and not a little strange. Dominated by English participants (many from academic staff development or study skills backgrounds), there was also a small group from the US and other colleagues from around the world. It was organised by the Warwick Writing Programme - which is unusual for England in that it is based in the university's English department.

My overwhelming first impression was that the US participants were clearly coming out of a disciplined subject and that they shared what we might call a "geography" of discourses. English participants were not disciplined in this sense and there was no shared geography; in fact, some looked profoundly disorientated by the US keynotes. The Warwick conference organisers were remarkable for their Romantic/expressive approach to writing production and proud of an avowedly "anti-theoretical" position. At the opening session, the conference convenor produced a horn that he threatened to blow if any "educational jargon" was used. In fact, he issued all conference session chairs small replicas of this horn and encouraged them to use it during paper presentations. Pride of place at the conference – adjacent to the horn - was taken by novelists, poets and literary biographers who spoke of their "confusion" about "all this talk of teaching writing: it's just something you do." So I was thrilled when Andrea Lunsford grabbed the horn and blew it loudly before she spoke!

By the end of the first day, it was clear that the conference had brought together three distinct groups: first, those who taught "creative" writing (poetry, fiction, drama, etc) and were themselves published practitioners; second, teach-

ers of “expository” writing or “writing for the academy” (however defined); and thirdly, those who adopted a social practices approach to academic literacy but didn’t themselves have an institutional responsibility for teaching “Writing”. The greatest tension was between the first and third of these groups as the “creative” writers claimed that writing was something that one “just did”; they disliked explicit teaching and were even unsure about whether writing could be taught at all (even though they did graciously concede it could be learned). They also criticised the language used by researchers as “self-perpetuating semantics” and, occasionally, the atmosphere became distinctly frosty and the horn - sitting awkwardly on the presenters’ rostra - became the powerful symbol of this fallacious separation of theory from practice.

I began to wonder why we in England were now beginning to pay attention to writing in higher education (HE) and why we had shown very little interest in it at all prior to the early 1990s. There seemed to me to be a number of catalysts for this change. First - and perhaps most importantly - there has been an increase in the numbers taking up higher education in England since the early 1990s, something reflected by the National Committee of Inquiry into Higher Education chaired by Sir Ron Dearing in 1996 -97. All universities are now obliged to set themselves targets for widening participation and this is particularly true of the “new” universities (referred to as polytechnics prior to 1992). Public concern generally in England about standards of literacy has been echoed by those teaching in higher education and this has led to initiatives designed to improve skills. Second, since 1997, the government body that funds higher education in England has required teaching quality assessments of subject departments in all universities. These have been conducted by the Quality Assurance Agency (QAA). The QAA procedures have monitored the teaching in subject departments, the mechanisms for student support and the progress made by the students over the course of their degree programme. This has inevitably focused attention on the assessment of students’ written work and their literacy skills. And thirdly, there has been an increasingly active research interest in a social anthropological approach to literacy generally and particularly to literacy in educational contexts.

The diverse nature of these catalysts was reflected in the demography of the conference participants and their institutional homes. Some were based in university Student Services or Student Support departments which ran Study Skills programmes or programmes for overseas students with English as an additional language. These programmes were often described using medical metaphors, the university offering writing "clinics" or "surgeries" which would attempt to diagnose a malady and cure a deficit in the student. Others were located in university Centres for Learning and Teaching (CLTs) or their equivalent. These centres' principal function concerns academic staff development in relation to the criteria for subject departmental QAA inspections. They would, perhaps, be most interested in embedding a writing across the curriculum or "within the disciplines" model. Another, far less frequent location is the English department of the university. This is true of the Warwick Writing Programme and the "Speak-Write" project at Anglia Polytechnic University. The former - at Warwick - takes the missionary position and offers other subject departments the opportunity to benefit from interaction with ("creative") writers. The Warwick programme is closely associated with the Royal Literary Fund Fellowship scheme that places writers in university departments to "provide expertise in Practical – as opposed to Creative – Writing" (Spurling 2). The Anglia Polytechnic "Speak-Write" programme is for English students only. And finally, there is a small band of academics in Education and Linguistics departments who have either taken an interest in writing development *per se* or in the study of literacy and literacy practices. All of which is a long way from English 101!

Donna's Reply

The conference sounds fascinating for its insights into what's going on with writing in the U.K. I couldn't help but note some parallels to the history of composition in the U.S., which, as you correctly intuited, is much more "disciplinary" in its conversations. After a long battle, composition is now firmly entrenched here as a field within English studies and has its own conferences and journals and quite a dazzling array of interests in its scholarship and university outreach. As a result, composition and creative writing share very little in their disciplinary homes anymore, although some in com-

position are trying to make better connections between the two fields.

Composition's disciplinarity, however, certainly does not equate with consensus; one of the most exciting aspects of being in composition, for me, is that we are constantly arguing about and searching for new ways to understand writing that might best serve all our students. This lack of consensus emerges with WAC as well, and results in some of the same tensions you notice in the U.K. WAC initiatives began here mostly through initiatives to improve teaching and were primarily promoting what Sue (McLeod) has called the "cognitive" approach to WAC: writing to learn. In this approach, the main focus is on more free-form writing like journals, etc. where students use writing to interact with and come to better understand the subject matter they are learning. The writing in the disciplines approach is more recent, and probably now the most predominant, although advocates of writing to learn still exist. For many, including myself, the writing to learn approach has become a part of the WID approach, serving as invention and prewriting to more WID-oriented forms of transactional writing. Others are arguing that WAC should primarily be directed at helping students directly—through writing centers and ICT initiatives (my colleague, Mike Palmquist, is one of the primary proponents of the latter)—rather than being aimed only at faculty. I have to admit to being personally drawn more in the direction of writing to learn as a way of allowing students to consider cultural differences in writing and knowledge creation. Sometimes I think in our push for WID at different institutions, the personal—for me a way of thinking about the multiplicity of cultural identity our students bring with them to the classroom—has been somewhat undercut. But, frankly, that reflects my own interests in cultural studies, postcolonialism, and critical pedagogy: all even more theoretical strands within composition here. (Don't sound off that horn at me for invoking theory!)

What I found most intriguing in your summary of the conference is that writing-to-learn (WTL) approaches seem absent. Although you might call them more Romantic or expressive, they still form an important part of most WAC programs whose theoretical basis is more social constructionist: i.e. working from the presumption that epistemology and writing practices are mutually constitutive (what McLeod

calls the rhetorical approach). The lack of WTL surprised me, I think, because so much of the expressive end of composition in the U.S., especially writing to learn, was influenced by the work of James Britton and the London Schools' Council Project. What happened to that movement in England? Did it never make it into higher education?

The other surprising note for me was what appeared an institutional barrier between scholars of WAC (e.g. Brian Street and others' work on academic literacies: what you label the "social practices" approach) and the people working directly with teachers. As you probably know, there's quite a bit of research on academic literacies taking place in the U.S. as well that investigates the link between writing and knowledge in various disciplines (e.g. physics, engineering, law, history, etc.). Although sometimes there is a disciplinary split between people doing this research—some of it, for example, emerges from the Iowa Project on the Rhetoric of Inquiry, mostly out of their speech/rhetoric division—and those who work directly with teachers, a good deal of the research is being done by people in English who also direct WAC efforts. In fact, much of my own WAC work with faculty is influenced by this scholarship. My guess is that even those of us not directly involved in researching academic literacies read what others are doing and have it influence our work with teachers. Is there much of a conversation/collaboration between what you referred to as teachers of "expository" writing and researchers into academic literacy? Why is there such a seeming separation between teaching and research?

Your reference to English 101 might account for some of these national differences. Composition, although the discipline predates this time, really took off in the U.S. after Open Admissions policies in the late 60s and 70s (most of which are being retracted or have been retracted in the post-Reagan years). The increasing numbers and diversity of students brought on by Open Admissions (which sounds very similar to Dearing's efforts in the U.K.) also encouraged renewed interest in writing and literacy in U.S. universities. The difference seems to be, though, that this interest primarily came from English departments who were already seen to be the arbiters of writing "skills" because of the freshmen course. Although this led to easier collaborations among scholarship and teaching, it also has its downfalls. The institutionalization of the first-year course suggests that English depart-

ments, not disciplinary teachers, are responsible for writing quality throughout the university. As a result, work with other faculty is frequently peppered with comments such as "if you were doing your job in English, we wouldn't have to worry about writing." How do faculty in other departments react to the initiatives from the Centres for Learning and Teaching? Does the fact that most of the WAC work takes place in Study Skills programs mean that a skills-model of writing is predominant? And/or does this institutional location result in any sort of ghettoization of writing because it's not located in presumably more "academic" departments?

Obviously, the conference elicited more questions for me than anything. What it all comes down to is whether there is anything I, as a "disciplined, U.S. subject" might call WAC in England, and whether you think the kinds of barriers present at the conference can be broken down? Should they be? What might WAC be—if it gets off the ground—in England?

National Contexts: The Politics of Literacy

Viv: The conference certainly raised many questions for me also! Your final question - concerning the future development of WAC programs in England – is interesting and one I'd like to come back to later. This one also caught my eye, however: "The lack of WTL surprised me, I think, because so much of the expressive end of composition in the U.S. was influenced by the work of James Britton and the London Schools Council Project. What happened to that movement in England? Did it never make it into higher ed?"

The work of Britton, Barnes, etc. along with Moffett, Emig, Graves and Elbow was only ever partial in its influence on the teaching of writing in schools in England. (I think Britton's impact on the status and development of oracy in schools was much more profound). I would also assert that the social psychology that underpinned Britton's work and led to the "writing as a mode of learning" movement was never fully understood nor developed in practices by teachers in English schools. A link between thinking and writing or – to use Moffett's formulation – the movement from conceptualization to verbalization into literacy never came to be the guiding principle in English schools that outside observers may imagine it to have been. I think this is partly to do with the nature of educational research and the perceived "representativeness"

of the schools and practices that were investigated. What was taken from the work of these researchers was, firstly, distinctions between different kinds of writing ("expressive, transactional, poetic") that relate to purpose, audience and context (but more obviously from Halliday) and, second, the process model of writing production and pedagogy that placed emphasis on drafting (and this more specifically from Graves). Both of these key ideas were aspects of the dominant approach to writing in the 1980s and they were embedded in the first National Curriculum for English that came into effect in 1989 and which had the support of most school teachers. These approaches were developed by England's own National Writing Project which operated in the late 1980s/early 1990s and - in a similar way to the US model - involved a great many classroom teachers in action research and curriculum development projects that led to publication. Pat D'Arcy was one of the key figures in this movement.

In the 1990s, the then Conservative government began to militate against what they saw as a literacy crisis in our schools and amongst young adults. One outcome of this was a gradual shift towards viewing literacy as a set of discrete skills that could be explicitly taught and easily measured. This approach chimed with the government's other key criticism of high school English that was that they felt that it didn't teach the English literary canon as a method of reinforcing notions of national identity. The National Curriculum was revised on a number of occasions, although the most controversial and instrumental version never came into effect. We also saw the proliferation of national testing in schools from age 5. The focus had begun to shift from expressive, cognitive approaches to a particular focus on text and language.

Although the explicit teaching of writing had never really taken hold in higher education (for a variety of reasons, including the fact that only a tiny minority of the population went on to full-time study right up to the early 1990s), the skills debate of the mid-1990s did make it into higher education as widening participation in HE was high on the political agenda at this time. The "key skills" movement (of which communication/literacy is but one) is now firmly part of the higher education debate as is the promotion of what are seen as "transferable" skills such as "problem-solving".

The new Labour government of 1997 decided to continue with the previous government's commitment to a National Literacy Strategy (with a dominant focus on the explicit teaching of skills in relation to the production and analysis of text) although superficially motivated by commitments to social inclusion and the kind of arguments put forward by Lisa Delpit in "The Silenced Dialogue". At the same time, people like Wray and Lewis were developing an approach to the teaching of writing in schools that drew on a reading of Vygotsky, genre theory and functional grammar. They were probably the individuals responsible for the huge interest in the use of writing frames in England, although Maureen Lewis now deplores the poor practice that is associated with many teachers' use of these "scaffolds". There was renewed interest in the kinds of interventions that teachers could make "at the point" of writing rather than as a response to writing. When the National Literacy Strategy toots the horn, it invokes - among others - Scardamelia and Bereiter, and Glaser. The National Literacy Strategy's avowed aim at present is to teach children to "get it right" on their first attempt at writing.

Meanwhile, the government department responsible for the National Curriculum, the Qualifications and Curriculum Authority (QCA; formerly SCAA), has invested substantial sums of money in promoting the linguistic analysis of texts as a "bridge" to writing. Their "Technical Accuracy Project" of 1998 - based on a review of written answers in a sample of school English examinations – and other evaluative work around the study of grammar in schools led to publications such as *The Grammar Papers* and *Not Whether but How*. I think it's obvious that the expressive or cognitive approaches to the teaching of writing in schools have fallen out of favour with policy-makers in England (and, as you know, the educational policy machine in England is extremely powerful and heavily policed through inspection). There are many of us who are arguing for a careful examination of the ways teachers are being asked to position themselves in relation to the teaching of writing in schools but in such a highly-politicised environment - when test results for 11 year olds could determine the outcome of a general election - we are having to work extremely hard. Pat D'Arcy's recent pamphlet, *Two Contrasting Paradigms*, was a useful polemic but perhaps focused too sharply and rather belatedly on the process/genre debate rather than on the more fundamental ques-

tion about conceptions of literacy and teachers' professional identities.

Donna: Whenever we talk about literacy in England and the US, I'm amazed at both the corollaries and the differences (how's that for a non-comment). What I mean is that despite the fact that writing, as you say, is much more disciplinary, entrenched, and institutionalized in the U.S., for both good and for bad, the national pressures are remarkably similar. On the "good" side, of course, we have required first-year composition courses like the one you and I taught as TAs at good ole WSU, and active WAC programs—albeit in multiply variant configurations—at most of our universities. Such institutionalization of writing has led to the disciplinarity of the composition field where, despite our differences, we do share a vocabulary for discussing writing and even some paradigmatic assumptions about process approaches to teaching writing and social constructionist philosophies (which, admittedly, makes the talk of creative v. expository, practical writing v. academic literacies, etc. at the Warwick conference seem strange indeed and a reflection of a hopefully long gone past in the U.S). But we also have a similar movement to standardize literacy and police schooling through testing. For a time these initiatives were mostly on the state level, but with the recent passage of President Bush's educational bill, we now have mandated testing in every public school across the U.S.

Given the size of the U.S., though, the kinds of monitoring you speak of in England are impossible. Rather, each state is allowed to devise its own test as long as they report scores to the federal government. In Colorado, for example, we can use the CSAP, instituted a few years ago that, luckily, asks students to actually compose a text for the literacy exam. The fear about such testing, though, is that it will encourage even more skills-based, teaching-to-the-test kinds of curriculum in secondary schools. We haven't felt the bite so much in higher education yet, but there are moves in this direction. In Colorado, it's manifested itself in the call to have students graduate more quickly. The push by the CCHE (Colorado Commission on Higher Education) is for public universities to revise degree programs to 120-credits (a four-year graduation model). This has had disastrous results for things like teacher education where all "excess" (like courses in language across content areas) has had to be cut or made

optional. It's also having a significant impact on WAC efforts as faculty, feeling quite rightly beleaguered, believe they have little enough time to teach their "content," never mind doing what they see as the English department's job as well.

In a cynical reading, the predominance of WID models over WTL or more critical pedagogy models of WAC might also be seen as a response to national contexts, especially economic ones. In recent years (although to me this seemed to hit a hiatus during the Regan years and has since become almost an unquestioned truism), public rhetoric about higher education more and more assumes that the purpose of a college degree is economic. Students pursue higher education in the hopes of employment; the public presumes a bachelor's degree should equate almost directly with a job. As a result, the professionalization purposes of higher ed (or what some might even call vocational) are highlighted more and more as students (at least in my classes) come to see courses not in their majors as, at best, ancillary to their educations, and at worse, a complete waste of time. While WID is admittedly trying to serve a much loftier goal than merely professsionalizing students by connecting writing practice to the epistemologies of professional communities, it could also be seen as the writing model well suited to such a technocratic, economic function of higher education.

The connections between our contexts, then, seem driven by the economic mandate which education seemingly can't escape in this century of global capitalism. Do you think any of this economic definition of education also accounts for the growing disillusionment with the writing to learn model in England?

Institutional Structures and Conceptions of Higher Education

Viv: As I said in my last message, the writing to learn movement never really made it into schools in England never mind higher education. I am certain that "economic" definitions of education are part of the reason. With reference to higher education specifically, there are several reasons for this. It really was the case that the tiny minority that made it into university education here were perceived as having high levels of literacy acquired during the final years of schooling when they were studying for what were known as A-level examinations. Not only were they able to demonstrate com-

petence with the transcription aspects of writing but they had also been disciplined into their subjects by their A-level teachers. For some in England, this represents a time when A-levels were the "gold-standard" - serving both a disciplining and a gate-keeping function for higher education. In this context, there was no perceived need to pay any attention to the teaching of writing, and when problems with students' writing did occur, the response was often just to blame the deficiencies of the secondary school system for having failed the student or to ascribe some quasi-clinical condition to the more deserving cases. Another reason was that ideas about teaching in higher education then were very different to what they are now. For a long time in this country, university education was loosely based upon a model seemingly derived from Oxford and Cambridge in the late Renaissance: large whole cohort lectures on a weekly basis combined with high expectations about commitment to independent reading and regular meetings with a tutor at which the student would *read* their weekly paper aloud or engage in disputation. Perhaps the only occasion on which a student's writing would be assessed was in the final written examinations taken at the end of the degree course. As I mentioned, it is only since 1997 that universities have been closely monitored for their teaching by the QAA process and this - together with the widening participation agenda - has refocused some universities on how they teach their undergraduates and for some, I am sure, it has made them consider this very seriously for the first time. Indeed, at the time of my writing this, some of the elite universities in England were saying that they would no longer submit themselves to the QAA process and one of the reasons was that they feel its agenda distracts them from their research (for which funding – relatively speaking— is more generous and which offers them greater prestige).

Donna: While the economic mandate seems to figure somewhat differently in England, the class structure of the old A- and O-level examinations seems, as you imply, to undergird some of how writing is conceived even with the new literacy initiatives. These new initiatives and changes in admissions policies, though, make me wonder how the status of writing itself has changed. In particular, how is writing now institutionalized in England? Is it? I'm thinking here that we have a distinct advantage in the U.S. because the first-year course has made writing seem like the natural

work of higher ed, making WAC efforts perhaps easier. (Although this is a fight continually being fought about basic writing, a course which many administrators and legislators see as inappropriate work for colleges and universities. In Colorado, for example, we have a law about not remediating at four-year institutions.) This institutionalization had a long, hard history that many tie to the public universities (created through the Morrill Act in the 19th century to create land-grant institutions such as the one I teach in), community colleges (which gained in numbers significantly during the Open Admissions period so similar to the recent initiatives you spoke of in England by Labour), and to the meritocratic impulses of places like Harvard in the 19th century. Don't get me wrong, though, there are still institutions in the U.S. where writing is presumably something the students "should have learned" prior to entering college, especially in Ivy League institutions, although with the hiring of Joe Harris at Duke and Andrea Lunsford at Stanford, composition does seem to finally be making some inroads at these institutions. The future of the first-year course is also still being debated (see Sharon Crowley's recent book on the topic) in composition itself, because of the acculturation into dominant language using practices it encourages and its implicit support of a skills-based model of writing (i.e. if pictured as a "service" course to other university classes, first-year writing again suggests that writing can be learned once and for all before entrance into other courses). Thus, we still have vestiges of the cognitive skills model you point to as alive and well in England wherein literacy is reduced to a functional skill that can be mastered, but this way of talking about writing tends to exist more in the public sphere than in institutions, and is especially absent in composition scholarship which consistently seeks to work against such assumptions.

The hierarchy of universities you talk about here, though, is somewhat anomalous for me. Although we certainly have a tier system in the U.S. of research universities (e.g. Carnegie I classifications) and ones whose primary goal is seen as teaching, the research universities still incorporate teaching to a greater or lesser degree, depending on the institution. (At my own, a Carnegie I, for example, teaching makes up 50% of my annual evaluation, although my sense is that this is a fairly high percentage for this type of university). Do researchers at the research institutions also teach? Is this

what you think leads to the teaching/scholarship split you spoke of?

Viv: The teaching/scholarship disjuncture I noted at the Warwick Conference is, I think, related to a number of contextual factors but I feel I may have over-emphasised it. (Many of those now research active in the field began as tutors in "surgeries" or drop-in study skills centres). First, I would estimate that most of the (for want of better words) explicit teaching of writing in higher education in England takes place outside academic departments in study skills or student support units. Therefore those who teach writing are usually not on academic contracts and are not directly subject to either the QAA process nor the Research Assessment Exercise (RAE) which assesses departments' and individuals' performance in academic research outcomes. This latter point means that there is no incentive (and perhaps therefore no departmental pressure) to engage in research or scholarly activity. At my own university - one of the influential Russell Group of English research universities - writing instruction for students is currently provided by the Study Skills Unit located (along with the Dyslexia Unit and other support and welfare functions) in the Academic Registrar's department. My colleague Geraldine Price has recently completed a survey of Study Skills provision in the Russell Group universities. She found that Study Skills – which includes support for writing – was usually located in Student Services or Student Support departments. There were two particularly interesting findings: firstly – and perhaps unsurprisingly – students had to fail before they were considered "at risk" and in need of support with study skills, including writing; second, the study skills in which most provision was offered (in response to perceived need) related to reading strategies (library and information skills, speed-reading, etc), oral presentation skills and time management. Only then came aspects of writing practice such as summary skills, planning and appropriate style.

As I have mentioned previously, much of the "high status" writing in higher education research and scholarship in this country tends to come from departments of Education and Linguistics and from academics who do not have direct, institutional responsibilities for teaching writing other than the attention they give to this with their own students or in the research they may undertake collaboratively with other

departments. There is no general writing course here, as you know. Additionally, those who work in the Centres for Learning and Teaching do not have an institutional responsibility for teaching writing. They do, however, have an institutional responsibility for developing the quality of teaching and learning and they are usually on academic contracts (perhaps as Lecturers in Academic Practice or Higher Education) so it seems to me that it is in this institutional location and through these academic posts that writing - across the curriculum or within the disciplines – might be developed in higher education.

