



Made Not Only in Words: Composition in a New Key

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Kathleen Blake Yancey

Made Not Only in Words: Composition in a New Key

*Words strain,
Crack and sometimes break, under the burden,
Under the tension, slip, slide, perish,
Decay with imprecision, will not stay in place,
Will not stay still.*

Sometimes, you know, you have a moment.

For us, this is one such moment. In coming together at CCCC, we leave our institutional sites of work; we gather together—we quite literally convene—at a not-quite-ephemeral site of disciplinary and professional work.

At this opening session in particular, inhabited with the echoes of those who came before and anticipating the voices of those who will follow—we pause and we commence.

We have a moment

These moments: they aren't all alike, nor are they equal. And how we value them is in part a function of how we understand them, how we connect them to other moments, how we anticipate the moments to come. For compositionists, of this time and of this place, this moment—this moment *right* now—is like none other.

I come to this podium this morning fully conscious of the rather daunting responsibility attached to this occasion—a responsibility heightened by what my distinguished predecessors have said in their Chair's Addresses.

—Anne Ruggles Gere 1994

CCC 56:2 / DECEMBER 2004

On March 22, 2004, I delivered the "Chair's Address." This talk was twenty-six pages, more or less, double-spaced, and composed in Garamond 12. While I talked, two synchronized PowerPoint slide shows ran independently, one to my right, another to my left. Together, the two slide shows included eighty-four slides.¹ There was one spotlight on me; otherwise, the theatre was dark, lit only by that spot and the slide shows. Oddly, I found myself "delivering" the Chair's Address to an audience I could not see. As Chris Farris pointed out to me later, given this setting, the talk was more dramatic performance than address.

Or: what genre was I invoking?

Never before has the proliferation of writings outside the academy so counterpointed the compositions inside. Never before have the technologies of writing contributed so quickly to the creation of new genres. The consequence of these two factors is the creation of a writing public that, in development and in linkage to technology, parallels the development of a reading public in the 19th century. And these parallels, they raise good questions, suggest ways that literacy is created across spaces, across time.

Literacy today is in the midst of a tectonic change. Even inside of school, never before have writing and composing generated such diversity in definition. What do our references to writing mean? Do they mean print only? That's definitely what writing is if we look at national assessments, assuming that the assessment includes writing at all and is not strictly a test of grammar and usage. According to these assessments—an alphabet soup of assessments, the SAT, the NEAP, the ACT—writing IS "words on paper," composed on the page with a pen or pencil by students who write words on paper, yes—but who *also* compose words and images and create audio files on Web logs (blogs), in word processors, with video editors and Web editors and in e-mail and on presentation software and in instant messaging and on listservs and on bulletin boards—and no doubt in whatever genre will emerge in the next ten minutes.²



But the main insight I have about my own literacy history is that none of the important or meaningful writing I have ever produced happened as a result of a writing assignment given in a classroom.

—Lillian Bridwell Bowles 1995

these other genres they would bring to our assignments? How is it that what we teach and what we test can be so different from what our students know as writing? What *is* writing, really? It includes

print: that seems obvious. But: Does it include writing for the screen? How visual is it? Is it the ability to move textual resources among spaces, as suggested by Johndan Johnson-Eilola? Is composing, as James Porter suggests, not only about medium but also specifically about technology? Suppose I said that basically writing is interfacing? What does that add to our definition of writing? What about the circulation of writing, and the relationship of writing to the various modes of delivery?

And what do these questions mean with respect to another kind of delivery, the curricular and pedagogical delivery of college composition, in classroom to seminar room to online chat room to studio?

Collectively, these questions sound a moment for composition in a new key.

To explain what I mean by this more fully, I'll detail what this moment is, and why and how it matters for us, and what it is that we might want to do about it in a talk I have subtitled *Composition in Four Quartets*.

Quartet one

In my beginning is my end.

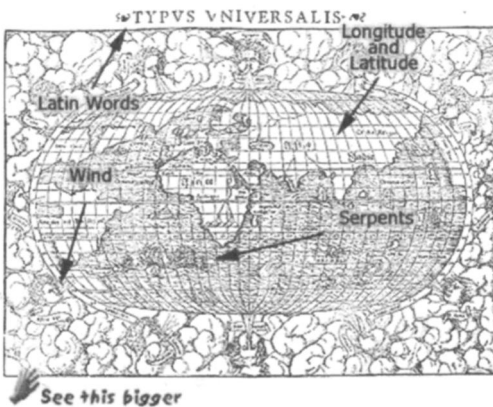
We have a moment.

In some ways our moment is like that in 19th-century Britain when a new reading public composed of middle- and working-class peoples came into being. Technology played a major role in this creation: with a new steam printing press and cheaper paper, reading material became

more accessible. There were political and economic reasons as well. Economic changes of the 19th century came in the context of a globalization connected to travel, adventure, colonialism, and a massive demographic shift from farm to city changing the material conditions

In planning this address—what some called a script, others a transcript—I designed a multi-genred and mediated text that would embody and illustrate the claims of the talk. To accomplish this aim, I developed “stock” of two kinds. I collected verbal material, based on readings, some of my own writings, and some of my students’ work. Concurrently, I collected images, again from my own work, photographs from places I knew, and images from the public domain. Collecting these different materials and putting them in dialogue with each other was a key part of *this* composing process.

The images, in other words, did not simply punctuate a written text; together words and images were (and are) the materials of composition.³



The Chair's Address is, of course, one genre, what Mike Palmquist has called a "call to action" genre. In medium, this address was plural—delivered simultaneously through the human voice and through the PowerPoint slides, both in relation to and also mediated by the twenty-six pages of written text.⁵ In response to some requests for the script, I created a version of it in the spirit of an *executive summary*. Another version is being developed for *CCC Online*; its logic is different still. And then there is the text you are reading now, which includes a limited number of slides (reproduced) that are arranged anew. This "Chair's Address" also includes new images and new verbal text—like the meta-text you are reading now.

All of which leads me to ask: how many compositions are in this text?

of work and life.⁴ Economically, what has been called the Industrial Age promoted a "rising" middle class, indeed a bourgeoisie, that had the funds to buy print reading material and the leisure in which to read it and that began to have some political rights—and to press for more. From the perspective of literature, the genre receiving the most attention was the novel, which is said to have encouraged readers and in some ways to have created them. As important for our purposes, these novels were often *published in another form first*, typically in serial installments that the public read monthly. In other words, the emergence of this reading public co-occurred with the emergence of a multiply genred and distributed novel. All of Dickens's novels, for instance, were so published, "generally in monthly parts." And the readers were more than consumers; they helped shape the development of the text-in-process. Put differently, the "fluctuations of public demand" influenced the ways that Dickens and other novelists developed future episodes. The British novels of the 19th century were from the very beginning developed and distributed in multiple genres made possible by a new technology, the novelist writing in the context of and for very specific readers who, in turn, provided responses influencing the development of the text in question.

People read together, sometimes in "reading circles," sites of domestic engagement, but also in public places. Technological constraints—bad lighting, eyesight overstrained by working conditions⁶—encouraged such communal readings, since in this setting no single pair of eyes was overly strained. People also gathered frequently to hear authors read their own works in staged readings. For these 19th-century novels, the patterns of circulation thus included both oral and written forums. Or: new forms of writing—the serials, the newspapers, the triple-decker Victorian novel—encouraged new reading publics who read for new purposes.

And all of this happened outside of school.

Today, we are witnessing a parallel creation, that of a *writing* public made plural, and as in the case of the development of a reading public, it's taking place largely outside of school—and this in an age of universal education. Moreover, unlike what happens in our classes, *no one is forcing this public to write*. There are no As here, no Dean's lists, no writing teacher to keep tabs on you. Whatever the exchange value

may be for these writers—and there are millions of them, here and around the world—it's certainly not grades. Rather, the writing seems to operate in an economy driven by use value. The context for this writing public, expanded anew, is cause for concern and optimism. On the one hand, a loss in jobs in this country caused (it is said) by globalization is connected to a rise in corporate profits detailed in one accounting report after another, and we are assured by those in Washington that such job loss is actually *good* for us. As one commentator on NPR put it in early March, we've moved from just-in-time jobs to just-in-time people. Such an approach to labor is not news to those of us in composition: we apparently got there first. On the other hand, those committed to another vision of globalization see in it the chance for a (newfound) cooperation and communication among peoples, one with potential to transform the world and its peoples positively. At best, it could help foster a world peace never known before. At least, as we have seen over the course of the last year, it is (finally) more difficult to conduct any war in secret.

