Chapter 1. Reflections on a Legacy: The Practice of Wisdom

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Of Welsh ancestry, Richard Lloyd-Jones in his professional life consistently invoked values he associated with the Welsh, among them the need for community, the integral relationship between language and identity, and the wisdom of acting together for the common good. In calling on that heritage, he enriched his professional community, sounding notes relevant both then and today.

A legacy

Legacies come in different forms.

We often hope our children and grandchildren will carry on our legacy, enacting and commemorating the formal and the informal: holiday traditions, graduations, a picnic in the sun. My friend Bud makes his mother's potato salad every summer; he can't remember which holiday it belongs to, so each year he makes it three times—for Memorial Day, July 4th, and Labor Day. Late in November, I send my two children identical Advent calendars, a reminder of the calendar windows they lifted open every December day through Christmas Eve, another reminder of my own childhood December windows in a snowy Frankfurt-am-Main.

We sometimes hope for a professional legacy. I used to wonder if I'd have one; if I did, what it would look like. As I walked from one building to another on the UNC Charlotte campus, not 50 years old in 1995, I'd look at building names: would I want to be remembered with a Yancey Hall? Or perhaps a Yancey Scholarship, for the most inventive writer or the most promising, someone who bent the conventions, who made us pay attention, who made us want to read that writing and write ourselves.

Richard Lloyd-Jones—Jix—carried on a personal legacy also infusing the many professional legacies he left the field of rhetoric and composition. His heritage was Welsh, which he drew on tacitly and explicitly, perhaps most vividly in a 2010 YouTube video of his talk at a family reunion hosted at a chapel built by earlier family members, now preserved by their children's children. That site, he acknowledged, originally represented a different kind of community, but, he said, it is the maintenance of the community, even as it may change, that matters:

> There is a union among us, perhaps not exactly the same bonds
> or union that the people found when they built the chapel, but
> another kind that may be a little closer to what the Welsh would

> call *cefinder*, cousinship, what their nation is. It transcends age, it transcends political opinions, it transcends occupation, it transcends level of wealth and status. It says we belong to each other, there is a kind of otherness about it.

Jix's legacy is about *belong*[ing] *to each other*, about a *cefinder* that *transcends*.

Exemplars

Jix was the first Exemplar named by the Conference on College Composition and Communication (CCCC), a group whose members refer to each other as the college writing folk.

An exemplar is a wonderfully paradoxical designation; it's either a typical example, so nearly mundane, or it's excellent, extraordinary. And it's complicated in other ways: a person could be typical in one domain of activity and exemplary in another. By most accounts, Jimmy Carter wasn't particularly effective as a president, but as a human being, he is exemplary. You don't campaign to be exemplary, though you do for elected office. Like all presidents, Carter wanted to win his two presidential contests: a person running for a presidential election is all about winning, no small task. There's setting the goal, raising money, fielding a staff, raising more money, developing a plan, raising more money. By way of contrast, one doesn't plan or aim to be either an exemplar or an Exemplar; you just sort of do what you do, and perhaps someone notices. Or perhaps that's naïve: there may well be a difference between *being* an exemplar and being *named* an Exemplar. In Jix's case, it's easy to see how the two are one.

The CCCC Exemplar Award was created in 1989, its announcement buried in a CCCC Secretary's Report, itself buried at the back of an issue of the journal *College Composition and Communication*, specifically in item 10 of over 20 motions passed: "To establish a CCCC Executive Committee Exemplar Award." The call for nominations, published a year later, defined the Exemplar as "representing the highest ideals of scholarship, teaching, and service to the entire profession. Because the Exemplar Award seeks to recognize individuals who set the very best examples for the rest of us, representing what the ideal teacher/scholar/ colleague can be at her or his best, service should be national or international in scope." It's not a low bar.

