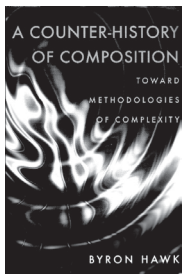
A Counter-History of Composition: Toward Methodologies of Complexity
by Byron Hawk. Pittsburgh, Pennsylvania: University of Pittsburgh Press, 2007. 400 pp.



Byron Hawk's *A Counter-History of Composition* offers a range of new ideas and possibilities for teachers who struggle to reconcile formal methods of invention with more intuitive approaches to writing. Zeroing in on a historical debate that pits intuition against heuristics, Hawk traces ways in which scholars over the last few decades have erased from composition the philosophy of vitalism, which he defines as "any attempt to theorize a self-organizing or self-motivating system" (127). His work sets out on a mission of *dissoi logi*, he says, to redeem vitalism (intuition) from its connotations with artistic genius and to show its usefulness in both theory and practice.

The counter-history begins with a map of the varying stances on invention—arguing that when it comes to generating ideas and topics, vitalism has been marginalized by prevailing voices such as Richard Young and James Berlin. Meanwhile, other scholars such as Anne Berthoff and Paul Kameen have argued for a more situated approach to writing that can't be boiled down to heuristics, and so they've been labeled "mystics" or "neo-romantics," on the grounds that they view invention (imagination) and other aspects of writing as unteachable. Hawk establishes the year 1980 as pivotal, a year in which three key figures in the debate published essays that shifted composition away from expressivism and intuition and toward the search for precise methods and universally applicable theories. Richard Young's "Arts, Crafts, Gifts, and Knacks," as well as James Berlin's "The Rhetoric of Romanticism," sealed vitalism's fate, so to speak, associating it with mysticism. Their motivation for doing this, Hawk asserts, lay in disciplinarity. In order to make composition a serious field of study, these theorists had to emphasize formal methods and turn writing into a kind of science. Yet Paul Kameen's article, "Rewording the Rhetoric of Composition" took a different stance on vitalism's relationship to composition, one that Hawk recuperates and extends. Hawk ultimately dissects the

ways in which vitalism has shape-shifted over the course of the eighteenth, nineteenth, and twentieth centuries, moving through three phases that he calls "oppositional, investigative, and complex" (5).

Hawk's most significant point involves a revaluation of Coleridge, whose philosophy of imagination has become a crux in the debate that paved over vitalism and removed it from the current conversations in theory and pedagogy. Although one of the first to articulate a modern method of invention and imagination, in the 1970s, "Coleridge [got] wrongly associated with a naïve approach to natural genius, rather than method and complexity" (32–33). Composition theorists in that era, notably Richard Young and his student Hal Rivers Weidner, misread Coleridge's method as placing secondary imagination (artistic genius) above rhetoric. However, Hawk shows that, for Coleridge, artistic genius is not a divine inspiration that touches a select few. Instead, it is "a studied critical faculty that allows one to see outside of commonplace forms of thought and bring fresh perspectives and connections to a topic. It is, in short, a capacity for critical thinking and invention" (43). According to Hawk, Coleridge's "Treatise on Method" asserts that theory and method should arise from particular circumstances—they should never be imposed from the top down. Intuition becomes a process through which one struggles from an instinct or a lived experience to an articulated idea, drawing on multiple disciplines and forms of knowledge. After redeeming Coleridge, Hawk proceeds to contemporize his method, drawing on work by Foucault, Deleuze, Guattari, Hayles, and others, to place writing in the realm of complexity theory—which holds that individuals continually construct and reconstruct their subjectivities through language. The writing process, just as the knowledge-making process, is recursive and entails a complex relationship between lived experience, intuition, and knowledge.

