Inkshed

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This issue was edited by Jane Milton, Nova Scotia College of Art and Design
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http://www.stu.ca/inkshed

About Inkshed . . .

This newsletter of the *Canadian Association for the Study of Language and Learning* (CASLL) provides a forum for its subscribers to explore relationships among research, theory, and practice in language acquisition and language use, particularly in the Canadian context. CASLL membership runs from January 1 to December 31 and includes a subscription to *Inkshed*. To subscribe, send a cheque, made out to "Inkshed at NSCAD," for $20 ($10 for students and the un (der)employed to the following address:

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Subscribers are invited to submit items of interest related to the theory and practice of reading and writing. CASLL also has a website (www.stu.ca/~hunt/casll.htm) maintained by Russ Hunt.

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From the Editor's Notepad

Greetings Inkshedders. This issue comes to you just in time to wish you Happy Holidays and joy in whatever you might be celebrating. For some of us, this semester brought new challenges in the form of Hurricane Juan on the East Coast and raging forest fires in the West. Despite some delays, Inkshed remains intact as is evidenced by this newsletter and the call for proposals for Inkshed 21 which originated in the East and West, respectively.

This issue brings you another "conversation," on the topic of plagiarism, in the submissions from Theresa Hyland and Russ Hunt. Coincidentally (?), both borrow the same Speed Bump cartoon to illustrate the new wave of punishment inherent in the growing seek and destroy plagiarism policies on campuses. You will also find an explanation of the "rhetoric of civic participation" and a wonderful example of the potency of Tosh Tachino as he acted on what he has learned from this particular field of academia. I wish I could have seen the faces in the consulate. There is also a review of the last Inkshed conference from Mary-Louise Craven and the call for proposals for Inkshed 21 from the folks at Cariboo. And, finally, you'll find an essay on developing creativity in the writer from Sayyed Mohsen Fatemi, which provides me with a segue to announce a special section of the next issue of Inkshed dedicated to poetry and fiction. I have received several submissions and have heard some wonderful pieces during the Annual Talent Night, and hope to persuade you to submit any poetic or fictional pieces that loosely -- or not so loosely -- tie in to the topics of writing, reading, learning, or other concern of Inkshed. Look for a posting on the listserve in the New Year.

I'm hoping the contents of this issue will inspire further additions to the ongoing Inkshed conversations. If you feel tempted to add your thoughts, please send them for inclusion in the next issue. Your thoughts on new topics are also welcome.

With warm wishes for a very happy 2004,

– Jane Milton

An Academic Strikes Back: Transgressing the Genre of Bureaucracy

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Introduction

In certain periods in ancient Greece (reign of Pericles and the following 100 years), rhetoric was considered a civic virtue and a practical necessity in everyday living (Katula, 2003). Since then, the importance of rhetoric was obscured, and its practice in the public arena declined considerably (Bizzell and Herzberg, 2001) until it virtually disappeared from the school curriculum at the turn of 20th century (Goggin, 2000).

However, scholarly interests in rhetoric resurged in the latter half of the 20th century, and some rhetoricians are now arguing for curricular changes in the university to include the rhetoric of civic participation (Howard, 2000).

Along with the interest in reviving rhetoric in the modern society came the revival of concepts and terminology from the classical rhetoric such as *chronos* and *kairos*. This article centers around a particularly interesting instance of civic writing to deal with the formidable bureaucracy of the U.S. embassy, and how this rhetorical event contributes to our current understanding of *kairos*.

Kairos

The notion of "*kairos*" can be traced back to the rhetoric of Sophists, and is roughly translated as "timing" (Miller, 1992). Sophists used the term to explain that the effectiveness of speech is determined by the timing within the "cultural and political contexts" (Bizzell and Herzberg, 2001, p. 25). The idea was somewhat controversial because many Greek philosophers (especially Socrates and Plato) believed that the effectiveness of speech should be measured by its proximity to the objective and transcendent truth.

The notion of *kairos* and similar concepts were taken up by modern rhetoricians who have expanded the original definition of *kairos*. For example, Bitzer (1968) proposed the notion of "rhetorical situation" which invites rhetors to effect some desirable changes. For him, a situation is made "rhetorical" when rhetoric can be used to resolve some unsatisfactory situations. A rhetorical situation contains the element of what he calls "exigence" (or "motive" in Burke's [1950, cited in Miller, 1994] term) and it determines "the audience to be addressed and the change to be effected" (p. 7). Bitzer's notion of rhetorical situation is important since it inspired others to investigate how rhetorical moments arise and to reinvigorate the study of *kairos*.

Miller (1992), for example, critiques Bitzer's description of rhetorical situation and *kairos* implicated in his argument by distinguishing *chronos*and *kairos*. Citing Smith (1986, cited in Miller, 1992), Miller describes chronos as objective and measurable time. On the other hand, "*kairos* appears as a critical occasion for decision or action (or revelation, as in the biblical use of the term), an occasion that is objectively presented or divinely ordained" (p. 312) against the background of chronos. Miller's main criticism of Bitzer is that he defined rhetorical situation and exigence independent of the rhetor; Miller argues, "Bitzer would say that *kairoi*are important exigencies punctuating*chronos*, special moments of opportunity that present themselves every now and then" (p. 312). Miller argues that the temporal aspect of *kairos* (marked by chronos) must be coupled with the spatial aspect of *kairos*, which includes the rhetor who interacts with chronos. Citing White (1987, cited in Miller, 1992), Miller portrays*kairos* as "a passing instant when an opening appears which must be driven through with force if success is to be achieved" (p. 313).