Like 19th-century readers creating their own social contexts for reading in reading circles, writers in the 21st century self-organize into what seem to be overlapping technologically driven writing circles, what we might call a series of newly imagined communities, communities that cross borders of all kinds—nation state, class, gender, ethnicity. Composers gather in Internet chat rooms; they participate in listservs dedicated to both the ridiculous and the sublime; they mobilize for health concerns, for political causes, for research, and for travel advice. Indeed, for Howard Dean's candidacy we saw the first blog for a presidential candidate. Many of the Internet texts are multiply genred and purposed: MoveOn.com sends e-mails, collects money, and hosts a Web site simultaneously. Flash mobs gather for minutes-long social outings; political flash mobs gather for purposes of political reform. And I repeat: like the members of the newly developed reading public, the members of the writing public have learned—in this case, to write, to think together, to organize, and to act within these forums—largely without instruction and, more to the point here, largely without *our* instruction. They need neither self-assessment nor our assessment: they have

Modern physics long since made us learn that the world out there has more space than stuff anyway, and it is in the spaces that we find relationships.

—Richard Lloyd Jones 1978

It's worth asking what the principles of all the compositions are. Page have interfaces, although like much that is ubiquitous, we don't attend to such interfaces as we might. The fact that you have one interface governing the entire text, however, does provide a frame. What is the frame for (and thus the theory governing) a composition in multiple parts? In that matter, how does this text—with call out palimpsest notes, and images—cohere?

And:
How do we create such text?
How do we read it?
How do we value it?

Not least, how will we teach it?

Because we are essentially in partnership with the wider community attempting to share meaningfully in the working out of community responsibility, we must be in communication with the other parts of the community.

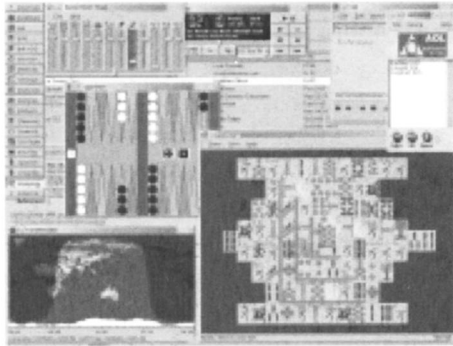
—Vivian Davis 1979

The literacies that composers engage in today are multiple. They include print literacy practices (like spelling) that URL's require; they include visual literacy; they include network literacy. As important, these literacies are textured and in relationship to each other. Perhaps most important, these literacies are social in a way that school literacy all too often only pretends to be.

Of course, as Anne Gere demonstrated in her own Chair's Address, writing has always been embedded in an extra-curriculum. Public institutions now design for such a curriculum, bringing together what computer game designer Frank Lantz calls a convergence of digital and physical space. Examples include new public libraries, especially those in Salt Lake City and in Seattle. In their designs, both architectural and curricular, these institutions overlap and interplay "domestic spaces" (like Seattle's "living room" inside the library), "conventional" library spaces, and electronic spaces.⁷

a rhetorical situation, a purpose, a potentially worldwide audience, a choice of technology and medium—and they write.

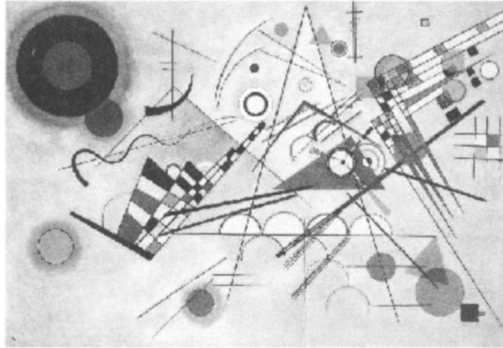
Some of these new Internet genres—e-mail, instant messaging, and so on—divide along lines based in age and in formal schooling. Faculty—the school insiders—use e-mail daily, considering it essential to academic and personal life. In contrast, students use instant messaging at least as often, and unlike most of us, they *like* it. Faculty see blogs—if they see them at all—as (yet) another site for learning, typically in school; students see



blogs as a means of organizing social action, a place for geographically far-flung friends to gather, a site for poets and musicians to plan a jam. But our experiences are the same in one key way: most faculty and students alike *all have learned these genres on our own, outside of school*. Given *this* extracurricular writing curriculum and its success, I have to wonder out loud if in some pretty important ways and within the relatively short space of not quite ten years, we may already have become anachronistic.

Some disturbing data suggests that traditional English departments already are. According to the list of departmental administrators published in the PMLA, over the last twenty years, we have seen a decline in the number of departments called English of about 30%. Let me state this more dramatically: of the number of English departments whose administrators were included on the list in 1985, about one in three has disappeared. Why? They may have simply stopped being represented for any number of reasons: a shortage of funds, a transfer of the listing elsewhere. Naturally, this statistic doesn't mean that English is disappearing as an institutional unit. Most obviously, it means that fewer units calling themselves English are listed in the PMLA. And when plotted against another trend line—the *increase* of units called something other than English, like departments of communication and divisions of humanities—it seems more plausible that *something*

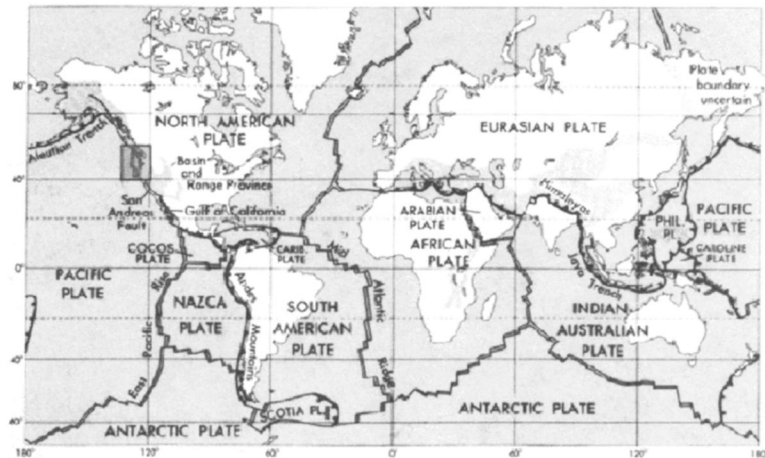
reductionist in nature is happening to English departments generally. They are being consolidated into other units or disappearing.⁸ Another



Kandinsky, Composition VII

data point tells the same story: according to the Association of Departments of English (ADE), if English departments were graduating English majors at the same rate graduated in 1966, we would congratulate 100,000 students this year. Instead, we will offer English degrees to half that number—50,000.⁹ And these data points may well explain why the number of tenure-line jobs in English continues its now altogether-too-familiar decline (which makes the continuing increase in tenure-line jobs in rhetoric and composition all the more remarkable). Of course, for many of us, this may be a moot point. We may not be housed in English departments ourselves, and most of us don't teach courses in the major because the major continues to be defined as *territorias literati*, a point to which I will return. Still, enough of us do reside in English to understand that as English goes, so may we.

These shifts: are they minor tremors signifying routine academic seismic activity that makes the world more stable? Alternatively, are they tremors occurring along the fault lines of tectonic plates that will in the not-too-distant future change the very topography of higher education?



Although interpretations of data around the status of English departments vary, here something in English studies is clearly underway. The data points I report plot one trend line, a line that in its downward direction contrasts with the upward swing of the plot line for rhetoric and composition. In the midst of this moment, a new discourse that repositions English and humanities is emerging. The latest evidence: As I write this, literary scholar Helen Vendler, in her NEH Jefferson Address, has attempted an English-centric redefinition of the humanities that excludes both history and philosophy.