Hawk ultimately calls for teachers to see their students and themselves as "organisms that are intimately linked to their dynamic and complex environments" (223). In that light, I think this counter-history will prompt teachers who read it to open their philosophies to flux and change. Rather than try to fix a writing process or a theory of writing to apply across their classrooms, they will adjust their pedagogies in response to each set of students and each learning situation. Students should "participate in the production, rather than the application, of method" (248). I believe that most teachers already find themselves revising their teaching practices and philosophies from time to time. But, often, doing so seems to mean that their previous method was wrong or naïve and that, one day, they will have developed a conception of writing and teaching that enables them to succeed in any classroom—or that, one day, composition studies will finally find a way to teach all students to write. This notion is what makes heuristics so seductive and, perhaps, misleading. A vitalist classroom makes every pedagogy from current-traditional to social-epistemic a possibility, but it also allows students to help teachers determine what will help them learn to write. In essence, there are no preconditions. Our theories become

hypotheses to be modified for each semester, year after year. We never should achieve a point at which we stop testing and reforming our own ways of writing and teaching. In that sense, teachers become "theorist-practitioners" (254) who develop their own pedagogies—not necessarily in resistance to heuristics but alongside them.

One might hope that Hawk's book inspires more writing programs to encourage teachers actively to adapt seemingly universal laws of rhetoric and composition to their own classroom ecologies and to make their students' ideas and attitudes a key part of their teaching strategies. Hawk's ideas have had special meaning for me because I've participated in a major revision of my university's first-year English curriculum this past year, an undertaking in which all of the graduate students and faculty here have wrestled with program goals that balance heuristics with individual intellectual freedom. I'm reminded of what one of our associate directors said during a seminar discussion last fall: "Just do what works." And yet, most administrators would agree that we counter this ideal with the practical needs to write universal curriculum goals, adopt universal textbooks and readers, and train upcoming generations of teachers to conform, in a sense, to the dominant pedagogies. Although these conflicts seem controversial at best and unsettling at worst, Hawk's book portrays them as natural and necessary. If there is one constant, it is change.

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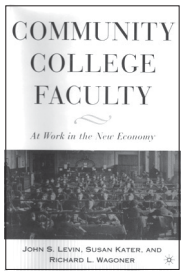
Community College Faculty: At Work in the New Economy

by John S. Levine, Susan Kalter, and Richard L. Wagoner. New York: Palgrave, 2006. 198 pp.



Shortly after administrators at my college cut an NCTE-award-winning liberal arts program, they announced a new automobile-technology program—a program that the college president proclaimed would not require students to take any general education courses, including English. A number of faculty at the college teach most or all of their courses online (more than twenty instructional units each semester, in some cases). Part-time faculty office doors are covered from top to bottom with taped-on paper name tags, and the glass cabinet in the main hallway holds job announcements describing nothing but part-time positions from (generic-like) part-time faculty positions to part-time security officers—no part of the college, except administration, appears to be immune from being categorized as part-time. The most influential office at the college is human resources. More and more faculty members teach their classes, hold office hours, and then leave. Collegiality has all but disappeared.

It is in trying to understand why this is happening—not only at my college but at community colleges throughout the country (and in Canada)—that *Community College Faculty: At Work in the New Economy* proves an insightful and valuable read. The authors argue that the community college, what

they call the *nouveau* college, is moving inexorably toward job training. "The mission of the community college has shifted from student and community betterment to a workforce development model that seeks to serve the 'global economy'" (8). With this in mind, they aim "to explain the work of community college faculty in the context of the New Economy," which they define as "serving the needs and interests of government and business, and not those of individuals" (22).

Based on theories and research methods described in chapter 3, the authors spend most of the book describing the community colleges' increasing focus on market-driven job training and its impact on faculty. In short, as the community college, more and more, resembles and behaves like a business and caters to economic demands, the faculty's role in college governance has changed (chapter 4); the role of technology in teaching has grown (chapter 5); the reliance on part-time faculty has increased (chapter 6); and the philosophical divide between faculty and management concerning the community colleges' mission has widened (chapter 7). These are alarming trends for faculty who think of themselves as teachers, as people who love subject matter, teaching, and learning—not as "consultants, salespeople, account representatives, trouble-shooters" (22).