More recently, Yates and Orlikowski (2002) emphasize the possibility of *kairos* "as enacted, arising when socially situated rhetors choose and/or craft an opportune time to interact with a particular audience in a particular way within particular circumstances" (p. 109). Yates and Orlikowski do not deny the forces of rhetorical situation which constrain the possible responses, but they emphasize that the rhetor is an integral part in creating the kairotic moment. A salient example of their view of *kairos* is seen in the work of Artemeva (2003) who describes how her former student, Sami, received a promotion in an engineering company. Sami was frustrated by the attitude of most engineers in his firm who thought that documentation and writing were waste of their time. At that time, upper management of the company requested a senior engineer in Sami's group to deliver a presentation regarding a particular implementation plan. Sami wanted to share some of his ideas related to the implementation plan, but he was having a hard time having his ideas heard by the senior engineer. Instead of succumbing to the routine corporate culture that did not favor written communication, Sami decided to take the matter into his own hands and prepared a well-thought-out proposal that was specifically addressed to the upper management. Although his proposal was uncalled for and his action was uncommon in the firm, the upper management was impressed by Sami's initiative and his proposal presentation, chose his plan over the senior manager's, and promoted Sami to Director of R&D. In this case Sami saw a kairotic moment when the upper management asked for a presentation even though it was not him who was asked to present. By taking his initiative to put forward a proposal, Sami was actively seizing the kairotic moment.

The extent to which the rhetor shapes the rhetorical event can go even further. The rhetorical event described in this article shows that the rhetor can introduce an alien genre into a community of practice and createa kairotic moment.

First Round: Morning Chore Goes *Terribly* Wrong

It all started on the morning of April 25, 2003 when I went to the United States embassy to obtain my student visa to the U.S. By that time I had been already accepted to a Ph.D. program in the United States (with valid documentation), fully funded for the duration of my stay. Therefore, I had never thought that the task was more than a morning chore.

I became a little nervous once I was inside the building and heard rather heated exchanges between applicants and the interviewers. But I tried to keep my composure, knowing that I had a legitimate case and all the required documents.

I started to panic when the first words that came out of the consular officer was, "this doesn't look good." What did she mean "this doesn't look good"? As far as I knew, I had all the required documents outlined in the letter they had send me when I had booked an interview. The consular officer informed me that I needed to demonstrate "ties" to my "home country" (Japan) and the fact that I had not been there for five years seriously underminded my ability to demonstrate ties. She rejected my application and recommended that I fly to Tokyo and apply for a visa there. I protested her decision, telling her that I had been living in Canada for five years, and I was able to present documentations of "ties" described in the letter. However, she dismissed my claim, saying that I did not "live" in Canada; I was only "visiting."

Preparing A Ground: Exigence for Civic Writing

At that time, I was still writing my M.A. research essay and preparing for a presentation for the Inkshed conference, so flying back to Japan was not an option. I also resented the fact that they spoke as if I had nothing better to do than travel to the other side of the planet just to apply for a visa.

Frustrated with the situation, I carefully reread the letter that describes the requirement of "ties":

In order to qualify for most categories of U.S. non-immigrant visas, you must be able to demonstrate to a U.S. Consular Officer that you have a permanent residence outside the United States that you do not intend to abandon. You may satisfy this requirement by showing you have strong economic and social ties to your country of residence. "Ties" are factors that would require you to return to your country of residence, upon completion of your temporary visit to the United States . . . Applicants should ask themselves the following question: "If I were visiting in the United States, what factors would cause me to end my visit and depart the United States?" Relevant factors, or "ties," outside the U.S. could be such things as a job, property, dependent children, or other important responsibilities that require your presence in your home country. You must demonstrate to the Consular Officer that these "ties" are strong enough to compel you to return to your home country upon completion of your visit to the United States. (p. 2)

After reading this passage, I intuited a rhetorical situation. The language they used to describe this requirement sounded as though I needed to *persuade* the consular officer. With Artemeva's article still fresh in my mind, I felt that my rhetorical action might influence their bureaucratic decision.

So I started formulating an argument that might convince them that I had "ties" outside the United States, and I looked for a good definition. I was dissatisfied with the description in the letter for several reasons. First, the letter describes what a tie does (something that compels one to leave the United States), but it does not define what it is. Using their strict definition, fanatic criminals who kidnap one and take him/her to Afghanistan would be a tie since they would compel him/her to leave the United States. Second, the official definition does not seem to make a distinction between relationship and role. Occupying a particular role (e.g. parent, spouse, child) does not necessarily entail close relationship (or "a tie"). In other words, one can be a husband (role) with no relationship to his estranged wife (relationship), but the definition does not seem to take into account of the differences. Finally, and perhaps most importantly, the official description does not provide us with methodology to measure the existence of ties.

As an academic who was trained in research methodology, I felt that the above mentioned flaws were serious enough to challenge their definition. However, challenging the immigration law was beyond my ability, and without being familiar withy the genre of bureaucracy (and understanding the community of practice), I did not stand a chance to secure a victory in the lion's den.

I was also aware that my line of thinking originated from my training in the academy, so the consular officers may not appreciate my argument and evidence unless they are introduced to my community of practice. In addition, my expertise in writing was limited to academic writing, so if I were to have any control over the situation at all, I needed to introduce an alien genre, knowing that they might reject it.

Creating A Kairotic Moment

By this time, I had a mental outline of the resulting document, organized like a canonical academic essay. I also had a vague idea of what the definition of a "tie" should sound like. But the stipulative definition of a tie needed to be supported by the literature (at least in academic writing), so I took out some contemporary anthologies on adult relationships.

After reading some additional books and articles, I was able to write a reasonable literature review and a definition of a "tie." The literature was also helpful in determining my methodology for measuring "ties." At the same time, I started asking my family, friends, and employers to provide letters of support so that I could use them as evidence for my ties.

After weeks of writing and revising, I came up with a document that contained the following: a title page, an executive summary, two-page table of contents, a 13 page (single spaced) essay, references, and 31 pages of appendices[1].

The first chapter of the document begins with a review of the relevant literature (attachment theory and how it applies to adult relationships), and it defines "tie" as a psychological proximity, created and maintained over a period of time through regular supportive interactions; a tie "may manifest itself as regular interpersonal communication, shared understanding, mutual fostering of personal growth, and emotional and instrumental support" (p. 3). The definition is followed by the methodology section justifying the following three methodologies: introspective analysis, letters of support, and discourse analysis.

