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ABSTRACT
        An exploration was made of the discursive conventions
for inscribing a reciprocal relationship between research activities
and teaching practices typical of articles published in "College
Composition and Communication." The study looked at 31 essays
published in the 1993 volume. Ten recurring features of the articles
were identified; each feature, which appeared at least once in at
least one third of the essays, relates the theories of composing and
research to teaching composition. Any one or more of these ten
features are employed to perform one of three generic social actions:
(1) construction of approved author/audience relations and
identities; (2) construction of recognized exigencies or situations
that compel the rhetorical action the text undertakes; and (3)
construction of acceptable stories or narratives about professional
life. Since the scope of the present essay is limited, it focuses on
only one of the 10 features--references to teaching in statements of
purpose or plans for the essay. A review of four articles shows that
the connection between research and writing is not necessary to
justify the publication of these articles. Their audience, which
would be the academic elite, would doubtless be interested in reading
a so-called "knowledge for its own sake" article. The "we" of these
articles--all thoughtful and responsible writing teachers--is a
collaboratively and collectively composed fiction that conveniently
creates a common bond for members of a methodologically,
epistemologically, and ideologically diverse community who often hold
conflicting views. (Contains nine references.) (TB)

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TITLE: The Rhetoric of Relations between Research and Teaching

ABSTRACT: This essay explores the discursive conventions for
inscribing a reciprocal relationship between research
activities and teaching practices typical of articles
published in the 1993 volume of CCC.

TEXT:
I have recently moved from an institution which defines

itself as a "teaching university" that values, encourages, and

expects good research from its faculty to an institution that

defines itself as a "research university" that values,

encourages, and expects good teaching from its faculty. Sorting

out the implications of the two institutions' conflicting views

of appropriate relations between teaching and research for

myself as a composition studies teacher and researcher has

prompted the questions I address here.

In this essay, I will examine one institutional site where

my professional activities are located--the Conference on College

Composition and Communication. I will be exploring the discursive

conventions for inscribing a reciprocal relationship between

research activities and teaching practices typical of articles

published in the organization's official journal, College

Composition and Communication. As its front matter indicates,

College Composition and Communication publishes

articles dealing with the theory, practice, history,

and politics of composition and its teaching at all

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college, levels; research into the processes and

teaching of writing; the preparation of writing

teachers; and the relationship of literature, language

studies, rhetoric, communications theory, and other

fields to composition and its teaching.

This orientation makes CCC a useful example of attempts to

integrate the research activities and teaching activities of

members of an academic community. As a print medium, the journal

provides relatively permanent and accessible data for a study of

discursive negotiations of the relationship between these two

activities.

The thirty-one essays published in 1993 (volume 44) serve as

the basis for my study. Volume 44 was the last year of CCC under

the editorship of Richard Gebhardt and his editorial board and

thus probably fairly represents the conventions and expectations

for CCC articles under their direction. I have analyzed the way

the authors and editors have discursively negotiated the

construction of relations between teaching and rhetoric in each

of these essays. (I have not included book reviews or comment

and response exchanges because these constitute separate genres.)

Using Carolyn Miller's definition of genre as social action,

I have viewed these discursive negotiations as generic features

of CCC essays. Miller has posited a specifically rhetorical

conception of genre, arguing that "a rhetorically sound

definition of genre must be centered not on the substance or the

form of discourse but on the action it is used to accomplish"

(151). Miller is advocating a pragmatic classification system for discourse--one based on rhetorical action--because it considers both form and substance.

As my analysis will demonstrate, one social action performed by the generic CCC essay is to negotiate a connection between developing knowledge about composing and teaching composition. This discursive negotiation is complemented in these essays by an inscription/description of membership in the professional community of composition studies in terms of experience and involvement in teaching writing. Miller explains that "what we learn when we learn a genre is not just a pattern of forms or even a method of achieving our own ends. We learn, more importantly, what ends we may have" (165). One of the ends CCC authors may have, as I will show, is to relate composing research and theory to composition teaching.