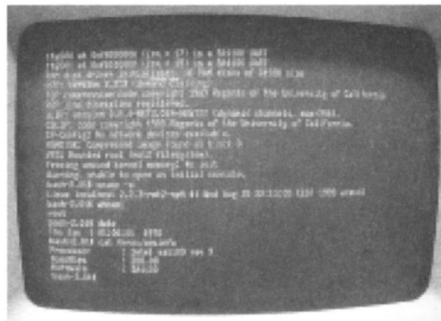
**Composition is a part of a higher education
and the persistent problems in composition
are tied to larger issues in the world, in our
country, in higher education generally and in
each academic institution specifically.**

—Miriam Chaplin 1988

Additional evidence of our unwillingness, as members of a commons, to support higher education is abundant. Again, as I write this, President Bush's plan to maintain the level of funding for Pell Grants goes almost unchallenged. Given that tuition costs have risen and the number of eligible students has likewise risen, what this means is less support for students.

These questions assume greater significance as evidence of other tremors within higher education make themselves felt. In the last two decades, we've seen a shift in the way the country views higher education. According to a 2004 edition of *U.S. News and World Report* (Shea), beginning in the Reagan era, the U.S. began moving away from the view that college is good for the *country*, a view that enfranchises all of us, and began shifting toward the view that higher education is good for the *individual*. Given this shift, perhaps it makes a perverse kind of sense that even though more than half of college students work, they still graduate with debt exceeding \$15,000. During this same period, public institutions became state-supported institutions, then state-assisted schools, then state-affiliated schools, and now state-located schools. States haven't abandoned support of education: rather, they have redirected the revenue streams away from the institutions and toward the consumers, the students. In other words, historically, public funds went to public institutions; today, in many states, including mine, they go directly to the students—chiefly through scholarships titled Hope or Freedom, which one economist has likened to vouchers for K–12. And the worst-case scenario has already been proposed in Colorado: take all funding for public institutions and distribute it not to them but directly to students.¹⁰ Educationally, in the words of Robert Putnam, we are increasingly bowling alone, and apart from the damage it will do to the individual schools, I worry about the damage it will do to the country as a commons.

Relevant to literacy specifically, we can record other tremors, specifically those associated with the screen, and in that focus, they return us to questions around what it means to write. Further, I'd suggest that they constitute a serious challenge to us. As articulated by Elizabeth Daley, dean of the University of Southern California School of Television & Cinema, this view of literacy makes a clear distinction—both in practice



and in institutional home—between print literacy and screen literacy. Linking what happens outside of school to what we might do inside, Daley observes that both in metaphorical analogy and in use, the screen has become ubiquitous. “Metaphors from the screen have become common in our daily conversation,” she says (“Expanding” 34). Think about these everyday terms: close up, flash back, frame, cut to the chase, segue. Our daily communicative, social, and intellectual practices are screen-permeated. Further, her argument is that *the screen is the language of the vernacular*, that if we do not include it in the school curriculum, we will become as irrelevant as faculty professing in Latin. “No longer,” she declares, “can students be considered truly educated by mastering reading and writing alone. The ability to negotiate through life by combining words with pictures with audio and video to express thoughts will be the mark of the educated student” (“Speaking”). Specifically, she proposes that the literacy of the screen, which she says *parallels* oral literacy and print literacy, become a *third* literacy required of all undergraduates. Not surprisingly, she believes such literacy should be taught not in composition classrooms but in media studies programs. Not least, Daley argues that education needs to get in step with life practices and should endeavor to assist students to negotiate through life.

What do these conceptions of reading and writing publics, these tremors in the world and in higher education and in English have to do with composition?

Quartet two

*A people without history
Is not redeemed from time, for history is a pattern
Of timeless moments.*

We have a moment.

What we make of this moment is contextualized by our own history as a discipline. Many have noted the role that first-year composition played in the formation of CCCC: it was our *raison d’être*—and a worthy cause. We focused then on the gatekeeping moment, the moment when students enter college and in particular on that transition moment between high school and college. It’s worth con-

Part of what’s at issue with screen literacy is how it too enables the making of stories, a common question we ask of literary texts, a common question we ask of students and of ourselves. As Daley suggests, the screen is very much part of the thinking around narrative. In reviewing *2 Grams*, for instance, film critic Roger Ebert brings the issue into relief (perhaps ironically?) when he says: “Imagining how heartbreaking the conclusion would have been if we had arrived at it in the ordinary way by starting at the beginning. I felt as if an unnecessary screen of technique had been placed between the story and the audience

**Someone has estimated that there are at least nine thousand of us teaching in college courses in composition and communication.
—John Gerber 1950**

sidering, however, how this gatekeeping situation has changed in the last fifty-five years.

Early in the decade when CCCC was formed, in 1949, only 30% of students graduated from high school; only 20% of high school graduates even began college, typically at four-year liberal arts institutions; and fewer than 6% graduated. Today, depending on your source, about 89% of students graduate from high school, and some 65% begin college (“America’s”). In other words, at various times—in high school in AP classes and dual-enrollment classes, just after high school, years after completing high school—many students—indeed most students—do begin college.¹¹

But what happens? They don’t finish: only 28% of Americans complete four years of college. It looks bleaker as you go to certain categories: 17% of African Americans have college degrees, 10.6% of Latinos, even fewer Native Americans (Wright). Still, too often we define ourselves as that first-year course. Suppose that if instead of focusing on the gatekeeping year, we saw composition education as a *gateway*? Suppose that we enlarged our focus to include *both* moments, gatekeeping and gateway? And further suppose, to paraphrase Elizabeth Daley, that we designed a curriculum in composition that prepared students to become members of the writing public and to negotiate life. How might that alter what we think and what we do?

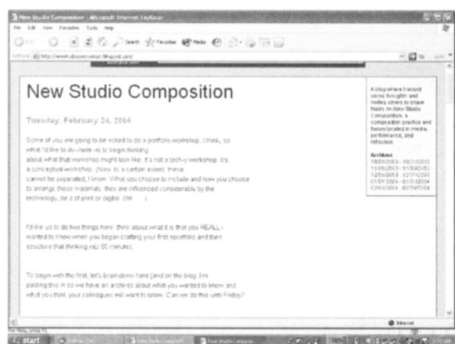
Such an agenda is consistent with data that account for successful college experiences. Richard Light, for instance, demonstrates that one

of the key factors students and alumni cite in studies of how college can work well is writing. The National Survey of Student Engagement—in both two- and four-year school versions—sounds the same note. We know that writing makes a difference—both at the gatekeeping moment and as students progress through the gateway.

Of course, in this moment in composition’s history, I’m making certain assumptions about writing that as a disciplinary community, we are still ambivalent about. What should be the future

shape of composition? Questioning the role of technology in composition programs—shall we teach print, digital, composition, communication, or all of the above?—continues to confound us. Do we want to

It’s almost impossible to know how many students finish high school. Some finish after four years; some finish after another year or two in an alternative setting; some finish through the GED program. And it is so that some don’t finish at all. Where they don’t finish, typically in urban settings and in impoverished states, life is harder all the way around. Still, if we in college could graduate the same percentage of students as our colleagues in high school do, we’d nearly triple our graduation rate.