With a continuing decrease in public funding, community colleges respond more to the demands of the private sector: "Community colleges are increasingly directing their operations toward the economic marketplace in order to acquire fiscal resources or to generate student numbers, which lead to government resources" (48). Within the context of the New Economy, the faculty's increased role in college governance has more to do with faculty as "managed professionals" and more to do with management's desire to increase faculty productivity in order to be competitive in a global marketplace than it does with any sense of a commitment to professionalism. The growing use of technology within the curriculum encourages faculty to teach more students in "different, non-centralized locations" (64) in order to increase enrollment. Community colleges continue to rely more on part-time faculty. (According to the authors, 64 percent of community college faculty teach part-time.) "That is, as long as community colleges are tied to economic development and private interests, and they employ business models preferred by those interests, they will continue to view part-timers as a central means to controlling production costs" (85). The very nature of faculty work has changed, creating a divide between faculty who continue to see the main mission of the community college as an academic one and management who instead see the community college's mission as one of job training. As a result, the authors worry that the focus on job training may lead faculty "to forge an identity separate from that of their institution" (111). However, they argue against this possible outcome in the book's final chapter.

In chapter 9, "The Professional Identity of Community College Faculty," the authors end by stating, "We have implied if not stated that the professional identity of community college faculty is bound to the identity of the community college" (142); and, because

of their lack of scholarly publication, faculty are "tied to their institution" (142). Thus, throughout the chapter, the authors urge faculty to redefine their professional identity within the *nouveau* college so that they can better promote its academic function. They implore faculty "to position themselves more aggressively as the intermediaries between student learning and institutional mission" (141). That is, community college faculty must work within the system to foster the academic function of the college. The authors believe that the New Economy is here to stay and that community college management will continue to promote market-driven job training.

I wholeheartedly agree with the authors' plea for faculty to support the continued academic function of the community college. General education and transfer courses have always been, and should always remain, at the core of the community college mission. Research studies continually find that a large percentage—according to one study, almost 80 percent—of students enrolling in community colleges indicate a desire to transfer and to earn a bachelor's degree.

I disagree, however, with their notion that community college faculty have no professional identity beyond their respective colleges. The work appearing in *TETYC* offers one example (among many) of the scholarship of community college faculty. I also disagree with the authors' capitulation to the New Economy. Instead, they might have suggested an even stronger faculty position, one that encouraged faculty to be a site of resistance, in both action (inside and outside the college) and in pedagogy. They could have argued for specific faculty action and pedagogy that challenged, if not replaced, globalism with localism and that promoted sustainability, contemplation, the environment, and issues of social justice.

If faculty accept the role of intermediary, they accept students as "customers," "workers," or "consumers"; they accept faculty as "consultants, salespeople, account representatives, trouble-shooters" (22); they accept the continued reliance on and exploitation of part-time faculty; they accept education as job training—job training that, for many community college students, doesn't allow them equal say in what the job is, but instead offers just enough training to be stuck being "second best." Such capitulation, such acceptance by faculty, means the end—in both the ideal and the practice of "democracy's college."

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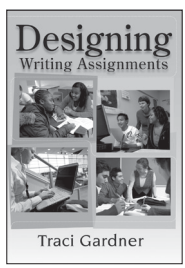
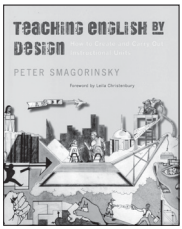
Designing Writing Assignments
by Traci Gardner. Urbana, IL: NCTE, 2008. 107 pp.

Teaching English by Design: How to Create and Carry Out Instructional Units
by Peter Smagorinsky. Portsmouth, NH: Heinemann, 2007. 223 pp.



Too often, we get so caught up in the routine of our teaching that we neglect an important component of our profession: reflection on our practice. Two



recent publications on instructional design—Traci Gardner's *Designing Writing Assignments* and Peter Smagorinsky's *Teaching English by Design*—motivated me to reexamine my syllabi, assignments, and evaluation strategies. What I discovered was that, although Gardner's and Smagorinsky's books target audiences of secondary teachers, a seasoned first-year composition professor had a thing or two to learn about designing and planning quality instruction. Reexamining and refining instructional design can enable college faculty to help first-year students navigate the transition to college, whether those students are traditional high school graduates, nontraditional students who have deferred education for several years, or high school students who are joint-enrolled in college classes.

In addition to primarily addressing teachers of secondary English education, the two books are also similar in that they examine instructional design from a constructivist framework—Smagorinsky more overtly than Gardner. Both books emphasize the importance of students generating, not regurgitating, knowledge, as well as taking on the role of the expert while composing texts. The books also recognize the importance of collaboration with more capable peers. Just as both publications emphasize scaffolding strategies that are inherent in instruction and assignments to facilitate genuine learning, they also scaffold readers' construction of knowledge by pointing them to numerous online resources for additional information on designing and implementing language arts instruction.