***Donna*:** Despite the institutional advantages we have for WAC emerging from English departments in both scholarship and teaching (although WAC is also in study skills centers, centers for teaching and learning, and education departments as well), we also have similar impediments. In my first e-mail, I think I implied that we have no such split in the U.S., but that's really not accurate. What I was thinking is that we don't, at least in composition, really have such a split with those who research writing. One of the things I love most about my institutional location in composition is that scholars/researchers, like Sue and Andrea, not only care deeply about their own teaching, but almost all research in this area attempts to make a pedagogical connection—i.e. to see how theory/research might impact teaching practice. What is disturbing is that this doesn't often work the other way because of systemic problems. The majority of writing courses in this country, especially at the freshmen level, are taught by part-time, adjunct faculty and TAs who, because of heavy teaching loads, no security, and no support, really aren't able to engage in research. Although the composition community continually discusses how to address this issue of working conditions, it seems part and parcel of the McJob/ Wal-Mart approach to employment that makes up so much of the workforce now in the U.S. Thus, I think except for those of us in tenure-track positions (and there are fewer and fewer of those) the teaching/research split still exists. Is this a split that might be exceeded by the Centres for Teaching and Learning in England, which at least grant academic status to practitioners? Are the CLTs, what you call the best possibility for WAC, involved in research as well?

The Place of Writing in Higher Education: Theoretical Conceptions of Writing in National and Institutional Contexts

***Viv*:** Higher education's interest in writing to learn as indeed in all approaches to writing was long confined to university departments of Education and Colleges of Education that trained primary and secondary teachers. Most of the key figures in writing in England have always come out of the education service or university Education departments: James Britton, Tony Burgess and Gunther Kress have all been associated with the London Institute of Education; Richard Andrews is in York University's School of Education; Pat D'Arcy was a local authority (school district) advisor; and Brian Street - after some time in Anthropology at Sussex University - is currently located in King's College London's School of Education. The other site for interest in writing in higher education has been the Open University, an institution that from it inception has set out to open access to higher education for part-time students, for mature entrants and for those considered "non-traditional". As the Open University is principally a distance-learning institution, student support and induction have always been prime concerns. It is in the Schools of Education (including the Open University's) that the interest in the "new literacy studies" (to use Street's description) has arisen and the interest in academic literacy as social practice has been developed. Key figures here are Street himself plus Mary Lea (from the Open University) and Barry Stierer (previously at the Open University and now at the University of Brighton) and they have produced interesting research arising out of their work in the relatively new (for England) academic areas such as Nursing and in more traditional university disciplines. Lea's work has paid some attention to on-line tutoring and support (a key area for the Open University) in addition to analysing paradigms of writing pedagogy across higher education.

The other important location for some of this work has been in departments of linguistics or applied language studies. Perhaps unsurprisingly, much of this is language- or text-based and mirrors the interest in linguistic analysis promoted in school English teaching by the QCA. Research in this area has looked, for example, at the significance of the grammatical subject and the effect of nominalisation with the assumption that analysis of sentence-level features can

give writers answers about the rhetorical structure of academic writing. The positivist approach to linguistic analysis demonstrated by some of the linguists interested in this area does not sit easily with the more situated and provisional approach adopted by the "new literacies" folk. Roz Ivanic is a notable exception: although institutionally located in Linguistics, her work investigates the complex negotiations of identity and authority in students' academic writing.

Donna: This leads me to a more WAC-oriented question. Given the context you describe, I wonder again about the potential of WAC programs in England. Lacking the kind of disciplinarity we have in the U.S. (although consensus may not be the right term), what direction might a WAC program take? Are such programs even possible within such a skills-laden discourse or might the WID model be more viable because it can appeal economically? Is there any hope for the "new literacies" model you spoke of? I'm most interested in the latter, I must admit, because it is this conception of writing, I believe, that has had the most potential in the U.S. to open up how we view literacy itself as multiple and contextual, hopefully leading to a greater acceptance of multiple cultural literacies as well as academic ones. (Question woman strikes again, it seems....)

Viv: I take your earlier point about disciplinarity not equating to consensus. By using the phrase "shared geography of discourses", I was trying to indicate that in the US - disciplinarity aside - you all seem to know where you are coming from. The Warwick conference for me was startling in that it was clear that this wasn't true of its English participants and that this created confusion and disorientation on all sides. The distinctions between "creative" and "expository" or "academic" or "expressive" or, indeed, "practical" writing are, of course, highly problematic.

To answer your question about which theoretical model might work best in England, I need to go back over old ground. You'll remember the conversation we had about the influence of the British WTL people on the teaching of writing in the US and its lesser impact in England. Following the Bullock Report (*A Language for Life*) in 1975, the 'Language Across the Curriculum' movement started which encouraged teachers of all subjects in the secondary schools to consider how they were using language in the classroom and how their pupils were using language - not only to communicate what

had been learned but as part of the learning activity itself. It also led to the recognition of the importance of "talk" in learning and the creation of the National Oracy Project in the 1980s. As a young teacher in the English Midlands, some of my earliest professional development opportunities came out of the National Oracy Project and I remember my sadness at the termination of the project during a time of increasingly authoritarian control over curriculum content. Indeed, whole-school language policies went out of educational fashion and I vividly recall a government inspector's response in 1991 to my offer to discuss my school's language policy: "Oh, we don't bother with Bullock any more," he said.

In 1997, language across the curriculum in secondary education underwent something of a renaissance with the publication of *The Use of Language: a common approach* by SCAA (now called QCA). They published a useful handbook for curriculum managers going over the same ground covered by Bullock and also separate leaflets for every National Curriculum subject which gave practical advice on how teachers could make the language involved in learning visible to their pupils and placed the same degree of emphasis as Bullock on classroom talk and what it referred to as "tentative" opportunities to use language. One element was the writing to learn approach from nearly twenty years' previously but it is fair to say that the emphasis continued to be on spoken language in the classroom. In 1999, we saw the first pilot of a National Literacy Strategy in the early years of secondary education. The materials produced for this initiative once again drew heavily on the work of Britton and, particularly, Douglas Barnes. Indeed, the videotape provided for teacher training sessions included some excellent examples of teachers developing pupils' critical language awareness in the classroom and some examples of particularly good geography teaching that demonstrated, to use Barnes' terms, the transformation of "school knowledge" into "action knowledge."

However, the success of the National Literacy Strategy (NLS) in primary education (judged by progress towards targets set for pupil performance on national tests for 11 year-olds), with its focus on what I sometimes call the "architectural history" of text, encouraged the Labour government to fund a National Literacy Strategy for Key Stage 3 (the early years of secondary education) and an important strand of this is what is now referred to as "cross-curricular literacy".

There is a particular focus on writing in the Strategy materials. This was a pragmatic decision prompted by the slower progress of pupils toward national targets for writing at age 11 and a desire to make explicit to pupils their socialisation into the disciplinary sub-cultures of the secondary school. The focus, however, is not on "writing to learn" but on lexical, grammatical and textual differences - reduced now to the NLS formulation of "word-, sentence- and text-level features" - particularly with regard to register and genre. At the Warwick conference, I attended one presentation from an institution that was attempting to apply the NLS approach to the teaching of writing in higher education. My feeling generally, though, was that where some universities were now attempting to develop their own WAC programmes, they were importing models from the US that were influenced in part by earlier exports from England. In those universities, the development of students' writing was closely tied to the development of their learning and this was being encouraged by the staff development provided for university lecturers by their Centres for Learning and Teaching.

Current changes to the induction and training of university teachers is being influenced by the recently formed Institute for Learning and Teaching (ILT). This national organisation was set up by government to encourage and accredit training programmes for new entrants to university teaching. Most universities have supported the aims of the ILT, although for some perhaps this could be described as "lip-service". Indeed the Association of University Teachers - an organisation that represents the employment rights of university lecturers - has not encouraged its members to join the ILT. Nevertheless, if the ILT does succeed and the Centres for Learning and Teaching flourish, then the kind of isolated WAC - or rather WID - experiments we have at present may indeed thrive.

Given the differences in how writing seems to be approached, I have some questions for you:

1. Can we clarify the difference between WAC and WID?
2. At what point does WAC/WID become critical? I can see many examples in the US and some here of the emphasis on WAC being some kind of cultural learning but when does "socialization" stop and a critical/academic literacies pedagogy become possible?

3. Is it possible to conflate critical pedagogy with an academic literacies pedagogy?

Donna: In the short run, I'd say that what you describe in England is somewhat similar to the U.S. in that writing as a mode of learning (as a WAC effort) preceded any attempt at WID. WAC began, and continues to be, primarily focused on student *learning*. WTL became the predominant model for so long because such strategies effectively combine writing with more action-oriented pedagogies and help facilitate a more personal connection to disciplinary content. WID, as I've mentioned, came later. For most of us, now, I think WAC could be said to refer to both WID and WTL as well more genre-based approaches to disciplinary writing. The real advantage to WID within other WAC efforts, though, is undoubtedly its focus on the connection between ways of knowing and writing, and thus, its emphasis on multiple literacies connected to multiple communities and contexts.

WID began greatly influencing the WAC movement in the last decade or so, prompted, in my opinion, by the "social turn" in composition. (This is much my personal "take"; however, there are much better, researched histories of this. See David Russell, for example.) As we began to think of writing within discourse communities (e.g., Bizzell, Bruffee), and literacy as multiple (due in part to Street and Heath, etc.), compositionists started to reconceive of writing as creating knowledge rather than merely reflecting it (although there was certainly this emphasis in the writing for discovery emphasis of expressivists like Peter Elbow in the 70s). At the same time, more work on rhetoric in the disciplines was becoming available—like Charles Bazerman's history of rhetoric in the sciences—which demonstrated how historically specific what we think of as standard genres are, particularly how they emerged in response to a variety of social and political circumstances. And, with the social turn in composition, we also returned to the rhetoric as epistemic arguments begun by Robert Scott in the late 60s. In this completely idiosyncratic history, I think what happened here were several opportunities—in rhetorical theory, in composition, and in literacy studies—that converged to make WID seem like a natural extension of current WAC efforts more focused on learning content via writing. Thus, writing in the disciplines—given their different epistemologies—suggested an academic literacies approach where WAC consult-

ants began to work with faculty on seeing not only how rhetorical patterns were different across academic disciplines (i.e., the more text-based approach you mention in England), but also *why* they were different. In short, much of the work turned to how genre, style, etc. emerged from ways of knowing rather than simply stylistic or audience differences.

Given its links to multiple literacies, WAC (as WID) does seem to be well suited to a more critical/cultural approach as your question suggests. If my reading of its emergence as partially a result of the "social turn" in composition is correct, then it should point even more so in this direction. Much of the discourse community/social work in composition came about as a way of understanding the diversity of students and literacies that teachers were seeing in writing classrooms. Many now read this switch as a corrective to the "deficit" and "accomodationist" models of literacy brought on by Open Admissions in the 70s (e.g. Lu, Horner). In this way, such work sought to value the multiple literacies students brought with them from their "home" communities. The terms of this discussion have since been critiqued by people like Joseph Harris and John Trimbur in favor of a more poststructural/cultural studies understanding of multiple subjectivities and culture as an ongoing process in an attempt to disrupt the problematic framing of writers as insiders and outsiders invoked by the community concept. Despite the change in theory, the attention to valuing difference continues. In the WID movement, however, the focus has primarily been on academic literacies, not on multiple, cultural literacies. On the positive side, the influence of WID on WAC efforts does open up the question of what precisely "good writing" might be, and encourages faculty and students to see literacy as a contextual and social act rather than associated only with a particular form of dominant literacy and dialect. On this end, I think it can do (and is doing) some important critical work. In response to your question of whether academic literacies can be conflated with critical pedagogy, however, I'd say no. As I argue elsewhere, I think the focus on WID can work (and does work) to the detriment of cultural difference. In short, it seems to emphasize multiplicity, but only within the already sacrosanct walls of the institution. If we see academic discourse as having multiple forms, yet still located institutionally such that it works to exclude other discourses (in a more Foucauldian idea of power

even within multiplicity), I'm not sure we can call it critical pedagogy.

I do think it opens the doors to something more critical, however. Making the literacy and epistemology link in various disciplines seems like a step in the right direction. I simply think we need to take it to the next level: ideology. Looking at what investments different epistemologies (and the literacies that create/sustain them) allow, in ideological terms, would allow us to make that next step to critical pedagogy and encourage students to see what ways of knowing they are implicitly accepting when they write in a particular academic literacy. Then, questions of cultural difference might also be introduced as we could examine conflicting ways of knowing/literacies and see what opportunities they might provide for resistance to a given academic epistemology. I don't think we're there yet in the U.S. WAC as WID still primarily strikes me as performing a socialization function in favor of the mandate of professionalizing education (see my earlier comment). It would seem, though, given the predominant theories you've pointed to in England—romantic/expressive approaches, skills-laden writing models, and text-based approaches—that you're operating in a context where critical models may be even less likely. So, the penultimate question comes up again: What you see as the future possibilities for WAC in England? Will the "new literacies" approach gain a foothold in the CLTs and other places where WAC might flourish?

Future Possibilities for WAC in England

***Viv*:** We are entering another very interesting period of development in higher education in England. Ambitious new targets have been set for participation in university education. New "vocational" degrees (similar to associate degrees) are being planned. The new minister for higher education has given her backing to the QAA agenda and, interestingly, in a newspaper interview on taking office, cited her own experience of higher education (in which she claimed she was only asked to write one essay in three years!) as a reason. Centres for Learning and Teaching are expanding - even in the elite universities at present - and new academic posts in these areas are being created. There are also increasing opportunities to develop and publish research in higher education. It seems to me, then, that the focus on student learning

and progression that has arisen out of these developments will create opportunities to re-think the role of writing and the teaching of writing in higher education. It will no longer be economically viable - never mind desirable - to consign a proportion of students to remediation in study skills units; the proportion will simply be too large and the needs of those students more fundamental than some help with proofreading and instruction in spelling strategies. Reconceptualising the teaching of writing in HE merely as cultural learning will also not be a possibility if we still aspire to the transformative and critical aims of a "higher" education. WAC can offer us a way forward but it is not going to be an easy process for a whole host of reasons - political, institutional and personal - nor will it necessarily allow us to develop the kind of understandings about literacy in academic contexts to which we'd aspire.

Widening participation in higher education is a pragmatic political objective, presumably in the same way as the Open Admissions policy of the 1960s was in the US. Politically, the National Literacy Strategy has many admirers; for them, it sets out a very clear framework of functional objectives that must be implemented uniformly across a sector. Progress can then be measured on national tests and this is useful and attractive to politicians. So we may speculate – perhaps wildly - that the National Literacy monolith may be adapted for the higher education sector under its usual "social inclusion" guise but may offer little more than a simplified and partial text-focused approach which socialises individuals into the right way of writing. It is important that those leading any WAC development confer with those in departments of Education and Linguistics who have knowledge and experience of research and teaching in writing. There continues to be a great deal of expertise in this country that could offer a usefully critical perspective on new initiatives - local and imported. Institutionally, any strategic development around developing students' writing will have to be located in such a way that it commands the authority of the university as a whole and has the research credibility of an academic department. The Centres for Learning and Teaching seem to offer an ideal location if they continue to combine staff development (university-wide) with academic functions. As new academics are inducted into the profession and undertake accredited courses in pedagogy and as more established lecturers can be encour-

aged to reflect upon their own academic practices, a gradual shift in the culture may take place as more attention is given to students' learning, how they learn and how they may transform that knowledge. A theoretical dialogue between CLTs and Education/Linguistics would be fruitful and is perhaps essential for the development of disciplinary understanding of literacy in higher education. Personally, though, many academic staff across the departments of universities may balk at the thought of paying any attention to students' writing for the usual reasons. It is the development of this understanding of writing, of learning and of academic literacy that will be the most fragile and tendentious. At my own university, it is at this personal level that we begin. Over the next year, a variety of speakers - some from the US but most from England - will be presenting papers as part of an informal seminar series jointly organised by the Centre for Language in Education and the Centre for Learning and Teaching. The speakers will present reports on their own work in WAC and its theoretical context and consequently build a sense of disciplinary awareness which is vital if attention to writing is to have personal credibility on academic terms with university teachers. These seminars will create opportunities to explore the kind of literacy we expect and would wish to develop in university students and ourselves. If we continue to eschew subject-specific terminology and refuse to problematise academic literacy, then we're on a hiding to nothing.

Donna: I really like the way you are working to get all the different interest groups talking at Southampton. It sounds very promising. Also, on a more optimistic note than I seem to have taken in this exchange, I do think the focus on *learning* that you mention is a key one here. One the greatest benefits of WAC in the U.S., and many comment on this, is how work with faculty initiates a dialogue about student learning among departments that is sometimes too rare given how separately we all work in our own departmental enclaves. WAC has made a lot of inroads here as teachers come together with great concern about their students: frankly selling learning is easier than selling writing. If faculty can see the connection between the two, the "balking" at the kind of work teaching writing involves is usually ameliorated (although certainly not for everyone).

I'm still curious about the potential critical side, though. As I said, I don't think we're doing much with that in WAC as yet (for very good reasons: how much we impose on faculty what we think students need to learn is a very touchy area—it can easily result in an overly "missionary" approach that, frankly, doesn't usually work). But what has worked here, on that end, is the first-year composition course. Figured within the critical aims of higher education (educating for citizenship), this course (and other upper-division writing courses in English departments) can take up these cultural/critical issues more directly. As you know, there is a great deal of work on applying cultural studies and critical pedagogy to the teaching of writing which, I hope, leads to a more critical sense of literacy and ideology that students take with them to other classes as well. So, my final question (I know I've said that before, but I mean it this time) is whether there would be any benefit to institutionalizing writing in an academic department that communicates with others, or is this totally untenable given institutional structures? I ask because I'm still unclear about three issues in terms of the future of WAC in England: (1) whether "imported" models are really the route to go given all our political and institutional differences, (2) whether there is any movement toward a more full-fledged WAC initiative in higher ed, and more importantly, (3) what you think the goals of a WAC initiative—if you can get it off the ground—ought rightly to be?

***Viv*:** One of the signs of the considerable growth of interest in writing in higher education in England over the last five to ten years is the relatively new organization, Writing Development in Higher Education (WDHE), an organization that has its own conference, publications and electronic newsgroup. Many of the teachers of writing in English universities (wherever they are located institutionally) are members of this organization and so, given what I have already said about the Centres for Learning and Teaching, I posted a question to their newsgroup enquiring about the extent of developmental activity in relation to student writing and academic literacy in which these Centres are currently engaged. I have received ten replies to date from an even mix of "old" (pre-1992) and "new" (former polytechnic) universities. The variation in activity and the divergent interpretations of "development of student writing" and "academic literacy" were

quite striking and confirmed my first impressions from the Warwick conference about disciplinarity.

The majority of Centres that responded were still working within a Study Skills paradigm although they wanted to make it very clear that this was not on the basis of remediation. They indicated that part of their work was to provide students with drop-in support for study skills, some of which was related to writing, either directly or through an associated Study Skills Unit. These drop-in facilities, they made clear, were open to PhD students as well as "struggling undergraduates" and they were explicit about how this differed from the separate provision made for overseas students with English as an additional language. They also described short courses they were offering academic staff to raise their awareness of how to incorporate the development of skills (whether "key" skills or "transferable" skills or "study" skills) into their teaching. However, two of the ten respondents (in two very different institutions: one "old" and one "new") described nascent WAC initiatives, either using the acronym explicitly or by using the key indicator "writing to learn." The one respondent in a Teaching and Learning Unit (another term for a Centre for Learning and Teaching) who used "WAC" in her reply was introducing reflective learning journals in a small number of departments. It was significant, I feel, that her own academic and professional background was in an Education department. However, there was an awareness in both respondents' outlines of activity that attitudes to student writing are changing rapidly in their institutions and, in both cases, were related to major curriculum reforms at the institution-level.

I think that WAC may indeed have some future in English higher education subject to certain contextual factors. I don't think these should be under-estimated, especially given what I've said about the policy context in England, and I would say that there is virtually no possibility of a general writing course in the same way as first year composition. WAC, if it does develop widely in HE here, would be programmed as WID and, as I've already said, I think it would be incubated in the Centres for Learning and Teaching. WAC will only develop, however, if the increasing numbers of students taking up higher education don't cause the system to change its assessment mechanisms fundamentally either to mostly "objective", multiple-choice tests or to single, end-of-

teaching-sequence essays for which there is effectively no feedback. There is some interest in the development of assessment techniques using computer-technology, not necessarily the optically-scanned "bubble" tests so beloved of the Educational Testing Service but techniques that have come out of web-based distance learning such as on-line quizzes. The modularization of university courses has also had an effect on assessment of learning and consequently on writing development. As students here now tend to take a number of modules each year to build up credits (in a similar way to the US) and these usually have a written task to complete at the end upon which a grade is assigned, the opportunities for tutors to engage with students' writing through the course have diminished and the only feedback on writing happens once the module is over and the grade is assigned. Lea and Street see this as a key issue.

The other contextual factor that will affect the development of any larger-scale WAC initiatives here is whether the text-focused approaches adopted by the secondary phase National Literacy Strategy will transfer to higher education. The emphasis on linguistic analysis as a "bridge" to writing does not easily coincide with an approach that seeks to link literacy to epistemology! This is an important concern: the transition from secondary to higher education is still a difficult one for many students and a text-focused approach to literacy in higher education would be appealing to some that value consistency in order to ease the transition.

However, it does seem that we are beginning to make connections between writing, learning and disciplinarity in higher education, wherever these efforts happen to be located in institutions. These efforts could easily stop at what Lea and Street refer to as "academic socialization," however – showing students the ways in which writing is structured, referenced or presented, etc. in a particular discipline. It seems almost ironic that it would be the WAC movement with its 30-year history of "writing to learn" – exported from the UK to the US and returned via Composition studies - that moves us on to thinking about the complex negotiation between personal identities, disciplinary authority and the ideological nature of knowledge.

