Essential to the graduate student's success as a teacher under this system is his confidence in his own writing. We assume that teachers who write little or nothing themselves will not be effective in teaching the process of composition to others. Therefore, 532 students (and the teacher) are required to complete all the writing assignments given to the freshman students. These will be discussed in the 532 seminar along with freshman papers in connection with such topics as writing assignments and evaluation. We hope that by writing these papers the 532 students will see exactly what their assignments demand and will have an increased appreciation for the difficulties and successes the students have. The teachers will also be encouraged (though not required) to share their papers with their freshman students, especially during the peer editing sessions. For the one-to-one interaction model to be completely effective, the teacher ought to be seen as a writer, i.e., as someone who, though more experienced than the rest of the class, must struggle, make mistakes, and even endure criticism from time to time.

No one can be sure that this version of 532 will yield better results— for this particular department—than did the previous one. In teaching composition a great deal depends on cultural conditioning and ingrained habits of thought. But if it is successful, it may lead to a rejuvenated and expanded composition program at Texas Tech.

Texas Tech University

English 509: Internship in College Composition
at Temple University

Stephen Zelnick

Teaching assistants must enroll in English 509 to complete the Certificate in Composition track in the English graduate program. Typically, a student entering English 509 has already spent three semesters teaching a pre-college level writing course, has been trained in a four-day workshop to teach this course, has taken English 507 (an internship geared to this earlier course), and has passed English 508 (an introduction to practical linguistics): very often, TA's enrolling in English 509 have also had experience tutoring in our writing clinic and evaluating placement tests. English 509 is the internship that accompanies our TA's first experience with college-level composition, but it is also the capstone to the Certificate track and, as such, points to a more general involvement with composition than teaching a specific course.

In the week preceding the start of the semester, TA's participate in a four-day workshop for College Composition. The workshop, rather than being a mere description of the course they will teach, guides new instructors through the writing process to allow them to experience directly
what they will soon be asking their students to do: they discover, they invent, they pre-write and write, undergo peer-group critique, revise, conference and revise again, grade and receive grades, revise once more, and finally publish on dittoes for the whole group to read. Along the way, we explore the theoretical dimensions of these stages and steps; and participants read articles that highlight moments in the process—articles on Burke's pentad, Donald Murray on process, Emig on cognition, Arbib on conferencing, Kelly on response groups, and so on. Workshop participants—which includes new faculty, faculty being retrained, and new part-time instructors, along with TA's—also do group grading of model essays at different levels to gain confidence in assigning grades, and they explore various strategies of marginal and terminal comments. In addition, the workshop presents the administrative requirements and introduces new instructors to administrative, supervisory, and clerical co-workers. In all, the workshop activities are designed to emphasize process and a developmental outlook; to stress encouragement, advice, and multiple revision opportunities; to enhance sympathetic communication from instructor to student; but, finally, to assert rigorous product standards. I do my best to trace the dialectic that connects sympathetic awareness with rigorous judgment. New teachers experience this logic from the position of student/writers before they are permitted to act as teacher/editor/judge.

English 509 meets two hours each week of a 14-week semester. Although TA's do have extensive experience with pre-college level instruction, most of that background is tutorial and small-group work and is directed to fluency exercises, grammar and usage problems, and only rudimentary formats (often the 5-paragraph essay). In College Composition TA's have their first experience in full classroom instruction and in developing complex discourse formats and topics geared to sophisticated readings. Much of English 509 is, therefore, devoted to such topics as course management, classroom manner, the techniques of guiding discussion (especially techniques that spark student participation), and complex essay formats to insure greater depth in student writing.

I begin the course, however, at quite a different point. Most TA's are aware that the profession is in sad shape and that jobs in the traditional literary fields are and will be scarce; but they are not aware of the opportunities (limited though they surely are) in composition. Not surprisingly, none of the TA's are well informed about the present job market and near-future prospects (though they are full of irony and pity). I begin, then, with this discussion, aided by some reading (William Schaefer's "Curiouser and Curiouser" in MLA's Profession 81 is useful). My aim is to stress not only that most of their teaching will be in composition, but that if they hope to secure a job, they will very likely need to be able to present themselves as composition specialists.