Because Gardner's book focuses on writing instruction and Smagorinsky's takes a broader view of language arts teaching, each book offers unique benefits to teachers in secondary and higher education. What I appreciated about Gardner's book is that it applies our knowledge of writing instruction to our practice of composing writing assignments:

> Writing teachers face challenges similar to those that students face when composing a writing assignment. We have to identify audience, purpose and voice. We have to decide on the best structure and format. We have to determine the time frame and point out the resources that will help students complete the assignment. Clearly composing writing assignments is no simple charge. (xi)

Invoking NCTE's "Beliefs about the Teaching of Writing" repeatedly (as well as providing the full document in her appendix), Gardner asserts that, as texts, writing assignments must be composed in such a way that the intended audience—students—can comprehend them and therefore compose according to our expectations. Gardner contends that, too often, we compose our assignments using academic discourse that students struggle to interpret. She demonstrates how to compose writing assignments so that students comprehend them and so that the assignments address all eleven of NCTE's beliefs.

Gardner furthermore recognizes the various ways in which students learn, as well as the various ways that schools assess learning. Her book provides suggestions on assignments

for composing non-print texts, and it dedicates a chapter to large-scale timed writing assessments. *Designing Writing Assignments* is so rich in examples of lesson plans and writing prompts that it seems almost unnecessary to point readers to other instructional design resources. Nevertheless, the book does so not only as a list in its sixth chapter, but also by way of marginal icons throughout the pages, which refer readers to NCTE's lesson plan database on the *Read, Write, Think* website.

Like Gardner's book, Smagorinsky's *Teaching English by Design* provides a wealth of examples of lesson plans and refers readers to additional resources stored in his online library of instructional units. Smagorinsky, however, takes a broader view of the language arts curriculum, discussing literature instruction that incorporates writing assignments.

Smagorinsky states in his introduction that "designing a unit for the first time will be one of the most challenging things you've ever done" (xx). Even though I concur, I also contend that designing a unit for the six-hundredth time presents challenges. For that reason, I appreciated Smagorinsky's explicit examination of constructivist pedagogy, as well as his consistent use of the construction zone analogy to explain it. Smagorinsky recommends using backward design to facilitate constructivist practices in the classroom. Sample student-centered activities offer numerous alternatives to the traditional teacher-centered explication of literature (unfortunately, still often practiced in college classrooms). Sample assessment strategies suggest ways to evaluate student writing thoroughly without overburdening the instructor with paperwork.

Although *Teaching English by Design* is a book that I will return to as I design my courses next semester and although I'll recommend it to my English education majors, the book's organization puzzles me in places. The third chapter offers various alternatives to teacher-led discussions, but the placement of these activities seems premature, considering that discussion of planning such activities occurs in later chapters. But the most puzzling aspect of the book appears in Chapter 12, "Setting up the Construction Zone." Most of this chapter focuses not on setting up the learning environment, but on the debates surrounding instruction of language conventions—an important topic of discussion in English education, but not what I was expecting in this chapter.

So, even though I have been teaching college English for seventeen years, I find much valuable, applicable information in these two books that are intended for less-experienced secondary English teachers. After reading Traci Gardner's *Designing Writing Assignments* and Peter Smagorinsky's *Teaching English by Design*, I am inspired to conduct some self-evaluation and to try some of their recommended strategies with my first-year composition students.

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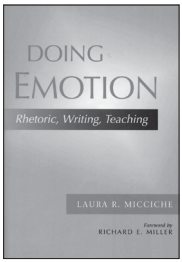
Doing Emotion: Rhetoric, Writing, Teaching
by Laura R. Micciche. Portsmouth, NH: Boynton/Cook, 2007. 127 pp.