The Exemplar is honored by accepting the award at the CCCC conference opening General Session and giving a talk, the Exemplar Address. Jix's address, the first, was published the following year in the organization's journal, setting a pattern for the Exemplars to come. In this 1991 address, "Who We Were, Who We Should Become," Jix sounded several of the same notes as he did in that chapel 19 years later, emphasizing especially how important it is that CCCC members "hav[e] a place in a community, family." That CCCC community had changed, he observed, and the task he'd set himself in the address was to narrate that change in the context

of what the future might offer: "Let me for a few moments engage the questions of who we have been, who we are, and who we might become" (487). Although his historical account of the field is recognizable to those in it, his emphases were his own. Referring to faculty teaching writing at mid-century, he noted their "corporate identity . . . [as] ad hoc problem solvers looking for survival" (487). Then, as now, he said, the community is inclusive: "We are fellows, companions with each other and with our students" (488). He identified CCCC's "special interests as social and ethical" and lauded the work of community colleges, where the "faculties . . . included a disproportionate number of reformers and oddly credentialed people, hard to handle" (489), this last a compliment. He praised the 1974 CCCC Position State- ment "The Students' Right to Their Own Language," one he had a hand in creating, in large part for bringing together what he called the House of the Intellect with a commitment to social diversity as a means of enacting change:

> The statement had an intellectual base in sociolinguistics, but its energy came from support of social diversity. It forced a re- consideration of "correctness." It implied a model of language as "transactional" rather than as artifact. Behind the anger of the political oratory was acceptance of a thesis about the nature of language.

> That redefining of the study of language echoed a re-emphasis on rhetoric, no longer seen as "empty" or "mere," but rather un- derstood as the means by which language identifies discourse groups and negotiates truth among their members. (490)

He worried about the disenfranchised faculty teaching composition and about the disengagement of more senior faculty from that process. He worried about the relative dearth of faculty in rhetoric and composition in English departments, and he worried about composition being taught and directed by people ignorant of the complexity of those tasks. He also understood CCCC as a community os- cillating between its own goals and tasks assigned to it by others, with CCCC con- sequently "straddle[ing] the issues of utility and vision, of servility and liberation of mind" (493). Jix also understood that this oscillation could be adjusted and re-arranged: "I have sometimes argued that we promise utility to open the door and then once inside we work to liberate the spirit of our writers" (493).

Jix closed his Exemplar Address by exhorting the field toward two ends: to continue working at being a community--"we need even more efforts to be *simul- taneously* many and one" (496)—and to claim its rightful place in the academy. Observing that such efforts are unlikely to "polish our vitaes," Jix pointed again to the family community as the force making not only education but life itself meaningful: "Just possibly, we are the best hope for a family voice emerging from an efficient academic machine, and we should say so" (496).

Community had been Jix's legacy; he passed it forward to CCCC.

Writing Assessment

Writing assessment, and assessment more generally, doesn't really excite people. As a general matter, we don't really like testing or evaluation or assessment—until we do. If my child, after being tested, fails to be identified as a gifted student, that feels like two failures in one: the experience of being labeled as not gifted (a.k.a., a kind of failure), especially when the failure is wrong, that is, itself a failure. If the aircraft we are about to board has failed a test, we may think twice about the need to travel. Of course, that depends on the test: if one of the passenger lights doesn't work, we'll fly; if the aircraft's hydraulic system fails a functionality test, we begin to look at train schedules. If we plan to buy a new refrigerator, we happily consult *Consumer Reports*, which is basically a compilation of assessments; and many people, especially those of a certain (younger) age, consult various social media as part of routine decision-making processes. Seeing a movie? Check Rotten Tomatoes, a site of aggregated movie and TV assessments (a.k.a., reviews). Going out for dinner? Consult Yelp for multiple crowdsourced reviews (a.k.a., assessments). Thinking of a vacation? Try Travel Advisor.

So, assessment? It's complicated.

