contributors, speculating about the future of WAC, anticipate continued improvement initiated by reflective practice and the interplay of theory, research, and application. I would like to be optimistic about that future because of the intellectual vigor WAC embodies and this collection reflects. The new millennium, however, has reduced universities’ budgets and increased pressure for simple-minded accountability. In newspapers, on discussion lists, and in conversations with friends and colleagues, I hear about too many programs cut back, eliminated, or reduced to formulas that cannot provide the rich intellectual experience of making and communicating meaning through writing. I would like to see this book as a milestone for Writing Across the Curriculum, but admit to the lurking fear that it could be its tombstone.

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Reviewed by Kathleen J. Ryan, West Virginia University

Laura Micciche has argued recently that “edited collections have and continue to contribute to the development of composition studies in important ways” (102). Certainly, this is true for the advancement of Writing Program Administration (WPA). Collections like *Kitchen Cooks, Plate Twirlers and Troubadours* (1999); *The Writing Program Administrator’s Resource* (2002); *The Allyn and Bacon Sourcebook for Writing Program Administrators* (2001); *The Writing Program Administrator as Researcher* (1999); and *The Writing Program Administrator as Theorist* (2002) legitimize WPA as scholarly work and articulate central issues. Like these texts, *Preparing College Teachers of Writing: Histories, Theories, Programs, Practices* reinforces Writing Program Administration as scholarly inquiry; specifically, the collection takes up an important WPA concern, the professional development of teaching assistants. According to Stephen Wilhoit, TA development has only received significant attention in the last thirty years (17), and Betty Pytlik and Sarah Liggett’s collection is an important contribution to this dialogue. New and experienced WPAs, as well as graduate students holding administrative roles or taking WPA courses, will find this text an invaluable resource as they purposefully shape local TA development and reflect on those activities in national and disciplinary contexts. This edited collection serves as an important site of dialogic reflection and invention for current and future WPAs.

*Preparing College Teachers of Writing*, which assumes teaching is more than recipe-following and learning to teach is an ongoing process, seeks to con-
tribute to conversations about what “facilitates that learning” (xv). To frame this inquiry, the twenty-six essays are organized around the book’s subtitle, *Histories, Theories, Programs, Practices*. Part 1, “History,” addresses the history of TA preparation since the mid-nineteenth century, in relationship to the changing job market, and the contexts of the WPA and Purdue University’s program. Contributions to Part 2, “Theories,” range from the collaborative essay (written by Katrina M. Powell, Peggy O’Neill, Cassandra Mach Phillips, and Brian Huot) “Negotiating Resistance and Change: One Composition Program’s Struggle Not to Convert,” a discussion of the “theoretically ‘open’” composition program at the University of Louisville (124), to Christine Farris’s essay on a TA development program that teaches composition as cultural studies. According to Pytlik and Liggett, Part 3, “Programs,” “provides six models for TA preparation programs in different sites and configurations” (xviii); program models include stand-alone writing programs, MA and PhD programs in English departments, and those that prepare TAs to teach web-based and professional communication courses. Part 4, “Practices,” concludes the collection with a focus on specific aspects of TA preparation, like orientation workshops, mentoring programs, and teaching portfolios and notebooks. These sections offer a useful schema for engaging the text, and their titles become key words for effective TA development. The collection emphasizes that design of an effective TA education program depends on an understanding of institutional and disciplinary histories and contexts as well as the necessary connections between theories and practices.