I have identified ten recurring features in the thirty-one essays published in 1993 that in one way or another explicitly relate theories of composing and research on composing to teaching composition. Each of these features appeared at least once in at least one third of the essays:

> 1. Mentions of teaching activities in authors' biographical notes
>
> 2. Identification of the author as a teacher in the text of the essay
>
> 3. Identification of the intended readers as teachers in the text of the essay

4. "Teaching" or teaching-related terms used in essay titles

5. References to teaching in statements of purpose or plans for the essay

6. Mention of teaching in the frame of the essay (opening and closing paragraphs)

7. An "implications for teaching" section (usually at the end of the essay)

8. Explicit discussions of the teaching vs. research or scholarship dichotomy

9. General theoretical statements about composing based on specific details from a particular teaching context.

10. Illustrations of abstract, theoretical concepts about composing with concrete examples from a particular teaching context.

Any one or more of these ten features may be employed to perform one of three generic social actions: 1) construction of approved author/audience relations and identities; 2) construction of recognized exigencies or situations that compel the rhetorical action the text undertakes; and 3) construction of acceptable stories or narratives about professional life.

The approved author/audience relation in these CCC essays is teacher-to-teacher, usually achieved by the use of "we" as a pronoun for an antecedent "teachers."

The exigence which gives rise to the essay is presented as

one of three situations or problems:

    1) relevant and important theory or research on some aspect
of composing is not known to composition teachers, so they
must be informed by this essay;

    2) established theory and research on composing is not being
applied or is being misapplied in the composition classroom,
so teachers must be shown appropriate ways to apply theory
and research by this essay; and

    3) existing composing theory does not account for some
significant aspect of classroom practice or composing
research has not addressed an important question about
classroom practice, so new theory or research should be
presented and considered by this essay.

One of the most common narratives constructed in the 1993
essays is a story of a transformation of students or teachers
resulting from a change in classroom practice.

Since the scope of my essay is limited, I will focus on only
one of the ten generic features I've listed: references to
teaching in statements of purpose or plans for the essay. This
feature is one of the most rhetorically interesting because, I
believe, it requires the most careful discursive negotiations to
effect the desired social action. (In the following excerpts the
use of bold typeface is my own.) I will be taking my examples
from four essays which, in my view, could have stood alone

without explicit reference to teaching.

In his essay "Modeling Theory and Composing Process Models," which appeared in the February 1993 issue of CCC, Michael Pemberton's construction of a relation between teaching and research is that a primary purpose of research on composing processes is to inform the teaching of writing. Pemberton describes the exigence for his discussion of composing process models as follows:

> Presumably, part of the research mission in composition studies is descriptive--in order to teach writing effectively, we must know as much as possible about how people write; in order to know how people write, we must observe them writing under a variety of conditions and describe what we observe them doing.

Composing process models are certainly a viable subject for research and theoretical discussions apart from any pedagogical implications, as the sentences which precede and follow the above quotation indicate:

> Questions about models and modeling ultimately strike at the heart of our purpose in studying composing process. [Passage quoted above was originally placed here.] Unless we are willing to maintain that all writers approach writing tasks idiosyncratically, we must believe that there are certain commonalities among writers, and if there are commonalities, we should be able to represent or model them in some way. (41)

Though a desire to describe the "commonalities among writers" is surely reason enough to study composing process models, Pemberton has chosen to identify the need to "teach writing effectively" as the justification for his analysis. The question is: why? I will get to some speculative answers shortly, but first let me demonstrate that other <u>CCC</u> authors also describe pedagogically-motivated exigencies for their work.

In "The Shape of Text to Come: The Texture of Print on Screens," which appeared in the May 1993 issue, Stephen A. Bernhardt constructs a slightly different relationship between teaching and scholarship, implying that responsible teachers are informed and think critically about technological development:

> Texts are undergoing monumental transformation as the medium of presentation shifts from paper to screen. We need to constantly appraise the broad drifts in the shape of text--to anticipate what now constitutes and what will soon constitute a well-formed text. We need to think about how readers interact with text--what they do with it and how, We need to anticipate where text is going: the shape of text to come. (151). . .

Why do we need to do all this? Not for our own writing and reading but for that of our students. Bernhardt makes clear claims about the critical exigence that gives rise to his essay in the sentence which follows the above passage:

We need first to understand the directions that
computers are taking writing language, and then to
consider these changes as we teach our students
strategies for reading and writing text in a new age.
(152)

That is, according to Bernhardt: responsible teachers are
informed and think critically about technological developments.
We need to understand so we can teach.

In "Waiting for Answerability: Bakhtin and Composition
Studies," which appeared in the October 1993 issue, Helen
Rothschild Ewald claims that the exigence for her essay is the
composition studies community's general ignorance of Bakhtin's
concept of "answerability."