In the 1970s, writing assessment was called evaluation of writing, and among certain faculty in the burgeoning field of rhetoric and composition, it was an exciting enterprise. Seeing beyond the contemporaneous testing mechanisms, most of them taking the form of so-called objective measures, these faculty devised a different way of thinking about assessment, their purpose in part to develop new methods of writing assessment that would compete, and possibly defeat, the multiple choice tests—so prevalent then, still popular today—that by definition distort writing and fail students multiply, the last a point on which Jix was both lucid and eloquent:

> A common test used for college entrance and many English achievement or "exit" examinations is a test of conventional usage and manuscript mechanics: Recent discussion about its misuse has centered on its billing as a test of writing skill. It is, of course, a test of social conformity, of how well a person recognizes the language forms most commonly used by those in authority in America. The test undoubtedly sorts out the people who will succeed in college, but that does not make it a test of skills in discourse. ("Primary Trait Scoring" 34)

Giving this kind of test its due, Jix doesn't mistake it as a valid measure; he aims to enhance both the value of a writing test and its validity by bringing writing back into the practice of a writing evaluation tilted toward evaluation. To do that, he claims, you need a theory of writing. Interestingly, in contributing to a (new) theory and practice of writing assessment, Jix also theorized writing. He does so, first, by way of critique. The "methods perfected by ETS [Educational

Testing Service] assume that excellence in one sample of one mode of writing predicts excellence in other modes," Jix says (37); put simply, that approach sees writing as universal: "good writing is good writing." But not to Jix: he observes that good writing is not the same across tasks and genres, but rather different, a point he makes with wonderfully commonsense examples: "the writer of a good technical report may not be able to produce an excellent persuasive letter to a city council" (37). Given the ways the field of rhetoric and composition understands genre now—and indeed the way people listening to different genres of music and watching different genres of movies now understand and practice genre, at least tacitly—it's difficult to appreciate how much before its time Jix's observation about differences in rhetorical situations and genre is. Aims related to genre, he says, matter: purposes related to rhetorical situations, they matter.

But a model of discourse—a.k.a., a theory of writing—is about more than critique; it's also about how people write, as Jix explains:

> In order to report precisely how people manage different types of discourse, one must have a model of discourse which permits the identification of limited types of discourse and the creation of exercises which stimulate writing in the appropriate range but not beyond it. The three-part model that Klaus and I selected was based on the purpose (goal, aim) of the discourse and reflected whether the character of the writing grew out of a focus on the writer, the audience, or the subject matter. (Perhaps we show the influence of Aristotle and his interpreters, and we will take any credit we can earn by that allusion.) ("Primary Trait Scoring" 37–38)

In other words, a model of discourse includes several key concepts: a governing purpose and three domains, the writer, the audience, and the subject matter. Put in today's terms, Jix was providing a writing construct defining writing; it's not, as ETS assumed, a global construct in which good writers are good writers and good writing is good writing, but rather—as we understand it today--a differentiated construct sensitive to differences in writers as in writing situations. Jix's construct of writing was important for several reasons, among them that it helped set the stage for portfolio assessment, which, beginning from the same premise about writing as a differentiated activity, includes multiple texts representing different genres for a fuller representation of writing.

As important, Jix stipulated what we might call standards for designing a test, standards that also entail a set of ethics, and again, his statement is prescient.

If one decides that a valid (or publicly acceptable and persuasive) test requires both a sample of discourse and a human reaction, then one must elect some holistic system, precisely defining the segment of discourse to be evaluated. The writing sample must reflect the writer's choices rather than the testmaker's choices; the critical response must be affective as well as cognitive, and must interpret unconventional and creative language as well as report conventional devices.

Here, in this version of a test, the writer is center stage: the writer's choices are paramount; writing is about emotion as well as intellect; language that is unconventional and creative counts—as it does in non-testing situations. And interestingly today, in the age of machine scoring of writing, Jix reminds of the value of a human reaction.