While the four sections help direct readers, particularly those new to TA development, the editors also list reflection, mentoring, and Purdue’s program as alternative topics to guide one’s reading; this move encourages readers to also read across sections to pursue different lines of inquiry (xxi). As Richard Fulkerson points out in the foreword, reflection emerges as a key concept across the collection (xiii). Reflection, as Donald Schön and Kathleen Yancey have taught us, is integral to approaching learning (to teach or to write) as an explicit, conscious activity; as such, many of the TA development activities discussed here, including journal entries composed in pre-service workshops and portfolios created for practica, have reflective dimensions. Selections like “From Discomfort, Isolation, and Fear to Comfort, Community, and Confidence: Using Reflection, Role-Playing, and Classroom Observation to Prepare New Teachers of College Writing” and “The Teaching Portfolio: Practicing What We Teach” reinforce how reflection gives new and experienced teachers ways, as Michael C. Flanigan writes, to “make sense of events and give[s] them a chance to assess those events” (245) and, as Margaret Lindgren has it, to “position themselves, to claim a space within the theoretical and practical complexities they had read about and experienced” (290). WPAs designing or reviewing their own programs can enter into this conversation about TA development and reflect on their own institutional history and (re)theorize their practices or invent new ones.
Betty Bamberg’s essay “Creating a Culture of Reflective Practice: A Program for Continuing TA Preparation after the Practicum” and Shirley Rose and Margaret Finders’s essay “Thinking Together: Developing a Reciprocal Reflective Model for Approaches to Preparing College Teachers of Writing” are two additional contributions on reflection. Bamberg describes how she sought to “infuse reflective practice” throughout the University of Southern California’s program by developing advanced workshops, student evaluations, staff development projects, and teaching portfolios as sites to support reflection (153). I particularly like Bamberg’s use of student evaluations as opportunities for TA reflection rather than a “means of surveillance” by a WPA: “To help new TAs interpret their evaluations and to model ways to reflect on student responses, first evaluations are returned in the small instructional groups established during orientation and continued during the practicum, as they provide a safe, supportive context for discussion” (153-54). Rose and Finders’s essay, which focuses on those of us responsible for teacher education, effectively argues for and models a reflective practice they call “reciprocal reflection.” Reciprocal reflection emphasizes the collaborative potential of reflective practice; it is a “dialogic model of reexamining and reconsidering, rearticulating, refining” (83). This term emphasizes the collaborative nature of their reflective work and serves as a reminder that many aspects of TA education, including the activities Bamberg mentions, are (or could be) collaborative, reflective endeavors.

Certainly, reciprocal reflection also describes the way we readers can create, revise, and rethink our programs and experiences in dialogue with the collection. This stance is a useful one for new, experienced, and future WPAs to adopt when reading this collection. This reflective reading stance has helped me, first as a new WPA and then a more experienced WPA, learn about current thinking in TA development and apply that learning to my own administrative work. For example, when I first encountered this collection as a new WPA, Yancey’s “The Professionalization of TA Development: A Heuristic for Curriculum Design” was particularly useful to helping me get to know and review my new program. Yancey argues that “to design good programs, we must consider not only the local context but also the larger rhetorical contexts of writing programs” (65). To this end, Yancey offers and briefly examines twelve heuristics for program design that demonstrate the importance of administrative design. Heuristics like “Historically, how have TAs been prepared at the institution and why?” and “What is the nature of the graduate program within which the TA program is housed?” (65) helped me shape my programmatic inquiry, but, more importantly, confirmed the importance of planning a program—of mapping the past and future of TA development in my department rhetorically and thoughtfully. Yancey’s heuristics are an excellent example of WPA invention, and the article is a useful lens for reading other essays; it choreographs moves other contributors make to put their local contexts in dialogue with histories, theories, and practices in order to develop good programs.
As mentioned above, this text is also a useful one for experienced WPAs reviewing current programs or developing new initiatives. After two years as a WPA, I find my interests are less those of the newcomer getting the lay of the land than those of a more experienced, better informed reader seeking specific texts to help me consider current departmental undertakings. Recently, for example, I have reread articles with an eye toward mentoring programs, one of the alternative themes co-editors Pytlik and Liggett mention. Sally Barr Ebest’s “Mentoring: Past, Present, and Future” and Wanda Martin and Charles Paine’s “Mentors, Models, and Agents of Change: Veteran TAs Preparing Teaching of Writing” have become reflective touchstones for me and my TA Mentor Coordinator as we strengthen our support for mentors. In addition, as my department embarks on an MA in professional writing, both Barry Thatcher’s and Paul Anderson, Todd Deluca, and Lisa Rosenberger’s essays on preparing TAs to teach technical writing gives me a helpful window into this specialized area of TA preparation. I expect that this collection is equally useful for more experienced WPAs as well as future WPAs. As a site for readers’ explorations into TA development, it offers readers current pictures of TA development from multiple perspectives and supports the legitimization of this important area of study and practice.

Clearly, this collection is an important contribution to WPA and TA development in composition as an area of study. Despite different institutional histories, contexts, and theoretical perspectives, the commitment to reflective, informed, integrated TA development is clear. The text is definitely useful for future, new, and experienced WPAs as they consider—reflect on and invent—TA development in different contexts and with different goals. This collection also contributes to conversations about TA development across disciplines, like The Professional Development of Graduate Teaching Assistants (1998), which focuses on TA education across the university, and Improving College Teaching (1995), which includes chapters on TA training and mentoring. Pytlik and Liggett’s collection can help both those within composition and beyond to, in Kathleen Yancey’s words, design good programs.

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