Chapter two describes my ties to Japan, emphasizing emotional and instrumental supports as well as mutual fostering of personal growth. The chapter also incorporates Bakhtinian notion of human consciousness and first language (L1), and how L1 acquisition is important in later cognitive and social development

Chapter three describes my ties to Canada, and it starts by introducing the notion of acculturation (Schumann, 1978) and how it affected my Canadian identity. The chapter discusses my social, professional, and economic ties, and these ties culminate in my decision to start my immigration process to Canada.

The conclusion of the document resembles that of an academic essay, but I consciously used stronger language to increase the certainty of my claims. For example, the first sentence starts with "Through last two chapters,*it should be clear* that the relationship that I have with many individuals in Japan and Canada constitute 'ties' . . . ." (emphasis added). Similarly, the last sentence ends with " . . . *it is safe to conclude* that my application meets the criteria for the U.S. visa application."

My rationale for abandoning a more tentative language common in academic writing is that nonacademics often respond to stronger language (Berkenkotter, 1999; MacDonald, 2003), and I wanted to make my stance clear since there was a possibility that they would only skim the document. So if there were to read any section at all, it was likely to be the conclusion.

Second Round: An Academic Strikes Back

Once I was satisfied with the document, I made another appointment with the U.S. embassy to have an interview.

Although I was confident that my argument was sound, I was less certain about their reaction to my transgression of their genre. The consular officer seemed taken aback by my document and said in a somewhat dismissive tone, "So you wrote a thesis about ties?" I gave her a synopsis of the document, frequently referring to certain sections in the document to assure her that everything she needed know was in the document.

I was told to wait, and I could see the consular officer talking with her colleagues and superiors, showing the document. At one point, it seemed the consular officer and another woman was having an argument over my case.

It seemed I had avoided an outright rejection, but their decision seemed still up in the air as I waited for a long time. Eventually they called my name, but the consular officer told me, "I still don't know what to do with you."

So, I was to leave the embassy and wait until they reach a decision by the end of the week. The week passed with no phone calls from the embassy, so I called them on the following week, and the supervisor of my consular officer told me that the consular officer had made some phone calls to Tokyo, and everything appeared positive, but she advised me to wait until my consular officer would call me the following day. When I received the phone call the next day, the consular officer told me to come to the embassy to pick up my visa.

Conclusion: The Role of a Rhetor in *Kairos*

The significance of this anecdote is that the rhetor can, under certain circumstances, play a significant role in creating and seizing a kairotic moment. In this case the situation did not explicitly call for a rhetorical response, but like Sami, I saw the possibility of *kairos*, "a passing instant when an opening appears which must be driven through with force if success is to be achieved" (Miller, 1992, p. 313). In this case I, as a rhetor, made a conscious choice to introduce an alien genre into the bureaucracy, and the embassy positively responded to the rhetorical action.

NOTES

1.A copy of the document is available online at http://www.public.iastate.edu/~tosh/tie.html . The online copy was slightly modified from the original to suite the medium.

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Creative Language and Language Creativity And Its Implications for Language Education

Sayyed Mohsen Fatemi , Ph.D.

Creativity of language is an indication that language education and language learning can not be merely justified through the conditioning theory. According to conditioning theory, the presence of responses is related to the presence of stimuli in that specific stimuli can arouse specific responses. Through repeating a series of stimuli, we can expect to have certain responses. In other words, we can create our favorable responses through conditioning. This, however, suggests that we need to have a previous familiarity with the stimulus or stimuli to give some specific determined responses. To put it in another way, conditioning relies on familiarity. It is impossible to do a conditioning or to achieve conditioning without repeating or exposing some thing for a period of time so that the thing (what ever it may be) should be familiar enough to instigate the conditioned responses. As far as learning is concerned, the learner must have heard something said (stimulus) before he/she can repeat it (response)[1]. The fact that we can produce sentences we have never heard before can, by no means, be explained through the conditioning and behaviorist theories. Even for the understanding of the meaning of the sentences, the behaviorist theory can not present a solid explanation. For example, the sentences "Barbara is keen to please" and "Barbara is hard to please," present similar structures and forms but in the first sentence "Barbara' is the subject of the sentence where as in the second sentence 'Barbara' is the object since the sentence means it is hard to please Barbara. They may be both learned through the superficial similarity but it is only through the deeper knowledge of the language that one can understand the distinction of these two sentences.

Language creativity goes beyond the receipt of the reward as cited in theories such as those of Skinner where a child learns the meaning of milk each time his/her mother feeds him/her upon his/her crying. Creativity of language is born out of breaking the fences, getting out of the boxes, violating the rules, and breaching the familiar horizons. There is not any form of familiarity or acquaintance in breeding the creative flux of thoughts and its crystallization in language. One might say that creative language needs to be born out of the familiar streaks, otherwise it will be a totally new and unfamiliar language that may make the communication too private or too unfamiliar to be perceivable. The answer to this challenge is that it is true that creation, in its human form and meaning, needs to be somehow built on the existing repertoire, but the existing repertoire are only the constituents of the forms and serve as the means. They are not the ones that develop creativity and they are not the constituents of creativity. It is in the manner of arrangement or designing, or orchestration and organization that the novelty emerges. (Although we even may talk of creativity in forms such as the creation of the new words or new diction, they reveal their novelty within contexts that are subtly designed and crafted to reveal that novelty.)

The act of creativity is not searching for the sameness, is not in pursuit of congruence or compatibility, and is not moving towards convergence. Creativity is not bound to coherence, cohesiveness, conformity, correspondence or consistency. What is created may not be in coherence or in correspondence with the existing coherence or correspondence but it can have its own coherence and cohesiveness. Creativity may represent an act of revelation where things are revealed in light of creativity as it can be an act of disclosure where things are cryptically and yet creatively presented. Creativity is not dutifully at the service of the recognized order as it is not respectful of the relationships and their establishment. That is why creativity may bring chaos and disorder but this chaotic situation is only as a result of a comparison between the act of creativity and the previously identified system of order. In other words, the disorder and the unrest of the creativity can have their own order if they are examined within their own setting. Creativity is not obedient, but it is cantankerous.