Jix also explains the system that he, collaborating with others, created: Primary Trait Scoring, a writing assessment keyed to the primary defining feature(s) of a given genre. Doing so required a sequence of steps: "to define the universe of discourse, to devise exercises which sample that universe precisely, to ensure cooperation of the writers, to devise workable scoring guides, and to use the guides" (37). As he noted, Primary Trait Scoring, although a kind of holistic scoring, differed from its cousins; they, like ETS, understood writing, and writers, as universalized; Primary Trait understood writing in terms of different tasks, each one "a unique situation" with its own evaluative criterion/a. Methodologically, the scoring guide was built inductively, from the bottom up:

> A writing task is composed and set in a full rhetorical context. After consideration of a very large number of responses to the task, a Scoring Guide is written which identifies and de- scribes a key characteristic or primary trait which is crucial to success with the writing task. Readers then evaluate responses by placing them in categories based on the designated primary traits. (37)

And to show how this process worked in practice, Jix shared two tasks and a wide range of responses to them: one task, called simply, "[A] 'Woman's Place' Essay," was familiar and conventional, as its title suggests:

> Some people believe that a woman's place is in the home. Others do not. Take ONE side of this issue. Write an essay in which you state your position and defend it. (60)

What was allowed in terms of development, however, was less conventional, more aligned with Jix's notion of unique writers: composers could employ various kinds of evidence, among them historical, legal, analogical, experiential.

The second task, less conventional and familiar, had a large name: "Imaginative Expression of Feeling through Inventive Elaboration of a *Point of View*." In writing assessment circles, it was known more colloquially, as the boat task:

> Primary Trait Scoring—the boat
>
> Look carefully at the picture. These kids are having fun jumping on the overturned boat. Imagine you are one of the children in the picture. Or if you wish, imagine that you are someone standing nearby watching the children. Tell what is going on as he or she would tell it. Write as if you were telling this to a good friend, in a way that expresses strong feelings. Help your

> friend FEEL the experience too. Space is provided on the next three pages.
>
> The rationale for this task is also, as the title Primary Trait suggests, quite specific: "The test is whether a writer can project him/herself into a situation, find a role and an appropriate audience, and then reveal an attitude toward the material in relation to the role—a complex writing task." As important, such a writer might be 6 or 16. (48)

As the history of writing assessment attests, Primary Trait Scoring did not prevail: a more universalized holistic scoring did. The rationale for Primary Trait may have been too sophisticated for its time, the labor too intensive and specific, the boat task too unconventional—it's hard to know. But it laid the groundwork for much of what faculty in numerous disciplines take as axiomatic today: writing differs across contexts; writing requires a human reaction; writing assessment should reflect the writer's choices; writing criteria should represent the task.

Service

Tenure-line faculty in the academy tend to think of our work through the three lenses of teaching, research, and service, with service, perhaps not surprisingly, being the least prestigious. That perception is built into the academy in two ways, at least. Departments with higher profiles—offering Ph.D.s in research institutions or promising majors in liberal arts colleges—aren't thought of in terms of service, while departments who focus on general education, or who don't offer majors or graduate degrees, are thought of in terms of service, and often in those terms only, often labeled as such collectively: as service departments. Working in a service department, or in a service program like first-year composition (FYC) in a non-service department, regardless of how noble the teaching, how significant the faculty's research, can feel a bit like working second-class: supporting students until they do real academic work, in their majors, in their graduate degrees. And even in departments with shiny graduate degrees and award-bedecked research profiles and without a particular service role, the message about service is, again, delivered very clearly, very consistently, especially in performance reviews: in my department's annual review procedure, service is worth a whopping 5%. And in case that annual reminder wasn't sufficient, I once had a colleague tell me that I suffered because of my service ethic. Although he meant ethic in a different sense, I appreciated the unintentionally ironic juxtaposition of suffer, service, and ethic.

Such a view of service can be especially sensitive for faculty in rhetoric and composition, whose role has historically focused quite precisely on the classic service course, first-year composition—in part, it should be noted because sometimes, at some institutions, faculty in rhetoric and composition have been, and still continue to be, confined by others to that service course, that service mission.