Conclusion

Throughout this e-mail exchange, what has become more and more obvious to both of us is how incredibly complex any literacy effort is. In England, like the U.S., the future of literacy education cannot be separated from public conceptions of education, admissions policies for higher education, governmental interventions into higher education, institutional locations for writing, and the political mandates about education's function which organize institutions and their priorities. In fact, some time after our e-mail exchange petered out, the specifics of the transatlantic context changed. Although change was, of course, to be expected, the decision by the UK government to significantly reduce the impact of QAA "inspections" of university departments (and consequently downgrade the QAA's status) was perhaps unexpected given the new minister's initial public statements. This led to the resignation of the QAA's Chief Executive and a period of some uncertainty as to the agency's future. Given some universities' opposition to the way in which the QAA system worked, the relative importance of teaching quality and attention to student learning vis-à-vis research output and entrepreneurial activity is at present unclear. Combine this with renewed commitments to widening participation and the complete reorganization of research funding mechanisms and the trajectory of higher education policy in the UK begins to look even more complex.

In order to meet the UK government's targets for participation in higher education - without either the much-feared "dumbing-down" of quality or the separation of the university sector into a two or three tier system –it seems that a number of important decisions have to be made and that the experience of the US may be useful in identifying the key questions: does opening up access to higher education necessitate an altered concept of literacy? what role should literacy play in higher education—a socializing or a critical function? how might the teaching of literacy be reconciled with the research mission of British universities? what restructuring of institutions might be necessary for complex concepts of literacy to thrive?

There are no easy answers here, but our collaboration has suggested some fruitful directions based on the U.S. experience with similar changes in admissions and governmental roles in education. Changes in admissions cannot be allowed to support impoverished concepts of writing based in

skills and scaffolds or positivist linguistic analysis. Rather, the increasing diversity of students brought on by altered admissions will hopefully issue a different challenge, one wherein writing comes to be seen as intimately connected to social and political contexts, as inextricably linked to cultural identity. The "new literacies" approach is well positioned to support writing as both a complex act and one inextricably linked to disciplinary, academic work, thus suggesting that writing be more intimately connected to the teaching of "subject" rather than housed separately in study skills centers. The diversity inspired by new admissions standards also points to a possible critical role for literacy as a question of citizenship, of achieving a public voice about authoritative forms of knowledge. Changes in admissions, that is, can easily function to disrupt assumptions about the privileged status of certain literacies. The key question remains, however, of how to incorporate a changing sense of literacy into an institutional system wherein writing is only beginning to be seen as inextricable from learning. If the literate graduate is to be imagined as one who can both participate in professional discourses and offer a critical view in public discourse, then the role of writing in individual classrooms, the amount of teacher-student interaction about writing, and the exchanges between researchers and teachers needs to be expanded beyond what is currently taking place. These are difficult challenges. Given the frequent alterations in government policy, resistance of institutions to change, and the public's conceptions of literacy, meeting such challenges will not be easy: neither in the U.K. nor the U.S.

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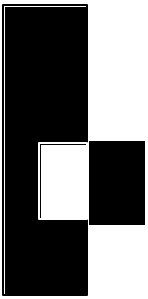

Drawing Connections Across Education: The Freiburg Writing Center Model

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A German Academic Exchange Service (Deutscher Akedemischer Austauschdienst, DAAD) visiting position recently brought me to Germany, *"the country of poets and thinkers."* Whenever I hear this phrase, which is intended to highlight the prevalence of literary and philosophical discussion there, I nod and add for myself: "…and a place where one likes to regard *poets and thinkers* as *geniuses* and where writing is still generally understood as something that *cannot* be taught."

However, considering the increasingly rapid turnover of knowledge and the growing need for multi-functional writing skills for successful knowledge management, including reflective practice and lifelong self-directed learning, the attitude that writing is more of an innate than learned skill has started to change, albeit too slowly. In this article, I will analyze the preconditions for a faster change regarding the redefinition of writing in higher education, on the level of the individual learner and instructor as well as within the frameworks of curriculum and institution. Based on this analysis, I will suggest a model for how to adapt the basic ideas of U.S. writing across the curriculum (WAC) in Germany.

Precondition: Resisting the foreign?

After I finished a study on American writing pedagogy in 1994 (Bräuer), my efforts to bring some of the findings back to my home country were frustrated, even though its tax-payers had generously financed my research over eighteen months. While individual aspects, such as writing techniques and methods of enhancing composition and creative writing, were

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always welcome in workshops for in-service school teachers and college faculty, suggestions of a more fundamental, structural kind were usually viewed with great suspicion. For example, Donald H. Graves' idea of portfolios as an assessment alternative in grade schools or Peter Elbow's and Pat Belanoff's portfolio concept for colleges (Belanoff and Dickson), were often interpreted as a threat to "objective" grading, despite the fact that the process approach to writing (Flower and Hayes) had been part of teacher training in Germany for many years (Baurmann and Ludwig). My effort to introduce a writing center model ended with the same debacle, once even being described by a school administrator as "*cultural imperialism*." This, again, happened despite the fact that the method of project learning as a very similar form of independent learning had been practiced in German classrooms for decades (Frey). These two examples make obvious the reasons why I did not bother to suggest freshman composition as an opportunity to overcome the significant differences in writing abilities that also exist among German students both at high school and university.

A lesson to start with: Change from within.

At about the same time of my failures, Andrea Frank (University of Bielefeld), after a brief visit in the US, started the first university writing center in Germany. In contrast to me, who argued most directly from the perspective of someone who had started to identify with the rich experience of U.S. writing pedagogues, Frank successfully combined her overseas impressions with home-based writing research and pedagogy—personified in the first director of the Bielefeld writing center, Gabriela Ruhmann, who is one of the pioneers of European writing pedagogy in higher education. The *Schreiblabor Bielefeld* had started successfully to construct its own history.

The examples set by Frank and Ruhmann and the fact that I now, after several years of teaching and publishing within the discourse community of European writing pedagogy, have also gotten a chance to help implement a college writing center, demonstrate quite clearly that a structural change in institutions needs to grow directly out of existing structures and their cultural contexts, even though outside challenge can often be an important first step toward something new. Following latest research in school development

(Bryk et al.) and in qualitative management (Dubs), the key to successful institutional change of a dimension like redefining writing *across the curriculum of an entire university*—and thus influencing an entire system of higher education—requires the purposeful establishment of various levels where the people involved in existing structures can learn to adapt to new ideas and can actually participate actively in the change. A most recent article by Andrea Frank (et al.), where she summarizes the strategic development of the *Schreiblabor Bielefeld*, stands as an insightful example of a gradual approach to institutional change.

Adapting WAC: The Freiburg writing center model

The starting point for my effort to set up a college writing center in Freiburg is somewhat similar to where I began my work in 1994: I am again an outsider to the extent that I am trying to implement what is for Germany a still rather foreign concept of an extra-curricular facility—a writing center—from which I want to initiate a fundamental change in the attitudes of students and faculty toward the role of writing in their learning and instruction. Due to the basic differences between U.S. American and German higher education, such as the (non-) existence of freshman writing courses and general education requirements, my model of a writing center is neither the equivalent of a traditional WAC program of the kind described by Fulwiler and Young or McLeod and Soven nor will it try to be a substitute for the latter. Nevertheless, my model fosters the two centerpieces of WAC—*writing to learn* and *learning to write disciplinary discourse*—in the following ways:

- Tutors: They facilitate their peer writers within specific disciplines and share their experience (reflexive practice about their own learning process as tutors and writers) in an ongoing workshop with the aim to further develop advising strategies and materials for self-help and the drop-in service of the writing center.
- Faculty: They develop, with help from the writing center, discipline-specific writing-intensive courses, share their experiences in an ongoing, cross-disciplinary discussion group, and further define college requirements for writing and the assessment thereof.

The linking tool between the discipline-specific tutorials and the writing-intensive courses is a college-wide portfolio assessment system that demonstrates to the individual student and instructor the notion of writing as a mode of learning that unfolds in short- and long-term processes.

WAC as a *connecting principle* within and among educational institutions is applied in my writing center model through the project method (Kilpatrick) with theory-practice learning as its theoretical framework (Kolb):

- In school-run writing/reading centers, which will be set up simultaneously with the emergence of the college writing center, student teachers facilitate local grade school learners in their work on discipline-specific projects
- These learners will design the projects, carry them out, and reflect on their results, with the aim of fulfilling the requirements and standards of their individual level of education.
- Back in their original group of learners, they will present their findings, both on the content level of the projects as well as on the level of project design. They will conclude by developing alternative views of their current projects, which might be applied later to the benefit of similar tasks.

Lessons taught by writing history

Let me explain in the following which aspects in the development of writing pedagogy in Germany could be more or less beneficial for the application of the writing center model I described above. I want to pursue this brief historical foray, although I am aware of the fact that institutional and cultural particularities will also influence the qualitative outcome of my project, not to mention the impact of my own performance. Through this historical excursus, I hope to indicate the specific character that WAC, as an *educational principal*, has currently assumed in German higher education and what this character might become in the near future.

Ideas about writing in higher education had to go a long way in Germany (for another perspective on this topic see Russell et al.), before they finally emerged as part of institutional structure. Beginnings can be traced back to the late 1970s and early 1980s when, based on the concept of *action*- or *production*-oriented instruction in the training of language

and literature teachers (see for example Mattenklott; Fingerhut), a few faculty started to offer mostly obligatory courses in "kreatives Schreiben" for students in order to provide them with first-hand experience with the emergence of texts, often in literary or experimental genres (see Rau for an overview of courses at German universities during the 1980's.).

Lessons one and two: Don't underestimate long-lasting resentments, but don't overlook things that have already changed.

An immensely controversial discussion about the role of writing in a heavily reading-centered curriculum of "Germanistik" (Kliewer) marked the emergence of a new field within German Studies—the Didactics of Teaching Language and Literature—that has since helped to pave the way to a more complex view of text production in general, including foreign and second language education. A most recent publication by Westbury (et al.), the first one on the latter topic in English, captures the pioneering role of German "Didaktik" in teaching as a reflective practice.

Over the past decades, this new pedagogical view has materialized in writing research (Merz-Grötsch, Volume 1) and in curricular reform for primary and secondary schools (Merz-Grötsch, Volume 2). Two general insights were especially significant for the theory and practice of school didactics in language and literature since the late 1980s: a) process writing and b) writing as a mode of learning. The *process approach to writing* in Germany differs little from what is known under this term in the U. S.: whatever text might be aimed for, its production is understood as work in progress that triggers a dynamic system of different phases, which, when compared between writers, show rather similar overall functions but are in fact carried out with highly individualized strategies, methods, and techniques. These phases, such as prewriting, drafting, and rewriting, have been further described and developed by German scholars in various writing process models (for a summary of these models see Merz-Grötsch, Volume 1), all more or less following the blueprint of the model by Hayes and Flower.

The understanding of *writing as a mode of developing knowledge* (Emig) has long been limited to what German writing experts call "kreatives Schreiben" (not to confuse with the English term *creative writing*, because "kreatives Schreiben"

is *not* limited to literary genres), a collection of methods and techniques to write texts playfully, often intuitively. This rather narrow view caused—and still causes—strong resentments and a tendency to stigmatize writing as something not quite academically "serious," especially among those who still favor reading in the curriculum of "Germanistik"

Lately, this long-lasting position has started to weaken in the light of a Europe-wide emerging discipline called *academic writing* (Björk et al.), which defines writing as problem-solving (Jakobs and Knorr). In this recent writing-to-learn concept, techniques of "kreatives Schreiben" no longer stand alone; instead they now serve specific functions within the problem-solving process. Prewriting activities, explorations of a topic, and devices for overcoming writing blocks are all examples of the latter (Kruse et al).

Lesson three: Don't assume more than there actually is.

The title of the first edited volume on academic writing in the system of higher education in Germany, *Schreiben in den Wissenschaften* (Writing in the Disciplines) gives, at first sight, the impression of the emergence of something rather similar to WAC. The book title can be especially misleading when read from the perspective of the WAC classic, Young and Fulwiler's *Writing Across The Disciplines*, and Russell's WAC history, *Writing in the Academic Disciplines*. While some authors in the German publication analyze general problem-solving writing (and reading) strategies in terms of rhetoric (based on examples from various disciplines), others outline pedagogical concepts for the instruction of the strategies mentioned above. What seems missing from a traditional WAC perspective is what another German scholar, Harald Weinrich, observed already a few years earlier as "a lack of linguistic observation that should be an immanent part of the research of an academic discipline" (6, my translation.). This kind of linguistic awareness within the disciplines could eventually lead to the type of questions that have been raised by American WAC research whenever issues of writing are being compared *across* the disciplines:

a) What are the differences (and similarities) of writing in disciplinary discourse?
b) Do these differences need discipline-specific writing strategies?

c) What are the pedagogical implications for writing instruction in the various disciplines? (see Young and Fulwiler, Foreword)

Despite the numerous and manifold theoretical and practical insights that have led toward a more complex understanding of writing, this understanding has not significantly improved the overall role of writing in higher education. Because of a "Germanistik" curriculum that has to the present required a hefty specialization in literary theory and history, where writing is still seen more or less as an act of literary genius, teachers enter their profession without the incentive or the actual preparation needed to put into practice what has been in place in grade school writing curricula for the past twenty years. Even though the new forms and content could actually foster process writing, they are often carried out in a standard-driven and instructor-dominated classroom, where students are concerned about writing for grades instead of fully engaging in the underlying writing processes. It is often only through additional training of in-service teachers, which, unfortunately, is not mandatory, that product-driven instructional practices are altered over time. All these critical aspects mentioned above add to the reasons of why the recently published *PISA* study (Programme for International Student Assessment) on the quality of elementary and secondary education shows a catastrophic result for Germany's students, especially in regard to their ability to understand texts and apply what has being read to problem-solving processes (Baumert).

The discrepancy between the content of teacher training programs and actual instructional practice in schools does not come as a surprise. The split between subject matter knowledge (what has been learned about a particular discipline) and pedagogical content knowledge (what has been learned about the methodology of this discipline) remains great in the professional development of a teacher (Shulman; van Driel et al.). This is a) due to the fact that teaching is a multifaceted task, whose mastery is rather difficult; and b) due to the time-intensive character of any conceptual change, understood as a reshaping of experience into new cognitive correlations (Posner et al.), which can eventually initiate behavioral consequences.

Lesson four: The power of writing needs to be demonstrated strikingly to administrators and policy makers in education.

As I indicated earlier, until the mid-1990s there was little to no serious interest at German universities, even among administrators and policy makers in higher education, in establishing writing in the college curriculum. This maintained the myth of students who mysteriously turn themselves into academic writers over the course of many years of struggling anonymously against writing problems and being mostly unaware of their causes (see Ruhmann, *Schreibproblemen auf der Spur*). A recent study revealed that 81.3% of 283 students at the University of Freiburg have experienced problems with academic writing, which led 21.9% to giving up their take-home exam (Dittmann et al., 15 f.).

After the *PISA* study many diagnose a *Why*-Hans-*can't read* literacy crisis in Germany, and the blame toward a seemingly insufficient preparation of academic writers during the last years of high school has been going on for at least a decade. On the other hand, administrators and politicians never seriously questioned the lack of official writing instruction and consultation at the university level. Again, it was not until the mid-1990s that this situation began to change when the state of Nordrhein-Westfalen implemented a series of "Leuchtturmoprojekte, "(*light house projects*) or -writing centers at large universities (the first one coming in 1993 at Bielefeld), with the aim of setting an example for institutional change toward more extra-curricular, skill-oriented learning and instruction, thereby shortening the hefty amount of time usually needed by German students to complete university degrees.

What started as a result of a financial motive to save on state funding for long-time students has been proven by cognitive science to be beneficial for learning in many ways: writing centers, with their strong emphasis on reflective practice, help students *and* faculty raise the level of their awareness regarding their own learning and instruction. They not only provide the skills for independent work but also for the self-assessment thereof in order to make self-regulation steadily efficient. Empirical research has shown this interconnectedness needs to be taught, especially among freshman students, who, according to a study by McCune, show little overall development in their learning styles, and have only little motivation

to change, which is mostly due to a lack of knowledge about their ways of learning. In my opinion, it is part of the university's responsibility to give students a chance to recognize these traits as early as possible in their college careers. Peer tutoring, as the heart of many writing centers, and mentoring at schools seem to provide this kind of chance to grow as learners.

Lesson five: BA and MA programs need extra-curricular opportunities for the improvement of study skills such as writing.

Today, in the context of an increasingly stronger national and international force toward curricular and administrative reform in Germany's system of higher education (see Welbers), the interest in writing instruction is greater than ever, but it remains concentrated at only a few universities in Germany and driven by enthusiastic individuals rather than by the disciplines to which these educators belong, such as education, psychology, sociology or applied linguistics. Among these supporters for writing in higher education, there are only a few from "Germanistik," where faculty members may still be risking their reputation as "serious" scholars by becoming too involved in the promotion of writing consultation and instruction. These resentments exist despite the rather obvious fact that under the recently launched international BA and MA programs there will be too little time to learn how to write academically the old-fashioned way, namely through trial and error over many years of painful writing experience.

The dilemma between the growing need for writing and the lack of willingness among the academic disciplines to take on an appropriate measure of responsibility seems discouraging at first glance but can actually be a chance to develop extra-curricular structures, content, and organizational frameworks aside from the tiring battles of claiming space within a traditionally structured academia.

Lesson six: Writing support should be used as a means of strengthening the independent learner.

In the light of the latter situation, I am tempted to see the overall preconditions for my project in Freiburg as quite advantageous for something new to emerge that might even go a step beyond its American counterpart. In the context of U.S. writing history ("myth of transience," see Russell, 9), I am

not worried about the resentment in German higher education toward any required composition course. Brief introductory workshops on basic study methods and learning techniques can also ease students' transition from high school to college and still are much more flexible toward the needs of a small group of students than any regular freshman writing seminar. In-depth writing instruction is later on being taken care of by writing-intensive courses that introduce the character of a specific academic discourse. Toward the end of a study, thesis-writing workshops can help with general questions of how to design a larger text based on the experience each writer will bring from her writing practice in the disciplines. From this curricular perspective, to keep study skill workshops and thesis writing workshops facultative will *not* be a disadvantage for the students but rather a challenge for strengthening their qualities as independent learners.

Lesson seven: Search for strong, promising partners and connect them with each other to multiply their potential.

Looking for those who have included writing as a full-fleshed topic in their discipline, I currently see three potential partners at the university:

a) German language (first and second) and literature didactics as part of teacher training programs,
b) centers for didactics in higher education,
c) and student consultation centers.

All three areas have been using the writing process approach for quite some time now, which includes a growing understanding of writing as a mode of learning. Each potential partner by itself seems ideal for a long-term change of the role of writing at German universities but is actually too weak, given its position within academia, to alone make the change happen. Taken together the potentials of all three create a promising platform from which to start. The first partner prepares educators who will change the mind-set of future generations of college students in regard to writing. The second challenges university faculty's way of teaching; ideally, a few years from now a highly active college student generation will meet instructors with a very different attitude toward writing. The third partner focuses on all those who are yet unable to see writing problems as one possible reason for low study performance. In the latter case, writing is also used as a tool for general study consultation and, as such, strikingly

demonstrates to the student its function as a medium to gain insights. It is the overarching nature of all three areas mentioned above that helps a great deal to establish writing consultation and instruction as a cross-disciplinary entity.

After having talked about the possible impact of German writing history on the establishment of a writing center in Freiburg, I want to now move on to discuss the role this center could take on in the future within the college, in regard to local school education, and in connection with the regional community of writers.

Further defining functions and connections of the writing center

As a consequence of the preconditioned advantages and disadvantages mentioned above, I envision the Freiburg writing center in the role of an initiator for the following specific functions and connections:

Inner network of writers:

- introductory workshops in academic writing (and reading) skills;
- training and supervision of tutors;
- discipline-specific tutorials (including foreign/second languages);
- faculty development workshops (introduction to the process writing approach);
- support groups among faculty within a discipline for the development and maintenance of writing-intensive courses;
- independent workshops for literary writers, for self-awareness groups, as part of social work, etc.;
- initiation and support for cultural events;
- and drop-in writing/teaching consultation for students and faculty.

Comment: As with any other institutional change, the role of writing in higher education will develop only as much as people associated with the university—students, instructors *and* administrators—will redefine writing for themselves. Therefore, offering workshops where writing can be experienced in ways specific for each individual group seems crucial in developing a constructive and open atmosphere that is necessary for curricular and organizational intervention. Cognitive science has shown that conceptual change (Posner et al.) as a

starting point for adaptation in the thinking and action of a person can be triggered through outside stimulation, which means in more concrete terms that a certain quantity of experience with *process writing* and *writing to learn* among the population of an institution is needed in order to reach a new qualitative level of understanding (and action) about the role of writing for learning. Two strands of events seem especially crucial for the context of German higher education:

a) training of students as writing tutors within their disciplines;
b) and training of faculty to include writing instruction into their discipline-specific teaching and to initiate and coordinate writing-intensive courses among their colleagues.

Both directions of mentoring stimulate reflective practice, and recent empirical research (Wertheim and Fresko) has proven reflective practice to be beneficial in the following areas: learning about learners, improving instructional skills, and increasing self knowledge (including insights about effectiveness as instructor or student).

Instead of mandatory freshman composition courses, I envision a workshop in writing-to-learn techniques in the first half and a discipline-specific thesis-writing workshop in the second half of each semester. With every new writing-intensive course coming into existence, the demand for these two introductory workshops should grow over time.

As a counterpart to this rather discipline-specific focus, I see the existence of a drop-in service as very important. If this service could be located in a public but still sheltered area such as a library or in a special room in the student union, writing in its discipline-connecting character and the general necessity of reoccurring writing consultation would be stressed. In this atmosphere people would eventually learn to view writing as something as essential as reading for academic studies (see Bishop, *The Subject is Reading*). Nevertheless, I am aware of the danger of abusing the drop-in service as "fix-it shop" (North), which needs to be dealt with appropriately in the supervision of tutors.