This premise leads me also to use English 509 to introduce TA's to the field of Composition theory, to research on questions of writing process and pedagogy, and to the current state of conference and publication opportunities. TA's read Donovan and McClelland, Eight Approaches to Teaching Composition; Donald Murray, A Writer Teaches Writing; and most of the selections in Tate and Corbett, The Writing Teacher's Sourcebook. They are also each responsible for a critical review of one other text in the field (last semester students reported on the following: James Britton, The Development of Writing Abilities, 11-18; Kenneth Bruffee, A Short Course in Writing; Peter Elbow, Writing with Power; Richard Gebhardt, Composition and its Teaching; James
Kinnearv, A Theory of Discourse; Koch and Brazil, Strategies for Teaching the Composing Process; Richard Ohmann, Ideas for English 101; and Harvey Wiener, The Writing Room. At least a third of the course discussion focuses on this material, and this leads to a final assignment to design a research project in composition (the research is not actually carried out, only designed; projects mostly concern practical pedagogy but have also included a new design for a program in computer-aided instruction and a study of sentence types in the context of various styles of assignments).

The other emphasis in English 309 is the more traditional internship guidance and supervision, which includes the following: (1) reviewing paper grading and commentary, in an effort to emphasize grading and marking as a strategy of encouragement and as a sign of the teacher/reader's engagement (I have each TA xerox three marked essays--one excellent, one fair, and one wretched; the group then discusses the underlying grading strategy and makes suggestions); (2) class visitations, three a semester, two by me (one early and one late in the term) and one by a TA peer; (3) post-visit conferences, usually an hour or more, where I report my observations, the TA discusses her/his class-management problems, and together we try to devise solutions; (4) problem-solving sessions, where I define common problems for the whole group and attempt to teach TA's to analyze problems precisely and locate appropriate remedies; (5) general problem posing, where TA's bring their frustrations back to the group, and we all do our best to analyze and solve them; and (6) role-playing, where I model their classroom approach, have them play-act their own students, and then ask them to describe and analyze what they see and hear.

I find that TA's make one simple error which makes teaching much more difficult than it needs to be. In their panic to fill 50 minutes and/or "cover" extensive material, new teachers tend to talk too much, answer all their own questions, and do all the class work. Meanwhile, they are unaware that their students are--quite understandably--passive, unengaged, and bored.

I suppose that most new instructors are so apologetic about claiming to be teachers that they refuse to pressure their students to perform. Yet the demand for performance is the only way to insure their busywork and attention; they should also be given home assignments that will lead to performance (the more public the performance, the better). It is difficult for new teachers to command other people's activities with a sure hand and without apology, but TA's must be eased over this confidence barrier. It is similarly difficult for new instructors to understand that with 20 minutes of planning (expressly, on paper, a program of activities and integrating comments), they can avoid 50 minutes of painful fumbling.

A related problem is the new teacher's desire to offer a performance. We all of us want to be loved and admired for our sonorous wisdom, or our wit, or our ethical intensity, or...And TA's fall into the performance trap very easily. I do my best to remind TA's that the learning happens in each student's activity and not in his/her admiration for their qualities. This key lesson for all contemporary teaching is best taught to teachers in the setting of composition, where student performance happens early and often, and where skills and progress can be specified, measured, and monitored.

Finally, a semester is not enough (even a semester built upon the foundation of three previous semesters of teaching); so I try to teach my
TA's to be alert ever after to what went on in each class they teach, with the expectation that usually many things will have gone wrong. I want them to think that teaching is a lot like other practical skills (carpentry, cooking, gardening, etc.). There will always be problems, but problems can be identified, analyzed, and at least in some makeshift way solved. New teachers should not feel adrift in the strange and engulfsing mysteries of charisma or the heart-throbbing myth of concern; in learning to teach, they need to experience an increasing mastery over what is essentially a craft.

Temple University

An Interview with Edward F. J. Corbett
Dorothy Ann Amsler

The following conversation with Professor Edward F. J. Corbett took place at the Penn State Conference on Rhetoric and Composition, July 7, 1982. Professor Corbett, of the Ohio State University, is the author of Classical Rhetoric for the Modern Student, The Little English Handbook, The Little Rhetoric, The Little Rhetoric and Handbook, and Rhetorical Analyses of Literary Works. He is editor of The Essay: Subjects and Stances and, with Gary Tate, of The Writing Teacher's Sourcebook. Professor Corbett has also published many influential articles on rhetoric and on eighteenth-century literature.

A. Professor Corbett, in your talk on Monday, you said that 1963 marked the resurgence of rhetoric as the informing principle for composition courses. What happened in that year to cause the renewed interest in rhetoric?

C. Well, I remarked the date when I noticed a resurgence of interest in rhetoric. Until you asked me, I never asked myself what the cause of that was. I think I could mention a number of attendant circumstances, but I don't know whether I could establish a cause and effect relationship between them.

The 4 C's convention that year was held in Los Angeles. One of the significant features of that program was that the word "rhetoric" appeared in the title of more workshops and panels than I had ever remembered at any previous 4 C's meeting. It was also the year in which Francis Christensen and Wayne Booth gave what they both acknowledged to be their most often reprinted articles.

Wayne Booth had come to the convention fresh from his triumphant