Creativity of language does not look at the constancy and the continuum of things in the sense that they have been established within the constantly recognizable properties and attributes but it looks at the change and changeability within the same constancy. We can always see a change in the complexion of constancy but to see the change requires the departure from the actualized constancy. It is by opening up the sharpness of attention and the acumen of consciousness that things can be understood otherwise, i.e. other way(s) that they already are. If students are encouraged to experience this flight from actuality towards potentiality, if they are educated to see the novelty in the familiarity and the change in the constancy, if they find out the move from the orderliness to disorderliness and the ensuing orderliness out of the very disorderliness, if they experience the rapture of uncertainty within the comfort of certainty, if they understand the possibility of exploring the perspicuity within the ambiguity, if they learn to delve into the subject of expressivity by alternating between part and whole, they can touch upon the very act of creativity and its infinite offspring (which in our case, here in these sentences, is epitomized for instance in the point a 'conditional sentence' (if you go there, you will see him) can be composed of good many 'if clauses' (as shown in this sentence).

Creative language breaches the stream of the recursive contents and breaks the constancy of the frequency of thinking within the repeated modes. It negates the placement of repeated exposures in the abodes of forms and it abnegates the belonging of the established contents to the recognized forms. It calls for a live and a genuine connectedness between contents and forms through inciting the infinitely multiple modes, styles and ways of thinking. Thus, creative language opens up the possibility of looking into the known and the familiar through unfamiliar and unknown ways. The very novel ways may reveal ways of thoughtfulness which may introduce numerous ways of putting into words what moves in the incessantly flowing activity of mind. Language learners, in this case, get engaged in constantly looking for images of 'otherwise' instead of 'eitheror' while benefiting from the genius of 'and'. In other words, learners continuously engage in an act of searching for finding out the novelty within the familiar ways. This engagement demands mindfulness. Oblivion, inattention and passivity can not produce creativity. Creativity is an act of mindfulness.

Language educators whose objective is to promote mindfulness and creativity of thought among the language learners teach not only language but also thinking. They take the hands of learners and let them freely play among the bushes of imagination while watching them carefully so they do not get lost in the confusing meanders and slopes of wonders. This free frolic in the bushes of imagination may lead to experiencing what lies beneath, around, beside and above the bushes. But it surely generates the reality of an encounter with what can be experienced consciously. It is through these novel and yet clandestine experiences that the act of creativity can be molded.

Language educators who stimulate the wakefulness of consciousness and mindfulness in students and allow them to detach themselves from the tyranny of the preoccupation with memory and association also teach living in the moment, living in the present and experiencing the immediacy of consciousness. The gift of living in the present and indulging oneself in the profusion of the moment blooms the state of connectedness to the flowing reality of the moment where the bubbling brook of the happenings are constantly streaming in the river of being and becoming.

The essence of creativity and critical thinking begins with questioning and challenging the boxes of clinging habits, ordinary and every day discourses, memory's impact, and the interference of association of ideas. It is here when the new horizons of thinking powerfully beam; it is here where the spectrum of looking into things in a novel way glows. Creativity starts with a journey inside and outside the existing values, prevalent practices, pervasive approaches and common modes and exercises. It begins with questioning the flux of order, the arrangement of presentation, the apparition of the happenings, the manner of unfolding, the ways of showering, the moments of satisfaction, the pleasures of certainty, the avenues of solutions, the mansions of conclusiveness, the comfort of sufficiency, the impressiveness of suppositions, the forcefulness of associations, the obviousness of realization and the easiness of acceptance. Creativity challenges the way things are and explores other ways things can be. Creativity fights for otherwise. Creativity targets the unknown, the unfamiliar and the unexplored. It searches for mystery within mastery, the opening within the closure, the possibility within actuality, the passage within the blockage, the revolution within stability, the disintegration within integration, the decomposition within the composition, the indeterminacy within determinacy, the plurivocity within univocity, the imperturbability within perturbability, and the light within the darkness. Creativity rises in the midst of habituation, acclimatization, and familiarization and seeks novelty, exquisiteness, innovation and revivification. Creativity does not succumb to the deluge of ordinariness, commonality, platitudinous and conventionality.

Note

[1]Strict Behaviorists who are the advocates of stimulus, response and reinforcement in explaining all sorts of behavior make no distinction between human behavior and animal behavior. As to language learning, their emphasis is, again, on stimulus, response and reinforcement. According to Pavlov, the founder of classical conditioning, words can become conditioned stimuli that control conditioned responses. First he reasoned that words drive their meaning by association with sensory signals from the environment. For example, seeing an apple is a signal, which, in Pavlov's terminology stimulates the animal's "visual analyzer". Seeing the apple is the first signal of the real apple. The word "apple", Pavlov argues, is a conditioned stimulus that is associated with the perceived apple. Naming the perceived apple is the second signal of the real-world apple. Thus, the word apple is the signal of signals; hence, the second signal system (Barker, p.94. 2001).

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Book Review: *Pragmatic Plagiarism: Authorship, Profit and Power*, by Marilyn Randall, Toronto: UTP

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University of Western Ontario

I came across a "Speed Bump" cartoon recently in which two convicts are sitting on their beds in a cell. One says "Grand theft auto. You?" The other replies "Plagiarism." With the recent Purdue study and its Canadian extension on student cheating in the news, Marilyn Randall's award-winning book is a timely reminder of the complexities inherent in the academic, judicial and common perceptions of legitimate borrowing, imitation as a form of learning and unsanctioned stealing of others' ideas and words.

