

## Contributors' Notes

*Shelley Aley* is associate professor in the James Madison University Writing Program, where she serves as the director of composition. She teaches composition and courses in rhetoric and writing. She has presented papers and published articles and book chapters on the history of rhetoric, composition studies, technology and writing, popular culture, and literature. Her current writing projects focus on the history and future development of independent writing programs.

*Sarah Allen* comes from a literature and creative writing background. She started writing exploratory essays five years ago and now devotes much of her work to scholarship on the essay. Sarah is a rhetoric and composition PhD student at the University of South Carolina at Columbia, where she teaches composition courses and is the assistant director of the first-year English program.

*Chris Anson* is professor of English and director of the Campus Writing and Speaking Program at North Carolina State University, where he helps faculty in nine colleges to use writing and speaking in the service of students' learning and improved communication. Before joining NC State in 1999, he spent fifteen years at the University of Minnesota, where he directed the program in composition from 1988 to 1996 and was Morse-Alumni Distinguished Teaching Professor. He has published and spoken widely on writing, teaching, and literacy development. He is the president of the Council of Writing Program Administrators. His professional summary may be found at [www.home.earthlink.net/~theansons/Portcover.html](http://www.home.earthlink.net/~theansons/Portcover.html).

*Lisa Bickmore* has taught writing at Salt Lake Community College for twelve years. Her current research focuses on the rhetorical economy of poetry. Her book of poems, *Haste*, was published in 1994 (Signature Press).

*Wendy Bishop*, former Kellogg W. Hunt Professor of English, taught writing at Florida State University. She was the author or editor of a number of books, including *Ethnographic Writing Research*; *Teaching Lives*; *Thirteen Ways of Looking for a Poem*; *The Subject Is Research* (with Pavel Zemliansky); *In Praise of Pedagogy*; *On Writing, A Process Reader*; *Acts of Revision: A Guide for Writers*; and several chapbooks of poetry.

*Elizabeth Chiseri-Strater* teaches composition, literacy, and research methods at the University of North Carolina at Greensboro, where she has worked with the freshman English, English education, and women's and gender studies programs. She is the author of *Academic Literacies* (Boynton/Cook, 1991) and

coauthor with Bonnie Sunstein of *FieldWorking: Reading and Writing Research* (Bedford/St. Martin's, 2002). Together they teach at Northeastern University's Martha's Vineyard Summer Institute on Writing, Reading, and Teaching.

*Deborah Coxwell-Teague* is director of the first-year writing program at Florida State University. She trains and supervises the more than 130 graduate teaching assistants who teach FSU's two hundred-plus sections of first-year writing each semester, and she enjoys working with students of all ages. Deborah loves spending time with her four children—ages eight, nine, twenty-seven, and twenty nine—and her nine-year-old grandchild. She also enjoys working in her yard and taking long walks on the beach. Her current research interests include seldom-discussed yet crucial issues for new teachers of writing along with exploring resistance to technology.

*Robert Davis* is an associate professor of English-writing at Eastern Oregon University, where he directs the Cornerstone Program that combines research, practice, community service, and intercultural learning. He is also the university's director of strategic planning and the former chair of the Division of Arts and Letters, as well as a past chair of the Oregon Writing and English Advisory Committee. He teaches courses for students on campus and at a distance in research writing, rhetoric, the essay, discourse theory, and writing in electronic culture.

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*Paul Heilker* teaches courses in writing, rhetoric, composition pedagogy, and literary nonfiction at Virginia Tech, where he serves as coordinator of the university writing program and director of first-year composition. He is the author of *The Essay: Theory and Pedagogy for an Active Form* (NCTE, 1996) and coeditor (with Peter Vandenberg) of *Keywords in Composition Studies* (Heinemann, 1996). His work has appeared in *Rhetoric Review*, *Composition Studies*, *Computers and Composition*, *Teaching English in the Two-Year College*, *The Writing Instructor*, and *Writing on the Edge*.

*Carrie Leverenz* is associate professor of English and director of composition at Texas Christian University, where she teaches courses in writing, cyberliteracy, and composition theory. She is currently at work on a book,

*Doing the Right Thing: Ethical Issues in Institutionalized Writing Instruction*, which uses ethics theory to understand the complex work of writing programs. With her colleague Ann George, she edits the journal *Composition Studies*.

*Emily L. Sewall* received her Master's degree in English from Virginia Tech in 2003. During her time at Tech, her research and scholarship focused on composition studies, specifically in the area of one-on-one conferencing pedagogy. She currently teaches first-year writing and technical writing at the Virginia Military Institute in Lexington, Virginia.

*Janette Martin*, assistant professor in the McIntire School of Commerce at the University of Virginia, teaches courses in business communication and managerial writing. Her scholarly work has appeared in *INTERFACES: A French/English Journal of the Humanities*, *The Academic Exchange Quarterly*, *World Literature Written in English*, and others. Her research interests include persuasive writing and audience, rhetoric and corporate communication, culture and communication, and ethics and communication.

*Dan Melzer* is the reading and writing coordinator at California State University at Sacramento. He teaches a variety of composition courses and runs the Writing Across the Curriculum program at CSUS.

*Cindy Moore* directs the composition program at St. Cloud State University, where she also teaches courses in writing and writing theory. She is a strong advocate of collaborative scholarship—an attitude that is reflected in her two coedited books (*Practice in Context: Situating the Work of Writing Teachers* [NCTE] and *The Dissertation and the Discipline: Reinventing Composition Studies* [Boynnton/Cook]), coauthored articles that have appeared in such places as *CCC* and this volume, and collaborative conference presentations.

