NOTES

INTRODUCTION (MCGEE AND HANDA)

1. Earlier versions of this schematic include only the verbal elements; see "The Culture of Postmodernism," (1985, 123–24). Interestingly, the revised version, which appears in 1987's *The Postmodern Turn*, includes two visuals: a vertical double-headed arrow above the "Modernist" column, and a horizontal double-headed arrow above the "Postmodernist" column (91–92). Faigley reprints a select part of the earlier schematic in his text.
2. This discussion started on February 24, 2000, on the WPA listserv when a frustrated WPA posed the following question: "What happens if people trained in R & C can no longer stomach coordinating their school's writing program?" Other WPAs contributed their posts, discussing the local problems that lead them to feel physically, mentally, and emotionally exhausted and/or silenced by their particular situations. While we do not mean to suggest that all WPAs in all locations feel exhausted and silenced, many WPAs at some point in their tenure do experience extreme frustration.
3. See Gunner (1994, 2002).
4. Rita Malenczyk discusses the problems of WPAs misreading audience and the consequences that occur. Her essay also begins to develop a rhetorical theory of writing program administration.
5. See Gunner (1994, 2002).

CHAPTER 1 (HOLDSTEIN)

Thanks to Carolyn Handa for her inspiration.
1. The author, at the time of writing this essay, was one of the C-Es.
2. Anonymous, interview on December 8, 2003.

CHAPTER 3 (DESMET)

1. In an essay that reinforces Nancy Welch's critique, Joseph Janangelo argues that critical pedagogy, while it purports to liberate both teachers and students, actually calls upon teachers to accept their job as a selfless, all-consuming, religious calling. Although Janangelo targets liberatory pedagogy specifically, I think that the tendency toward a religious vocabulary is more widespread in educational circles, and, in fact, the relationship between religion and education is important to the history of university teaching, if not specifically to literacy practices or to the teaching of writing. On this subject, see Martha Nussbaum, *Cultivating Humanity* (1997).
2. As Trimbur wryly notes, "In fact, Michel Foucault's account of how discipline works sounds remarkably like a description of a WPA doing course scheduling at the beginning of a term," partitioning academic space to accommodate the requisite number of bodies, so that "'each individual has its own place; and each place its individual'" (Foucault 143; cited by Trimbur 143).
3. For a rather extreme example, see Vaughan (1993). From a behaviorist perspective, Margaret Vaughan discusses ways in which supervisors and consultants can help teachers address and reform unproductive behaviors, although she does note that resistance to change is a persistent and fairly widespread problem.
4. In characterizing the writing program as a bricolage, I define the term "program" against Sharon Crowley's understanding of the politics of writing instruction as

colonization of institutional "turf" that has been constructed independent of curricular belief or ideology, through the first-year writing requirement (Crowley 1998, 232–35). For a good description of the kind of program in which I teach and that I describe here—housed in the English Department of a large state university, led by a succession of short-term administrators who follow on the heels of a very long-term shepherd, designed to serve over six thousand students who take one or more required classes in first-year composition, and staffed largely by a somewhat volatile community of TAs and lecturers—see Farris (1996, 35–53).

5.   David Kenyon, in a recent piece from the *Chronicle of Higher Education* (2003), describes the long-standing incoherence of English studies generally as a discipline ("What People Just Don't Understand About Academic Fields").

6.   A succinct account of the debate can be found in Sharon Crowley, "Let Me Get This Straight" (1994).

7.   A faith in the progress of composition theory can inform even apparently neutral bibliographical sources, such as the *Guide to Writing Programs* put together by Tori Haring-Smith and others in 1985, which included in its survey only "nontraditional," and so presumably "innovative," programs (ix).

8.   I should note that North investigates the relation between composition research and practice rather than the dynamics of writing instruction or programmatic ideology. Nevertheless, his argument is relevant to mine. North generally sees "paradigm hope" as a conservative force. For him, composition research that is fueled by paradigm hope "disciplines" teachers and limits pedagogical practice precisely because it has accepted responsibility for systematically generating change in the practice of writing instruction (North 1996, 203). To extend North's argument, if proper research can identify the "best" way to teach writing, to stray from the programmatic path is not only disobedience, but "heresy."