In *Part One: Authoring Plagiarism*, Randall traces the origins of plagiarism to the Greek discussions surrounding mimesis as a legitimate copying of ideas for the purpose of artistic and intellectual growth, in contrast to vulgar borrowing of ideas for profit or self-aggrandizement. She also explores shifting perceptions of what belongs to the public and private domains and how the separation of these domains is legitimized with the development of limited-term copyright laws in the 18th century with the Statute of Anne. These laws attempt to make a distinction between ideas, which belong in the public domain and are to be shared for the public good in the search for universal truth and printed words, which belong to the private domain. She points out the ironies of such hard and fast distinctions between property and proprietary rights in that the owner of the words is not necessarily the author, but is often the publisher who bought them. In *Part Two: Reading Plagiarism,* the author problematizes the identification of cases of plagiarism: is plagiarism to be found in the intention of the writer, or the suspicions of the reader? By questioning how cases of suspected plagiarism are brought to public light, she uncovers the fundamental assumptions of all accusers of plagiarism: that it is the reader, through judgment of artistic merit, who decides whether a work is plagiarized, or borrowed and improved upon. The intentions of the writer -- whether explicitly stated, as with John Dryden, or justified on the grounds of academic erudition as deliberate allusion or inter-textuality, as with Ouologuem--almost never resolve the public's perceptions of what does and does not constitute plagiarism.

One of the most interesting sections of the book is where she lists all the metaphors that surround the borrowing of others' words. Good borrowing is seen as a happy theft where bees sup on honey or the happy author finds gold in a dunghill or effects a conquest to create a floral bouquet, a patchwork, or a tissue that is better than the material it was taken from. Bad borrowing is somehow unnatural like a jay dressed in borrowed feathers or Johnson's "poet-ape." While we may be in some confusion about whether a piece is creatively borrowed or simply stolen, the creators of these metaphors are not! This discussion naturally leads Randall into*Part 3: Power Plagiarism,* which is clearly the heart of this book. Plagiarism can be used both by the profiteer and by the genius. What is to distinguish between Chatterton, Balzac and Dumas' use of others' words? Can we only say that one does not plagiarize if profit is not the motive? Further, in this section Randall sheds new light on issues of cultural appropriation and cross-cultural claims of plagiarism, in particular colonial plagiarism which, she claims, can be both a subversive and inherently powerful way of undermining the authority of the colonial oppressors. Marginalized people must appropriate the language of the oppressor in order to be heard by that oppressor. Yet, by taking the oppressor's own words out of his mouth and using these words against him, the marginalized person rises up against him and finds his/her own voice. Randall dubs this kind of plagiarism "guerilla plagiarism," and illustrates its use by authors such as Martin Luther King, Arthur Haley and the unfortunate Ouologuem. Are these authors opportunists, purely and simply? Are they, through mimesis, creating true works of genius? Or, are they taking revenge on the colonialist powers that have oppressed them?

Randall uses for her final arguments, an article written by John Perry Barlow in a 1994 edition of *Wired* magazine. Barlow argues that the word as it exists in cyberspace is half-way between the 18th Century concept of words, which exist in print and can be owned, and ideas, which have no concrete existence of their own and which must belong to the public domain. He calls these words "information" and asserts that because this information is not printed, it is beyond ownership and therefore a fitting subject for post-modern appropriation. He asserts that the information highway is the true signal of the death of the author as the creator of original ideas. Randall does not completely agree with Barlow. She feels that authorship, as separate from the commodification of ideas, is a durable concept which will morph back to what it was pre-18th Century where "authors see themselves engaged in a common project, the search for knowledge"(p. 269).

Pragmatic Plagiarism is basically about authorship, originality and the laws that protect the author both as creator and as borrower of others' ideas. What, you may ask, has all of this to do with university and college writing teachers and their students? There are two lessons that I took from Randall's book. First, our students have such easy access to the information highway that they are beginning to find it impossible to separate their thoughts from the information that they are constantly in touch with. Copyright laws cannot protect authors, publishers or artists from appropriation on the web. If academics live by their ideas and not simply by the words that they have written, it is their (and our) responsibility to teach students the difference between what rightfully belongs in the public domain and the private domain. We need to teach them that there is a difference between good borrowing -- for transformation, assimilation and intellectual growth-- and bad borrowing --the indifferent appropriation and application of whatever information is most easily to hand. If we don't make those distinctions clear to our students --- if we are too quick to jump to accusations of plagiarism rather than explanations of what constitutes proper academic erudition, we are in danger of making such accusations ineffective and obsolete. The second lesson to be learned is in how we deal with ESL plagiarism. Guerilla plagiarism is a natural consequence of leaving our students voiceless -- of leaving them no way to express themselves in academic discourse outside of the western academic tradition. How can we expect them to be original if we dismiss their real originality as non-academic, and condemn their imitation as theft?

Randall's book is a rich confection, full of ideas that are at once obvious and new, known and yet somehow not considered. By laying bare the assumptions and history of borrowing, Randall helps us to see that accusations of plagiarism are attempts to control authorship. At the same time, the act of plagiarism is the conquest of what has been learned. How do our policies and teaching strategies reconcile the ambiguities of both camps and lead students to discover truth for themselves?

Two Cheers for Plagiarism

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[NOTE: this has been substantially revised and shortened since it was delivered at the Colby, Bates & Bowdoin Information Ethics & Academic Honesty Conference , Colby College, 15 October 2003]

In discussions of the subject of plagiarism and academic integrity I often find myself making things difficult. (Why settle for being difficult, my father used to say, when with a little effort you could be impossible?) Let me give it my best shot; I'll begin by drawing attention to my title. You may have noticed that it's plagiarized.

When I decided to adapt the title of E. M. Forster's book of essays, *Two Cheers for Democracy*, it occurred to me that it could be seen in either of two ways. One is the way I first intended it, as a sort of arch allusion, one that invited folks who recognized it in on a little joke, where we shared our amusement at my adaptation into this new situation of Forster's way of capturing his measured and hesitant enthusiasm. The other way to see it is as an attempt to pass that cleverness off as my own, to take Forster's neat tilting of a cliché and offer it as though *I* were the clever one. As plagiarism, in fact. (Actually, of course, there are at least two other ways to take it: one is not to recognize it as an allusion because you'd never heard of Forster's book, and the other is to assume that I had never heard of Forster's book, and that I *was* being clever, but unfortunately fifty years too late.)

And of course there's even another way in which I might be a plagiarist, here: the very idea of adapting Forster's phrase to other purposes is not a new one with me. Perhaps I stole it from one of the half dozen other titles in our university library starting with the same three words (and continuing with anything from "capitalism" and "secularism" to "Canadian monetary policy"). Did I? I honestly don't have any idea.

