CONTRIBUTORS

Pat Belanoff is Associate Professor of English and former Director of the Writing Program at the State University of New York at Stony Brook. She started there as Associate Director when Peter Elbow was directing the program; their collaborative work began there and continues. She has co-authored with Peter several articles on portfolios as well as two textbooks: *A Community of Writers* and *Sharing and Responding*. Pat's latest article, reflecting her growing interest in reflection and thoughtfulness in the classroom, is “Silence: Reflection, Literacy, and Teaching,” *CCC* (February 2001).

Ann E. Berthoff is Professor Emeritus, University of Massachusetts/Boston. She has written four books for writers and teachers of writing (Heinemann-Boyton/Cook) and edited *Richards on Rhetoric* (Oxford). In 1980, she directed an NEH seminar, “Philosophy and the Composing Process,” and in 1989-90 was Randolph Visiting Distinguished Professor at Vassar College. She was named Exemplar by the CCCC in 1998. Her most recent book, *The Mysterious Barricades: Language and Its Limits*, appeared in 1999 from Toronto University Press.

Wendy Bishop, Kellogg W. Hunt Distinguished professor of English at Florida State University where she teaches writing and rhetoric, is the author or editor of fourteen books and five poetry chapbooks. When not distracted by a favorite blue heron and other wildlife on the Gulf of Mexico, she’s working on forthcoming projects: *The Writing Process Reader*, for first-year writers; *College Reading into Writing*, a first-year rhetoric, and a collection of essays, *The Shape of Fact: Essays on Writing and Relationships*.

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Richard Boyd teaches in the Department of Rhetoric and Writing Studies at San Diego State University. He is also Co-Director, with Elizabeth Colwill, of the Interdisciplinary Experimental Curriculum GE Program at SDSU.

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Lucile Burt lives in Arlington Massachusetts where she has taught Creative Writing and English at Arlington High School for three decades. She leads writing workshops for adolescents and adults, including her favorite, a week-long workshop, “Teachers as Writers,” co-led with Peter Elbow through the Western Massachusetts Writing Project at UMass Amherst.

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**Anne Herrington** is Professor and Chair of English at the University of Massachusetts at Amherst. Her scholarly interests are reflected in two books, *Writing, Teaching, and Learning in the Disciplines* (MLA), co-edited with Charles Moran, and *Persons in Process: Four Stories of Writing and Personal Development in College* (NCTE), co-authored with Marcia Curtis. This essay reflects her interests in functions of writing and types of writing to be included in writing courses.

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Writing (Bedford/St. Martins), and Understanding Writing Blocks (Oxford University Press).

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Cy Knoblauch is Professor of English and Chair of the English Department at the University of North Carolina at Charlotte. He has published extensively on rhetorical theory, composition theory, literacy studies, and pedagogy, including two books with Lil Brannon, Rhetorical Traditions and The Teaching of Writing and Critical Teaching and The Idea of Literacy, two composition textbooks, and numerous articles in journals as well as edited collections.

Ken Macrorie, one of the original voices in Composition and Rhetoric during its formative years and still one of its strongest, is the author of Telling Writing, The I-Search Paper, Writing to be Read, and Uptauget (reprinted in 1996 with a new introduction and preface), plus numerous articles and essays. For 14 years he has been working on a book reporting his 30-year unplanned experiment in writing with small groups around the country, tentatively titled Write Hear.

Carolyn McGrath, a writer, has taught creative writing and composition at Stony Brook since 1983. Currently, she is working on the final revision of a full-length work describing summers spent on “her” island in Canada.

Charles Moran teaches first-year writing and graduate seminars in rhetoric and composition at the University of Massachusetts at Amherst, where he is a colleague of Peter Elbow. He has co-edited, with Anne Herrington, the MLA’s Writing, Teaching, and Learning in the Disciplines; he has co-authored, with Gail Hawisher, Paul LeBlanc, and Cynthia Selfe, Computers and Writing in American Postsecondary Education, 1979-1994: A History. With Bruce Penniman and Diana Callahan, he co-directs the Western Massachusetts Writing Project, and with Kay Moran and Barbara Wells he is co-grandparent of Shannon and Sarah Wells-Moran.