As writing teachers, many of us have our students analyze emotional appeals within others' writing and think



carefully about their own use of *pathos* in documents. Many of us might have even told our students to be wary when writers try to manipulate readers through emotionally charged language or vivid and moving examples. And probably some of us have also told our students that *logos* is more persuasive and respectable than *pathos* for college and workplace writing. So, for various reasons, many in academia harbor a distrust of emotion. Emotions, we aver, cloud our minds or lead to rash decisions. Against this cultural backdrop, Laura Micciche leads readers toward a different understanding of emotion—her text, *Doing Emotion*, is a counterstatement to those conventional perceptions and assumptions.

As Micciche relates in her preface, "as this book seeks to demonstrate, rethinking emotion beyond the emotional appeal as traditionally understood leads to exciting, innovative pedagogical methods as well as to reinvigorated studies of emotion as a rhetoric of bodies and beliefs in motion" (xiii), and she hopes that her work "creates more questions than it answers" (xiv). Drawing heavily from the work of Sara Ahmed, Judith Butler, Jane Tomkins, Alison Jaggar, and others, the author attempts to make us see emotion in a different light. She argues that emotion can be used as a positive and constructive force in our work as rhetoricians and writing teachers.

In Micciche's monograph, "Introduction: Emotion as a Category of Analysis" and "Chapter One: On Terms and Context," she foregrounds her main argument that emotion is crucial to rhetorical success. "Chapter Two: Sticky Emotions and Identity Metaphors" showcases the emotional blinders that professionals in the discipline of composition-rhetoric have imposed on themselves. "Chapter Three: Emotion Performed and Embodied in the Writing Classroom" offers "pedagogical exercises for teaching emotion as embodied performance" (8). "Chapter Four: Disappointment and WPA Work" and "Interchapter: Experience and Emotions" lead readers think to about the "climate of disappointment" in administrative work. Micciche concludes with a call for action, making us focus on emotions as performative screens that can be used to bind the audience to the speaker/writer and on how emotions can lead us to good reasons and strong judgments. In sum, Micciche successfully theorizes emotion—based on feminist rhetorical theories and performance studies—in an attempt to make readers see emotion through a different lens.

Micciche's monograph offers some fruitful insights that can make readers question their assumptions about how emotion works rhetorically, which is one of her most thought-provoking arguments in the text—that emotion operates in complex and significant ways that can lead us to the right decisions because the use of emotion enacts a rhetoric of connection. Put simply, Micciche asks readers to go beyond thinking of *pathos* as simply an emotional appeal that is not as strong as the rhetorical appeals of *ethos* and *logos* because, as she argues, "[w]ithout a framework for understanding emo-

tion's legitimate role in the making of meaning and in the creation of value in our culture, we impoverish our own and our students' understanding of how we come to orient ourselves to one another and to the world around us" (1). She argues that "the conception of emotion that informs this book—emotion as part of what makes meaning stick, as integral to rhetorical action—poses a very different model for doing what might be called *emotion analysis*" (7).

In Chapter One, she demonstrates this analytical strategy through a concise analysis of George W. Bush's call for a constitutional amendment to "protect" marriage and how that argument fails and succeeds, depending on the emotional screens of various citizens. What Micciche harkens back to in this monograph is the advice of ancient rhetoricians—such as Aristotle, Cicero, and Quintilian—that emotional appeals are crucial to effective rhetorical action because they move the audience to do something about a problem or issue. Logic alone will not persuade, and her point about how emotion "binds the social body together as well as tears it apart" is well presented (14). The author effectively complicates emotion to make readers think about how emotional appeals can connect or repel certain audience members, based on their beliefs, values, and assumptions about the world.

Equally relevant is Micciche's discussion of how emotion has been feminized, how there has been an "association of emotion with irrationality, manipulation, essence, and, of course, women—associations that have amounted to emotion's subordinate status in knowledge-building and critical projects" (16). In this portion of her argument, she draws heavily from feminist scholars such as Sara Ahmed, Wendy Brown, Judith Butler, Alison Jaggar, Donna Strickland, Lynn Worsham, and others. In particular, her argument borrows heavily from Sara Ahmed's notion of "accumulation of affective value," or, as Micciche refers to it, emotional "stickiness" (27). Drawing from this concept of "stickiness," Micciche analyzes the "emotional subjection" of composition studies in the academy (Chapter Two) and the emotional discourse of writing program administration work (Chapter Four and the Interchapter).