The other part of implementing a strong inner network of writers across the curriculum lies in the set-up of a broad variety of different kinds of writing, aiming for an understanding of writing as a multi-functional skill that goes far beyond the demands of academic work and includes, among others,

social, political, spiritual, and therapeutic reasons (see Foehr and Schiller; Anderson and MacCurdy). These often-underrepresented forms of writing in traditional academia strengthen the inner networks of writers across an educational institution within an overall creative atmosphere and nurtured by mutual understanding and support. There has been substantial research on the impact of the social and emotional context of learning (Posner et al.) that suggests the importance of a productive atmosphere at the university in things writing.

These *other* forms of writing mentioned above, also over time establish links to writers outside of the university, and, therefore, confront student writers with 'real life' situations, making writing within the academy often personally more meaningful. Networks of this kind—based on common interests and collaborative work—have recently become a focus of school development theory (Heintel), working toward a more powerful education including the multiplying economic potentials (instead of centralizing them), sharing of ideas (instead of social identities), and building mutual trust and partnership (instead of hierarchy).

Connection to primary and secondary education*:*

- pre-service teacher training (ongoing writing curriculum workshop);
- training and supervision of school tutors (supporting school writing centers);
- workshops for in-service teachers;
- summer writing academy (for teachers running school writing centers);
- initiation and support for cultural events;
- and writer-in-residency program for local schools.

Comment: One of the most powerful possible links to the outside world of academia is through local primary and secondary schools. Here the idea of WAC assumes a new dimension, meaning that writing- to-learn and learning- to-write within a particular discipline are being practiced by colleges students from a meta-cognitive perspective when they train and supervise tutors at the local high school or facilitate specific writing projects with children. This kind of work requires analytic and methodological skills for the successful transformation of individual knowledge and experience into something that can be taught effectively to younger students. This teach-

ing experience, in reverse, calls for a rethinking of one's own approach to writing. Reflective practice of this kind has recently become known to be rather powerful for long-time learning processes (see Hillocks).

One aspect of this type of reflective practice that seems especially meaningful for college students lies in the unfolding of parts of the biographies of the young writers with whom they deal. Watching these children mature as writers helps older college students to reconnect to their own author's' biographies and make sense of them. This is, in practice, what Wendy Bishop calls ethnographic writing research and understands to be so essential for engaging in purposeful learning (see Bishop, *Ethnographic Writing Research*).

I see a similar effect of reflective practice in the work of schoolteachers, when they facilitate college students in their effort to guide younger peers. Here they can observe themselves grow again from students to instructors, from student writers to teacher writers, which will help them to redefine their own professional biographies.

This biographic awareness should be fostered during the summer writing academy, similar to the summer workshops of the National Writing Project in the U.S., where teachers who run school writing centers in the future meet for extensive writing practice, with the ultimate goal of developing a deeper understanding of and appreciation for their own lives as writers and teachers (see Bishop, *Teaching Lives*). I believe that it is during the summer writing academy where the original idea of WAC as a sharing between individuals across disciplinary boundaries can be experienced fully. This summer academy, therefore, serves as a guiding example for the teacher's own practice of networking at school among colleagues.

Writers-in-residency at local schools continue the latter goal of bridging academic fields in addition to connecting different levels of the educational pyramid whenever they serve more than the purpose of "decorating" the traditional language arts classroom and turn the writer's visit into a truly collaborative event. In my opinion, writers-in-residency have the potential to live the idea of writing across the curriculum to the fullest: in contrast with their traditional image as mere "makers/producers" of literary texts, these *real persons* could show the many parts of their lives that eventually become part of their texts and, vice versa, trigger much more than

artistic/aesthetic understanding in their readers (see Reid and Golub).

Outreach to the larger community of writers:

- workshops for professional writing,
- independent workshops for writing literature, for self-awareness groups, as part of social work, etc.,
- initiation and support for cultural events in the community,
- online writing consultation,
- collaboration with other university writing centers and professional (writing) organizations,
- and drop-in writing/teaching consultation for professional writers and freelance writing instructors.

Comment: What writers-in-residency can be for the school (a connection to the 'outside' world), participants of writing center workshops for professionals such literary agents, social workers, etc., can be for the university. They bring 'real life' issues into the academy, turning self-serving academic discourse into a problem-solving activity that can be highly meaningful for college students with regard to their own biographies as writers as well as their professional training and anticipated careers. Similar effects can be observed when students combine service-learning in the community with writing-intensive projects at the university (Adler-Kassner et al.; Deans). Here an individual student writing within a clearly defined academic discourse finds him/herself confronted with rather unknown territory. Previous knowledge about oneself as a writer and one's own writing needs to be transformed and further developed within boundaries that are being defined in the process of slowly discovering them. Such writing situations will help students to grow as writers and to take on responsibility as independent learners. It is this kind of persons who will make use the most of extra-curricular structures such as the college writing center.

Conclusion

As this is true for other countries, the U.S. American phenomenon of WAC cannot be implemented fully into the German system of higher education, but main conceptual aspects of it can certainly be included or have already become

part of learning and instruction at universities in Germany. These shared conceptual aspects include the:

- methodological stances of *writing to learn* and *learning to write disciplinary discourse*;
- connecting principle between academic disciplines and educational institutions, such as grade school and university;
- organizational principle of discipline-specific peer tutoring;
- principle of self-governing of the development of writing-intensive courses and writing consultation within each individual discipline;
- outreach function to writers/readers beyond the university;
- and principal of interdisciplinary learning, instruction, and assessment of both.

Summarizing what I have said about the past and current situation with regard to the role of writing in German higher education, I think improvements made in the overall spirit of WAC should involve the following rather general insights about the development of educational structures. I will use this list as guidance for my project in Freiburg:

- Change must come from within and needs an atmosphere of trust.
- Whatever I want to change, I must articulate it clearly and demonstrate reasons that are comprehensible for everyone involved.
- I need to let people experience the positive consequences of change in order to persuade them to engage personally in the change.
- From the beginning, I will search for potential partners in the long-term process of change.
- I will train them as propagators of the change, so that I won't be the only one spreading the word.
- The progress of change needs to be made public, including the ways of documentation and assessment.
- I am going to invite people who are not in favor of the change in the assessment thereof in order to let them develop ownership and responsibility.

Despite the early stage of the Freiburg project, and, in many ways, of writing instruction and consultation in Ger-

man higher education in general, I am convinced that any effort about changing the role of writing must be of a kind that will not only try further to develop education in one specific area, but to initiate reform in the system of higher education at large. Change in part will last only if the development also included its own larger context.

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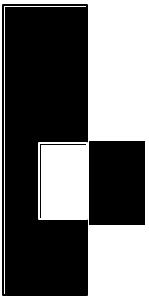

WAC in Bulgaria: Benefits and Challenges[1]

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The institutionalization of any WAC program requires conscious adaptation to the program's societal context. This evident truth is particularly clear in an American university set in a European community in the midst of revolutionary change—our circumstance at the American University in Bulgaria (AUBG). The challenges inherent in the ongoing process of "globalization,"—to students, to faculty, to a multinational post-secondary institution— are not unique but rather are much more obvious in Southeast Europe. From a political science perspective (Ben has taught political science at AUBG since 1994), globalization involves the growing awareness of interdependencies transcending national boundaries while an actor makes policy decisions. From the perspective of a writing program director (Tracy served as writing program director and writing center director at AUBG 1997-2000) functioning within an American-style post-secondary institution in the Balkans, WAC is a "global" phenomenon in that it has transcended the national boundaries of its origin. In discussing our local instance of the globalization of WAC, we would like to examine the nature of the interdependencies between WAC shareholders as well as explicate who the actors in this realpolitic scenario are and how policy changes have (or have not) affected the educational climate at AUBG.

Lester C. Thurow describes organizational adaptation to a dynamic, global market as increasingly imperative; furthermore localization of decision making authority within a state or other complex organization is a prominent theme throughout globalization literature. This sensitivity implies that an organizational unit should allow its subunits greater decisional latitude in order for the organization as a whole to address these changing trends more quickly and effectively.[2] In "tran-

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sition" countries (i.e. Bulgaria), citizen participation in policy implementation by both public and private organizations is perceived as a necessity for effective, radical, unavoidable reforms. But the demand for these reforms increasingly seems to have its roots in the expectations of actors whose vision has developed outside the boundaries of local cultural context. Failures in intercultural communication can be viewed, on the one hand, as an atypical, temporary condition fostered by the demands of a turbulent and challenging regional context; they can also be viewed as an inability or unwillingness to engage in transculturation (533) within Pratt's "contact zone."

The Institutional Context: AUBG's Students

Consideration of the role of Writing Across the Curriculum at AUBG should begin with a description of the kind of student AUBG serves. AUBG students could be characterized as self-aware, high achievers. Average SAT scores for incoming students in 2000-2001 was 1310, placing AUBG's students on par with the entering classes in the most prestigious universities and colleges in the US. These students take the SAT in English, of course, which is not their native language. Entrance into AUBG is extremely competitive. Founded in 1991 in the wake of widespread reform in Eastern and Central Europe, 70% of AUBG's student are Bulgarian, with the rest coming from all of the countries of Southeastern Europe, many of the newly independent states of the former Soviet Union, Mongolia, China and elsewhere. AUBG enrolls students from Bulgaria's ethnic Jewish, Turkish, Pomak/ Muslim, Roma (Gypsy), and Armenian minorities as well.

In its mission statement, AUBG proclaims that it strives to offer a liberal arts education to its students according to an American model.[3] With the exception of foreign language courses, all lectures, readings, assignments and examinations are in English. Over two-thirds of its faculty have doctorates in their fields from Western graduate programs. Regionally trained Bulgarian faculty, who also lecture in English, tend to concentrate in the physical, math and computer sciences, in which Bulgaria has established a positive international reputation. Bulgarian faculty with graduate degrees from Western institutions are also teaching in the social sciences and humanities, which assists the University in bridging cultural barriers in undertaking its educational mission. AUBG is currently in the process of obtaining independent

American accreditation from the New England Association of Schools and Colleges (NEASC). During fall of 1998, it received the status of "candidacy" for independent accreditation from NEASC. In June 2001, AUBG received academic accreditation from the Bulgarian Ministry of Education.

Evidence of the outstanding nature of AUBG's undergraduate student body is clear in the fact that since graduating its first class in 1995, AUBG alumni have entered graduate programs at some of the most prestigious institutions in the West. Graduates in political science have received admission in postgraduate political science and professional programs at the London School of Economics and Political Science, Tufts, Princeton, Stanford, the University of Wisconsin, Johns Hopkins University, the University of Pittsburgh, the European University in Florence, Italy and the Central European University in Budapest, Hungary.

The AUBG mission statement recognizes the AUBG student body as consisting of "the future leaders of the region." Although some observers view AUBG as a vehicle for brain drain, the overwhelming majority of AUBG's graduates (total:~1000 as of May 2001) remain or return to their home countries. Inculcation of a deep understanding of the community processes relevant to liberal citizenship and leadership is central to the achievement of the AUBG mission. AUBG ideally strives to be a model of a liberal participatory learning community.[4] Our concern: can WAC be a vehicle towards this pedagogical objective?

WAC and Learning Political Science at AUBG

A foundational political science tenet posits that strategically effective communication requires empathic skills. A student can develop empathic analytic skills through political role-playing as part of a case-study teaching method to illustrate political science concepts and issues.[5] Collaboration is one of the essential features of the case-study approach, reflecting the growing interest in collaborative skills among societal stakeholders in the university. Group and individual role-playing require effective application of both imaginary simulation (which Ben employs every semester) and real interpersonal capabilities in order to persuade a target actor to adopt a particular course of action.[6] Writing-based teaching practices enhance the effectiveness of the case-study pedagogical method. As AUBG's own milieu illustrates, an individual

has multiple community roles, and multiple roles implies multiple audiences.[7] Both role-playing and writing require a conceptualization of the audience. Internalization of this awareness as an attitude is an educational objective of the extended (one to two week) international politics simulation which one of the authors employs every semester. One of its aims is to develop students' empathic and strategic policy-making skills. Understanding the intentions and capabilities of the target audience, whether an imaginary foreign government delegation or a real AUBG political science professor, is necessary in order to formulate an effective and persuasive appeal and to achieve one's authorial and collective aims.

The highly interactive nature of the international politics simulation primed Ben's awareness of the importance of continuous feedback among students as well as between professor and students. The parallel with writing-based pedagogy's focus on feedback through iterations helped conceptualize and justify the expansion of role-playing pedagogy and end-of-semester simulation in Poli Sci 302. Regular and frequent 45 minute case-studies in class during the semester served as preparation for the end-of-semester, extended simulation. Both case-studies and simulations supported integrative coherence of course themes and material through participatory illustration. Iterative writing assignments provided foci for analysis in pre- and post-case study analysis, to integrate disciplinary theoretical content with political strategy application.

A heavily interactive classroom, in which the professor is a visible, active peer participant in all exercises, is useful for developing critical thinking and communication skills. This de-emphasizing of the formal authority role of the professor, while viewed as an eccentric pedagogical position from the perspective of many of our AUBG students at its onset, has been met with some degree of success. Use of the course portfolio method by which students self-select what they consider their best work for the determination of a final course grade integrates well with the use of in-process evaluation to support the emergence of a culture of reflective self-learning in the classroom. As Peter Elbow argues, withholding hierarchical letter-grade categorization of student progress in learning during the course of the semester through in-process evaluation also avoids interference of status hierarchical considerations which can obstruct openness to critique, [8] of special concern when working with students whose pedagogical expe-

rience has largely transpired in non-dialogic classrooms. Public posting of student work for peer review on an internet web site is an effective means to internalize attitudes designed to foster liberal community membership among AUBG students.[9]

Faculty Recruitment, Retention and Development in Relation to WAC

The institutionalization of faculty retention and promotion criteria inevitably determines faculty recruitment criteria. Note this most recent (May 2001) job advertisement of a position opening among the political science faculty at AUBG:

> American University in Bulgaria (AUBG)
> The Politics/International Relations Program seeks a broadly trained political scientist in any two of the following three areas: European politics, public policy, and methodology. AUBG is a small American-style liberal arts undergraduate institution dedicated to developing the next generation of leaders for the Balkan Region. Its learner-centered environment and English language instruction attracts excellent students from throughout the region.

That we are a "learner-centered environment" is the starting assumption in AUBG's institutional faculty evaluation process. This process focuses on evidence of teaching effectiveness, through adaptation, to achieve the student-learning objectives which a given faculty member establishes and justifies. Teaching effectiveness depends as much on a particular faculty member's self-awareness and distinctive capacities as it does on being aware of the prevailing attitudes and capacities of the students. In fact, AUBG's experience shows the students' expectations will readily evolve largely as a function of how the individual faculty member interacts with the students within the broader institutional environment. WAC and writing-based pedagogy ideally are a framework for a professor to exploit her strengths and monitor her weaknesses by providing continuous feedback to the faculty member in relation to the achievement of course objectives. Evidence in the faculty member's evaluation dossier must persuade the faculty evaluation team (FET), which has primary responsibility for assessing faculty performance. The FET consists of

five senior AUBG faculty members, selected by faculty-wide election.[10]

A degree of trepidation has existed among some Western and locally-trained AUBG faculty regarding the practical substance of a "learner-centered" approach. WAC and writing-based pedagogy is one general framework response. But writing-based pedagogy implies a heavier time commitment to teaching, which some self-described "research-oriented" faculty in particular have resisted. A common concern is that failure to produce research publishable in Western peer-reviewed journals will negatively affect the marketability of AUBG professors. Faculty members sharing these concerns seem little aware that American academia is itself re-evaluating faculty priorities to increase emphasis on teaching (Edgerton "Re-examination", Edgerton "National"). Despite its more time-consuming demands, writing-based pedagogy has caused those faculty engaged in it at AUBG to be more enthusiastic about their teaching due to clear, timely, positive results in terms of student development. Symbiotic support between faculty and students in pursuit of some of their respective claims appears to generate mutual enthusiasm.

WAC in the AUBG Liberal Arts Curriculum

Flexibility is expected of faculty in a small, liberal arts university. Political science faculty over the years at such an institution have an obligation to teach a number of different courses, some number of which will have little direct relation to the PhD dissertation of a new academic. Yet, in the research-oriented institutions of Central and Eastern Europe, diversity in teaching repertoire receives little support. This lack of diversity corresponds with the highly-structured nature of the college program at such universities. Only at the end of the student's career does he or she have the opportunity to take one or two *spetskursi*, or special courses. Faculty at Bulgarian universities are less likely to confront the requirement to demonstrate exceptional effectiveness in satisfying diverse teaching obligations. Faculty at liberal arts institutions are clearly teaching to achieve aims which heavily research-oriented, "state" universities do not or cannot similarly emphasize. One such aim would include demonstrably increasing student effectiveness in critical thinking and communication skills. No one would deny that learning basic disciplinary knowledge and acquiring technical field skills is

indeed important.[11] But at AUBG, institutional incentives promote faculty research and scholarship which privileges the development of liberal citizenship skills within the student body and among disparate national and ethnic groups. Achieving this aim usually necessitates a policy of relatively intensive interaction between faculty members and students over the course of an AUBG student's career. Writing-based teaching techniques help structure this interaction, culminating in student participation in extended research, senior thesis, or honors thesis programs. All students engage in the practice of draft iteration and the individual conferences, features of a WAC or WIC pedagogy, occurring in a broader institutional process of formal, informal, and ongoing faculty monitoring and assessment of a student's progress extending over four academic years.

While faculty should therefore receive encouragement for broadening their course offerings and engaging in interactive pedagogy in keeping with the goals and mission of the university, institutional messages in response are mixed. Faculty evaluation criteria do not always acknowledge the complications and liabilities affecting a pedagogy perceived as foreign by students, regionally trained colleagues, and some Western trained peers. When faculty do offer new courses, classroom effectiveness may temporarily decline in comparison with a course which this professor has taught on previous occasions. Writing-based pedagogy supporting the case-study method as part of a learner-centered approach reduces the lecture burden on the professor in the classroom itself. But students associate writing with work, and so a course emphasis on writing translates into lower enrollment figures, which have historically (at AUBG and elsewhere) been one criteria by which faculty teaching effectiveness and institutional utility have been gauged. While student satisfaction with the experience in writing intensive courses seems to be quite high (despite the demanding course workload), the higher grade curve as a result of draft iterations is open to interpretation as simple pandering to student demands or cynical self-aggrandizement.

Challenges to WAC Institutionalization at AUBG: US Academic Socialization

Academic professionalization in US social science graduate programs emphasized frequent and regular publication in

anonymously peer-reviewed academic journals to certify production of knowledge as evidence of academic success. As an assistant professor beginning his academic career, Ben was perhaps not unlike many new PhDs coming out of social science graduate programs. Training in pedagogy was virtually absent. His exposure to teaching models came only from observation of his own professors while an undergraduate and graduate student at large public universities. The typical class format was one which continues to prevail in much of Europe: large lecture sessions augmented by recitation sections, with graduate students as recitation section leaders. His graduate school academic program reinforced an attitude favoring a "professor-centered" approach in teaching. The faculty member who had formal responsibility but no accountability or enthusiasm to monitor the teaching of this writer as a graduate student once stated that "teaching is an excuse to give you a paycheck so that you can write your dissertation." This attitude "relegating teaching to a secondary activity" receives support from prevailing departmental tenure and promotion criteria in the social science programs which train graduate students.[12]

Challenges to WAC Institutionalization at AUBG: Bulgarian Academic Socialization

The AUBG faculty who have participated in its WAC program over the initial two years all received their graduate degrees in the United States. Most but not all of the Western-trained faculty are US citizens. During 1999-2000, the faculty teaching Writing Intensive Courses in the WAC program who met regularly to discuss their results consisted of eight faculty, plus the Writing Center Director, who was also head of the WAC program at AUBG. One of these eight faculty members was a US-trained economist with Turkish citizenship. During the 2000-01 academic year, this group expanded to include a recently appointed Bulgarian political scientist who received his PhD in the United States.

Western academics have at least a second-hand familiarity with the notion of small, liberal arts-oriented undergraduate institutions which focus professional expectations on teaching. Bulgarian faculty members until the present come from a continental European academic tradition which emphasizes academic research, hierarchy, and oversight. A high-intensity of student-professor interaction through iterations of draft

compositions and individual conference sessions reflects a pedagogical attitude which is well outside the realm of the typical experience of virtually any academic trained in Southeast Europe. Despite extensive discussion of radical educational system reform in Bulgaria, for which AUBG allegedly serves as a model, reform within the Bulgarian university system remains at a very preliminary stage.

In the prevailing Bulgarian system, the professor limits his teaching to lecturing. Indeed, the Bulgarian term for a university teacher is *prepodavatel*, which literally translates as "transmitter" or "relayer."[13] Students often do not bother to attend lectures as a standard practice. The material usually does not significantly change from year to year; students acquire copies of the lectures notes from their friends or purchase them. Just as curriculum predetermines the students' courses almost completely, so the lecture content changes slowly. Professors focus their energies on research and publication, which is the key to promotion and status in the Bulgarian system even more so than in the US. The institutional outcome therefore results in easing the teaching burden on the professor while appearing to offer the same material to all students who must pass through similar assessment processes. Standardization of course material is part of a focus on assessment which typically emphasizes accumulation of information rather than its integration. This process emphasizes end-of-semester oral testing. To claim that nothing else which occurred during the course of the semester counts towards passing the course is at most only a slight exaggeration.

Instituting a writing across the curriculum program which requires an interactive, learner-centered, labor intensive, teaching-focused orientation among the regional AUBG faculty is therefore a challenge. Like Bulgarian faculty at other educational institutions, AUBG faculty from the local Bulgarian academic market have tended to continue the tradition of maintaining professional teaching commitments at more than one institution. The Bulgarian government very recently adopted legislation requiring that Bulgarian faculty maintain professional commitments with only one academic institution, but implementation of this new law remains problematic. With the exception of a few new universities, including AUBG, the faculty working at approximately forty other Bulgarian academic teaching institutions are state employ-

ees (in a country of 8 million people). As is the case with everyone working in the public sector, faculty in Bulgaria receive a woefully small income. Bulgarian professors have multiple institutional teaching commitments as a means to maintain their material living standard by receiving multiple paychecks.

