REFERENCES


Dobrin, Sidney I. Writing Takes Place. In Weisser and Dobrin 11-25.


References 253


Farris, Christine. 1999. Feminist and Disciplinary Implications of the (re)turn to the Personal in Composition Studies. Feminisms and Rhetorics Conference. Minneapolis, MN.


References


Jarratt, Susan, and Lynn Worsham, eds. 1998. *Feminism and Composition Studies: In Other Words.* NY: MLA.


References


References


Woman’s Medical College of Pennsylvania, Faculty Minutes, 1850–1864, MCP collection, Archives and Special Collections on Women and Medicine.


CONTRIBUTORS

BARBARA COUTURE is a professor of English and dean of liberal arts at Washington State University. Her scholarly interests include rhetoric and philosophy, technical communication, composition, and writing theory. Her publications on these topics include *Toward a Phenomenological Rhetoric: Writing, Profession, and Altruism*, the edited anthology *Functional Approaches to Writing: Research Perspectives*; and *Cases for Technical and Professional Writing* (co-author, Jone Rymer Goldstein), as well as several chapters and articles in anthologies and journals.

THOMAS KENT teaches rhetoric and composition at Utah State University where he is professor of English and serves as dean of the School of Graduate Studies. He is the author of two books, *Interpretation and Genre: The Role of Generic Perception in Narrative Texts* and *Paralogic Rhetoric: A Theory of Communicative Interaction*, and he is the editor of *Post-Process Theory: Beyond the Writing-Process Paradigm*.

DAVID BLEICH teaches language, literature, writing, gender studies, science studies, and Jewish studies at the University of Rochester. His most recent book, edited and introduced with Deborah Holdstein, is *Personal Effects: The Social Character of Scholarly Writing*. He is also the author of *Know and Tell: A Writing Pedagogy of Disclosure, Genre, and Membership*, *The Double Perspective: Language, Literature, and Social Relations; Utopia: The Psychology of a Cultural Fantasy; Subjective Criticism*; and *Readings and Feelings*.

LYNN Z. BLOOM is Board of Trustees Distinguished Professor and Aetna Chair of Writing at the University of Connecticut. The most recent of her seventeen books are *The St. Martin’s Custom Reader*, *The Essay Connection*, and *Composition Studies as a Creative Art*. She has published over eighty articles and essays in a variety of journals. Her forthcoming books include *The Essay Canon* and the coedited *Composition Studies in the 21st Century: Rereading the Past, Rewriting the Future*.

GREGORY CLARK is a professor of English at Brigham Young University, where he teaches courses in rhetoric, American literature, and American cultural studies. He has published books and essays in composition studies and American rhetorical history. He is currently editor of *Rhetoric Society Quarterly*.

GEOFFREY A. CROSS is a professor of English at the University of Louisville, where he teaches in the doctoral program in rhetoric and composition. His first full-length ethnography, *Collaboration and Conflict*, won the 1995 NCTE Best Book in Scientific and Technical Communication Award. In 1997, he won the Association for Business Communication Outstanding Researcher Award. His second ethnography, *Forming the Collective Mind*, is the first detailed rendering of large-scale group writing involving numerous subgroups.

SIDNEY I. DOBRIN is the director of writing programs and an associate professor of English at the University of Florida, where he teaches composition theory, technical and professional writing, ecocriticism, and environmental rhetoric. He also serves on the
faculty of the College of Natural Resources and Environmental Studies. He has written or coauthored six books; his most recent book is _Ecocomposition: Theoretical and Pedagogical Approaches_ (with Christian Weisser). His articles and essays cover a range of subjects about composition theory and writing and have appeared in a variety of journals and books.

Cheryl Geisler is a joint professor of rhetoric and composition and information technology at Rensselaer Polytechnic Institute, where she conducts research on writing in workplace and professional contexts. She has published two books and numerous articles, most recently exploring the role that virtual objects play in supporting collaborative work.

Marguerite Helmers is an associate professor in the Department of English at the University of Wisconsin–Oshkosh. She is the author of _Writing Students_, editor of _Intertexts: Reading Pedagogy in College Writing Classrooms_, and coeditor with Charles Hill of the forthcoming _Defining Visual Rhetorics_. She has contributed articles to _College English_, the _Journal of Advanced Composition_, and the electronic journals _Enculturation_ and _Kairos_. She is also the coeditor of _WPA: Writing Program Administration_.

Douglas Hesse directs the Center for the Advancement of Teaching at Illinois State University, where he is professor of English. Associate Chair of the Conference on College Composition and Communication, and past president of WPA, he publishes on writing program issues and creative nonfiction.

Bruce Horner is a professor of English at the University of Wisconsin–Milwaukee, where he teaches composition and composition theory and serves as director of composition. His books include _Representing the “Other”: Basic Writers and the Teaching of Basic Writing_, coauthored with Min-Zhan Lu, and _Terms of Work for Composition: A Materialist Critique_, which was winner of the 2000 W. Ross Winterowd Award for the best book in composition theory.

David Kauffer is a professor of English and rhetoric at Carnegie Mellon University, where he teaches courses in writing and textual analysis. He has authored or coauthored four books, the most recent titled _Rhetoric and the Arts of Design and Principles of Writing as Representational Composition_.

Krista Ratcliffe is an associate professor of English at Marquette University, where she teaches rhetorical theory, writing, and women’s literature. She is the author of _Anglo-American Feminist Challenges to the Rhetorical Traditions: Virginia Woolf, Mary Daly, and Adrienne Rich_ and coauthor of _Who’s Having This Baby? Perspectives on Birthing_. She is currently completing a manuscript titled _Rhetorical Listening_, which investigates the intersections of gender and ethnicity in cross-cultural communication.

John Trimbur is a professor of writing and rhetoric at Worcester Polytechnic Institute, where he directs the technical, scientific, and professional communication program. He has published articles on writing theory and cultural studies of literacy. His most recent book is the edited collection _Popular Literacy: Cultural Practices and Poetics_.

Christian R. Weisser is an assistant professor of English at the University of Hawaii–Hilo. He is the author of _Moving beyond Academic Discourse: Composition Studies and the Public Sphere_. He coauthored, with Sidney I. Dobrin, _Natural Discourse: Toward Ecocomposition_ and co-edited _Ecocomposition: Theoretical and Pedagogical Perspectives_. His work has also appeared in _College English_, the _Writing Instructor_, _Composition Forum_, and other journals.

Nancy Welch is an associate professor in the Department of English at the University of Vermont, where she teaches courses in composition, rhetoric, and literacy politics.
Author of *Getting Restless: Rethinking Revision in Writing Instruction*, she has also published fiction and essays in *Prairie Schooner*, *Threepenny Review*, *College Composition and Communication*, *College English*, and other journals.

SUSAN WELLS is a professor of English at Temple University, where she teaches rhetoric and composition. She has published *The Dialectics of Representation; Sweet Reason: Intersubjectivity and the Rhetorics of Modernity*, and *Out of the Dead House: Nineteenth Century Women Physicians and the Writing of Medicine*. *Out of the Dead House* won the 2002 W. Ross Winterowd Award for the best book in composition theory.