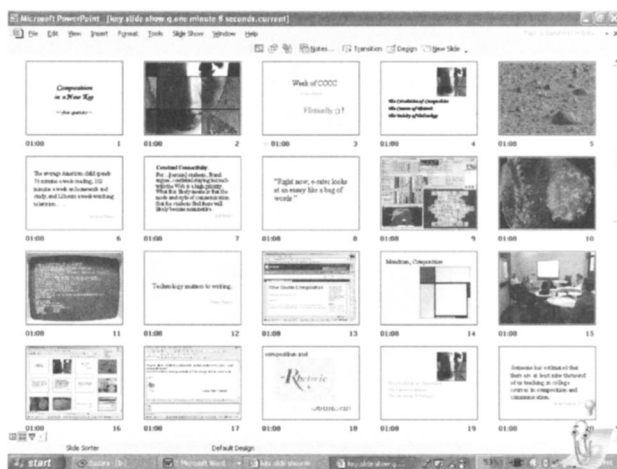
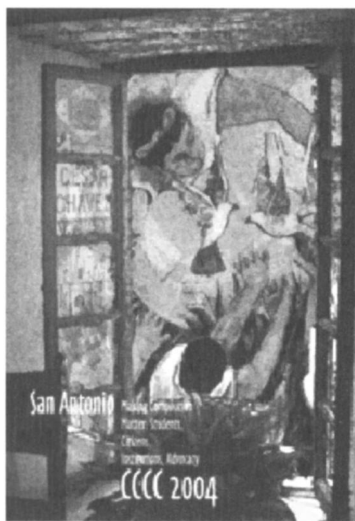


confine our efforts to print literacy only—or, alternatively, to print literacy predominately? Given a dearth of resources—from hardware to professional development, from student access to what Gail Hawisher calls the bandwidth digital divide—many of us continue to focus on print. Given a concern that postmodernism and infobits could undermine a sustained rational discourse that is fundamental to democracy, many of us vote for the known that is, not, coincidentally, what our colleagues expect us to deliver in the composition classroom: the print of CCCC—coherence, clarity, consistency, and (not least) correctness.

At the same time, when reviewed, our own practices suggest that we have already committed to a theory of communication that is both/and: print and digital. Given the way we *produce* print—sooner or later inside a word processor—we are digital already, at least in process.

Given the course management systems like Blackboard and WebCT, we have committed to the screen for administrative purposes at least. Given the oral communication context of peer review, our teaching requires that students participate in mixed communicative modes. Given the digital portfolios coming into their own, even the move by CCCC to provide LCD's and Internet connects to panelists upon request and for free, we teachers and students seem to have moved already—to communication modes assuming digital literacy. And thinking about our own presentations here: when we consider how these presentations will morph into other talks, into articles for print and online journals, into books, indeed into our classrooms,

In the Portraits of Composition Research Study, respondents spoke in chorus about the move to digital texts. Nearly all respondents expect students to submit texts composed in a word processor; nearly half of the respondents respond to student texts via e-mail. But very few—less than 30%—use a course management system.¹²



That composition has a content at all—other than process—is a radical claim. The CCCCs was founded with a concern about what the content of first-year composition should be, and it is a concern that continues to energize us even today.

it becomes pretty clear that we *already* inhabit a model of communication practices incorporating multiple genres related to each other, those multiple genres remediated across contexts of time and space, linked one to the next, circulating across and around rhetorical situations both inside and outside school.

This is composition—and this is the *content* of composition.

If we cannot go home again to the days when print was the sole medium, what will the new curricular home for composition look like?

Quartet three

*Words, after speech, reach
Into the silence. Only by the form, the pattern,
Can words or music reach
The stillness, as a Chinese jar still
Moves perpetually in its stillness.*

We have a moment.

At this moment, we need to focus on three changes: Develop a new curriculum; revisit and revise our writing-across-the-curriculum efforts; and develop a major in composition and rhetoric.¹³

Since the limits of time and space preclude my detailing all three, I will focus on the first, developing *a new curriculum for the 21st century*, a curriculum that carries forward the best of what we have created to date, that brings together the writing outside of school and that inside.

This composition is located in a new vocabulary, a new set of practices,

and a new set of outcomes; it will focus our research in new and provocative ways; it has as its goal the creation of thoughtful, informed, technologically adept writing publics. This goal entails the other two: extending this new composition curriculum horizontally throughout the academy and extending it vertically through our own

To accept rhetoric and composition . . . as legitimate parts of the graduate curriculum is not a sign of dissolution, dispersion, and decomposition. It is, rather a sign that we are regaining our composure, taking composure to mean composition in all of its senses.

—Frank D'Angelo 1980

major. In other words, it is past time that we fill the glaringly empty spot between first-year composition and graduate education with a composition major.

And in the time and space that's left, I want to sketch briefly what this new curriculum might look like.

To begin thinking about a revised curriculum for composition, we might note the most significant change that has occurred in composition over the last thirty years: the process movement. Although not everyone agrees that the process movement radically altered the teaching of composition (see Crowley; Matsuda), most do think that process—as we defined it in the research of scholars like Janet Emig and Linda Flower and as brought into the classroom by teachers like us—did revolutionize the teaching of writing. We had a new vocabulary, some of it—like invention—ancient, some of it—writing process and rewriting and freewriting—new. We developed pedagogy anew: peer review, redrafting, portfolio assessment. But nothing stays still, and process approaches have given way to other emphases. Recently, we have seen several approaches seeking to update that work, some on the left in the form of cultural studies and post-process; some more interested in psychological approaches like those located in felt sense; others more interested in the connections composition can forge with like-minded educational initiatives such as service learning and first-year experience programs.

What's interesting is that regardless of the changes that are advocated as we attempt to create a post-process compositional curriculum, most (not all but most) attempt this without questioning or altering the late-20th-century basis of composition. To put the point directly, composition in this school context, and in direct contrast to the *world* context, remains chiefly focused on the writer qua writer, sequestered from the means of production. Our model of teaching composing, as generous, varied, and flexible as it is in terms of aims and as innovative as it is in terms of pedagogy—and it is all of these—(still) embodies the narrow and the singular in its emphasis on a primary and single human relationship: the writer in relation to the teacher. In contrast to the reading public nearly two centuries ago, the “real” reading public of school is solitary, the teacher whose

Erika Lindemann's work on the bibliographic categories that organize and construct composition reveals the role that process both has and has not played in the discipline. Lindemann notes that while in the 1986 CCCC Bibliography *process* was included in three of twelve categories (or 25%), it is completely absent in the 2001 MLA successor to the Cs bibliography.



What no one, including writing teachers, foresaw twenty years ago was the extent to which the creation of wealth would be divorced from labor and redistributed, leaving the United States the most economically polarized among industrialized nations, with the divide between rich and poor continuing to widen.

—Lester Faigley 1997

I am interested in the terms we use to constitute our subject, the terms we take for granted and the degree to which we take them for granted. Today I'll stick to the three terms of our name, composition, communication, conference. These terms are our legacy; we must not betray those who have given them to us. They are also our problem, our burden, since they resist reflection and change.

—David Bartholomae 1989

wonder why *this* is the neo-Platonic mode to which we continuously aspire. Not that the process model is bad, I hasten to add: students do engage with each other, often do write to the world, and frequently do develop elaborated processes—all to the good. But if we believe that writing is social, shouldn't the system of circulation—the paths that the writing takes—extend

reading consists of print text delivered on the teacher's desk. In contrast to the development of a writing public, the classroom writer is not a member of a collaborative group with a common project linked to the world at large and delivered in multiple genres and media, but a singular person writing over and over again—to the teacher.

John Trimbur calls our school model of writing the *in loco parentis* model: we are the parents who in our practices continue to infantilize our students as

we focus their gaze and their energy and their reflection on the moments of creation, on process. I tend to think of it in another, complementary way, as a remediated tutorial model of writing. In other words, it seems to me that in all our efforts to improve the teaching of composition—to reduce class size, for instance, to conference with students,

to respond vociferously to each student paper, and to understand that in our students' eyes we are the respondent who matters—we seek to approximate the one-to-one tutorial model. Quite apart from the fact that such an effort is doomed—about a hundred years ago, Edwin Hopkins asked if we could teach composition under the current conditions,¹⁴ which conditions then are the same conditions we work in today, and immediately answered, “NO”—I have to wonder why we want to work this way,