Though AUBG offers a salary to the Bulgarian faculty which is multiples higher than the wage typical in Bulgaria, AUBG has its own unique challenges and issues as a multinational institution. Faculty recruited from the US receive a salary comparable to US market level, and salary disparity remains significant when local Bulgarian and Western academic "market" salaries are compared at AUBG. Consequently, regional faculty may perceive a negative incentive to devote the time to their AUBG commitments which a faculty member receiving a Western-level salary might invest. Concomitantly, AUBG as an institution arguably displays a tendency towards differing expectations regarding "regional" and "expatriate" faculty in this regard as well. Courses at AUBG which are part of WAC program demand a greater individual faculty teaching commitment because of the emphasis on draft iterations. While new pedagogical methods and perspectives are entering the Bulgarian education environment, AUBG remains an island in a regional environment in which demonstration of teaching effectiveness is still not a significant factor in faculty retention, not to mention promotion. Perceived invidious status differentiations may remain a problem at AUBG at least until the pay differentials narrow as the Bulgarian standard of living converges with that which prevails, for example, in neighboring Greece.

More importantly, the course of inevitable, radical changes in the Bulgarian system of higher education will determine the likelihood of radical changes in pedagogical approaches in Bulgaria. One Western-trained Bulgarian faculty member from the regional academic market agreed in April 2000 to participate in AUBG's WAC program. His decision was partly the result of political science departmental discussions. Departmental consultation was important in the inception of the WAC program through extensive individual and committee-level consultation before approval by the University-wide community, and integration of regional faculty into a writing intensive pedagogy may best be enacted at a department rather than an institutional level. The promise of support from an

effective writing center in return for faculty participation in the WAC program has been a faculty incentive to participate in AUBG's WAC program, and writing center activity in support of all faculty and academic departments has increased dramatically in the past academic year. But faculty must see their own opportunities for individual development in order to devote the additional personal resources necessary to the WAC endeavor. In the case of Ben, the need to demonstrate effectiveness in teaching to the AUBG faculty evaluation team was important. Some of the most effective presentation of this evidence, for example, has been success in publication of undergraduate student writing and multi-media compositions generated in our writing intensive courses.

Conclusion

AUBG's WAC program facilitates communication of course expectations in a multicultural and multinational faculty and student context. Ideally, regular feedback should occur among the faculty themselves in a WAC setting. Meetings of the WI course faculty have been important in terms of developing strategies to promote effective teaching and community building in the university. If a community is a group of people who behave in a manner which demonstrates the sharing of some primary values through their collective behavior, this notion of community seems to be essential in order for learning to occur, not only among students, but among faculty as well; it is an essential part of a broader institutional ethos of commitment to continuous improvement in teaching effectiveness.[14] For example, the last WAC meeting in April 2000 addressed the issue of the place of "fun" in the classroom. The discussion circulated around the university community. During the September 2000 AUBG faculty orientation, this same issue was a topic of discussion: was playfulness in some sense a necessary prerequisite for teaching effectiveness?

The following point is perhaps obvious: the director or coordinator of the writing across the curriculum program needs to be someone who is a faculty leader. She may be charismatic in her relations with students and faculty, but she should also be effective bureaucratically in seeking to institutionalize WAC. The WAC faculty and especially its director should aim also to work closely with the university's officials or departments which have explicit responsibility for working

with faculty to improve their teaching effectiveness. The most pressing and specific challenge confronting a WAC director at AUBG and similar institutions, however, is in fashioning a WAC program with the potential to engage all members of the faculty. This is not to say that all faculty must exercise a writing intensive pedagogy; there is little evidence that compulsory, universal application of WAC pedagogy has worked in any circumstance. But WAC at AUBG has not offerred regional faculty a true opportunity to transculturate—in Pratt's terms, to "select and invent from materials transmitted by a dominant or metropolitan culture" (533). WAC, in short, has thus far failed to permeate regional academic practice, even within the narrow confines of our institutional perimeters.

A WAC program needs both student and faculty clients for it to survive and thrive. At AUBG, the student clientele is exceptional in terms of its demands because of their high capability and ambition. A WAC director, therefore, should be someone who can convincingly point to WAC and its "Writing Intensive Course" component as a key to undergraduate student success.[15] Success in undergraduate publication is obviously one powerful means to demonstrate the value of WAC. So also are the higher grades that tend to occur as a consequence of draft iterations of work. The experience of self-awareness and evolution is another indicator of success which appeals to many students. A faculty member employing writing-based teaching techniques, with its focus on intensive student-teacher interaction, will more likely become an effective adviser throughout the course of a student's career. Still, a faculty member who presently acquires a reputation of assigning an exceptional amount of writing is liable to experience, as a consequence, lower student enrollment figures at AUBG.

The issue of student assessment within the NEASC accreditation process will help determine the long-term role of the WAC program at AUBG. Teaching effectiveness may come to focus on student portfolios, in which students present evidence of their success in achieving undergraduate teaching objectives. This evidence might also consist of production of a "senior thesis" or an "honors thesis," demonstrating significant student capabilities to conceptualize and implement a research program as well as explain it to a wider audience. The evidence of teaching effectiveness which the student will present would evolve from substantial draft-iteration and fac-

ulty mentoring. The principle that writing needs to focus on persuading an audience beyond the classroom will perhaps grow to drive classroom practice and academic writing in a broad sense at AUBG.

Institutional opportunities such as faculty teaching retreats are crucial to the promotion of WAC in a multinational, multicultural environment. The negotiation of knowledge and understanding purported to occur in Pratt's "contact zone" simply does not result from disparate cultural groups merely existing in close proximity. WAC as a by-product of the globalization of Western academic practice is, for reasons both obvious and complicated, not always welcomed with open arms. WAC programs in US institutions which actively engage only a minority of faculty members are frequently very effective programs, with little negative bearing on those faculty not so engaged. But a WAC program among an international faculty, a program entangled in issues of faculty evaluation and retention, can be a double-edged sword, hewing a path toward radical pedagogical change while cutting the legs from beneath those who stand in its way.

Notes

[1] The authors' views in this article are their own and represent neither the official policy of AUBG nor the views of the faculty, administration, staff, students or Board of Trustees.

[2] Lester C. Thurow describes organizational adaptation to globalization on the basis of the organization's capabilities, but the incentives point either towards becoming a global actor or occupying a highly specific market niche. Effective and timely adaptation to a dynamic, global market is increasingly the imperative which organizations and their personnel must confront. See, "Globalization: The Product of a Knowledge-Based Economy," *Annals of the American Academy of Political & Social Science*, July 2000, source: EBSCO HOST at *http://www.epnet.com/* as of July 2000. Devolution of decision making authority within a state or other complex organization is a prominent theme throught the globalization literature. See, for example, Im, Hyug Baeg, "Globalisation and democracy: Boon Companions or Strange Bedfellows," November 1996,

vol. 50, issue 3, p279, 13p, Source: *http://www.epnet.com*, last accessed on 24 June 2001.

[3] The web site of the American University in Bulgaria at *http://www.aubg.bg/*, as of June 2001, under the "About" link and then under the "university mission" link.

[4] Barbara Leigh Smith argues that "student learning is strongly affected by 'the implicit curriculum': the pedagogy, values and culture of a place" in "Creating Learning Communities," *Liberal Education*, Fall 1993. Dale Coye also emphasizes the importance of creating a dynamic community with an explicit sense of mission for teaching effectiveness in "Ernest Boyer and the New American College: Connecting the Disconnects," *Change*, May/June 1997.

[5] A good web resource for introduction to case study research and teaching is available at the "European Case Clearing House" at *http://www.ecch.cranfield.ac.uk/*, which Professor Tamara Todorova of the business faculty at the American University in Bulgaria introduced to the rest of the AUBG faculty at the 31 March 2001 AUBG Teaching Retreat in Bansko, Bulgaria.

[6] See Ann E. Austin and Roger G. Baldwin, *Faculty Collaboration: Enhancing the Quality of Scholarship & Teaching*, CASHE-ERIC, 1991, Report #7.

[7] For corroboration of this conclusion, see David R. Russell and David Foster, "Re-Articulating Articulation" in *Learning and Writing in Cross-National Perspective*, David Foster and David Russell, eds. (NCTE Press: 2002).

[8] See Elbow's "Changing Grading While Working with Grades," in *The Theory and Practice of Grading Writing*, Francis Zak and C.C. Weaver, eds. (State University of New York Press, 1998) and Mary Ann Smith in "Behind the Scenes: Portfolios in a Classroom Learning Community," in *Situating Portfolios*. Kathleen Blake Yancey and Irwin Weiser, eds. (Utah State Univ Press: 1997)

[9] For a general introductory discussion of the role of computer technology to make writing a "public process" in the classroom, see Trent Batson and Randy Bass, "Teaching and Learning in the Computer Age," *Change*, March/April 1996. For a reminder of the need to use computer technology as a means by which to promote human interaction as the basis for learning, see Carol J. Guardo and

Scott Rivinius, "Save Before Closing: Bringing Technology to the Liberal Arts," *Liberal Education*, summer 1995.

[10] For a discussion of the dilemmas in motivating a faculty to assess and change their standard professional routines in the university to reflect changing values, attitudes and capabilities, see Alan E. Guskin, "Reducing Student Costs and Enhancing Student Learning, Part II, Restructuring the Role of Faculty," *Change*, September/October 1994.

[11] David R. Russell and David Foster briefly describe the evolution of the role of the US university in response to industrialization. See David R. Russell and David Foster, "Re-Articulating Articulation," in *Learning and Writing in Cross-National Perspective*, David Foster and David Russell, eds. (NCTE Press: 2002)

[12] For a discussion of the institutional incentives and political dynamics affecting the US academy which contribute to a tendency among faculty to demand more individual time away from their classroom and office obligations, see Gordon C. Winston, "The Decline in Undergraduate Teaching: Moral Failure or Market Pressure, *Change*, September/October 1994.

[13] The writers thank Christina Kotchemidova, a Bulgarian journalism and mass communications professor at AUBG currently in the cultural studies PhD program at New York University, for providing this insight.

[14] George D. Kuh emphasizes the importance of the creation of an institutional ethos as a prerequisite for achieving and demonstrating institutional effectiveness in its implicit or explicit mission in "Ethos: Its Influence on Student Learning," *Liberal Education*, vol. 79, no. 4, Fall 1993.

[15] The task of advising and the need to place it within the context of the curriculum program of the student for it to have a significant impact is a theme in Tom Kerr and Gary L. Kramer, "Redefining Faculty Roles for Academic Advising," *AAHE Bulletin*, September 1994.

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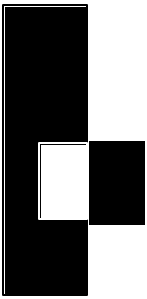

Another Whack at WAC: Reprising WAC in Australia

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This paper will discuss the implementation of the first Writing-across-the-Curriculum program in the Australian Higher Education sector, a program I initiated at Queensland University of Technology (QUT) in 1992, but only remnants of which remained past 1997. Three years after the demise of that WAC program, I accepted an invitation to join another faculty at a different university, the University of Queensland (UQ), one of the seven original "sandstone" universities in Australia. My new appointment gave me an opportunity to reprise WAC at a new I institution. The demise of the first program provided lessons for the implementation of the second, but also serves as a cautionary tale for WAC programs everywhere. I will frame the narrative of demise and reprise using Miraglia and McLeod's analysis of enduring WAC programs in the U.S.

The Place of Writing in the Australian Higher Education Context

There are 41 universities in Australia, the majority of which have been created over the last 12 years out of former institutes of technology, colleges of advanced education, and teachers' training colleges. A clear division exists between the "Big 8" research-based universities and the others. The "Big 8" comprise the seven traditional "sandstone" universities, including The University of Queensland, located in the capital cities, plus Monash University in Melbourne.

Although there is some activity at the "writing skills" level in many of the 35 universities, there is no tradition of composition as a part of the undergraduate curriculum as there is in the U.S. There are no programs in rhetoric and composition, in or outside of English departments. My former

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position was in a Communication Department. My new position is located in a Faculty of Arts in a newly created (as of January 1, 2001) School of English, Media Studies, and Art History. English departments in traditional Australian universities have, to date, specialized in literature and linguistics, with an expansion into cultural and media studies in the last two decades. As Tapper ("Partnerships" 42) points out, "in Australian universities English departments are much less likely to be involved, or interested, in cross-curriculum writing or communication programmes." UQ introduced a Master of Arts degree in creative writing only five years ago; my new position teaching academic and professional writing apparently took quite some time to set in place after it was initially mooted, as there was initial resistance to what some faculty see as lower-status "functional" writing.

Neither are there academic and professional associations wholly or partially devoted to academic and professional writing in higher education; Australia has no local equivalent to the Association of Teachers of Advanced Composition, the Society for Technical Communication, or the Association for Business Communication. There are no specialized composition journals; we do have the *Australian Journal of Communication*, which I edit, but only nine writing-related papers out of the total of over 200 papers published have made it past the Editorial Advisory Board (a sample of those that have include Bright & Schirato; Durham; Knight; McGregor, Saunders, Fry, and Taylor; Skrebels; Tapper; Williams; & Woods).

There has, however, been rising interest in the issue of student literacy at the university, as evidenced by several writing-related conferences in recent years. Because of the structure of the Australian tertiary curriculum, however, these had a rather different make-up than a similar conference might in Northern America. In early 1996, a First Conference on Tertiary Literacy was held at the Victoria University of Technology. The majority of papers were generated mainly out of study skills centers. In late 1996, a conference on "University Writing Programs" was held at the University of Technology, Sydney, but the only session that was not on creative writing was a panel session on "professional writing."

Starting the Writing-across-the-Curriculum (WAC) program at QUT

Motivated by my long-term interest and involvement in writing education, in mid-1992, I responded to the university's call for proposals for teaching and learning initiatives with a proposal to set up a Writing-across-the-Curriculum program at Queensland University of Technlogy. In late 1992, having received an initial grant of $45,000 to set up a WAC program, I set about laying the groundwork for the program by recruiting research and tutorial assistants. I hired several graduates of the Communication program, all of whom had distinguished themselves in one way or another for their networking skills, their writing skills, and their work ethic.

Our initial step was to design a questionnaire that we sent out to all 1000 full-time faculty across the university to determine their views on the role and importance of writing for them and for their students. The response rate was 45%, and 265 out of 450 faculty representing all the disciplines within the university expressed a willingness to be interviewed about the form that such a program should take. Of the respondents, 84% expressed the belief that writing is a significant or very significant component in their courses, and 150 faculty wrote extended comments about writing-related issues.

Of the remaining 16%, respondents who clearly revered a form/content distinction commented that they were committed to "teaching the content of their discipline" and did not see writing as important to their students' learning. A small minority was of the opinion that the place to learn writing is before university. These latter faculty would likely not agree with the notion that writing is "not an autonomous set of easily generalised skills but a very complex, developing accomplishment, central to the specialised work of the myriad disciplines of higher education, and to the professions and institutions students will enter and transform" (Russell 1).

As a follow-up to our analysis of the questionnaire answers, we gathered and examined course outlines across the university to determine the "hidden" writing curriculum. Our analysis revealed that dozens of different kinds of documents were required of students. Documents included literature reviews; research papers; speeches; letters; memos; reports; proposals; log books; short stories; descriptions, analyses, and reviews of dance, theatre, music, literature, and art events; rhetorical analyses of videotaped speech presentations; news

and feature articles; catalogues; legal briefs and opinions; advertising copy; media releases; learning contracts; short and long exam essays; journals; case studies; newsletters; mathematical arguments; curriculum materials; lesson plans; training programs; scripts and synopses; plans for public relations campaigns; policy statements; computer and other training manuals; requests for tenders; resumes and cover letters for job applications; and, of course, the standard academic essay based on research.

We designed a writing workshop for those faculty eager to learn and share strategies to integrate writing into their disciplines, which we ran as a one-day workshop in early 1993, and which we repeated the next day, attracting 98 faculty over the two days. We prepared handouts covering topics such as integrating writing into courses as a teaching and learning strategy, designing and evaluating written assignments, and document frameworks and writing genres. The feedback was very positive, with participants commenting on:

- ". . . the value of discussion with people other than immediate colleagues about the emergent issues."
- ". . . [the] time to focus on the issue of writing. This would probably not otherwise arrive."
- ". . . heuristics for composing and critiquing extremely useful."
- ". . . the connection with experts."
- "I was initially looking for quick fixes, but enjoyed having the context. It confirmed what I have been thinking and doing and offers me confidence to keep on including writing within my curriculum."
- ". . . [the] emphasis on being systematic (without being dogmatic)."
- ". . . the workshop really stimulated me to go on and extend writing in my classes."

The two suggestions for "next time" were for the provision of exemplary documents accompanied by a criteria sheet identifying why they are exemplary and a plea for discipline-specific workshops rather than the generic workshop that we had presented. We were pleased with the favorable response. It seemed that WAC was successfully launched at QUT.

Having made initial contact with key collaborators in some disciplines through our survey and workshops, we set about working with faculty in Civil Engineering, Construction Man-

agement, the Academy of the Arts, Chemistry, Early Childhood, and Public Health to redesign their assessment to incorporate writing, to design criteria to assess that writing, to analyse student writing to determine recurrent problems, to develop student exercises to deal with those problems, to redesign existing practices to promote WAC's philosophy of exploiting the writing-thinking-learning connection, and to develop exemplary writing models for both faculty and students by reworking samples of problematic student writing.

In 1994, we continued to expand and intensify liaisons with those disciplines and continued to collaborate with their faculty to design and to develop teaching and assessment materials; to incorporate writing-to-learn and learning-to-write strategies into their teaching practices; and began to lecture, to tutor, and to run workshops in those schools. We started to "assess the assessor" (examine assessed student writing to determine recurrent problems in that assessment) and to realize WAC's role as a forum for faculty across the curriculum to discuss teaching and learning strategies within their disciplines by holding discussion sessions attended by faculty from various disciplines. We had also formed a university-level WAC Steering Committee with whom we met from time to time to discuss the program.

In 1995, we continued in those schools and began to contact new schools. We mailed teaching material developed specifically for the School of Chemistry (in collaboration with their faculty) to all Heads of Schools to offer to develop material specific to their schools. WAC designed and developed discipline-specific writing handbooks for the Schools of Mathematics, Construction Management, Geology, Nursing, Optometry, and Data Communications. (The new schools in this list had responded to our mailing of chemistry-specific material to their Heads of Schools.) WAC dubbed the handbooks *Writes: Writing know-how for QUT's (Mathematics/Geology/etc.)* students. Each school's *Writes* was written in collaboration with key faculty in that school. For example, our School of Optometry collaborators provided us with a collection of final-year projects and introduced us to the leading scholarly journals in the field of Optometry, material that we combed through to construct our handbooks).

In mid-1995, WAC planned and executed an advertising and publicity campaign to offer a series of generic writing workshops (WAC dubbed the workshops *Know Your Writes*)

to undergraduate and postgraduate students across the university. While we were well aware that workshops of this kind run counter to WAC philosophy, we wanted to provide a writing-enhancement opportunity for students whose teachers had not implemented WAC principles in their classrooms. As in Europe, there is no general writing requirement in Australian universities, so many students had never taken part in a writing workshop. WAC mailed flyers to faculty, posted posters across the campuses, and placed one free advertisement in the university newspaper.

WAC ran *Know Your Writes* for students across the curriculum in September 1995; 60 undergraduates attended two workshops intended for 20 each; and 40 postgraduates attended one workshop intended for 20 only. WAC attributed these students' overwhelming response to *know your writes* to its carefully planned and executed campaign. WAC followed up the workshops with a weekly two-hour workshop to allow these students one-on-one access to WAC's writing educators.

The Beginning of the End

So far this has been a narrative of success. But the program did not last. What caused its demise? Miraglia and McLeod identify three factors that determine the continuation of WAC programs: administrative support and funding; faculty support; and strong, consistent leadership. The absence of any one of these can undermine or jettison the most successful program. The death of WAC at QUT illustrates this analysis. Let me discuss them in reverse order.

1. Strong, Consistent Program Leadership

Miraglia and McLeod emphasize the "importance of a WAC director with commitment, creativity, and energy." Other characteristics that they mention include "pioneering", "persevering", with a "collaborative, collegial leadership style" (55). They also observed that many of their respondents commented on the difficulties of keeping a program operating with little, if any, released time (55). It is of course difficult to analyze one's own leadership style, and I will not attempt it here. But I can comment on my situation with regard to time and energy. In 1992, when I submitted my proposal for the initial funding to set up WAC, I was already heavily committed in the classroom, teaching writing to public relations, advertising, and journalism students enrolled in a degree in Communication. I had been editing and managing a scholarly jour-

nal, the *Australian Journal of Communication* (three issues a year) since 1988. I was an executive member of the national scholarly association, the Australian & New Zealand Communication Association and was to serve as President in 1996-1997. I was administering service-writing units for around 2000 students that colleagues were teaching in other faculties. I was also in the process of writing my doctoral thesis and collaborating on my second book. My Head of School at the time, an American professor who had just arrived in Australia to take up the position, was astonished at the load I was carrying. For a couple of semesters, I was given some teaching relief for WAC, but it did not compensate for the time I spent on WAC.

Had I been able to confine my energies to my writing classes and the WAC program, and had I been given adequate resources, I have no doubt that the WAC program would still be running. In April 1996, my assistant and I had the privilege of spending time with Professor Susan McLeod, when she visited QUT. Some time after that visit, she wrote a warm letter of support for the WAC program to the Pro Vice-Chancellor at QUT, from which I quote:

> What I find most impressive about Dr Petelin's work is the consultancy model she has developed. Working with her assistant . . . she has created materials that are enormously useful to the faculty in the various client schools involved in the program. From my observation of other programs across North America, the only difficulty with the QUT program is that it is too lean in terms of staff.