The first question I want to raise, then, has to do with our assumption that plagiarism is a pretty clear category, one whose essence is captured in the kind of no-nonsense definitions we see in university publications and Web pages designed to put the fear of God, or the registrar, into undergraduates. These definitions are often versions of the OED's: "the wrongful appropriation or purloining, and publication as one's own, of the ideas, or the expression of the ideas (literary, artistic, musical, mechanical, etc.) of another." I want to suggest that this is a far more complex concept than that sentence allows for, and that it isn't complicated merely because of all the reasons we already agree on -- for example, what constitutes "ownership" of "an idea" (or even more dauntingly, "the expression" of an idea), or what constitutes "appropriation" or "purloining," -- or even what "as one's own" means . . . I could, obviously, go on. But as it happens I want to go somewhere else.

Whether you're likely to have seen my title, or any replication of a phrase or an idea you've seen elsewhere, as plagiarism or not, is almost entirely a matter of the social relationship between me and you, between writer and reader. I actually doubt pretty seriously whether it would ever occur to anyone to think that I was plagiarizing: anyone who recognized the allusion would know it for such, mainly because you know what context the title occurs in -- a public venue, by an English professor, one who's writing for an audience he expects to be engaged, knowledgeable, skeptical. The language event is what Thomas Harris (remember *I'm OK, You're OK*?) used to call an adult-adult one: we're equals, roughly.

But suppose a first year student did it? How many teachers -- of those who, in that case, took the text seriously enough to recognize the phrase -- would think that first year student *likely* to use a casual allusion in that way? Is it so unlikely that we might conclude that the student didn't know how recognizable the phrase was, ran across it in her history class, and decided to appropriate it to her own use, to offer it, in the OED's phrase "as one's own"?

Of course, anywhere but in a classroom, this would hardly matter. But the social situation in which class-based writing is written and read is a radically peculiar one, and the relationship between reader and writer, normally, is what Harris would have called Child-Parent. One of us has all the power, the other has none; one of us has virtually all the knowledge, the other is presumed to have far less; one of us knows a lot about the social situation we're in, the other doesn't. Or, maybe I should back off on that last one: my experience is that in academia almost no one reflects much on the social situation around student writing.

I could pursue that line of argument for some distance, too, but as always, I have a limited allotment of time and space here. What I'd like to do is bite right into the bullet, and question the shared assumptions that bring us together in discourses and at conferences.

We assume in the title of the conferences we hold on this issue -- for instance, "Information Ethics & Academic Honesty" -- that whatever this really is, at bottom it's primarily a moral matter, a question of ethics. The language we use in talking about this issue (in my experience, 90% of the time) , assumes that plagiarism is cheating; that plagiarism and cheating are crimes, and should be punished, in part for the deterrent effect; that the most humane method of prevention is education as to what the crime consists of and how to avoid it and the less humane method is draconian warnings and "honor codes" to be signed (almost never in blood) at enrollment and weighted with horrific punishments. The following was posted to a teaching and curriculum list in response to a question about what people do at various institutions to tell first year students about the dangers of plagiarism: "At ____ College, academic dishonesty is addressed the first day the freshmen arrive. We have a huge honor convocation in which we speak to academic honesty. The faculty dress in their garbs and several speaches are made. The students then sign their contracts to uphold the honor code. During one of the first freshman seminar meetings an honor simulation is conducted in which the peer advisors act out an or violation hearing. Discussion follows."

My response to this, then and now, is to ask whether the focus on *not plagiarizing* (making it the subject of so powerful a ritual) doesn't redouble the focus on a model of education and learning that's really about testing and challenging rather than learning and creating? My own intellectual and professional life is full of plagiarism. What I'm saying right now isn't "mine," exactly; I've been stealing ideas about ownership of ideas from colleagues and friends for years, and if I acknowledge something -- like Karen Burke LeFevre, who wrote a book called *Invention as a Social Act* -- it's not because I have to pay Karen obeisance or protect myself from charges that I really stole the idea that writing, at its root and beginning, is social, or avoid somehow depriving Karen of something. It's because I want to parade the fact that I know her work, and tell others about it. Her effect on what I say and think is there even when I don't acknowledge her. So how is it that we think our students have to accept a bizarrely high standard of conscious acknowledgment that nobody else accepts? Because we're only thinking of them as demonstrating what they know, rather than telling us something we need to hear. Oh, yes, I know that this issue is really all about their copying from published sources and passing it off as their own work . . . but I think all of it is very much a consequence of a situation in which we make that kind of thing possible and even unavoidable, by asking questions which we know, and they know, have already been answered, better, by others.

I also wonder whether making "dishonesty" a central focus of a student's life is likely to make her more aware of the possibility, and even the attractions, of it . . . and, maybe even equally important, of the potential for scandalizing the establishment? If I took-- signed! -- "an oath" not to smoke, or engage in premarital sex, or shoplift, as part of my first week at university, guess what I'd be thinking about a few months later while I was having my nose pierced?

And finally, I wonder: doesn't asking students to focus first on the ownership of ideas and texts instantiate a profoundly static, accumulative, building-block notion of what knowledge is, and one that supports a sort of neo-capitalist notion of scholarship? I remember with extreme clarity a meeting with a professor when I was a Ph. D. student, in which I asked him for help with a specific historical question, and he responded by saying that he wouldn't tell me what he knew, because he had an article in progress (maybe it was out for review, maybe it was only in draft, I don't remember) on the subject and thought that he owned the idea and wouldn't let someone else have it. That was over thirty years ago, and I still remember how appalled I was.

In sum, I guess I'm wondering what the consequences are of inculcating first year students with a healthy respect for (or fear of?) the consequences of "academic dishonesty," or, in the words of the description of one conference on academic integrity, "discouraging the occurrence of plagiarism among undergraduates."