All of which provides an intriguing context for considering Jix's relationship to service. He was quite aware of the tension between status and service, as he suggested in his Exemplar Address. Although he confessed, at one time, to believing in the "useful fictions" promoted by vitae-building, he encouraged his colleagues to see such status-building as a "polite lie":

> Given the present climate of quantification of status, when we take on a few more advisees or make a talk to the Rotary Club, we hurry to the computer to add an item to the vitae, as though it really made any difference to who we are. Oh, it may make a difference in what we get paid, or even in our academic rank in some schools, or to our "mobility," but we all know that the vitae is a polite lie, a list of achievements made for the convenience of academic managers. (486)

Being in community, he reminded his listeners and readers, brings with it "the obligations of our positions and the expectations of the community," even if it is imperfect, even if "some of the brothers and sisters and cousins took on more than their share of the chores and maybe took away more of the family goods, too" (486). Which, of course, is a very different way of understanding service, not as the bottom rung on a hierarchy with no mechanism for academic mobility, but rather as a kind of participation a community requires and rewards, those rewards a function of the community itself.

The many service roles that Jix inhabited, and typically for very long stretches, speak to his enactment of this philosophy, one defining academic service as community participation. Important, too, are the number and kinds of communities he served. In listing only some of them, as I do below, I've made rhetorical choices. Should I separate departmental service from collegiate, disciplinary from institutional? How I arrange these service roles, in other words, invents Jix anew. They are not partitioned, but rather presented together, as he must have experienced them, all of the moment:

> Member, University of Iowa Faculty Council, 1957
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> Chair, University of Iowa Faculty Senate
>
> Director, General Education Program in Literature, 1965–1969
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> Member, CCCC Students' Rights to Their Own Language Committee
>
> Consultant, CCCC Committee on Testing, 1977–79
>
> Director of Undergraduate Studies, 1965–1976
>
> Consultant, National Assessment of Educational Progress (NAEP)
>
> Assistant Chair, Associate Chair, Chair, Past Chair, CCCC, 1975–1978

Chair, Department of English, 1976–1985

Director, School of Letters, 1976–1985

Associate Director of the NEH Iowa Institute on Writing, late 1970s–early 1980s

Vice President, President-Elect, President, Past President, NCTE, 1984–1987

Chair, (numerous NCTE commissions)

Chair, University Undergraduate Scholarship Committee

Chair, Human Rights Committee

Chair, University Budget Committee

Chair, University Committee on Public Relations

Member, Liberal Arts Executive Committee

Member, Educational Policy Committee

Secretary, Liberal Arts Assembly

Member, CCCC Language Policy Committee

Perhaps most poignantly, Jix donated his body to the University of Iowa's College of Medicine's Department of Anatomy: even in death, he contributed to community.

Language

Much like Irish, Welsh wasn't a language favored, or at times even permitted, by the British government. In the 19th century, Welsh students—much like students in Ireland and on U.S. Native American land—were forbidden to speak their native tongue. Of course, every prohibition is local: students who were found to be speaking Welsh had to wear a NOT WELSH (NW) sign around their neck, which they could pass on to another student speaking Welsh. The student wearing the NW at the day's end was beaten, an intimidatingly brutal policy promising at least one good beating a day.

During the 20th century, Britain relaxed some of its grasp on Wales, while Wales asserted some of its educational and linguistic authority, and by the end of the century, some of that authority spoke to the right to practice Welsh. In 2011, with the Welsh Language Measure passed by the Welsh Assembly, that right was guaranteed: Welsh was officially equal to English. Although only a quarter of today's Welsh population speak Welsh, all schoolchildren until the age of 16 now learn it in school, and as an official statement of Wales proclaims, "Welsh is a living language, which means it is part of the Welsh identity."