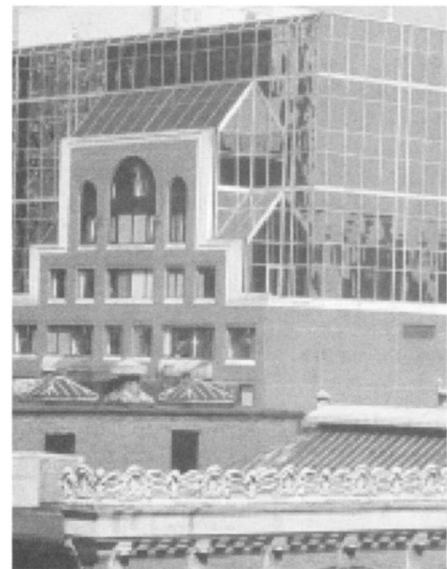
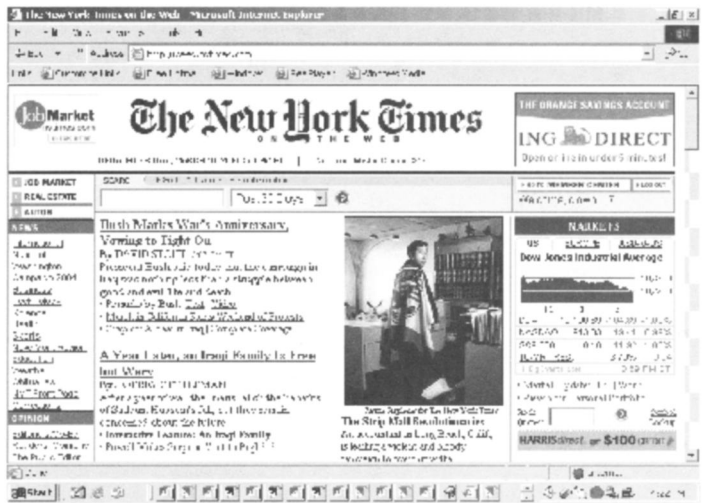


beyond and around the single path from student to teacher?

More to the point, the list of what students aren't asked to do in the current model—and what they might—is long:

- consider the issue of intertextual circulation: how what they are composing relates or compares to “real world” genres;
- consider what the best medium and the best delivery for such a communication might be and then create and share those different communication pieces in those different media, to different audiences;
- think explicitly about what they might “transfer” from one medium to the next: what moves forward, what gets left out, what gets added—and what they have learned about composing in this transfer process;
- consider how to transfer what they have learned in one *site* and how that could or could not transfer to another, be that site on campus or off;¹⁵
- think about how these practices help prepare them to become members of a writing public.

What I'm proposing is that we move to a new model of composing where students are explicitly asked to engage in these considerations, to engage in these activities, to develop as members of a writing public. Such a model of composition is located in three key expressions:



A Boston skyline, the old juxtaposed with the new, old and new interfaced. An architectural intertextuality.

Circulation of composition
 Canons of rhetoric
 Deicity of technology

Let me begin with circulation: although they are related, I will here outline and exemplify two kinds: (1) the circulation of texts generally, and (2) the circulation of a student's own work within an educational culture. Texts circulate: they move across contexts, between media, across time. Writers compose in the context of other writers and thinkers and speakers. They imitate them directly and indirectly; they quote them, write in direct reference to them, paraphrase them, and frame their own work in these contexts. This circulation is the one, perhaps, with which we are most familiar: we often talk about it as intertextuality, as a conversation that we invite students to join. The conversation, of course, occurs through genres and is really many conversations, with texts circulating in multiple, interrelated ways.

What I am calling circulation can go by other names: Charles Bazerman and David Russell, for instance, call it activity theory, but basically it's the same point: As they explain,

Writing is alive when it is being written, read, remembered, contemplated, followed—when it is part of human activity. . . . The signs on the page serve to mediate between people, activate their thoughts, direct their attention, coordinate their actions, provide the means of relationship. It is in the context of their activities that people consider texts and give meaning to texts. And it is in the organization of activities that people find the needs, stances, interactions, tasks that orient their attention toward texts they write and read. So to study text production, text reception, text meaning, text value apart from their animating activities is to miss the core of text's being.

So: circulation.

With the help of David Russell and Arturo Yañez, let me put a classroom face on what this might look like in terms of curriculum. They tell the story of a student caught in an all-too-familiar dilemma. Beth, the student, is an aspiring journalist convinced of the integrity and objectivity of reportorial accounting; moreover, she believes that good writing is good writing is good writing, regardless of the discipline. Which means, of course, that good writing is the writing she understands and practices. The problem: she's enrolled in an Irish literature class that

Conceptually, composition itself is in circulation. From music and art, it carries an aesthetic dimension. From chemistry and architecture, it carries an interest in materials. Pedagogically, borrowing from Joe Rangel and Pablo Casso, I have talked somewhere about students as "ongoing compositions." We see such humans-as-compositions in any collected work, summarized minimally in a resume or vita; developed and illustrated more fully and reflectively in a portfolio. Regardless of whether we see such composing or not, it is always in play. In the context of compositionists as professionals, we impose ourselves, both individually, in the words of Elizabeth Flynn, and as participants of a community, in the words of Andrea Lunsford's *Chair's Address*.

she needs for graduation, a class where good writing—located in interpretation and exercise of judgment—looks very different. To her, this historical writing feels inexact and duplicitous; and it makes history, which she has understood as an exercise in “Just the facts, ma’am”—as completely alien. What activity theory adds to this mix is a means of making sense of these seemingly disparate texts and ways of knowing.

Professional historians . . . critically examine and interpret (and reinterpret) primary documents according to the methods (rules, norms) of history. They argue and debate to persuade other experts. And when enough experts (or the enough powerful experts) arrive at consensus, that consensus is put into textbooks for high school students and generally perceived as “fact.” And, perhaps, that consensus is eventually put into popular history books, of the kind that journalists review and the rest of us Big Picture People sometimes read—to find the “facts” of history. (Russell and Yañez)

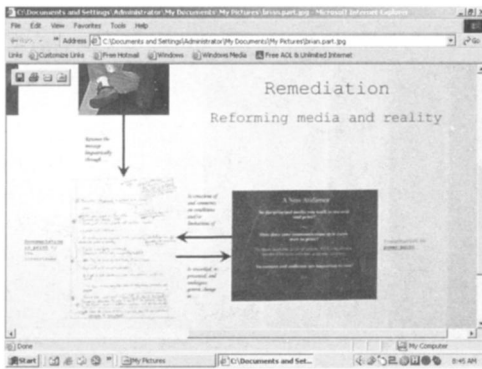
Thinking in terms of circulation, in other words, enables students to understand the epistemology, the conventions, and the integrity of different fields and their genres. Using that as a point of departure allows students to complete the task *and* move closer to the big picture of writing. Trimbur makes an analogous point in outlining a curricular approach where students in health sciences understand how different genres even within the same field function epistemologically: research genres to make scientific knowledge; public health articles deriving from the research genres both diluting and distributing it, each according to its own logic and conventions. His purpose?

I want students to see that the shift in register and genre between a journal article and a news report amounts to a shift in modality—the relative credibility and authoritativeness invested in written statements—that marks journal articles as ‘original’ contributions and news reports as secondary and derivative. (213)

Media themselves provide another example of circulation. As Jay Bolter and Richard Grusin explain in *Remediation*, and as McLuhan suggested before that, nearly every medium is re/mediated on another medium. In other words, consciously or otherwise, we create the new in the context of the old and based on the model of the old. Television is commonly understood to be remediated on film, for

Who writes the “first draft” of history can change, of course, as can patterns of circulation. Concerns around such issues are not merely academic, as is clear in the following *New York Times* commentary on the relationship between genres and the roles they are currently playing in *this* historical moment: “The sudden outpouring of inside details in book about the Bush administration is all the more remarkable because of the administration’s previous success at controlling the flow of information to the press about its workings. It is a phenomenon that is creating an unusual reversal in which books—the musty vessels traditionally used to convey patient reflection into the archives—are superseding newspapers as the first draft of history, leaving the press corps cover the books themselves as news.”