Professor McLeod closed her letter with the observation that QUT's WAC program was "as fine as any" she had seen. The leanness of the staff that McLeod noted was one of the factors in the demise of the WAC program. Because of my other obligations, I did not have the time to network to the extent that would have been necessary to mainstream the program and build the broad-based support needed to continue it.

2. Faculty Support

The second factor that Miraglia and McLeod identify as determining whether a WAC program will survive is the "willingness or desire on the part of faculty to accept some responsibility for their students' academic literacy" (51). Most of the faculty whom we worked with backed up our efforts strongly

with their own; we could not have asked for more enthusiastic responses from our workshop attendees. Unfortunately, the one instructor who left the classroom to do other work during a WAC writing workshop that we conducted with his students was on the university committee that decided to cease funding WAC. In committee deliberations on that occasion, he commented that he could not really see the value of WAC. After learning that we would be no longer funded, when drafting our final report, we went into our files for letters of support from our collaborators, who had earlier responded with comments such as the following:

- "As a member of the WAC steering committee, it is gratifying to me to see how far you have traveled";
- "At the postgraduate level, where the awareness of both the importance of writing and the shortcomings of the average chemist is so much higher, the student response was stunning. If it were to be summed up in three words, they would be 'Give us more!'"

One strategy that Miraglia and McLeod highlight is the growing popularity of "alliances between WAC and other teaching and learning programs on campus, capitalizing on the increased strength and momentum that can be generated when goals and resources are shared" (53). Unfortunately, this was not a strategy that we implemented, in part because of lack of time, and in part because we were unwilling to associate WAC with what might be considered the most obvious ally, the service units that catered to students needing remediation. We did not want to associate WAC with remedial work.

3. Administrative Support and Funding

Miraglia and McLeod also emphasize how important it is that an institution's administrators are enthusiastic about the program—enthusiastic enough to fund it. In my case, the crucial factor was the enthusiasm of the institution's university-wide Teaching and Learning Committee. For four years running (1992-1995), the committee endorsed proposals for funding. By 1995, key administrators within the university, the Deputy Vice-Chancellor and the Pro Vice-Chancellor (Academic), suggested to me that I campaign to "mainstream" WAC within QUT. Shortly after I had spoken with them, the fifth and first unsuccessful proposal for WAC funding coincided with the onset of a cost-cutting campaign by the university, accompanied by a change in administration at the Fac-

ulty of Business, in which I held my substantive teaching position. Administrative support ceased.

When the University failed to endorse the funding for the fifth year, I approached the most senior administrator in the university, the Vice-Chancellor, who communicated to the Dean on 14 June 1996 that

> . . . we would all agree that the WAC program makes an important contribution to development of communication skills in graduates, a key skill area for employment. Personally, I'd like to see the program continue, but I don't think we can use special teaching and learning grants to fund core activity. I am willing to provide $10,000 from the VC's initiatives fund for 1996 to continue to support the WAC program. For 1997 and beyond, the Faculty [of Business] needs to come up with alternative arrangements to continue the program.

This endorsement by the Vice-Chancellor unfortunately did not result in the WAC program's being mainstreamed into the university or being supported by the Faculty of Business.

The new Dean was in the midst of a huge re-structuring of the Faculty of Business, which serves over 10,000 students and has the largest of the six faculties in QUT. (QUT has a student population of about 30,000.) This Dean was unable to commit to the WAC mission and refused to fund what he regarded as a service to "other" faculties. I felt I could not approach all our clients (who had enjoyed WAC services for free for four years) and inform them that they would have to pay in the future if they wanted to access WAC support. With no money to sustain the program, the WAC program started to slowly unravel. All that remains now are the discipline-specific handbooks that were put together, and which are, to my knowledge, still being used in areas where WAC-enthusiastic staff have remained constant.

Another Whack at WAC

In mid-1997, the key research assistant and writing tutor for the WAC program moved to Sydney. The remaining research assistant and I persevered with refining handbooks and consulting to faculty on a small scale. In mid-1998, I accepted an invitation to teach at Cornell University for a semester. My absence effectively signaled the end of WAC at

QUT. After my return from Cornell, I was invited to apply for a position teaching academic and corporate writing, editing, and publishing that had been created in the English Department at the University of Queensland. During the negotiations, it became clear to me that taking up this position would give me an opportunity to set up a new WAC program —a pioneering step, as no English Department in any of Australia's other six "sandstone" universities has a WAC program.

Is my fledgling WAC program at UQ very different from WAC at QUT? Yes. First, I have the advantage of a committed administration. The Head of School, immediately after my arrival, arranged meetings to discuss WAC issues with Deans and Directors of Studies of Faculties (there are seven) across the university. This resulted in my meeting the most influential faculty across the university within the first couple of months of my appointment. Since then, I have been inundated with requests to contribute to the writing component of many programs and to run writing workshops for students.

Of course, it has not gone totally smoothly. The first workshop for faculty that I was invited to present was not an unqualified success. The Director of Studies of Science decided that her staff could be trained by me to run the writing workshops that she and I had designed for science honours students. She unexpectedly went overseas, so I was left to persuade about eight faculty that they could be successful teachers of writing. As many WAC advocates have cautioned (most recently John Bean in a workshop at the June 2001 conference of the European Association of Teachers of Academic Writing at the University of Groningen), the idea that every teacher within the university is a teacher of writing needs to be handled very slowly. I ended up taking most of the 6 workshops myself. Two faculty observed me on the initial one and then felt confident enough to repeat the task. When the time came this semester, the Director of Studies had persuaded several others that they could indeed run a writing workshop, using the material that I had prepared.

There have been some other gratifying moments. In preparing to teach the science students, I discovered that the Head of one science department had been using a photocopied version of the handbook that my assistants and I had prepared at QUT for his discipline with his UQ students. He has invited me to take some writing workshops with his students. I was invited to give a guest lecture on engineering writing to

engineering students (an easy task as I have consulted to many engineering firms on writing-related matters). I subsequently was awarded a university small grant of $9000 to research engineering writing (in the academy and in the workplace) and have been working on this with an engineering professor.

Will this WAC Program Succeed?

It is probably too early to predict whether or not this new WAC program will succeed. But there are some hopeful signs that help convince me that it has a chance for some longevity. First, since 1996, UQ has had in place a requirement for "graduate attributes" to be fostered in all undergraduate courses. To this end, all course outlines are required to indicate which attributes are fostered in that particular course. At the top of the list of attributes are communication (written and oral) and critical thinking. This institutional expectation emphasizes the centrality of writing for students and provides the intellectual underpinnings for a continuing WAC program. Further, WAC is not something ancillary to the rest of my duties at my new institution but one of my charges from the beginning. The administrative support and the budget that accompanies that support bode well for the future. With a writing requirement in place and a great desire to enhance the academic and professional writing of both undergraduate and postgraduate students, the university has inspired me with the confidence to launch, and I hope, maintain on a long-term basis yet another WAC program.

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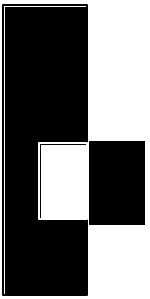

Writing in a New Zealand Tertiary Context: WAC and Action Research

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In order to understand WAC in New Zealand, it is necessary to sketch in some background information. First colonized by the Maori and then primarily by English and Scottish settlers in the early nineteenth century, New Zealand is, in many ways, a young country. The first higher education institution, Otago University, was established in 1869. Less than two hundred years later, higher education is firmly established through eight universities, which are the main degree-granting institutions, many more polytechnics, which are similar to community colleges in the US, and private institutions. In 2001, the country had a population of approximately 3.8 million people, and a higher education rate of 14%, 2% below the Organization for Economic Cooperation and Development mean of 16%. While the official languages of New Zealand are English and Maori and students have the right to be examined in either language, English remains the almost universal language of New Zealand higher education, for course delivery, information acquisition, and student assessment.

University undergraduate degree structures are generally three years long, although for specialist courses (e.g. engineering, technology, and medicine) a four- or five-year degree is not uncommon. Degrees are based on a number of courses, with a certain number of courses in a specific subject required for a specific major (for example, a student majoring in sociology might be required to do 24 courses for their degree, of which 10 might have to be sociology courses). Some degree programs will specify not only the number of courses in a particular discipline required for a major but also specific courses which must be taken. However, some choice is generally allowed to meet the needs of students with particular

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interests. Each course has the same credit value and usually comprises a series of lectures and tutorials (or tutor-led group discussions) over a single semester (13 weeks) or over a double semester (26 weeks). Twenty years ago, students were generally assessed for final grades solely on the basis of examinations, although they were commonly asked to submit written assignments as part of their formative assessment. More recently, however, there has been a strong movement towards internal assessment, and students are now most commonly assessed through a mixture of written assignments, tests, and examinations—and in some subjects, students may be assessed totally through written assignments.

Teaching writing in New Zealand Universities

Where the New Zealand undergraduate degree differs most clearly from similar degrees in the United States is in its lack of a general education program. Students move straight into their areas of interest in their first year, and there are no university-wide compulsory courses. There is no history of first year composition courses, and such courses still do not exist as compulsory courses across the whole university curriculum in any university in New Zealand. This situation may be attributed in part to the historical homogeneity of students entering the university. In the past, students entering university arrived straight from their final year of high school, having achieved a certain standard on final-year state-controlled examinations.

However, the last twenty years have seen a change in the range of students entering university. Because of changes in economic policy brought about by reformist, right-wing governments, a huge increase in unemployment led to more mature students without high-level schooling entering the university system, either for the purposes of higher education for its own sake or to enable a career change[1]. Changes in employment practices, shrinking employment possibilities, and reduced access to apprenticeships have also led to more students with lower qualifications entering the university system. The consequence has been a more heterogeneous student body, while the universities have made few changes to their structures and curriculum to prepare under-qualified students for university study. While there have been increased complaints about the standard of student writing, no univer-

sity in New Zealand has taken the step of introducing a compulsory writing program for all students.

Nevertheless, starting in the mid-1980s, most university English departments began to introduce a writing course as part of their undergraduate offering, although such courses are optional for students in most majors. Most of these courses follow the approach of a standard freshman composition course—indeed, Emerson's 1995 survey of people designing these courses showed that many came from North America and had taught such a course during their graduate years in the United States. At the same time, learning centers, with some of the features of a North American Writing Center, began to be established on an *ad-hoc* basis, financed temporarily by government-provided equity funding.

Emerson's survey of writing instruction in New Zealand universities revealed the extent to which writing was taught in New Zealand universities and the conditions of those employed to teach writing:

- Both writing support and direct teaching of tertiary writing are recent developments in the tertiary curriculum. In most institutions, writing courses and support have only emerged in the last twenty years.
- No university has addressed the issue of student writing systematically or as a central curriculum concern. Instead, writing courses or writing support have emerged in an *ad hoc* manner as the initiatives of individuals or specific departments.
- In most cases, writing teachers have been isolated within their institution. Teachers of writing tend to be employed in departments where writing is peripheral to core business (for example, the writing teacher in an English department focused on literature). Furthermore, writing teachers within the same institution (for example an academic teaching a writing course from an English department and a writing consultant in a learning center) generally seem to have had little contact with one another and often do not see themselves as being professionally connected.
- Until recently, writing teachers had no connection with a national professional body, and there appears to have been limited connection across universities.
- Resources for the teaching of writing generally have been very poor. Tutors in writing courses and writing consult-

ants in learning centers have tended to be employed on casual contracts and paid at a rate that does not reflect their experience or skills or the complexity of the task in which they are engaged.

- Writing teachers and consultants have often been denied—either directly or indirectly—the normal rights of academic staff, such as the opportunity to do research.
- The scope of experimentation and innovation in the teaching of writing in New Zealand universities appears to be very narrow, i.e., at the time of this survey there were no WAC programs or Writing Centers, and no-one appeared to be using writing-to-learn activities in their teaching. This may be attributed to the lack of research funding and opportunity, or it may be that employment conditions have been so constrained that opportunities to read and think strategically have been limited.
- Because the teaching of writing is such a recent phenomenon in New Zealand, many teachers of writing here do not have a research background in this field. Many come from related disciplines such as literature or education or even from second language teaching, and they have gained their knowledge "on the job."

As in many other universities around the world, New Zealand students were expected to arrive at university with the necessary writing skills, and if they needed to improve their skills, this was seen as their responsibility, possibly even as a sign that they were not suited to university education. However, this attitude is changing, partly due to research on graduates and partly due to the new diversity of the student body—but also because of employer surveys. These surveys were a major impetus for the WAC program—the first fully developed WAC program developed in a New Zealand university—described in this paper.

The Context of the WAC Program

The writing project in this study took place within the Agricultural and Horticultural Sciences program at Massey University, which is situated in a provincial city in New Zealand. Developed in 1927 as an agricultural college, Massey acquired university status in 1963, and it is arguably the largest university in the country, with 11,329 internal and 17, 355 extramural students when the project began.[2]

The implementation of the writing project coincided with the development of a new degree in Agricultural and Horticultural Sciences, the Bachelor of Applied Science. It was a time of rapid and radical curriculum development, and this climate of change undoubtedly facilitated the acceptance of the projects. There had been concern for some time about the writing skills of students in the discipline, and various approaches to the problem had been attempted. One was the adoption of a generic writing course taught through the English department; another had been an *ad hoc* arrangement that simply legislated that all staff must teach writing skills. Neither approach had been seen to be very successful. Furthermore, surveys revealed employers saw generic skills—communication, problem solving, and teamwork—as being as important as technological skills.

The Faculty of Agricultural and Horticultural Sciences undertook three distinct WAC projects as part of a single WAC program. Two of the projects involved the development of a first year "Communication in the Sciences" course and a "Writing throughout the Discipline" program (Holyoak). This paper focuses on the third of these projects—the development of a writing intensive horticulture course that incorporated both writing in the disciplines and writing-to-learn strategies within its core pedagogy.

One of the difficulties we faced was that we had to base our understanding of WAC entirely on the literature on the topic (although I should add that we were greatly helped by two email lists: WCenter and WAC). No-one we knew had any practical experience of a WAC program. Moreover, much of the literature on WAC assumes an understanding of the terminology of North American universities (What *was* a writing intensive course, for example? Did non-writing intensive courses assign any writing at all? What was an upper-division writing course? Who taught it? Sometimes the answers to these questions were strangely opaque to people with limited contact with North American universities).

In preparation for our WAC course, we surveyed the literature on WAC and writing in North American universities and synthesized our findings in a formal document that would aid in the design of our program. Since we also made an early decision to run the project using an inter-disciplinary team, we also completed a literature review of approaches to collaboration in WAC programs. It was surprisingly difficult to find

models of collaboration that we felt suited our situation. Our team comprised a writing teacher with experience in teaching generic writing skills, no experience of writing in the sciences, and a theoretical (as opposed to practical) knowledge of WAC, and three horticulture teachers with a close familiarity of the discourses of their discipline(s) but no experience of teaching writing. We decided we needed a truly democratic approach to using our team, with no one person taking a consultant or leadership role, since there was no one person in the group who could take on the role of advisor—we simply had a group with complementary skills. For a model of collaboration, we looked outside the literature on WAC to a style of research that many of us had had experiences with in other fields: action research.

Action research

Action research in education has most commonly been seen as emerging from the social research studies of Kurt Lewin in the 1940s or from Dewey's 1929 approach to teacher involvement in educational research or the Science in Education movement of the last decades of the nineteenth century (Kemmis and McTaggart; Zuber-Skerritt; McKernan). Perhaps the simplest definition is an early formulation by Corey:

> [Action research] is the process by which practitioners attempt to study their problems scientifically in order to guide, correct, and evaluate their decisions and actions. (6)

Definitions are, of course, refined over time, and in the last 25 years "change" or "improvement and collaboration" have become common themes within definitions of action research in an educational context. Kemmis and McTaggart's definition of action research emphasises both of these factors:

> Action research a form of collective self-reflective enquiry undertaken by participants in social situations in order to improve the rationality and justice of their own social and educational practices, as well as their understanding of these practices and the situations in which these practices are carried out. …The approach is only action research when it is collaborative, though it is important to realise that the action research of the group is achieved through the critically examined action of individual group members. (5-6)

In essence, then, the following five features of action research were of particular importance to our projects:

- the theme of *change or development*,
- the theme of *collaboration*,
- the very rational, systematic *process*,
- the focus on a real as opposed to controlled *context*,
- and the dual foci of action and research.

The action research process

Action research is not a linear, single process of change. Often, it is characterized as a recurring spiral, with four "moments" within each cycle: planning, action, observation, and reflection. When one cycle is completed, reflection leads into re-planning, and so the cycle begins again. Figure 1 shows how this cycle is schematized.

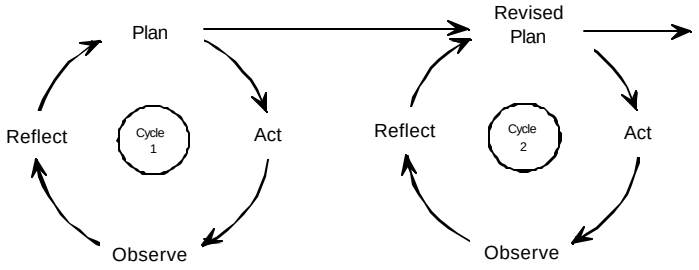

Fig 1 The action research cycle (after Zuber-Skerritt, 1993)

The literature on action research suggests a number of ways of starting the research cycle. To Winter, the action research process begins with a question; to Selener, a problem; to Elliot, a hunch or general idea. Nevertheless, this question, problem, or hunch is generally practical rather than theoretical, and it instigates the entire action research process. In these projects, our question was "how can we more effectively teach writing to science students?"

Planning proper begins with a reconnaissance: where are we *now*? Winter describes a set of basic questions: What is happening now? Why? What change are we attempting to negotiate? With whom? Who else will be affected by the change?

Once the present situation is analyzed, the planning-for-action stage can begin. This involves working out goals and objectives that can be realized in the present context. Action may be a small or a large step, but as Kemmis and McTaggart stress, it must be a realistic, strategic decision, or series of decisions.

The next steps in the action research cycle are action and observing/monitoring the action. Clearly, the planning process will have involved decisions about observation techniques. Action research usually involves triangulation, that is, the use of multiple observation techniques (Zuber-Skerritt; Bunning). These may include questionnaires, interviews, data collection, document collection, recordings on various media, and, almost always, journals by participants that allow for both description and a continuous reflection process.

Observation is never a passive part of the process. Because the observers are (generally) also the actors (i.e. the participants), observation inevitably involves continuous or regular analysis of the data, the effort to "make sense" of what is happening. Observation is integrally tied to action and the actors.

The final stage is reflection, a critical aspect of the action research approach. Linked back to the planning and action stages, reflection makes sense of our observations, leads to better understanding, and, hence, stimulates further change in action and practice. Reflection may take place continuously and/or at the end of each cycle.

This, then, was the basic process followed by the team that developed a writing intensive approach to teaching horticulture. We followed the process as closely as possible, allowing for contingency and continually re-adapting our planning to meet the real context in which we found ourselves. The following section details how we followed the action research structure in the development of our horticulture course.

Action research in practice: WAC in Horticultural Technology

The first year, undergraduate, horticulture course we were designing was to be a full year (two semester) course; we therefore decided to run each action research cycle over the nine months of the academic year (late February to late October in the southern hemisphere) with major reflection meetings at the end of each cycle. Moreover, because any action research

project needs at least two iterations to truly examine the success of the project, the project ran for two years.

The team first came together four months prior to the beginning of semester 1 (late February in New Zealand) and met weekly to conduct its analysis of the situation and complete the first planning phase. The group comprised three teachers of horticulture and landscape management, one technician, and one writing consultant. The team knew one another from working together in different contexts but had never worked together as a team before the WAC project. During the planning phase for the project, the team identified its key question and objectives, and various members of the team conducted a reconnaissance and analysis of:

1. the teaching of horticulture in the department prior to the development of this course;
2. how writing had been taught in the department prior to the development of the course;
3. how WAC operated in North American universities;
4. models of collaboration in WAC projects in the US; and
5. the social, physical and educational context in which we were working

Next, the team identified the methods it would use to integrate writing into the horticulture curriculum, the data collection methods it would use to ensure appropriate and complete observation and analysis of the project, and how often we would meet to conduct on-going observation and reflection.

The question we began with was two-fold: how can we improve our students understanding of horticulture through writing, and how can we best to improve our students' writing skills in relation to the genres and disciplines of horticulture?

The student writing projects that we decided would meet our teaching objectives included journals of both structured microthemes and unstructured or semi-directed reflection, reports that required students to focus on different audiences using different genres, in-class exercises, and reflections on readings.

Care was taken to explain the purpose and design of each assignment to the students. Here is an example explaining to students why they were required to write a journal. Note the

way the course coordinator has linked student writing to that of professionals within the field:

> *A journal is a professional diary into which are entered ideas, observations and reflections on issues related to your work. Fruit and vegetable growers keep spray journals in which they note the type, timing and rate of the chemicals they apply to their crops. Later, they will note (reflect upon) the level of control achieved by the spray application and what future changes are necessary to achieve better control. The next time you are visiting garden open days, look for other visitors taking notes. These people are likely to be landscape designers making notes in their field journals....*
> *... journal writing will help develop your ability to think intensely and productively; you will become a better writer, a better communicator. Do not underestimate the importance of this benefit: ability to communicate is one of the three most important attributes employers look for in job applicants.*

Note that in the final paragraph in the passage above both a writing-to-learn agenda ("journal writing will help develop your ability to think intensively and productively") and a learning-to-write agenda ("you will become a better writer, a better communicator") are included and that these points are linked to the requirements of employers. In this way the intrinsic and extrinsic benefits of writing were highlighted for students.

Part of the overall philosophy of the group, which came out of the planning process, was to make its teaching approach transparent to the students. We emphasized two things: first, that we were researching our own new teaching processes and pedagogy and, second, that we considered their feedback to be very important. In particular, we emphasized and made clear the process of action and reflection we were engaged in as a way of modeling the action and reflection process we expected of the student group. The teaching approaches of the course were introduced to the students in the administration guide at the beginning of the course and this included the concept and procedures of writing-to-learn.