It is the intention of this article to foreground the
issue of answerability, as it is found in the works of
Mikhail Bakhtin and as it could be found in the field
of composition. . . . Before exploring the specific
issue of answerability, then, I think it would be
instructive to examine how Bakhtin's ideas have been
used to authorize various research in the disciplines.
Such an examination will not only help to situate
Bakhtin (the impulse to situate is also Bakhtinian),
but will also reveal which Bakhtinian concepts have
(and have not) been trumpeted in current composition
research. (351-352)

Ewald's completion of this explanation of the exigence for her essay implies a claim about the relation between scholarship and teaching:

> [This examination] will help to establish a context for our consideration of the place of answerability in writing instruction.

Ewald's claim might be stated as this: One of the main criteria for evaluating composing theory is its relevance to the classroom.

Peter Mortensen and Gesa A. Kirsch seem to make a similar claim in their essay "On Authority in the Study of Writing," which appeared in the December issue. They suggest that dominant theory in English studies does not account for a significant aspect of teaching composition, thus establishing the exigence for their discussion of concepts of authority:

> . . .Succumbting to modernity unraveled, theories of authorship and authority supposedly ceased to explain the production and reception of written discourse. Language itself--and not the human agents and agency of its performance--thus emerged as the central concern of English studies.

The sentence which immediately follows this passage turns what might have otherwise been an essay on the development of ideas of authority in the recent history of discourse theory into an

evaluation of a particular theory's usefulness to teaching
writing:

> This turn of events continues to pose a perplexing
> question for those of us who study and teach writing.
> How are we to account for the theoretical erasure of
> the authority that constitutes the writers--the
> authors--we face everyday in our composition
> classrooms? (556)

Again, to paraphrase Mortensen and Kirsch, theories of authorship
are useful only if they can account for elements of the
pedagogical situation.

Several reasons might be offered for the generic
inscriptions of a relationship between teaching and research I
have identified above. Louise W. Phelps suggests that "It is
arguable that most scholarship in composition is not written only
for scholars, or even chiefly for scholars, but for teachers
(including other scholars as practitioners)" ("Writing the New
Rhetoric", 71). However, the CCC authors--and perhaps even CCC
readers--who are in fact involved in teaching undergraduate
writing are not typical composition teachers but rather a small
and privileged class within the entire corps of composition
teachers. And many of this elite would doubtless be interested
in reading a so-called "knowledge for its own sake" article.
Clearly, the constructed "we" of the generic CCC essay, all

thoughtful and responsible writing teachers, is not the actual "we" who write and read CCC essays. Why, then, are composition studies professionals always constructed as teachers by the generic CCC essay?

Lynn Worsham describes composition studies' apparent preoccupation with teaching as our "pedagogical imperative." This pedagogical imperative for composition studies is, I believe, a collaboratively and collectively composed "fiction" that conveniently creates a common bond for members of a methodologically, epistemologically, and ideologically diverse community who hold and advocate often conflicting views. As a still-emerging field, composition studies has needed some unifying principle, and affirmations of a shared commitment to improving the teaching of writing have successfully served that purpose. The so-called pedagogical imperative is a "convenient fiction" in the sense that it is something composition professionals have invented, something we have made because it is suited to our needs.

There are, however, some drawbacks to obedience of the pedagogical imperative. Within composition studies, obedience to the pedagogical imperative has meant marginalization of studies of composing sites outside the classroom--such as business, industry, and scholarly disciplines--and marginalization of composing process studies with writers who are not our students.

Professionally, it has meant that the intellectual work of

theorists and researchers of composing has been associated with
the reproductive, domestic labor of teaching rather than the
productive labor of making knowledge. Arguments for valuing the
knowledge-making contributions of practitioner lore--such as
those by Stephen North, Louise Phelps, and Patricia Harkin--have
not yet sufficiently altered our perceptions of composition
teaching as the equivalent of unwaged domestic labor. And our
academic institutions are still influenced enough by capitalist
economic practices to value productive labor over reproductive
labor.

The generic conventions of CCC essays clearly run counter to
the traditional opposition between research and teaching
constructed by other institutions in which composition studies
professionals participate. Though this difference can undermine
our status in one or another institutional context, composition
studies professionals' success at these discursive negotiations
between teaching and research may position us to be catalysts for
change as our research universities discover the rewards of good
teaching and our teaching universities discover the importance of
research.

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