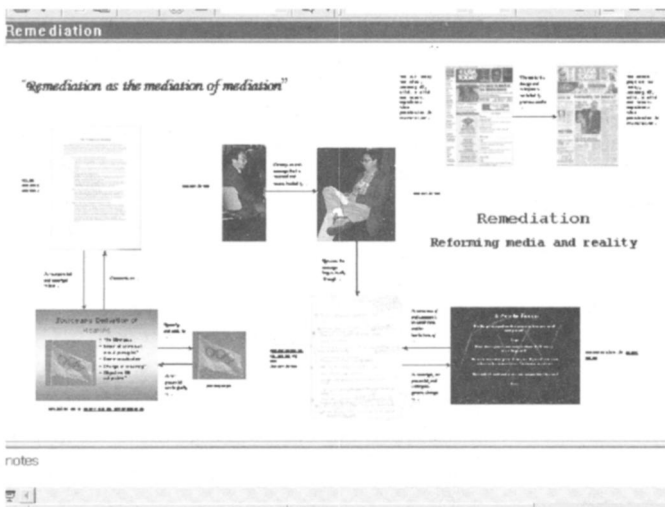
**We look at the present through a rear-view mirror. We march backwards into the future
—Marshall McLuhan 1964**



example, and the Web is commonly understood to be remediated on print. Remediation can be back-ended as well, as we see in the most recent CNN interface on TV, which is quite explicitly remediated on the Web. The new, then, repeats what came before, while at the same time remaking that which it models. This isn't a new phenomenon, however, as we remember from the development of that 19th-century

novel, which appeared in multiple genres and media: serials, triple-deckers, performances. Fast forward to the 21st century: imagine that in composition classes students, like Victorian novelists before them, focus on remediating their own texts. Beginning with a handout or one pager, they define a key term of the course and revise that on the basis of class response; in addition, they move the material of that handout to a five-

slide PowerPoint show presented to the class and itself revised. Suppose that they move this material to a poster, then to a presentation, then to a conventional written text. For the conventional written text, they brainstorm in class and on a blog, thinking individually and communally about which of these tasks "counts" as writing—and why. As they move from medium to medium, they consider what they move



forward, what they leave out, what they add, and for each of these write a reflection in which they consider how the medium itself shapes what they create. The class culminates with text in which they write a reflective theory about what writing is and how it is influenced or shaped or determined by media and technology. Located in the rhetoric of pur-

pose, audience, genre, this model of circulation is particularly oriented to medium and technology; it permits a student, as Brian Morrison does here, to define composition as “the thoughtful gathering, construction, or reconstruction of a literate act in any given media.”

These three related approaches: all oriented to the circulation of texts, to genre, to media, and to ways that writing gets made, both individually and culturally. As important, all three of these approaches, in their analysis of textual relationships and contexts, in their theories and examples of how writing works, and in their situating the student as a maker of knowledge, map the content for new composition. And if you are saying, but I can't do all this in first-year composition, I'm going to reply, “Exactly.” First-year composition is a place to begin; carrying this forward is the work of the major in composition and rhetoric.

A second kind of circulation, occurring within the bounds of school and often within the classroom, has to do with the variety of academic texts that students create, with the places in which those texts are created and distributed, and with how *this circulation* contributes to student development in writing. We have some fine research in this sense of circulation that accounts for students moving forward in their writing; research conducted by Lee Ann Carroll, Nancy Sommers and Laura Saltz, Marilyn Sternglass, Richard Haswell, and Elizabeth Chiseri-Strater. Typically, such studies focus on how and what students “transfer” from one site to another; Anne Beaufort's study asks the same question but applied to the site of work. And often we ask students to engage in this activity themselves: in their reflections, students account for the progress (or not) of their texts; of what they have learned in the construction of such texts; in their portfolios—be they digital or print—students comment and demonstrate the circulation of the course.

A vignette composed by Paul Prior and Jody Shipka shows us another way to think about circulation that focused exclusively on a single text.

A psychology professor reports to us that when she is revising an article for publication she works at home and does the family laundry. She sets the buzzer on the dryer so that approximately every 45 minutes to an hour

Speaking of Remediation ...

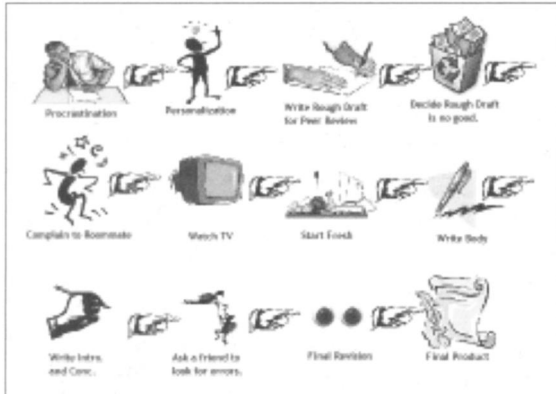
Have you heard Sheryl Crow's version of Rod Stewart's “The First Cut is the Deepest”?

Or how about *Moulin Rouge*?

What is the relationship between and among remediating texts, carrying forward materials, finding new sources, and representing and inventing a self?

One thing that is clear to me as I compose this text for the page is that this remediation feels less like a small morphing of a text from one medium to another than it does like creating a new text. And it's not mere perception: this composition is longer by over 2,000 words, most of which comment on, extend, and complicate the earlier voiced text.

she is pulled away from the text to tend the laundry downstairs. As she empties the dryer, sorts and folds, reloads, her mind wanders a bit and she begins to recall things she wanted to do with the text, begins to think of new questions or ideas, things that she had not been recalling or thinking of as she focused on the text when she was upstairs minutes before. She perceives this break from the text, this opportunity to reflect, as a very productive part of the process.



A map of his writing process by first-year writer Josh Reynolds.

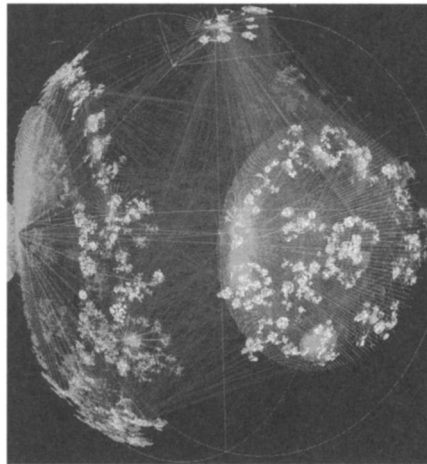
Bill Watterson, the creator of Calvin and Hobbes, talks about how circulation of another kind can influence the development of a creator, in this case of a cartoonist. He notes, "The challenge of any cartoonist is not just to duplicate the achievements of the past, but to build on them as well" (9–10). He argues it is thus necessary for the cartoonist to have access to earlier cartoons, through their collection and republication—in book form.¹⁷

aware that these are hardly new. I wonder about how we understand them, however. Like others before me, I would note that we have separated delivery and memory from invention, arrangement, and style in ways that are counterproductive. Let me further say that too often we treat them as discrete entities when in fact they are interrelated. Let me share with you an image. Don't ask me why, but I have always understood each canon as sitting on a rhetorical shelf, as though a freshly laundered cotton blanket in a laundry closet. I take one canon down—my favorite, if truth be told, is invention—use it, then put neatly back on the shelf. But as my options for delivering

What Prior and Shipka point out, of course, is that this text is produced through two activity systems: the domestic and the disciplinary.¹⁶ They raise provocative questions about the role the buzzer plays in the drafting process, about the spaces created here for reflection, about the role reflection plays in composing.

This too is circulation; this too is composition.

As I move into the second expression, the canons of rhetoric—invention, arrangement, style, memory, and delivery—I'm



texts have widened—from the page to the screen to the networked screen and then back to the page anew—I’ve begun to see the canons not as discrete entities like those blankets on shelves but, rather, as related to each other in much the same way as the elements of Burke’s pentad are related: the canons interact, and through that interaction they contribute to new exigencies for invention, arrangement, representation, and identity. Or: they change what is possible.

Richard Lanham, of course, has argued that with the addition of the digital to the set of media in which we compose, delivery takes on a critical role, and I think that’s so. But much more specifically, what a shift in the means of delivery does is bring invention and arrangement into a new relationship with each other. The writer of the page has fundamentally different opportunities than the creator of a hypertext. Anne Wysocki is right about the interface of the page—that is, it has one, and it’s worth paying attention to—but even so, as we read the pages of an article, we typically do so line by line, left to right, as you do now: page one before page two. This is the fixed default arrangement. The writer *invented* through such a text is a function of that arrangement. In other words, you can only invent inside what an arrangement permits—and different media permit different arrangements. By contrast, the creator of a hypertext can create a text that, like the page, moves forward. In addition, however, hypertext composers can create other arrangements, almost as in three rather than two dimensions. You can move horizontally, right branching; you can then left branch. The writer invented in a medium permitting these arrangements is quite different—a difference of kind, not degree.