The data collection methods we decided on included the following: staff journals (to be kept throughout the entire teach-

ing time), student journals, focus group interviews with randomly selected groups of students; and the random collection of student assignments, journals, and microthemes. We agreed to meet weekly or fortnightly, depending on work commitments, to ensure that we continually monitored our progress through group discussion and to consider whether any changes needed to be made to our strategies to improve their effectiveness.

The reflection for this first cycle, then, was an almost continuous process through staff journals and from the ongoing group meetings. Feedback to the group was provided on a more formal basis when focus groups were conducted. To conduct effective focus groups, teaching staff were asked, prior to each focus group, to provide a series of questions to address any aspect of the course on which they required feedback. Reflection also took place at the end of the complete cycle in a more extensive way, through a series of meetings following the end of the teaching year.

Both student journals and student focus groups proved to be rich and effective ways of providing feedback to the teaching staff. Indeed, the teaching group reached the conclusion at the end of cycle one that student journals provided feedback that could not have been achieved through direct student observation.

At the end of the project, the group met for a series of meetings to analyze the improved strategies used in that cycle and to discuss the project as a whole. The findings in relation to student writing are discussed in the following section.

Findings.

The writing tasks that the students engaged in during the WAC project included:

- a journal, which included teacher-directed reflection exercises, self-directed entries, and microtheme assignments;
- three group reports to varied audiences;
- in-class exercises; and
- responses to a series of readings.

The journal

The journal consisted of a combination of regular, self-directed, self-initiated entries and teacher-directed journal entries. These latter entries were generally reflective, requir-

ing students to respond to readings in a way directed by the teacher or to respond to some aspect of the student's own experience in the light of the teaching material. For example, students were asked to apply aspects of the landscape module to a park in their home town or to reflect on a horticultural experience they had had during their vacation. Or they were asked to identify their role(s) within their practical groups following the stimulation of a video on group roles and dynamics. At times, we asked for specific feedback on their learning experiences, asking for analysis of how their learning was occurring or asking them to provide feedback on some aspect of our teaching. Most of these entries were *expressive* (i.e. they were written for the self as an audience) but were still directed by the teacher.

Microthemes were included as another form of writing in the journal (Work; Bean, Drenk, and Lee in Griffin). Thus, the journal combined reflective, expressive writing and transactional writing. A microtheme, as described by Bean et al., is a very small assignment (½ -1 page is normal) that operates on a principle of leverage "in which a small amount of writing is preceded by a great deal of thinking" (28). Some of the microthemes were problem or quandary based assignments. Here students were presented with someone else's problem and were required to write a short response to that person solving and explaining their problem. Thus, the assignment combined application of subject-specific material, quandary solving (sometimes involving data collection and processing), audience analysis, and use of appropriate writing style combined with concise writing. At other times, students were asked to defend an opinion to a particular audience, using appropriate formatting and language. Other microthemes required students to simply apply course content and information gathered in practical classes in a new context.

In assessing the value of the journal, we initially asked (through focus groups and through guided journal entries) whether the students could see the point of doing the journal. Their comments, on the whole, were positive, confirming our aims that the students' understanding of the course material would be improved through writing the journal and that it would also improve their writing. But we were interested to hear that there were other, unexpected benefits – for example,

several students commented that the journal helped with other things such as creativity and vocabulary.

There were some negative comments, but these were useful in terms of providing feedback about difficulties students were facing. One group of students, for example, discussed the difficulty of maintaining momentum with the journal and the time taken over the journal entries and the microthemes. This suggested we had underestimated both the time students would take to complete entries and the kind of motivational support that was required. Fine-tuning of the journal was thus made possible through this feedback. In this instance, we made more effort to correctly estimate the amount of time required for guided journal entries and designed new guided journal entries with a time restriction in mind.

Group reports

One of the major components of the course was a practical exercise, which ran through the whole length of the course. Students were divided into groups (called "companies") and given the task of growing sunflowers during the winter months as a cash crop. The culmination of this exercise, and the major written task of the course, was three group reports generated from the experience of the sunflower project. Students were required to write up their sunflower-growing experience for three specific audiences in three different forms. The first project required students to write a chapter on how to grow a crop of sunflowers for a hypothetical book, *The Fundamentals of Horticulture,* pitched at high school students. The second project was to write a report to a client on whether growing sunflowers over the winter as a cash crop was a feasible commercial proposition. The third was to write a grower blueprint on how to grow sunflowers.

The assignments, with their different audiences, tested different aspects of the students' understanding of production horticulture. The grower blueprint is a "recipe" for growing a particular crop. This assignment examined students' awareness of the elements of growing sunflowers, requiring them to write in a direct, highly focused and concise style at a language level appropriate to a grower. The report to the client focused the problem differently: could this crop be grown for profit and, if so, how? If not, what were the reasons for this conclusion? Students were required to write in a less concise style, to argue or demonstrate a case in report format

in language appropriate for the needs of a professional audience. The chapter of a textbook required students to view the project from a third perspective. Instead of focusing on sunflowers and how to grow them, students were asked to explain how the growing of sunflowers could be used to teach the fundamentals of production horticulture; thus, the conceptual level changed. We were asking the students to demonstrate that they understood the purpose of the practical project and to explain that purpose. They were required to use language appropriate to a High School audience, a less concise style that nevertheless included step-by-step explanations. This particular project was also turned into a presentation to a simulated in-service course of fifth form horticulture teachers.

For each of these projects, students were provided with models of the format. Blueprints were provided in the class readings; the report structure was modeled and described in Emerson and Hampton's *Writing Guidelines for Applied Science Students*; and the groups were provided with a model of a book suitable as a school text.

Students were guided through the writing of these assignments. Since they would have been unfamiliar with group writing, we required them to appoint a student editor to the group who would pull the assignments together into an appropriate, fluent, and consistent style. We provided each group with a staff member to support them through the process (including reading drafts if required), and we provided practical time for them to have group meetings and discuss progress. Each member of the group was required to take one aspect of the task (e.g. greenhouse layout) and complete that section for all three assignments, redefining the material for each task and audience.

The reports were jointly marked on the basis of their content and their writing skills. While some of the content of the reports was of concern to the horticulturists in the team, the teaching team considered the writing to be of a uniformly high quality. The benefits of asking each student group to provide an editor were clear in the consistent style used across the projects. Each of the projects required a shift in style, structure, and focus; all were formal, but the amount of detail and the type of information included differed between projects. These shifts were managed very successfully by all groups, showing a clear understanding of different writing genres and

the needs of different audiences. Although all three styles were modelled, the blueprint was the least successful of the projects across almost all groups; the teaching team speculated that this might be because this genre was least familiar to the groups or that the students for some reason might have had more difficulty in extrapolating the conventions of writing blueprints from the examples given.

In-class exercises

As far as possible, the teaching team extended writing-to-learn into classroom activities. These in-class activities included brainstorming sessions, mind maps, problem solving exercises, peer-editing and journal writing during class, and worksheets. The earliest versions of the worksheets were highly structured, to guide student notes, but focus group feedback suggested students found these structures confining, and subsequent worksheets were given a looser structure.

Our purpose in using in-class exercises was for students to actively engage with teacher-provided material during class time, rather than passively reproducing that material in note form during a lecture. Again, we were aiming to achieve deep rather than surface learning and attempting to build conceptual bridges between students' existing knowledge base and the new material they were acquiring. So, did it work? Student feedback about these exercises was very positive, with almost all students stating that they learnt more through the exercises than they would have through a straight lecture. They suggested that their learning and concentration was improved through class-focused or individual writing in class.

Readings

One of the issues for the teaching team was modeling different styles of writing for the students. Of particular concern was recognizing what sorts of writing were used by the industry, rather than focusing exclusively on types of writing with which academic teaching staff are familiar.

The course coordinator undertook to produce a series of readings that represented the types of writing students might need in a professional context; these were drawn from practical, professional tasks and examples (in many instances drawn from a commercial context[3]) as well as from academic journals.

Other sets of readings were produced for the three sections of the course by each member of the team as a resource to support other teaching activities. The need for these readings emerged following feedback from the focus groups, where students were concerned about the lack of a study guide[4]. The readings were a compromise, aiming to meet student needs without providing prescriptions, and they could also be used as models by students for various exercises within the course and in their wider degree course.

The readings had a dual focus: to provide information to the students, which complemented the lectures and practicals and to model the writing styles found in horticulture and its related academic genres. The readings were bound in sets, running parallel to the course, without commentary, and were referred to in the lectures. While some students did purchase or photocopy the readings, they do not seem to have been well used or accessed except maybe at the end of the year, just prior to the exam. Student feedback suggested that first year students may be unaware of the importance of readings in a course unless the significance of those readings is made very clear to them on a regular basis. Feedback provided a stark reminder of the discrepancy between a lecturer's expectations and the expectations and understanding of class.

On the basis of this information, teachers were able to make adjustments to ensure students did understand what was expected of them. They did this by requiring readings to be done on a weekly basis, by including a tutorial on critical readings skills, and by discussing set readings with the students each week.

Key issues: student attitudes towards writing.

Broader effects

Perhaps the most significant result to emerge from the project was the change in students' attitudes to the importance of communication skills to horticulturists. In the final focus group for Horticultural Technology, we asked students the following question: "If you had to summarize what are, say, the top five skills that a horticulturist has to have, what would they be?"

The students answered: first; communication; second, plant management; third, a broad range of knowledge; fourth, keeping up with technology; fifth, innovation. This repre-

sented a dramatic change from the attitudes expressed by students enrolled in Communication in Applied Science three years earlier.[5] (see Emerson, 1999). Clearly, this project had helped students to see the value of developing their writing skills in an applied science curriculum.

The blending of writing-to-learn and learning-to-write

Our original plan in developing the writing strategy was to promote a "writing-to-learn" strategy with our students. In all our thoughts about designing writing strategies and objectives, we did not realize that we had included both a writing-to-learn and a learning-to-write approach. Yet, once we recognized that we were in fact using both strategies, it seemed to us that we had a false dichotomy lodged in our thinking and that learning-to-write exercises, if well designed, are also writing-to-learn exercises. An example is the final assignment where students were asked to write a chapter of a book for fifth formers. Because the assignment asked students to write in a particular format and style and to a specific audience, it was a learning-to-write exercise in that it required them to think about writing issues, but it was also a writing-to-learn exercise in that it challenged the students to think laterally and to make connections about the philosophy and guiding principles of the course. After a while, the teaching team stopped talking in terms of this dichotomy (i.e. writing-to-learn and learning to write) and discussed work that required students to process and work that required students to reflect. The former (writing to process) tended to be transactional in the sense that we often used an audience to focus the students' thinking and to require them to explain issues in new ways. The reflective writing, on the other hand, was more likely to be self-audienced and often required students to think beyond what they had been doing in class. The reflective writing most closely fitted the writing-to-learn category whereas the writing that focused on processing could be both writing-to-learn and learning-to-write—i.e. both elements could be present.

While most students were comfortable with reflective writing, their comments suggested that they enjoyed and thought about the transactional writing more—maybe because some microthemes, with their novel audience and problem, were entertaining or because they were challenging. Stu-

dents' comments in focus groups suggested that they were always more responsive to things which they saw as "useful" or vocational—i.e., the transactionally based assignments.

For staff, the idea of using a wide range of audiences was relatively new. They were excited by student responses and enthusiasm and, likewise, by the quality of the work, and they were impressed by how changing an audience and format could change the focus of an assignment and bring out subtle shifts in thinking. The three assignments at the end of the year testify to the staff's grasp of how audience could be used in this way.

Benefits to staff—the journal and qualitative feedback

One of the most unexpected results was the benefits *to the teaching team* of writing a journal and of obtaining detailed qualitative feedback. An example of this is provided in the following extract from one staff member's journal where he reflects on focus group feedback and subsequent discussion with another member of staff. Here the staff member reflects on some negative feedback provided by a focus group, discusses it with the course coordinator, and then goes back to the journal to reflect further. At the end, he has an understanding of an aspect of his teaching style which he did not have before, *and* he has made a decision about what to do to rectify the problem:

> *I've been reading the focus group transcripts. An issue arising from this, and which I have just spoken with [the course coordinator] about (he also seems more relaxed and able to be reflective also), is that of some students feeling threatened by my questioning style in class.... Students have reported that I had a definite answer in mind and that unless they got it exactly correct then they were wrong. I think that this interpretation of my expectations is derived from my tendency to operate in this manner—if the answer was "slightly true" or out of context I would always say "Yes, O.K., but..." and ask another question. My intention was to get them to answer the question for themselves, by placing a new challenge or new scenario in front of them. It would appear that their interpretation of this was that "Mary's answer was obviously wrong and I'm going to wring the bloody*

> *answer out of you guys if you like it or not!" In the focus group report the student inferred that [the course coordinator] would give cues to answer the question. It would be easy to interpret this as "[he] gave us the answers," but I can see now that there is a definite logic in using their "out of context answer" to be more supportive meet the learning objectives at the same time. If it is true that in constantly challenging them with ever-developing questions I tended to frighten them to the extent that they felt threatened, I need to change.*

Through reflection in his journal, this teacher understands a problem, makes an acknowledgement of the need for progressive learning, and decides to act on it.

As well as reflecting on other aspects of the course in their journal, staff reflected on various ways of refining their journals, the ways they could use them for improved feedback, and the value of journal writing as a tool for teachers. In the following section of a journal, the writer is reflecting on the limitations of what he has written and how he could improve on his journal to improve his teaching:

> *A problem or shortcoming of my journal has been a lack of quantification of issues. This has limited its use for reflective purposes. e.g. I frequently make mention of my poor estimation of time for how long it will take for students to complete a task, but I don't really record how long it did take. Hence when reviewing my journal I am not too much better off for estimating the time I might require. However, at least I have noted that a problem exists (both with my time estimation and use of the journal) and in terms of the action research protocol I can now plan new actions for next year to address these issues.*

Staff also commented on how reading back in their journals helped them to track their development as teachers and to see things in later readings of their journals that they would not have been aware of at the time. One of the aims of action research is to develop "reflective practitioners" and the team members in this project certainly seem to have achieved this through their journal writing.

Overall then, team members found the experience of continuous qualitative feedback in conjunction with journal writing useful in their reflective practice: the journal could be used to identify progress, to reflect on criticism and to develop new strategies and plan for the future, and the feedback provided immediate material for the reflective process. These findings suggest that reflective journal writing by staff can be a critical component in collaborative, interdisciplinary writing programs in that they have a unique capacity to allow staff to inspect their own cognitive routines.

Broader effects

The use of writing-to-learn strategies spread very quickly within the horticulture group. In the year following this project, one of the teaching team for Horticultural Technology took over the course coordinator's position for the second year horticulture course, and so the writing-to-learn strategies (including microthemes and in class exercises such as mind mapping) became incorporated into that course. Because that course was team taught, far more members of the Horticulture group became exposed to this style of teaching. At the end of the following year, a proposal was put before the Horticulture group to teach upper-level courses according to a new pedagogy that included writing-to-learn, and this was accepted. Hence, using writing as a learning strategy became a part of the core horticulture course within three years.

The impact of this project on the wider group was, therefore, substantial. As the extramural and web-based versions were developed over the following years, the writing strategies were included in these versions and then spread to other extramural courses. Furthermore, members of the teaching team ran staff development workshops for the university's teaching development unit (TDU) on the use of writing and active learning strategies to stimulate learning. Thus, this project moved beyond the immediate to influence the wider academic and research environment.

The use of action research in a WAC project

One further question we must answer is this: was action research an effective method for integrating writing into the curriculum? In this project, the answer has to be an unqualified "yes." Action research provided us with a process for implementing and evaluating our ideas, for correcting our mistakes,

and for resolving our confusions. It allowed us to work effectively as a team and to combine the strengths and expertise of the academic staff and the writing consultant.

In particular, action research produced a quite unexpected spin-off in this WAC project. While the staff was committed to a collaborative process of developing the course, the action research process also allowed the students to become very engaged in this development. One of the things we were committed to doing was modeling to the students the sorts of learning activities we were asking them to engage. Therefore, the staff would talk in class about things we had written in their journals, and when the class needed to do some team analysis, we too undertook a formal team analysis and showed our results to the students. We also explained from the beginning that we were testing out a new teaching style and that we would value their feedback and their thoughts. What we had not expected was that students would so actively engage with us in this process, to the extent that they would request to be included in focus group interviews and, at one point, asked to do an unscheduled focus group because they had some concerns about the course. Action research, therefore, allowed us an unexpected aspect to our collaboration—the full involvement of many of our students in this learning experience.

Conclusions:

Teaching writing is still in its infancy in New Zealand, and the WAC program discussed in this paper pioneered the use of approaches described in North American literature in a New Zealand tertiary context. This was a difficult experience, largely because so many of the structures that are assumed within North American WAC programs could not be assumed in the New Zealand context. Furthermore, much of the terminology used in the description of North American writing program is not easily translatable to those who have no experience of such a system.

Nevertheless, we used a methodology—action research—which allowed us to take into account the specific environment in which we were working and to adapt our limited knowledge to the new program. Our WAC program positively impacted on students' attitudes to the value of writing as part of the curriculum. It also had a long-term and pervasive impact on the curriculum; since this project was developed, the

writing pedagogies we used have been integrated into the second and third year horticulture curriculum

Translating WAC from one context to another is not an easy process. When the different contexts involve barriers of language, systems, and physical access, the process is further complicated. Despite this, the WAC program described here showed that WAC can translate across national boundaries, and that the structure of a WAC program may be transformed in the process. The key is to be conscious of, even embrace, the differences of structure and curriculum and to place the program in a real, dynamic context.

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Endnotes

1 Note that most universities in New Zealand have virtually no entrance requirements, not even completion of high school, except in some subject areas such as medicine, where entrance is competitive.

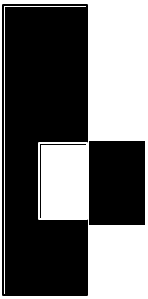
2 Extramural students are New Zealand students studying degree courses off-campus, either within New Zealand or abroad. The curriculum is delivered via study guides and on-campus short courses, and increasingly via the Internet.

3 The course coordinator noted the response of people in the industry whom he contacted for this purpose: "Today I contacted the communication sections of the Apple and Pear Marketing Board, the Kiwifruit Marketing Authority, Fruit Growers Federation, and Palmers Gardenworld to obtain examples of written communication they give to their audiences. Together with comments we received from Agriculture New Zealand, nearly all the people I spoke to commented on what a good/great idea it was to have students writing for real-life audiences (I guess that means that academics like me are dead!.) Alistair Jamieson of Agriculture New Zealand. commented that poor writing skills had been recently identified as one of the major failings of consultants within his organization" (22.2.95).

4 A study guide at Massey is a course guide. Often it provides extensive material on the content of the course, ei-

ther as an alternative to lectures or to reinforce lecture material, and may include key readings.

[5] *See Emerson (1999).*



Writing in/across the Curriculum At a Comprehensive Chinese University

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Unlike the other essays in this special issue of *Language and Learning Across the Curriculum*, this one is not about the development of a WAC program in an international setting. Rather, this essay describes research conducted at Nankai University, Tianjin, China, from June 25-30, 1999, the overarching question of which was "In what ways is writing (composition) a part of the teaching and learning process at Nankai University,

a well-respected, research-based institution?" As a WAC advocate and practitioner who has had the opportunity to observe and consult on WAC in several other international venues, I wanted to learn the answer to this and related questions, knowing that whatever information came forward would be integral to further discussions about WAC at Nankai.

Under the auspices of the University of Missouri's USIA-funded Global Scholars Program, twelve MU faculty, all from different disciplines, were selected on the basis of competitive proposals for a two-week visit at Nankai University. Through participating in an intensive seminar and an array of field trips organized for us, our goal was to acquire sufficient knowledge to "internationalize" at least one undergraduate course that each of us teaches in MU's curriculum. My proposal centered on four sections of first-year composition to be taught the following fall semester. In addition, I arranged to stay on at Nankai for one week after our seminar concluded. With the help of an MU International Grant and NU's Office for International Academic Exchanges, I sought to learn how writing (in any language) is used in this top-ranked comprehensive Chinese university.

Tianjin, ninety minutes east of Beijing by train, is a modern city of nine million residents. According to Chinese fac-

Language & Learning Across the Disciplines 5(3): February 2002
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ulty who have studied in the U.S., Nankai University, which enrolls some 20,000 students, is in China's "second tier" of higher education institutions. Established in 1919, NU is below Beijing University (which might be compared in China's national higher education hierarchy to the U.S. positioning of Harvard, Yale, and Stanford) and is similar in China's higher educational system to, say, the University of Michigan or Penn State. NU's 1500 professors and lecturers offer 55 different B.A. degrees, 114 M.A. degrees, and 75 Ph.D. degrees in disciplines ranging across the arts and sciences. It is known especially as an international center for mathematics. NU is a highly competitive school for students to be admitted to; performance on entrance examinations must be quite good. As one interviewee put it, "NU's graduates have 'staying power.' That is to say, NU has a good reputation and NU grads do well in their professions."

Methodology

With the assistance of Ms. Zhang Wei, assistant to the director of NU's Office for International Academic Exchanges, I interviewed eleven Chinese faculty from nine different disciplines, four American faculty teaching at NU, two Chinese professionals who are graduates of NU, and eight Chinese students. Disciplines of the Chinese faculty interviewees were Chinese language and literature, history, environmental science, foreign language and literature, international business, English, sociology, international economics, and biology. I constructed an interview protocol of six open-ended questions, intended to be generative rather than narrowly focused, which Zhang Wei translated into Chinese:

1. In what ways is writing (composition) a part of the teaching and learning process at Nankai University?

2. Is writing (composition) taught at NU? How? To whom? At what point or place in the curriculum?

3. What forms of writing are required in various programs of study (formal essays, examinations, lab reports, field notes, journals)?

4. Do faculty use writing (composition) as a "tool" for teaching and learning? Are faculty satisfied with stu-

dents' ability to produce written texts? What features do faculty look for in student writing? How is writing connected to (or representative of) students' ability to think? How is writing assessed? How do students respond to writing assignments and writing assessment (willingly, reluctantly, perfunctorily)?