Language was in some ways the centerpiece of Jix's life, which is especially intriguing given that it was hard for him to hear it—he literally lived with a lifelong hearing loss—and his dyslexia meant that seeing its written form could also be

a challenge. Such challenges Jix saw as "work[ing] to my advantage." Despite the hearing loss, he was able to listen in class, he said,

> rearranging material in my own structures and then possessing it. It was a response to my dyslexia and also a response to the hearing . . . It has encouraged a habit of my mind that tends to run from association to association. (Quoted in Finders 502)

Fascinated by language, Jix understood its power: students are, he said, "controlled by language as much as they control the language" (Finders 502). His philosophy of language, located in metaphor, was sensual: "metaphor requires you to have an insight. You have to see it—literally see it"; language is "more than just the words. It's the way the word is elaborated. The word is the vehicle for the metaphor. The meaning that we draw out of it is the tenor." A teacher of writing, Jix said, "must love language and be a writer" (Finders 503).

My theory is that Jix was especially sensitive to the relationship between language and identity because of his Welsh background. He certainly understood that linkage when he participated in composing the 1974 Students' Right to Their Own Language document, which was revolutionary in its time, and for some, still revolutionary today. As its title suggests, it affirms students' rights to language, the same kinds of linguistic rights denied to Welsh children.

We affirm the students' right to their own patterns and varieties of language-the dialects of their nurture or whatever dialects in which they find their own identity and style. Language scholars long ago denied that the myth of a standard American dialect has any validity. The claim that any one dialect is unacceptable amounts to an attempt of one social group to exert its dominance over another. Such a claim leads to false advice for speakers and writers, and immoral advice for humans. A nation proud of its diverse heritage and its cultural and racial variety will preserve its heritage of dialects. We affirm strongly that teachers must have the experiences and training that will enable them to respect diversity and uphold the right of students to their own language.

Geneva Smitherman recalls that two successive committees worked on the statement and that, at times, the work was contentious. Jix, she said, played an outsized role:

> Credit for blending the multiple writing styles into a readable document goes to the talented editorial hand of Richard Lloyd-Jones and the skillful diplomacy of the late Melvin Butler, linguist and committee chair, whose untimely death prevented him from witnessing the fruits of his labor. (362)

Smitherman also makes it clear why a talented editorial hand and skillful diplomacy were needed. When the statement was proposed,

> [t]he fall-out was tremendous. Stringent, vociferous objections were put forth. There were calls for the resolution to be

rescinded and the background document recalled. Some blasted
CCCC for abdicating its responsibility and pandering to "wide-
eyed" liberals in the field. Others accused CCCC of a "sinister
plot" to doom speakers of "divergent" dialects to failure in high-
er education by telling them that their stigmatized language was
acceptable. A few simply said that CCCC had done lost they
cotton-pickin minds.

On the other hand, there were many who embraced the spir-
it of the resolution. They thanked CCCC for the supporting
document, which many found extremely helpful, even as they
acknowledged its flaws. Some complimented the organization
for its "moral and professional courage." Others stepped to the
challenge of developing writing assignments to "tap the poten-
tial" of their marginalized students. A few simply asked CCCC
why it took yall so long. (362)

The Statement passed 79–20; an entire issue of *College Composition and Communication* (*CCC*) was devoted to what CCCC chair Richard Larson called "this perceptive statement" so that CCCC members could have it "in durable form," could understand it, could read literature supporting it, could learn how to teach with it.

Jix's office on the university campus included on one wall "an old green chalkboard, blank except for an inch-high yellow chalk message: Y GWIR YN ERBYN Y BYD" (Finders 498). A Welsh expression, it translates as "The truth against the world," and is typically followed by A OES HEDDWCH, which trans- lates as "Will you bring peace?" Idiomatically, it means something like this: you can speak your mind, so that/be assured there will be peace; we cannot have a real peace without truth.

Jix was committed to truth and peace, and to their relationship to each other, especially as expressed through language.