The two chapters just mentioned are quite relevant to readers who work at two-year colleges. Because most English instructors at two-year colleges are primarily instructors of basic and first-year writing, they too are part of what Micciche describes as "composition's wound culture," a culture in which "composition teachers and specialists have struggled under the weight of elitist, classed judgments about writing and teaching as less valuable than reading and theorizing" (37). Certainly, to extend Micciche's point a bit further, professionals at two-year colleges (whether teachers or administrators) still have to contend with elitist and classist discourse that demeans the role of "democracy's college" because two-year colleges are open-admissions institutions. We all know the inane comments and misguided perceptions that two-year college instructors have to bear, as teacher-scholars have documented for years.

One of the most salient points in the book is when Micciche states that

"[c]omposition's emotional and institutional subordination then functions as an identity marker rather than a source of critique and change" (40). The emotional subordination of composition connects directly to how writing in higher education is still marked "as 'women's work'—not serious, rigorous, or intellectual but rather, consistent with dominant views of composition studies, namely service-oriented and practical" (80). What Micciche argues, however, is that we need to move more forcefully toward "critique and change," because wallowing in emotional subordination defeats our goals of fully valuing composition (and, I argue, two-year colleges) for what they are: entities that are essential for producing critical citizens of the American republic, pathways that lead students toward educational transformation. Or, as Laurel Santini puts it, two-year colleges are "custodians of hope, trafficking in accessibility, convenience, openness, economy, and opportunity" (128). Instead of being emotionally marked, Micciche purports that we need to use these emotions as a means to change minds and assert more respect in the profession—to use this emotional "stickiness" for persuasive purposes. Thankfully, the discipline of composition-rhetoric and two-year college instructors are both doing that in various ways, such as undergraduate degrees in writing and rhetoric, the growing role of TYCA as a professional organization, and the greater frequency of publications and conference presentations by two-year college faculty.

Although Micciche's work is thought-provoking, by making us see emotion, composition, and institutional hierarchies in a very different light, "Chapter Three: Emotion Performed and Embodied in the Writing Classroom" might not go far enough for readers who seek detailed and concrete examples of pedagogical practice about how "we do emotions—they simply don't happen to us" (2). The author asserts that students thinking of emotions as ways of knowing or thinking helps them explore the full scope of the rhetoric in classrooms, and she offers a few helpful examples from her own classroom experiences (advanced composition classes). She describes a substantial hurdle that we all face in writing classrooms: "[t]he writing challenge for my students has been to transform emotional responses to the material into critical insights" (66). Here, Micciche's general advice is that readers need to reflect on their emotional responses and use each response as "an enabling invention-point, as a site for meaning-making and a potentially rich place from which to put words together" (68). That advice is sound, but what I wanted instead were more specific examples and detailed classroom activities on how exactly to "use strong feelings as a resource for doing analysis" (67). She concludes the chapter with her own reflection that "a performative approach to conceptualizing emotion would have brought my students closer to the breath of the writers, characters, and illnesses we studied" (68), but the chapter offers mostly reflection on classroom practice of what she might have done differently. That's valid and helpful, but it's limited in scope for someone looking for help in enacting the performance of emotion as a critical lens, as she suggests.

For teacher-scholars looking for detailed and practical pedagogical

advice, *Doing Emotion* might fall short, but the author does state early on that the intent of the book is to pose "more questions than it answers" (xiv). Regardless, *Doing Emotion* is an excellent starting point for readers who want to delve into the rhetoric of emotion and experience, especially those interested in how feminist rhetorical theory and performance studies connect to rhetoric and writing instruction. Because of the interesting connections that she makes about emotion, Micciche's work is required reading for anyone who wants to explore the intricacies of emotional appeals and how emotion imbues our classrooms, our pedagogies, our administrative work, and our profession.

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Call for Papers

The editor of *FORUM: Newsletter for Issues about Part-Time and Contingent Faculty* invites submissions (articles related to non-tenure-track faculty in college English or composition, editorials, news items, and/or book reviews). Submit your work electronically (bhammer@unc.edu) and put the words "FORUM article" in your subject line. Submissions should include the following information: your name; your title(s); your institution(s); home address and phone number; institutional address(es) and phone number(s); if applicable, venue(s) where submission was first published or presented previously.