9.   I would not want to ignore the importance of the historical studies of composition teachers and programs that have emerged in the last twenty years, but I still think that for the most part, prominent figures and programs stand as synecdoches for a field that, because of inadequate evidence, resists thick description.

10.   Rose and Weiser (2002) make a persuasive argument for program research and the establishment of program archives as an important part of reviewing and reforming any given program's structure and practices.

11.   My argument here builds on an earlier essay in which I used feminist jurisprudence, and specifically Cornell's earlier work, to define power dynamics within the writing classroom ("Equivalent Students and Equitable Classrooms," Desmet 1998).

12.   The first position may be represented by Robin West (1993), the second by Iris Marion Young (1990).

CHAPTER 4 (MCGEE)

1.   I do not mean to suggest that administering a writing program is fraught only with negative emotions; in fact, much WPA work is professionally and personally fulfilling and intellectually engaging. Often, however, WPAs discuss the negative emotions involved with their jobs. I believe that by examining these emotions and their sources, WPAs can begin to find local means of deconstructing the sources of negative emotions, which in turn may lead to increased job satisfaction.

2.   Because WPAs are in supervisory positions over faculty teaching in the writing program, they could be seen to "have power" at the expense of others. However, much WPA scholarship argues against this kind of power and for a collaborative notion of administration. See Gunner 1994 for a useful discussion of decentered administration.

3.   Chapter 5 ("The Interest Is Embodied in the Map in Signs and Myths") and chapter 7 ("The Interest the Map Serves Can Be Your Own") of Wood's 1992 book are most relevant to this discussion.

4.   I would like to be able to report that this map has proven rhetorically persuasive to the university to view the WPA as a program director of the same status as other program directors, but that hasn't happened yet. However, we are making progress because different people within the university are beginning to recognize the writing program and the WPA as points on the larger (metaphorical) institutional map.

5.   Given the scope of this essay, I cannot fully unpack the intricacies of the Porter et al. discussion of institutional critique (2000).

6.   Arguing that institutional critique is not, in fact, a way to change institutions, Marc Bousquet (2002) posits management science as the optimal method for making institutional change happen. Peggy O'Neill (2002) and Joseph Harris (2002) provide useful counterpoints to Bousquet's argument. Janet Atwill (2002) also offers a helpful explanation of institutional critique's usefulness.

CHAPTER 5 (EDGINGTON ET AL.)

1.   This move is not unlike the one accomplished by the City University of New York and discussed by Barbara Gleason (2000).

2.   In 2001 we changed the required score on the ACT verbal to twenty-one. Reading and math were already at twenty-one, and we were confident that a writing sample was the most accurate way to place students in writing courses.

3.   For a good summary of the implementation and use of portfolios in Kentucky see Steve Smith's 2002 essay "Why Use Portfolios? One Teacher's Response."

4.   Terri Lowe and Brian Huot reported on the first three years of the program in a *Kentucky English Bulletin* article in 1997. As we write this essay, Anthony Edgington, Brian Huot, Vicki Hester, Michael Neal, and Peggy O'Neill are working on two book chapters that report on the next five years and the conclusions of our experiment in using high school portfolios for placement at U of L.

5.   Of course, we also need to acknowledge here that other variables, especially costs, would need to be accounted for. Again, this is why we feel it is important for WPAs to continually evaluate and remain knowledgeable about mainstreaming and the political climate at the university.