*Joyce Magnotto Neff* is associate chair and associate professor of English at Old Dominion University, where she teaches in the professional writing program. Previously, she served as chair of the writing department at Prince George's Community College and worked as a writing consultant for the U.S. General Accounting Office. She is coauthor of *Professional Writing in Context* and has published numerous articles and chapters on writing across the curriculum, writing centers, grounded theory, and workplace writing. Her current research includes a longitudinal study of writing and distance education. Neff also serves as secretary of the Conference on College Composition and Communication.

*Georgia A. Newman* has taught writing-intensive English courses for three decades, first at Polk Community College (Winter Haven, FL) and, more recently, at Georgia College & State University (Milledgeville). Authoring many articles and conference presentations on composition pedagogy, Newman also writes on literary topics, especially the work of writer Flannery O'Connor.

*Peggy O'Neill* teaches writing and directs the composition program at Loyola College in Maryland. Her scholarship, which includes writing assessment theory and practice, composition pedagogy, and teacher preparation, has been published in a variety of journals and edited collections. She is a dedicated

collaborative writer and researcher, a habit formed during graduate school. Recent collaborative projects include *Practice in Context: Situating the Work of Writing Teachers* (2002, coedited with Cindy Moore) and *A Field of Dreams: Independent Writing Programs and the Future of Composition Studies* (2002).

*Traci Pipkins* is assistant professor of writing at James Madison University. For the past two years, she has served as the chair of the Writing Program's Assessment Committee and has revisited and re-visioned the program's measurement tools at all stages: course assessment, teacher evaluations, and program review. She has presented papers on assessment at several conferences and looks to find ways to combine writing process with assessment practice. Her current research is grounded in the rise of the reader in the early modern period.

*Tom Reigstad* is professor of English at Buffalo State College, where he teaches writing and American literature. He has directed the freshman writing program and pioneered the college's writing portfolio assessment program. He is coauthor of *Tutoring Writing* and has published numerous articles and chapters on writing pedagogy and Mark Twain studies. He was awarded a researcher-in-residence at the Elmira College Center for Mark Twain studies and is currently writing a book on Twain's Buffalo period.

*Duane Roen*, professor of English at Arizona State University, performed duties as director of composition before assuming his current job of directing ASU's Center for Learning and Teaching Excellence (<http://clte.asu.edu>). In addition to more than 140 articles, chapters, and conference papers, Duane has completed the following book projects: *Strategies for Teaching First-Year Composition* (with Veronica Pantoja, Lauren Yena, Susan K. Miller, and Eric Waggoner); *Composing Our Lives in Rhetoric and Composition: Stories About the Growth of a Discipline* (with Theresa Enos and Stuart Brown); *The Writer's Toolbox* (with Stuart Brown and Bob Mittan); *A Sense of Audience in Written Discourse* (with Gesa Kirsch); *Becoming Expert: Writing and Learning Across the Disciplines* (with Stuart Brown and Bob Mittan); and *Richness in Writing: Empowering ESL Students* (with the late Donna Johnson). His current book project, with Greg Glau and Barry Maid, is *Writing for College, Writing for Life*, under contract with McGraw-Hill.

*Stephen Ruffus* is in his fifteenth year teaching at Salt Lake Community College, where he formerly directed the writing program and founded a student writing center and community writing center. He has also taught writing and literature at the University of Utah. He serves on the editorial board for *Teaching English in the Two-Year College* and is a past member of the CCC editorial board. Professor Ruffus is a coauthor of *The Mercury Reader* (Pearson 1999). He is about to complete his term as a member of the CCCC Executive Committee.

*Mark Shadle* is professor of English-writing at Eastern Oregon University in La Grande, Oregon. His current teaching on campus and through distance education are specializations in writing and discourse theory, exploratory writ-

ing, multicultural literature, detective fiction, travel writing, and the literature and rhetoric of place. Past president of the Pacific Coast Writing Centers Association, he has also been a member of the National Writing Centers Association and Chair of the Oregon Rhetoric and Composition Conference. He has published on writing centers, writing across the curriculum, teaching in the Oregon Writing Project, Wendell Berry, Ishmael Reed, contemporary African literature, and blues/jazz. With coauthor Rob Davis, he has published articles, book chapters, and two forthcoming books on multiwriting in multiple genres, disciplines, media, and cultures.

*Bonnie Sunstein* is professor of English and education at the University of Iowa in Iowa City, where she directs both undergraduate writing and English education and teaches nonfiction writing, ethnographic research, folklore, and English. She has taught English in public schools and colleges throughout New England, and at professional development institutes across the country. In 2000, she received an “Imagining America” grant from the Woodrow Wilson Foundation for the website “FieldWorking Online” ([www.fieldworking.com](http://www.fieldworking.com)) now a virtual community for student and faculty researchers. A Trustee of the National Council of Teachers of English’s Research Foundation, she has coedited three widely read collections of articles about portfolios—*Portfolio Portraits* (Heinemann, 1992), *Assessing Portfolios: A Portfolio* (NCTE, 1996), and *The Portfolio Standard* (Heinemann, 2000). Her chapters, articles, and poems appear in many professional journals and books.

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*Jim Zimmerman*, assistant professor in James Madison University’s Writing Program, first became involved in assessment in 1970–71 as an undergraduate at The University of Michigan when he chaired the Association for Course Evaluation and administered the undergraduate course evaluation, sponsored by the Student Government Council. As a journalist, he has written about alternative grading systems. He has taught college writing and coached leaders of large organizations for the past twenty-five years, continually confronting issues of grading, faculty evaluation, performance reviews, and other forms of quantitative and qualitative evaluation. At JMU, he served on the Writing Program’s Assessment Committee in 2001–02 and participated in the annual writing assessment in 2001 and 2002.