There's another reason I'm hesitant about making the issue of integrity central here. Our thoughtless equation of plagiarism with cheating and dishonesty puts all of us in a position that's not very useful. I think we need to make, and hold to, a firm distinction -- one the media never makes, and academia almost never -- between "cheating" and "plagiarism." When we talk about these phenomena, the two terms tend to be conflated, and discussions of "plagiarism" often include, or merge into, lamentations about the increasing frequency of clever forms of cheating -- pagers in the exam room, answers in the lining of ball caps or recorded in the cassettes or CDs playing in the Walkman.

This, however, is not plagiarism. In general, these are ways of extending the technology of memory. Is it a great deal different to memorize a few hundred lines than it is to write them in your hat, or burn them onto a CD? Memorizing wouldn't be called cheating, of course, but perhaps it should be. And it's important to bear in mind that what's memorized probably will last a shorter time than the CD -- or even, maybe, the notes in the hat.

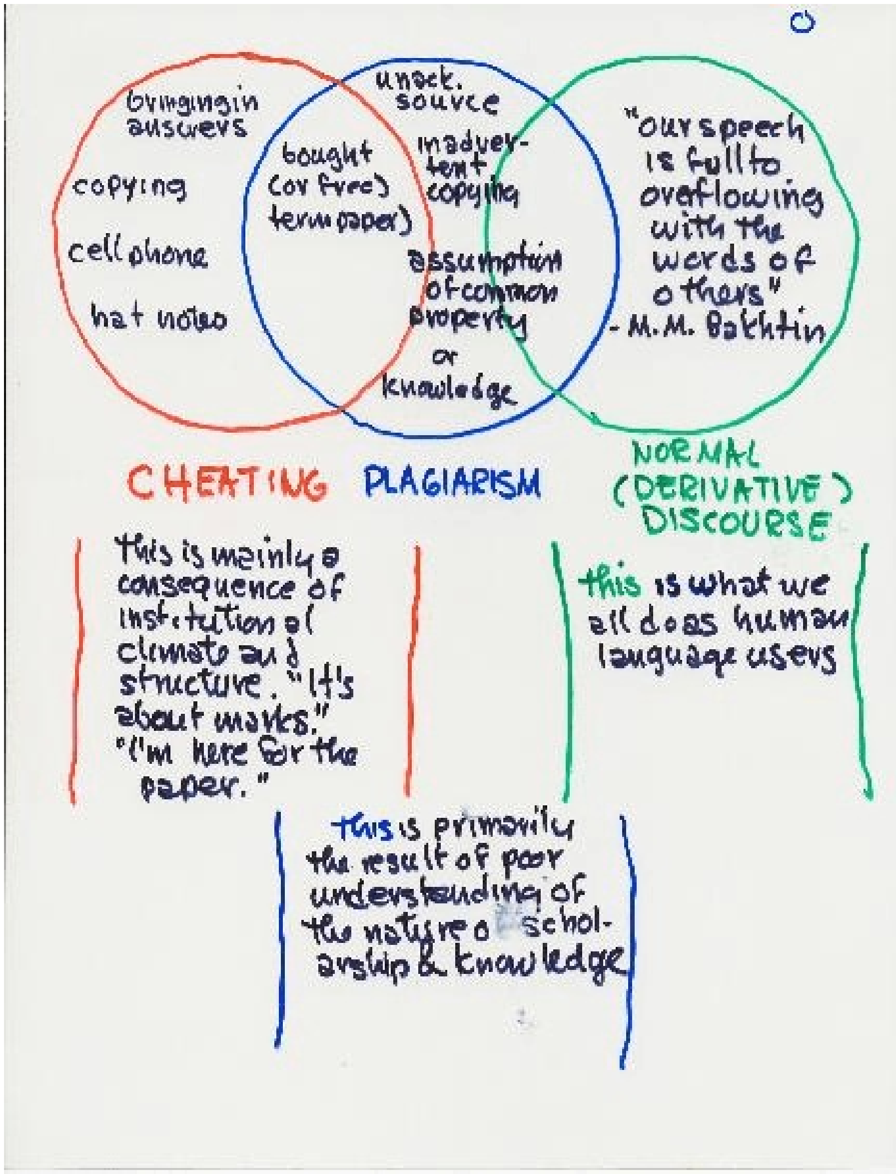
It's pretty difficult, after all, to plagiarize on an examination. Two conditions have to be met: you have to know in advance what the question will be and you have to have a source for a text that will answer the question, and record that on your CD or get it into your hat lining. This might happen, of course, and would technically be plagiarism. But, as the false Queen used to sneer in Jim Henson's Frog Prince, "It doesn't seem so likely, though, does it?"

It's important, then, to recognize not only that not all cheating is plagiarism. It's even more important to see that only an extremely small proportion of the plagiarism that actually occurs is cheating. The more common forms of plagiarism -- almost exclusively, in the production of term papers, research essays, etc. -- are mostly matters of ignorance rather than the deliberate, "let's buy this term paper" dishonesty that we see reported in the newspapers.

In the world beyond the campus, as James Kincaid pointed out five years ago in a brilliant *New Yorker* piece about this phenomenon, it's pretty rare for this to happen -- or, more accurately, it's pretty rare for anyone to call it plagiarism. In most cases, as Kincaid says, it's a perfectly normal way of proceeding. Newspaper writers and editors "boilerplate in" paragraphs lifted from the AP or Reuters wire and produce stories which are pastiches of other stories; repeat explanatory paragraphs for the sixth time (how many ways, after all, are there to remind the reader what happened on September 11, 2001, or December 7, 1941, and why would we ask a reporter to come up with a new one?) and so forth. And in cases where writing isn't published (as, after all, most isn't), one might guess that 80% of what gets put down in businesses and bureaucracies is copied in from elsewhere.

Further, and more important, the bizarre modern (and, it's arguable, narrowly Western) emphasis on "originality" in utterances runs counter to most language practice. It's not only Bakhtin who's pointed out that most of what we say is put together from scraps and rags of other people's utterances. This is perhaps the most radical part of the argument against the hysteria over plagiarism. It's easy to say that "everybody knows" what plagiarism is; unfortunately, there's lots of evidence to suggest some pretty deep-seated confusion, among scholars, faculty, administrations, and students, about what's happening when people engage in the interchange and exchange of ideas that is the lifeblood of academia.