Given my own teaching and research interests, I see such differences, particularly in portfolios. In a print portfolio, remediated on a book, the arrangement is singular. In a digital portfolio, remediated on a gallery, the arrangements are plural. And the students invented in each are quite different. In a print portfolio, the tendency is to tell a single story, one with a single claim and an accumulating body of evidence. In arrangement, a digital portfolio—again, by contrast—is multiple, is defined by links. Because you can link externally as well as internally and because those links are material, you have more contexts you can link to, more strata you can layer, more “you” to invent, more invention to represent. In sum, the potential of arrangement is a function of delivery,

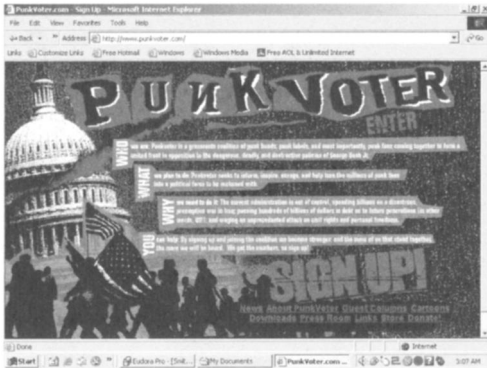
It’s instructive to attempt to map the relationship between and among the canons. As I continue to explore delivery—of text, of instruction, of public extracurricula—delivery seems at the heart of the relationship, but I can see how at other times, other canons take that place.

The revolution, if there is one, is the social one of interconnectivity.

—James Porter 2003

We used to have a stable definition of composing and of the author. These have changed. The freedom to invent, to arrange multiply, can be a wonderful thing. It can also evoke anxiety, somewhat akin to discovering that the tectonic plates underlying the continents are not stable but, in fact, are shifting constantly.

The tectonic plate theory of continental drift was “discovered” in 1965. Rohman and Wlecke’s stage-model of writing was “discovered” a year earlier; Rohman’s CCC article detailing prewriting was published the year following, in 1965.



Leu and his colleagues note how our working in a context of deixis changes the way we teach. No longer, they say, can we speak from the podium with the expertise of old. Instead, faculty and students will consider questions and use various technologies to help address them, with the faculty member guiding the work, and in some cases learning along with the students. In composition, we need to learn how to read and write e-texts—synthesizing, questioning, evaluating, and importing from them—databases and catalogues, hyper-texts and archives, Web essays and portfolios.

And this means we all need to learn more about how to use images and sources, how to document them appropriately, how to create our own.

whose “meanings change quickly depending on the time or space in which they are uttered” (Leu et al.) or read. The word *Now* when I wrote this text is one time; as I read the word *Now* in San Antonio was a second time; and now, when this talk is published in *CCC* and who knows how many people do (or do not!) read *this* Chair’s Address, it will be many, many other times. Literacy is deictic. The speed of technological change has affected literacy, as we know. The particular claim that D. J. Leu, C. K. Kinzer, J. Coiro, and D. Cammack (among others) have made is this: “technological change happens so rapidly that the changes to literacy are limited not by technology but rather by our ability to adapt and acquire the new literacies that emerge.” Deixis, they say, “is a defining quality of the new literacies of the Internet” and other information communication technologies.

According to Leu and his coauthors, there are three sources for this deictic nature of literacy:

1. transformations of literacy because of technological change,
2. the use of increasingly efficient technologies of communication that rapidly spread new literacies, and
3. envisionments of new literacy potentials within new technologies.

Although deixis might be a new term to many of us, the first two claims are familiar. As we saw in the case of the 19th-century reader, technology changes literacy: that’s the kind of transformation we are seeing now with regard to writers. Technology, of course, has always been ubiquitous: as Dennis Baron points out, a pencil is a technology. At the same time, however, *this* digital, networked technology continuously promotes

and *what and how you arrange*—which becomes a function of the medium you choose—is *who you invent*.¹⁸ Moreover, I suspect that as multiple means of delivery become more routinized, we will understand *each* of the canons differently, and we will understand and be able to map their interrelationships.

My third and final expression is the deicity of technology. *Deixis*, linguistically, refers to words like *now* and *then*, words

itself and new literacies—through the marketing efforts of the corporations that develop these technologies; through open source and shareware and freeware; through our ability to download new programs and formats that are essentially new engines for a literacy no one can quite predict. The dissemination of this potential capacity is built into this model of technology. Given its worldwide distribution and its democratization of authorship, that's new.

The third source—what Leu calls “envisionments of new literacy potentials within new technologies”—is provocative. Here is what he is referring to: the ability of someone to take a given technology and find a use for it that may be at odds with its design. The example he provides is this. Suppose that you are writing an e-mail but decide to compose the e-mail inside a word processor, which is a different (if related) technology. In this scenario,

a word processor can be transformed into a tool for composing e-mail messages, a purpose for which it was not designed, but a function it fills admirably. This potential only comes to life when a person *envisions* a new function for a technology and *enacts this envisionment*. In essence, we can say that she envisioned how to repurpose a technology for a new and different function. Envisionments such as this happen regularly as individuals encounter new problems and seek solutions in new and creative uses of existing technologies. (Leu et al.)

And let me provide another example. For the last several years, I have worked with graduate students in architecture, and one of their practices is meeting monthly to talk about how their projects and theses are developing. Now, given that it's architecture, they do more than talk: they *show*—in pin up's on the walls, in a one-page handout, and in a set of PowerPoint slides. Something that grabbed my attention almost immediately was how those slides were being used: not for *presentation* of a finished idea, as the design of them would have it—and as the name, presentation software, suggests—but, rather, for a different purpose: for exploration, in fact as a new space for drafting ideas. Since then, in several different classes, I've used PowerPoint in just this way, as a site for a rough draft, shared with a real audience. Or:

**By paying critical attention to lessons about *technology*, we can re-learn important lessons about *literacy*.
—Cindy Selfe 1999**

Envisionment is a practice most of us engage in, typically without thinking about as such. Teachers use a spreadsheet for grading purposes. A colleague uses a spreadsheet for a digital portfolio template for her class of 120 students. Elementary teachers use PowerPoint for reluctant writers. High school teachers use textboxes for peer review and links for research hypercards. College teachers invite blocked writers to draft in an e-mail program.

A modest proposal: one outcome for all writers is the ability to use many kinds of technologies for their intended purpose: and for other purposes, as needed and as imagined.

Or: writers use technology rhetorically.

**Writing, by its very nature, encourages abstraction, and in the shuttling process from the past to the present, from the particular to the general, from the concrete to the abstract, we seek relationships and find meaning.
—William Irmischer 1979**



envisionment. What other technologies might be re-envisioned and to what effects? What envisionments have students already created that we don't know about? And how do we build this ability—envisioning—into our curriculum?

This new composition includes rhetoric and is about literacy. New composition includes the literacy of print: it adds on to it and brings the notions of practice and activity and circulation and media and screen and networking to our conceptions of process. It will require a new expertise of us as it does of our students. And ultimately, new composition may require a new site for learning for all of us.

Quartet four

*Time present and time past
Are both perhaps present in time future,
And time future contained in time past.*

We have a moment.

In her study *Institutionalizing Literacy*, Mary Trachsel makes the argument that when we separate an activity related to curriculum from it, faculty lose control over curriculum to the detriment of students and faculty alike. Trachsel, of course, is speaking of assessment, and how historically it has been cleaved from curriculum, particularly at the gatekeeping moment when students enter college—and she cites the SAT as evidence of the claim. I would make the same observation about technology. If we continue to partition it off as just something technical, or outside the parameters governing composing, or limit it to the screen of the course management system, or think of it in terms of the bells and whistles and templates of the PowerPoint screen, students in our classes learn only to *fill up* those templates and *fill in* those electric boxes—which, in their ability to invite intellectual work, are the moral equivalent of the dots on a multiple choice test. Students will not compose and create, making use of all the means of persuasion and all the possible resources thereto; rather, they will complete someone else's software package; they will be the invention of that package.