Legacy

Most people in rhetoric and composition, I think, associate Richard Lloyd-Jones with the 1963 Braddock Report. That document, formally titled *Research in Writ- ten Composition*, demonstrated empirically that if we want students to write bet- ter, we can stop teaching grammar: it doesn't help. But the Braddock Report had as a larger goal identifying what might help students and more specifically what we could claim based on empirical evidence about how to best teach com- position. It was somewhat surprising for Jix to co-author an empirical report: he saw himself as a rhetorical theorist, not an empiricist; as someone who val- ued more than the empirically demonstrated since he also valued "experiential knowledge" and "crafts." But he co-authored the Braddock Report with his two

colleagues, and in some ways that research project set the stage for his later work in writing assessment.

Even now, it's difficult to overstate its value of the Braddock Report. The Hillocks Report, a meta-analysis of research on written composition that followed some twenty years later, began by paying homage to the Braddock Report. When people ask about the value of teaching grammar at all, the Braddock Report is invoked. In histories of the field, the Braddock Report is often cited as one document marking rhetoric and composition's beginning. Perhaps so, but what that report in fact reported, using a now-famous comparison between chemistry and alchemy, was that rhetoric and composition was having a rather inauspicious beginning:

> Today's research in composition, taken as a whole, may be compared to chemical research as it emerged from the period of alchemy: some terms are being defined usefully, a number of procedures are being refined, but the field as a whole is laced with dreams, prejudices, and makeshift operations. Not enough investigators are really informing themselves about the procedures and results of previous research before embarking on their own. Too few of them conduct pilot experiments and validate their measuring instruments before undertaking an investigation. Too many seem to be bent more on obtaining an advanced degree or another publication than on making a genuine contribution to knowledge, and a fair measure of the blame goes to the faculty adviser or journal editor who permits or publishes such irresponsible work. And far too few of those who have conducted an initial piece of research follow it with further exploration or replicate the investigations of others.
>
> Composition research, then, is not highly developed. (5)

Still, in part because of the Braddock Report, in part because of his leadership of the Iowa NEH Writing Institute, in part because of the numerous roles he played in CCCC and NCTE, Jix is often credited as one of the founders of rhetoric and composition. He was, I think, foundational in founding a discipline, but he was also wary about a disciplinarity too oriented to *vitae polishing*, very wary about a disciplinarity that would divide. It's not that he didn't see adversaries, but he saw them only as adversaries, and he located them not inside the community, but outside.

What's also remarkable is how prescient Jix was, the ways he related issues of status to issues of meaning, the ways he saw language and social justice and intellect interwoven. He seemed to understand that the issues linking language and identity and social action never really go away; they are addressed, another topic or crisis emerges, and we shift our attention. But fundamentally, they return.

Likewise, his view of a community—as one in which *we belong to each other*, a community *simultaneously many and one*—isn't so much aspirational but possible. Reading about these ideas in his scholarship, hearing his talks through his written word, evokes something Jix-like, something straightforward, something humane, some new approach serving the common good, some new means of sounding a common cause *simultaneously [for] many and one*. Years ago, I wrote about how we might understand community as a kind of plural commons, as a site like the Boston Commons in its ability to welcome many and include them as one. Rhetoric and composition doesn't have a site, a physical place: in that sense, it's what scholars call a social imaginary, but Jix conceptualized the field as a site, an enduring place for all, where *we belong to each other*.

In bringing all this to rhetoric and composition, he also, and perhaps most importantly, brought a kind of wisdom, something like what in ancient rhetoric is called phronesis, a practical wisdom infused with the ethical and often revealed in narrative. In Welsh, which holds community and identity as prime virtues, the term for wisdom is DOETHINEB. Jix had, I think, both kinds, one rhetorically oriented, one community based. Those wisdoms marked his contributions to the field, to the world.

And all of us—in rhetoric and composition and out of it—are his beneficiaries.

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