5. If students need help with writing, what resources are available to them (writing center, tutors, websites)?

6. Does the government have specific regulations or guidelines for student competency in writing? What are they?

Most of the one-hour interviews took place in the International Academic Exchanges's conference room. Zhang Wei gave interviewees the protocol both in English and in Chinese translation. Most of the interviewees were sufficiently fluent in English for us to converse easily about these topics. A small number either did not speak English or were not comfortable attempting the interview in English; for these, Zhang Wei served as translator/interpreter. I started each interview by describing how I had come to be at NU for the previous two weeks and by explaining that, because of my WAC work in the U.S. and other international settings, I was interested in learning about how writing is used in Chinese higher education. I also asked each interviewee to tell me something about his or her academic work at NU. Out of concern for creating an overly intrusive interview atmosphere, I did not tape record the interviews, but I did ask interviewees for their permission to take close notes as we talked. The protocol served to structure the interview process and elicited specific answers to the questions posed. But, as expected, the questions also generated a wide range of additional questions and conversational diversions, some of which were as revealing as the protocol replies themselves. I concluded all sessions by asking whether interviewees had any questions or comments they wanted to put to me. Nearly all responded by asking questions about U.S. higher education and writing or with more personal matters having to do with places in the U.S. they had studied and/or attended academic conferences. Overall, it seemed to me—and Zhang Wei confirmed—that

the ambiance of the interviews was cordial, friendly, and intellectually stimulating for all participants.

In addition to the twenty-five interviews, I also reviewed a variety of materials (student writing, textbooks, school catalogues); conducted site visits to NU's main library and the English Department library; interacted with faculty and students following my (Global Scholars-required) lecture on "Writing Instruction in American Higher Education"; and became a regular patron of the on-campus cybercafe.

A Note about the Teaching and Learning Culture in China

In general, I wanted to learn whether an instructional and faculty development initiative similar in any way to the U.S. WAC/WID movement existed at Nankai and, if possible, in Chinese higher education more broadly. While I did not expect WAC/WID to have a presence in China, I was curious to know how writing—what we Americans think of as composition—is construed in this vastly different educational and political culture. As one Nankai faculty noted, "Ancient China is the birthplace of both paper and printing, so what better place to ask these questions?!" Another commented, "Of the American exchange faculty who have come to Nankai, you are the first to ask us about these things."

The other authors in this *LLAD* special issue note that U.S. pedagogical principles, especially those of WAC/WID, cannot simply be transferred to international settings, that deeply embedded teaching and learning cultures significantly affect how classroom interaction—or lack thereof—occurs. Nankai University, of course, is no exception. Like the whole of Chinese education—elementary, secondary, and tertiary—Nankai's educational culture can be described as traditionally teacher-centered. Knowledge is delivered via lectures, to students who dutifully take notes, memorize, and display their learning in oral and written examinations. Students address teachers formally, with the utmost respect and deference. Classroom discussion is minimal and never to challenge a teacher's or a text's precepts. Competitive, rather than collaborative, learning styles are emphasized. Students take their opportunities for higher education seriously. Motivated and ambitious, they work hard to meet instructors' expectations.

Having duly noted these characteristics of Chinese higher education, I was fascinated to hear the faculty I interviewed express surprisingly similar concerns to those of American teachers. Among their concerns: Students focus on studying for exams they know they will have to take, as opposed to concentrating on the bigger picture. Students' ability to write in Chinese is not adequate, and although a basic, foundational course in Chinese language is optional at NU, few take it. In China's market economy, students work toward jobs, not learning. Chinese employers look for correctness in English-language use, rather than ideas and concepts. Many students fail to meet faculty's expectations, and graduate theses are far from satisfactory. Good students respond well to writing assignments; poor students want less.

This was the context, then, in which the interviews took place. I note, also, numerous qualifications that pertain to the study: the language barrier and potential for misunderstanding that obtains because I do not speak Chinese; the minimal time (only one week) available for collecting data; the interviewees having been selected for participation by NU officials, and the corresponding possibility that their participation was not entirely free of bias of one sort or another; the relatively small number of interviews (twenty-five); and the focus on only one institution. Obviously, all of these factors combine to limit the generalizability of what follows.

One more complicating factor may have influenced these interviews, in ways more difficult to discern. Our visit to Tianjin took place in the aftermath of NATO's May 8th bombing of the Chinese embassy in Belgrade, just four weeks earlier. Our passports, which had been sent in April for visas to enter the country, were held up by Chinese officials for a period of time, putting the entire MU Global Scholars trip into question. In fact, the overall political atmosphere was tenuous. In March, U.S. Secretary of State Madeline Albright had targeted China's human rights abuses and her high level talks in the country were tense. In May, then-President Clinton appointed a retired military officer as the new ambassador to China. The ten-year anniversary of the Tiananmen protests was approaching, and a prominent Chinese protest leader fled to New York. China was increasing its surveillance of Falun Gong practitioners. At home, June newspaper headlines read, "U.S. and China creep toward cold war." Although virtually every Chinese person I talked with about

these sensitive political matters claimed to differentiate between the U.S. government and individual U.S. citizens (like myself), I have no way of knowing to what extent my interviewees may have been responding mainly from politeness to me or at the request of the NU officials who asked them to talk with me. Nor can I tell how their responses may have been colored one way or another as a result of the particular moment in history that I was there.

Discussion: Three Sample Disciplines

Not surprisingly, writing instruction—as we understand it in the U.S.—does not exist at Nankai University. (Keep in mind that my protocol asked about writing in any language, not just in English.) There is no equivalent to our first-year composition requirement. Students are expected to command their native language by the time they enter the university. Still, according to one of my interviewees, NU's academic leader complains about students' inability to write in Chinese and urges department chairs to address this in their curricula. Students, though, have had six years of English language study prior to entering the university and at least one faculty member noted that students' command of English is better than his was when he was a student. Because many Chinese students aspire to study abroad, says one faculty, "they pay attention to English and work hard to be able to study elsewhere."

Environmental Science

Also not surprisingly, the amount and kind of writing students do varies according to their discipline of study. In Environmental Science, for example, Vice Dean Zhu Lin reports that his department's curriculum "doesn't feature much practical homework in writing" until the third and fourth years. The department supports an undergraduate student-written newsletter, *Greenleaf*, with short articles and poetry, published monthly in Chinese. Third-year students take a required field work course situated in factories, at the sea coast, or in a city, that culminates in a ten- to fifteen-page report about their findings. At the end of the term, students take the data home with them, spend about two weeks writing their report, and turn it in after the semester is over. Because the writing is done over a holiday, the report is written only once, with no revision. Usually, none ask for help

with the writing. Students whose work is not acceptable may be asked to rewrite since they must pass the fieldwork component to earn their degrees. "Most write a nice report. Some are good, even excellent. Most get 75 to 95%," Lin says.

Fourth-year Environmental Science students spend an entire four-month term in a laboratory experimenting and collecting data; later, they are given guidelines for organizing a scientific report (introduction, observation, idea, conclusion). These twenty- to fifty-page theses are generally rewritten two to four times, with one professor overseeing two to four students. Grading is done by a committee of seven to ten departmental faculty in front of whom the students present and defend their work, but only the "promoter" (faculty supervisor) reads the whole thesis. Fluency, clarity of each part, and control of time during the presentation/defense form the basis for the grades which "vary." If the student gets good results and generates a new idea, the grade will be "good" or "excellent." The top two in the class are given prizes and honored by the department.

Post-graduates write "a lot" in their specialty courses, according to Professor Lin. Faculty lecture a total of forty hours per term, two hours per week. Students generally write three reports, and faculty do see improvement in the writing after the second or third. Students also translate scientific articles from English, a process that Dr. Lin describes as "not too difficult, if they just spend time on it." Masters degree students take three years to finish, half of the time in courses, the other half part-time in courses and part-time in labs. The last two "very busy" months are spent writing the MA thesis, which must typically be rewritten "a few times" in order for it to be acceptable. First, students produce a brief, general report, which the teacher reviews; students are then told either to proceed with the writing or to return to the lab to conduct additional experiments.

There is no writing center to which students may go for help; indeed, the concept of writing centers is unfamiliar at Nankai, and several faculty expressed surprise that American teachers do not always routinely provide this help. As Professor Lin says, "Here, teachers do this work." The teacher's own Ph.D. students might help, but the "promoter" must oversee the work. Typically, full professors have six Ph.D. students and four or five MA students, so they have time to work closely with students on writing, Lin says.

History

Professor Chengbo Feng comes from a family of academicians. His father, a professor of philosophy, studied at Grinnell College, the University of Chicago, and Berlin University, and his uncle, a professor of Educational Psychology, studied at the University of Chicago. His daughter teaches agronomy at Auburn University, and his son teaches biology at the University of Cincinnati. In addition to being in the History Department, Professor Feng once chaired the Sociology Department and served as Provost of NU. He had lectured to the MU Global Scholars the week before, so I know him to be familiar with Dewey's influence in China and I know him to be dissatisfied with the Cambridge system of teaching the English language to Chinese students. When I ask him to reflect in general on how students learn and, specifically, on writing in Chinese higher education, he replies,

> Teaching and learning and writing in China are changing all the time. In the Humanities and Social Sciences [his fields], we all have one thing in common—all of us pay close attention to writing. We all pay attention to composition, but from different angles, different perspectives….In History, we play close attention to writing ability, and teachers discuss this with each other about our students. Chinese tradition says it is difficult to separate history and literature (narrative). A good historian must be a good writer. Chinese history majors must study ancient Chinese language; students do a lot of translation from ancient to modern language. This is related to their ability to understand history in China. Writing in Chinese history—especially the Ming to Qing dynasties, which have a lot of poems and historical records—is important. Few students try to use the ancient language, but it is important for skill and comprehension. Students must also take two required core courses—world and Chinese history, which are two and a half-year courses. In these, writing is important—at least three papers per term. In years three and four, they prepare a thesis. Even BA students have to defend their essays. So, from beginning to end, writing is important. Teachers correct grammar and bad handwriting, but mainly, it is logic, organization of paragraphs, subject matter, and clear expression that's looked for. Students present their papers in class if they're

> good enough, and other students are asked to comment on them. We pay closer attention to content than skill. We don't care much about small technical things, though we do watch footnotes. We're strict with those.

Professor Feng describes a "famous" history course, *Writing in the Western World*, in which students translate from English to Chinese. Taught at NU by an eighty-year-old faculty member, students "take the course seriously, sentence by sentence, word by word. Students benefit from the rigid training, and it's a successful course. Some student appreciate his effort and method, some do not. The administration really likes what he does."

I ask Professor Feng whether Chinese teachers are as concerned with "critical thinking" as American faculty are. "Yes and no," he says, adding,

> For history, critical thinking is expressed differently from literature. Students are not allowed to "invent" or "create" history. They must be loyal to the facts. You can't twist or change the basics. Based on facts, you can ask questions to find the truth. Chinese historiography pays close attention to facts—another kind of critical thinking, but very traditional. Recently, faculty have started to pay attention to students' original thought, in their theses, for example. Is it interesting? Is the ability there in the student to judge? What is new or different in the conclusion from previous knowledge? Is creative thought there? We try to train students to do critical thinking in history. There is a shift to this new orientation.

I ask Professor Feng to comment on a history course taught at NU by visiting Fulbright Professor Kendall Taylor, in which students researched particular historic section of Tianjin and then produced a tourist guidebook for it. His reply reveals much about his personal philosophy about his field. "She is very practical. She wants to transform history into usefulness. We faculty in the department," he continues,

> are "pure" historians, far away from reality. I hate that term "pure." Students ask why should we study "x"? Many history majors have history as their second or third choice. They wanted to be in other departments and didn't

> get in. It's a problem here. They love books and paper materials, but history is far away from their day-to-day reality. For example, there is a history program on television about the Qing and Ming dynasties, about Yung Jun, 4th Emperor of Qing dynasty, a big reformer but cruel to his family. He tried for the highest power and was a controversial person. A play was written and produced with famous actors that was very popular among Chinese people, but our faculty are very negative about it. They say it's not history and that it remakes history. Me, I think it makes history available. I appreciate it.

Because several interviewees have commented on Chinese students' apparent declining ability in their native language, I ask Professor Feng's opinion on this. "I can't generalize, but I think it has declined. I don't know who should take responsibility," he says, noting that

> shortage of parents' time here is now a problem. And secondary education must do more. But the quality of Chinese teachers is a problem; the requirements are so big, and the number of students increased in 1949. Also, [Chinese] English teachers, even after ten years of study still aren't qualified. American students surprise me. After two to three years of [studying Chinese] in the U.S., or after one year here, they are fluent. Some are really good. Our way of teaching English is not good enough. Many times students ask me about my presentations in English….I tell them every morning I face the wall and read English loudly for twenty to thirty minutes. I listen to the *Voice of America* every day. I need daily practice.

Foreign Language and Literature

Professor Ke Wenli is Chair of the Foreign Language and Literature Department and Chair of English. He received an MA in English and American literature from Indiana University in 1987. Wenli contrasts the place of writing in his department at NU with the Tianjin's famous Foreign Language University just across town. There, the stress is on orality, being able to speak fluently in the target language. At NU, students are expected to be well rounded, and writing is basic to their education. Students must have knowledge of language, writing, oral proficiency, translation, and hand writ-

ing [penmanship]. "Writing," Professor Wenli says, "is a very good way to judge a students' ability in language performance. You can see the actual ability." If the student is good in English, he is usually good in Chinese, too. Students majoring in English at NU write one paper every two weeks. "We believe that practice makes perfect," he says. In the beginning, assignments are mainly journals and diaries. Later, students move to several types of compositions—descriptive, narrative, expository, and argumentative. The department uses an English textbook produced in China which resembles a 1950s-60s American rhetoric—a combination of grammar, sentences, paragraphs, whole essays, modes of writing, and a handbook section. Professor Wenli confirms my observation, gleaned from my visit to the departmental library. "Our books are outdated. They're very expensive to get here." Some teachers try to use the text in the first and second year classes, but students find it difficult. Normally, third and fourth year students use it more.

Wenli believes teachers in his department do use writing as a "tool" for teaching and learning, especially in the lower stages when students aren't adequate in language performance. But, he says, teachers spend too much effort on students' language problems instead of focussing on thinking and ideas and creativity. Native Chinese teachers and Chinese employers, he notes, want grammatically correct language, whereas international teachers are more satisfied with students' ability to write; they spend less time on "correctness" and more time on concepts and ideas. Like Environmental Science Professor Zhu Lin, Wenli says there is no concept of a writing center for students. If students need help with writing, they get it from their teachers and thesis supervisors. One-on-one conferencing is common.

As is the case with Environmental Science and History majors, English majors also write a thesis in their fourth year. "Chinese faculty don't like teaching the thesis course," Wenli notes, "because it's too much work and a hard job." They prefer teaching the oral English classes, which have no papers to grade. He refers me to Richard Orb, a "Foreign Expert" who has been teaching the thesis writing course for the department. Wenli acknowledges that Orb is "dissatisfied" with the experience, finding it "much too time consuming and thankless." A historian by training, Orb has come to NU via a "circuitous route." He's taught at NU for three

years and is returning to the U.S. within weeks. Orb confirms his frustration from overseeing the English department's senior thesis class. Chinese students, he says, are accustomed to using *chung yu* in their writing—proverbs and pithy phrases which "save a lot of thought." Students' writing, both in English and in Chinese, is "loaded" with these cliches he says. At the same time, on their final exam in his course, "One half of the class was really thinking and I was jumping up and down with pleasure over their accomplishments," Orb said.

Discussion: Two Students' Perspectives

Pang Ling

Ms. Pang Ling has just completed an English degree at Tianjin's prestigious Foreign Language University (FLU) and is newly admitted to NU to study science. Her father is the Vice President at Nankai and had hosted the MU Global Scholars at a welcoming dinner two weeks earlier. Pang Ling is openly nervous about talking with me, but says her father told her it's OK. "Just pretend it's your mother," she says he had told her by way of encouragement. "It's a good opportunity to talk with an English professor." In four years at FLU, Pang has met only four international teachers,and I am the first with whom she has had a one-on-one conversation. FLU uses the same text NU does, *A Handbook of English*. The book has some mistakes, she says, which her teacher corrected. At FLU, writing occurred only in years two and three, two times per week. Pang wrote stories about scenery. She also kept a required diary, which I take to mean a journal, but "the effect of it was not good," she says. "Students don't have anything to write about, so they make up stories to put in them." About Pang's senior thesis, *The Changing Status of Chinese Women*, her teacher told her the essay's point was not clear. By way of explanation for this critique, Pang comments, "I was busy prepping for my graduate entrance exam. I spent one half year studying for the GRE. I stayed up late each night, studying thirteen to fifteen hours per day. All students are quite anxious about it….Exams are unfair. They don't show our real level, and there is no second chance."

Pang was allowed to select the topic for her thesis. "We talk in the dorm about it [the changing status of women in China]." Her paper covered politics, legal issues, economics,

education, and family aspects—all of which are changing a lot, she says. "Before liberation," she tells me, "there were no laws to protect women. Now there are. Before, women were at home with children. Now women are in politics. I want to go out and do what I want."

> When I inquire about the nature of writing instruction at FLU, Pang replies,
>
> Our teachers taught us so we could pass exams. They gave us advice to make our writing "beautiful." Different teachers have different ways of doing this. All encourage us to do better. They give us marks that show "OK," "good," "very good," and "excellent." I do not think a grade is important. Grades give pressure….Teachers look for language use, a real point, grammar, figures of speech, compound sentences. Chinese teachers do not pay attention to creativity and original thought. But international teachers do; some grade just on content, not grammar.

When I ask where students can go for help with their writing, like others before her Pang replies, "We go to the teacher. Every teacher can help." When I ask about how Chinese students respond to being given writing assignments, Pang answers quickly: "We like to do homework. From childhood this is the way. We can do it quickly, though sometimes the quality is not very high. I like assessment. It helps me change. What I get is good for me. Having my shortcomings pointed out is good for our growth."

Teng Chuhui

One week after my return from China, this email arrives from a student who had attended my lecture at Nankai on writing instruction in America:

> I feel regretted that I was not able to take part in any discussion during your [visit] because I had to prepare for the final big exams. Actually, I am interested in your program. From my own experience, I felt I'm a victim of our educational program which is not attach importance to writting. If there is no specific practice lesson or training period for writting, it is impossible to that one could get much more progress in writting than last year he or

she did. We need more free writting opportunity and also teachers' comment. As for me, I find it difficult to organize the idea I want to express and every sentence is not satisfactory. I find I could not do well in writting in a short time, sometimes I hate to write. So it will be appreicated if your could give me some advice to improve my condition. Thank you very much!
yours sincerely,
Teng Chuhui

I suspect most American teachers would find much to admire in Pang's and Teng's comments. Who of us wouldn't wish for adventurous students who, from childhood, like doing homework, want feedback to help them improve, tackle controversial subjects for research and writing, seek and appreciate teachers' advice, yearn for new learning opportunities, and want to challenge their society's systems and norms? I also suspect that many of us would find much to agree with in their statements: examinations often *don't* show students' true ability, and even the best writers at times find it difficult to organize ideas and sometimes hate writing.

Tentative Conclusion

Only a small portion of an admittedly small interview sample is represented here. And clearly, a full analysis of the responses is called for. Nonetheless, I believe that more of this kind of people-to-people research in cross-cultural composition would enable a deeper, richer view of educational processes in other cultures. Much remains to be explored, especially as those processes concern writing instruction. At the very least, such studies could inform American faculty about our international students' preparation for writing and their motivations for learning. Likewise, American writing centers could be better prepared to tutor international students through the complexities of American academic discourse. But at the other end of the "possibility spectrum" exists a promising potential for exploring WAC/WID with our international colleagues. I found the Chinese educators with whom I spoke to be open to intellectual discussion about teaching and learning as it pertains to writing. And I found NU students open to the possibilities of new ways of learning, both with writing and other student-centered pedagogies. Insofar as Chinese-American and other educational exchanges center on conver-

sations about WAC/WID, there are a number of cautions to keep in mind:

1. American-style WAC/WID pedagogies cannot—and should not—be promulgated uncritically in other cultures. American teacher/researchers must understand much more than just WAC principles to engage in cross-cultural discussion about teaching and learning. Genuine interest in and sensitivity for "the other's" culture and language is key. Significant changes and adaptations to U.S. methodologies are needed for acceptance and success in other educational cultures.

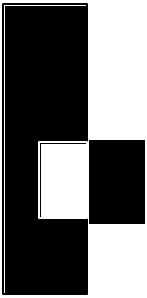
2. Social, economic, historic, political, and institutional pressures mitigate against acceptance and success of WAC/WID pedagogies in non-U.S. settings, in China in particular. For example, many American educators associate WAC/WID pedagogies with critical thinking; one compelling aspect for U.S. teachers adopting WAC methods is the hope for improving students' ability to challenge received ideas and concepts. Chinese faculty's expectations for their students, however, do not necessarily include this attribute. Chinese faculty and students alike are not typically rewarded for challenging authority.

3. Lack of fluency in another's language is an obvious barrier to in-depth communication. The extent to which my interviews with Chinese faculty and students yielded useful data is due to Zhang Wei's superb Chinese/English bilingual skill. Ideally, the American WAC teacher/researcher would speak and read Chinese fluently before undertaking a long-term project there.

4. Nearly as problematic at the language barrier might be U.S. faculty's willingness to spend the necessary time to undertake significant research at Chinese universities. Even though the Fulbright and Foreign Expert professors with whom I visited claimed to be "satisfied" with their living accommodations, living conditions do not match American standards. This,

> coupled with time away from one's own school, home, and family, make the commitment difficult to arrive at.

These cautions notwithstanding, such work would be valuable, I think, and rewarding to the adventurous scholar who attempts it. Despite his frustration teaching the thesis class, after his three-year teaching sojourn at Nankai, Richard Orb believed that "by combining the best of the distinct approaches" real differences could be made. More important, if one is persuaded by Hong Kong business magnate Kazuo Wada's often quoted 1993 claim that "the 21st century belongs to China," the contributions and outcomes from a Sino-American exchange based on WAC could be significant for both cultures.



Bios

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