These spaces—the intertextual, overlapping curricular spaces—between school and the public, including print and screen, are still



ours to study, to examine, to work in, and to claim. They are the province of first-year composition but are not limited to it. This curricular change includes renewed attention to WAC. It includes a new major in whatever site:

English department, writing studies department, rhetorical studies program. The institutional site is less important than the major itself, which can begin to secure our position in the academy while it makes space for the writing that students do on their own, now, without us.

So this talk: yes, it's about change. Change, as we saw in the 19th century, and as we see now, can be very difficult, can be unnerving. I used the metaphor of tremors intentionally. A little more than twenty years ago we talked about "winds of change" (Hairston); today the changes are those of tremors. These are *structural* changes—global, educational, technological. Like seismic tremors, these signal a re-formation in process, and because we exist on the borders of our own tectonic plates—rhetoric, composition and communication, process, activity, service and social justice—we are at the very center of those tremors.

Perhaps the most important of the plates on which we stand is advocacy, especially at this moment. As the Dixie Chicks point out, voting is an excellent means of self-expression. In helping create writing publics, we also foster the development of citizens who vote, of citizens whose civic literacy is global in its sensibility and its communicative potential, and whose commitment to humanity is characterized by consistency and generosity as well as the ability to write for purposes that are unconstrained and audiences that are nearly unlimited.

It's an ambitious agenda I laid before you in San Antonio and that I lay before you in these pages today, but yes, this is made not only in words: composition in a new key.

It is time to speak for ourselves, in our own interests, in the interest of our own work, and in the interest of our students.

—Jacqueline Jones Royster 1996

The metaphors we use to describe also construct. The metaphor of tectonic change, particularly when used in the context of the changes of the 19th century, can help us understand how pervasive our current challenges are, how necessary our efforts to adapt.



Acknowledgments

Gracious thanks to the CCCC audience in San Antonio and to those who helped me before I arrived there: Kristi and Shawn Apostel, Michael Crawford, Will Dickert, Teddi Fishman, Morgan Gresham, Doug Hesse, Martin Jacobi, Brian Morrison, Michael Neal, Josh Reynolds, Summer Smith Taylor, and Irwin

Weiser. For special help in the selection and placement of images and in the overall design of this text, many thanks to Marilyn Cooper.

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Notes

1. The slides were arranged so that duplicates showed up simultaneously at various points in the presentation: two screens showed the same slide. Also, as the performance progressed, some slides were repeated, in part to provide some contour to the performance, in part to provide some coherence. I attempt to explain the logic of this composition in *Composition in a New Key*, forthcoming.
2. In the 1980's, compositionists were excited about the role that process was playing—in our teaching, in the assessment of student work, in our own research. Given the disparity between the out-of-school, often digitally composed genres that students currently work in and the form that current assessments are taking—even the much ballyhooed new SAT "writing test" includes a component on grammar and usage that is allowed *more* time than the pencil-and-paper draft portion—Marshall McLuhan's point about marching backwards into the future sounds all too true. For a compelling analysis of the disjunction between what we teach and what is being assessed, see Miles McCrimmon, "High School Writing Practices in the Age of Standards: Implications for College Composition."
3. Digital compositions include other materials as well: audio files, for instance. For a discussion of such materials in the context of remediation and composition, see Scott Halbritter.
4. The relationship between and among technology, literacy practices, nation states, and centralized control is considerably more complicated than I can pursue here. For an analysis that focuses on the materiality of literacy practices and technology, see Lester Faigley's *Material Literacy and Visual Design*; for a discussion that emphasizes the centralization of the nation state as related to literacy and technology, see Ronald Deibert's *Parchment, Printing, and Hypermedia: Communication in World Order Transformation* and Deborah Brandt's *Literacy in American Lives*.

5. The talk I delivered was not precisely the same as the written text. For historical purposes, CCCC videotapes the talk, and what seemed obvious to me at the time is so in retrospect: the two “talks” differ.
6. How various technologies—from technology producing light to that associated with various printing presses—interact to influence the development of literacy (and whose needs this literacy serves) is a (another) question worth pursuing.
7. You don’t have to be present to see them: online, you can see the home pages for the Seattle Public Library and the Salt Lake City Library. For a fuller discussion of the lessons regarding these spaces that libraries have to teach us, see Yancey, “Episodes in the Spaces of the Plural Commons.”
8. The idea that English departments are being consolidated into other units was first drawn to my attention by Tina Good, at Suffolk County Community College, who has conducted a study of the SUNY system, verifying the claim in that context.
9. As David Lawrence, the executive director of the Association of Departments of English (ADE), has pointed out to me, there’s no reason to regard the number of majors from 1966 as the ideal or the norm, and it is the case that English majors still rank in the top ten of all majors (calculated based on a U.S. government database). Point taken. Still, this seems small comfort to me (as a member of an English department) when I remember that more students go to college and graduate today, in 2004, than did in 1966, so the numbers for the English major, it seems to me, ought to grow, not hold steady. In a population that is increasing, maintaining constitutes a decline, as the numbers attest. One reply to such a view, as explained in the ADE report “The Undergraduate English Major,” is to put the numbers in larger historical perspective. In this case, that entails the observation that the “semicaptive” audience of majors that English used to have—that is, women—are now choosing to major in other fields, especially biology, psychology, and business, which given our interest in gender equity is a good thing. *Of course*. Still, the trend lines—number of majors, number of tenure-line hires, number of English departments—plot a narrative that those of us who are aligned with English should not ignore.
10. On May 10, 2004, the Colorado legislature passed this bill, which provides funding vouchers to all college students in the state to be applied to all kinds of postsecondary institutions, including private schools. The implications of this bill are widespread: for an early analysis, see Chris Kampfe and Kyle Endres.
11. As this list indicates, a number of so-called college classes are actually *delivered* in high school: what does this say about college composition? With several others, I attempt to answer this question: see Yancey, *Delivering College Composition: The Fifth Canon*, Heinemann 2004.

12. The respondents included more than 1,800 faculty members from forty-eight states, split about 40/60 between two-year and four-year faculty. In terms of faculty status, 17% identified as graduate students and 23% as adjunct faculty. For a fuller description and analysis of the results, see Yancey et al., "Portraits of Composition: How Writing Gets Taught in the Early Twenty-First Century."

13. The idea for a major in rhetoric and composition is not new. Keith Miller was kind enough to point me toward the George Tade, Gary Tate, and Jim Corder article in *CCC*, "For Sale, Lease, or Rent: A Curriculum for an Undergraduate Program in Rhetoric." And some 25 years later, Robert Connors makes the philosophical argument in his Afterword to *Coming of Age*.

14. For a full account of the influence of Edwin Hopkins, see the article by John Heyda and Randall Popken.

15. As I look over the list of items here, the key word seems to be transfer: from composing site to composing site, from classroom to classroom, from one experience to the next. As I have suggested elsewhere, Donald Schon's notion of "reflective transfer" is crucial to this development. See Yancey, *Reflection in the Writing Classroom*.

16. The activity systems mapped by Paul Prior and Jody Shipka parallel the spaces architects are designing into various kinds of buildings: both conceive of human activity organized into multiple overlapping spaces. Another way to theorize composition of the 21st century is through the overlapping curricular, activity, and physical spaces where it occurs now and where it might occur. In this construct, the circulation of composition takes yet another definition.

17. Bill Watterson has several books that in their commentary on processes, media, and transfer are models for the observation, analysis, and insight we often find in portfolio reflections.

18. For a fuller account of both kinds of portfolios, see Yancey, "Postmodernism, Palimpsest, and Portfolios: Theoretical Issues in the Representation of Student Work" and *Teaching Literature as Reflective Practice*, especially chapter five.

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