FORUM is published twice annually (alternately in *CCC* and *TETYC*) and is sponsored by the Conference on College Composition and Communication. For further information, guidelines, or to submit an item, please contact Dr. Brad Hammer, Editor, *FORUM* at (919)621-1000 or bhammer@unc.edu. Submissions for the fall issue should be received no later than April 1; for the spring issue, the deadline is August 1. Note: Submissions will not be returned.

2009 Diana Hacker TYCA Outstanding Programs in English Awards Announced

The winners of the 2009 Diana Hacker TYCA Outstanding Programs in English Awards for Two-Year Colleges and Teachers have been announced as follows:

Enhancing Developmental Education

Award

Kingsborough Community College, Brooklyn, NY
"Serving the Literacy Goals of At-Risk Students through an Integrated Approach to Faculty Development and Course Design"

Our newly constructed developmental English program offers instructors who teach at-risk students an integrated approach to best practices by providing multiple forums for reviewing scholarship, sharing teaching models, and collaborating in assessment of student work and curriculum design. These forums include small teacher cohorts, course practicums, teacher toolboxes offering sample lessons for a well-planned course, and personalized adjunct mentoring.

Honorable Mention

Front Range Community College, Westminster, CO
"Bursting the Bubble: Using Learning Communities to Create Authentic College Learning and Instruction"

Our learning community program pairs developmental courses with transfer-level courses to increase student achievement and engagement. This program combines developmental reading and writing pedagogy with an authentic transfer-level context. In addition, it challenges institutional assumptions about "developmental" students' ability to succeed in college-level classes and promotes collaboration among faculty across the disciplines.

Fostering Student Success

Award

College of DuPage, Glen Ellyn, IL
"ESSAI, The College of DuPage Anthology of Academic Writing Across the Curriculum"

A hybrid yet revitalized harvesting of WAC pedagogy practiced by our interdisciplinary faculty, our program called ESSAI is a unique but inclusive discourse community in book form which annually publishes some of the best academic writing by our students across the curriculum and at all levels of learning. ESSAI pay homage to Montaigne and promotes student success via good writing.

Honorable Mention

Century College, White Bear Lake, MN
"Building Community Online: Discussion Boards in a Two-Year College Online Writing Center"

The Online Writing Center at Century College enables students to build community through the use of asynchronous discussion boards. Among other results, this online community-building results in more frequent exchange of ideas during the writing process, more flexibility for students, and more student voices heard. These results suggest that online writing centers may wish to encourage more student interaction.

Reaching Across Borders

Award

Montgomery College, Takoma Park, MD
"Writing in the Disciplines"

Writing in the Disciplines at Montgomery College works to bring student writing to the forefront in all disciplines across three campuses. Through workshops, retreats, expert speakers, discipline and department workshops, extensive collaborations with other entities, and direct work with individual faculty, Writing in the Disciplines has had a great impact on our institutional culture of writing.

Award

Salt Lake Community College, Salt Lake City, UT
"SLCC Community Writing Center"

The SLCC Community Writing Center is an outreach project of Salt Lake Community College. The CWC offers writing instruction and support to all residents of the Salt Lake Valley, regardless of educational background, through the following programs: Writing Coaching, Writing Workshops, Writing Partners, and the DiverseCity Writing Series.

Honorable Mention

Minnesota State Community and Technical College, Fergus Falls, MN
"Ready or Not Writing"

Ready or Not Writing (www.readyornotwriting.org) invites high school students to submit their writing electronically to college English faculty for college-readiness rubric ratings and supportive feedback. In addition to facilitating dialogue among students, teachers, and college faculty, the program provides aggregate data reports on students' writing tendencies and error patterns.

Special Acknowledgment/Most Unique Initiative

State Fair Community College, Sedalia, MO
"Intercultural Literacy through Reflection: Rural Students Meet the Urban Experience"

Originating as a "Problems in Writing" course in 2003, this program at State Fair Community College has offered students a three credit-hour learning opportunity each spring that enhances academic knowledge and intercultural literacy. It also introduces them to the significant contribution that citizens make through community involvement, in an urban setting or in the rural area in which SFCC is located.

Enhancing Literature and Cultural Arts

No Entries