CHAPTER 7 (PALMQUIST)

1.   For selected scholarship on the uses of word processing in composing and instructional settings see Bridwell, Nancarrow, and Ross (1984), Collier (1983), Haas (1989, 1990), Haas and Hayes (1986), Hawisher (1986, 1988, 1989), Kaufer and Neuwirth (1995), LeBlanc (1988), Sudol (1985), Sullivan (1989), and Susser (1998). For selected scholarship on the use of style and grammar analysis tools in writing instruction see Cohen and Lanham (1984), Dobrin (1986), Kiefer (1987), Kiefer and Smith (1983, 1984), Kiefer, Reid, and Smith (1989), McDaniel (1985), and Smith and Kiefer (1982). For more information about scholarship on computer-aided instruction see Burns (1983, 1984a), Duin (1987), Langston (1986), Schwartz (1982), and Wresch (1982). For selected scholarship on network-based communication (e.g., e-mail, chat, newsgroups and electronic discussion lists, and Multi-user domains Object Oriented (MOO)s/Multi-User Domain (MUD)s/Multi-User Shared Hallucination (MUSH)s) see Batson (1988, 1993), Coogan (1995), Cooper and Selfe (1990), Hawisher (1992), Hawisher and Moran (1993), Kinkead (1987, 1988), Mabrito (1992), Moran (1995), Peyton (1989), Sirc and Reynolds (1990), Spooner and Yancey (1996), and Webb (1997). For selected scholarship on hypertext see Bolter (1991, 1993), Charney (1992), Dewitt (1996), Johnson-Eilola (1993), Joyce (1992), Kaplan and Moulthrop (1990), Moulthrop (1989, 1991), Moulthrop and Kaplan (1991), Slatin (1988, 1990), Smith (1991), Sorapure, Inglesby, and Yatchisin (1998), and Thompson, English, and Doherty (1998).

2.   For a selection of scholarship on teaching in computer-supported classrooms see Balester (1992), Barker and Kemp (1990), Bruce, Peyton, and Batson (1993), Dobrin (1987), Eldred (1991), Harralson (1992), Neuwirth et al. (1993), Palmquist et al. (1998), Schwartz (1987), and Selfe (1987a, 1987b, 1989). See Hartman et al. (1991) and Palmquist et al. (1998) for discussions of using information technology to support instruction in traditional classrooms. See Bradshaw (1997), Day et al. (1996), Feenberg (1999), Gillette (1999), and Shoemake (1996) for discussions of teaching writing in online contexts. For a discussion of hybrid writing classes see Day (2000), Peterson (2001), Ross (2000), Smelser (2002), and Yagelski and Graybill (1998).

CHAPTER 11 (BILLINGS ET AL.)

1.   For further discussion of the future of WAC/WID, see also McLeod, Miraglia, Soven, and Thaiss (2001) *WAC for the New Millennium* and the online discussion "Forum on CAC: Principles That Should Guide WAC/CAC Program Development in the Coming Decade," with Anne Herrington, Donna LeCourt, Susan McLeod, David Russell, and Art Young.
2.   For recent articles on which this discussion of PAC is based, see Art Young's "Writing Across and Against the Curriculum" (2003) and the special issue on PAC of *The Journal of Language and Learning Across the Disciplines* (June 2003), which includes Young's "Introduction: A Venture into the Counter-Intuitive" and "Poetry Across the Curriculum: Four Disciplinary Perspectives" with Patricia Connor-Greene, Jerry Waldvogel, and Catherine Paul.
3.   Eric Crump's term for agents of change in redefining academic literacy. (1995)

CHAPTER 12 (HANDA)

1.   Susan Popham, Michael Neal, Ellen Schendel, and Brian Huot discuss the problem of hierarchy and writing program administration in "Breaking Hierarchies: Using Reflective Practice to Re-Construct the Role of the Writing Program Administrator" (2002). They argue that reflecting "helps eliminate many old structures of hierarchy and power" (20).
2.   Jeanne Gunner has explored the subject of leadership style in relation to WPAs in "Collaborative Administration" (2002). I agree completely with Gunner when she says that anyone taking on the role of a WPA inherits the leadership style of the preceding administrator and that this style is usually hierarchical—that is, one conceiving of the WPA as a person in charge of subordinates.
3.   See bell hooks for a short discussion of the politics of space and of space as liminal rather than confining (1995, 149).