Thomas Newkirk is a Professor of English at the University of New Hampshire where he directs the summer program for teachers and the Freshman English Program. He is the author of The Performance of Self in
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Thomas O’Donnell is an assistant professor at Loyola University, Chicago. He is at work on a book entitled Ordinary Language Philosophy and the Teaching of Writing which reflects his primary interest — showing writing teachers and writing students the ways in which writing and responding are inherently philosophical. Other interests include tennis, The Simpsons, and the extension of maximum human life span by means of nutrient-dense, calorie restricted diets.

Ron Overton teaches in the Program in Writing & Rhetoric at SUNY Stony Brook. He has published three collections of poetry, the most recent, Hotel Me: Poems for Gil Evans and Others (Hanging Loose Press, 1994). A new collection, Psychic Killed by Train, is forthcoming. He has written on jazz for Downbeat, and has received writing fellowships from both the National Endowment for the Arts and the New York Foundation for the Arts.

Irene Papoulis teaches in the Alan K. Smith Center for Writing and Rhetoric at Trinity College, Hartford, CT. Her essays on feminist and psychological issues in the teaching of writing have been published in Into the Field: Sites of Composition and other books, as well as in English Education and other journals. She is an associate of the Institute for Writing and Thinking at Bard College.

Bruce Penniman, the 1999 Massachusetts Teacher of the Year, has taught English at Amherst (Mass.) Regional High School for 30 years, where he also advises the student newspaper. He is co-director of the Western Massachusetts Writing Project, president of the New England Association of Teachers of English, and newsletter editor of the NCTE Assembly on American Literature.

Sondra Perl has spent her entire academic life at the City University of New York. Now a Professor of English and a member of the doctoral faculty in composition theory and rhetoric, she can recall the days when students of all backgrounds and abilities were welcomed into the university. Perl worries that the strides in composition scholarship and the innovative teaching that has accompanied them are increasingly threatened as the emphasis in higher education shifts from teaching writing to testing it. A recipient of the Carnegie Foundation’s Professor of the Year Award for New York State, Perl keeps her own sights focused on the classroom, on her students, and on writing. Doing so keeps her sane and gives her pleasure.

Patricia H. Perry has taught writing at the college level for more than fifteen years. An Associate Professor of English at Virginia Commonwealth University, she earned B.A. M.L.S. degrees from North Carolina Central University as well
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Kate Ronald is the Roger and Joyce L. Howe Professor of English at Miami University, where she teaches graduate and undergraduate courses in composition and rhetoric and works with the School of Business to enhance the teaching of writing in their curriculum. Her most recent publications include Reason to Believe: Romanticism, Pragmatism, and the Teaching of Writing, co-authored with Hephzibah Roskelly (SUNY, 1998), and Available Means: An Anthology of Women’s Rhetoric(s), co-edited with Joy Ritchie (forthcoming from University of Pittsburgh Press).

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Edward M. White has written, edited, or co-edited nine books on writing, writing programs, and writing assessment, including *Teaching and Assessing Writing* (1994) and *Assessment of Writing: Politics, Policies, Practices* (1996). He is an emeritus professor of English at California State University, San Bernardino, and an adjunct professor of English at The University of Arizona.

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Frances Zak worked for seventeen years in the Writing Program at SUNY–Stony Brook. “The best years of my professional life,” Fran Zak begins, “were between 1984 and 1997, working first with Peter (Elbow) and then with Pat (Belanoff). That was a time when the teaching of writing was celebrated, when collaboration and community, teaching and research all nourished each other to generate new knowledge and ideas and rich and innovative classroom practice. In 1998, with Chris Weaver, Fran co-edited *The Theory and Practice of Grading Writing: Problems and Possibilities*. “My dearest wish,” Fran says, “is to continue helping students in their writing struggles and writing successes, but never to have to grade another paper. “