Here's a diagram which I offer as a way of thinking about the situation of discourse and the distinctions among "cheating," "plagiarism," and ordinary discourse.



I've offered there some illustrative examples of each -- except what I've called "normal discourse," since I assume in that case everyone can supply her own. The crucial point here is that the categories overlap: there are times when plagiarism is clearly cheating on the same order as copying answers on a test. The typical occurrence is the purchased term paper -- or, in the "good old days," the one retrieved from the frat house files. Similarly, there are times when plagiarism and normal discourse overlap -- the usual classroom lecture or textbook chapter, for instance, is full of ideas and phrases which owe their origins to others -- and which, were they in a student paper, we'd probably insist be "acknowledged" or "documented" or "cited" -- but which, here, we take it for granted are more like the usual discourse all of us engage in and so don't need to follow some abstract rule of attribution.

Typically -- indeed, almost universally -- the plagiarism which is the subject of ominous and threatening pronouncements in university calendars happens when the student turns in an "essay," a "research paper," a "term paper" -- and we find in it those telltale rhetorical moves that signal, "this writing was not produced by an undergraduate doing an assignment."

Anyone will be able to call to mind instances where teachers have triumphantly -- and, of course, with profound regret -- caught the plagiarist with her hand in the cookie jar . . . but where the student seemed to have thought the cookie jar was a serving plate.

One I remember was raised on C18-L a list for scholars of the eighteenth century, in the spring of 2000. The writer said, with some amazement, that she had a student who had "plagiarized from the textbook I had assigned to the class (the *Norton Anthology of American Lit*.)." It seems to me utterly inconceivable that this student's notion of what she was doing had anything to do with anything we might call "plagiarism." This, I thought, is someone who, after dinner, stands up and gathers up the silverware and puts it in her pocket as though it were hers. This is someone who doesn't know about ownership. This is someone from another culture.

This is made even clearer in what the writer had to say about it:

> my student . . . showed absolutely no remorse. When I told her I knew she had plagiarized every word she turned in as her own, she (an Ed major, graduating senior) said, matter-of-factly, "I know: I knew you expected a good paper, and I didn't have time to write one." (Barton, 2000)

What that student was doing was providing "a good paper." The whole question of "ownership of text" -- and especially the subtle business of the text allowing the reader to infer things about the writer's knowledge and understanding and ability to formulate and reformulate ideas -- is foreign to her. What's the difference between that student and the reporter adapting a paragraph or two from the AP wire, or the social worker boilerplating a case report, or the lawyer cobbling together a set of precedents?

The difference is where the reader's focus is. As a reader, a teacher isn't using that document in what we might call an instrumental way She's not reading it to be informed about the background of the current report of a soldier killed in Iraq, or to make a decision about whether a welfare mom is going to get more support, or for deciding on the merit of a lawsuit. She's reading it entirely for evidence about the writer -- about her state of knowledge of the subject and about her skill as a writer. And however elaborately we construct simulations or pretexts, that's the sole function of that text, and deep in their lizard brains both the writer and the reader know it.

Further, we tend to assume, because we're so firmly and deeply enculturated in the assumptions of academe, that producing text is pretty much invariably about demonstrating our expertise. But we need to remember -- and we hardly ever do -- that almost no one else in the world has such a view of text. The overwhelming majority of the non-fictional texts our students will have read consist of transplanted (with or without modification) chunks of language from other sources. The authors aren't in a position where the main point of the text is to demonstrate their own expertise; the point is to generate a text that gets done what needs to get done. You want a "good paper" on Faulkner? Here's one.

It seems to me that this fundamental miscommunication is pretty central to our mission as teachers. These days I spend much of my time as a teacher working on helping students understand how text works, when texts "belong" to someone and when they don't, what the point of using sources is, and how to weave someone else's language into your own voice. I spent two or three decades as a teacher ignoring this, though. I think that very often what I was actually doing -- what our profession is regularly doing -- was to punish people for not knowing what it's our job to help them learn.

This is a central characteristic of what might be termed the institutional writing environment (the "research paper," the "literary essay," the "term paper"). Our reliance on these forms as ways of assessing student skills and knowledge has been increasingly questioned by people who are concerned with how learning and assessment take place, and can be fostered, and particularly with how the ability to manipulate written language ("literacy") is developed. The assumption that a student's learning is accurately and readily tested by her ability to produce, in a completely arhetorical situation, an artificial form that she'll never have to write again once she's survived formal education (the essay examination, the formal research paper), is questionable on the face of it, and is increasingly untenable. If the apprehension that it's almost impossible to escape the mass-produced and purchased term paper leads teachers to create more imaginative, and rhetorically sound, writing situations in their classes, the advent of the easily-purchased paper from `schoolsucks.com` is a salutary challenge to practices which ought to be challenged.

This is hardly a new point, of course. Many people have argued that what we need are "better assignments." One good, clear example of the argument which can be mounted against generic term paper assignments and in favor of assignments which track that writing process and / or are specific to a particular situation is in Tom Rocklin's online "Downloadable Term Papers: What's a Prof. to Do?" Many other equivalent arguments that assignment can be refigured to make plagiarism more difficult -- and offer more authentic rhetorical contexts for student writing -- have been offered in recent years. But the usual suggestions don't in fact change the actual underlying rhetorical situation. I'm unconvinced that we can address this problem by assuring students that "they are real writers with meaningful and important things to say," or invite them to revise their work where we can see the revisions. We still haven't changed that situation, and thus we continue giving them what are understandable as decontextualized, audienceless and purposeless writing exercises. Having something to say is -- for anybody except, maybe, a Romantic poet -- absolutely indistinguishable from having someone to say it to, and an authentic reason for saying it. To address this problem, I believe, we need to rethink the position of writing in student's lives and in the curriculum. One strong pressure to do that is the increasing likelihood that empty exercises can by fulfilled by perfunctory efforts, or borrowed texts.

One reason for the durability of this situation, of course, lies in the institutional structures around grades and certification. University itself, as our profession has structured it, is the most effective possible situation for encouraging the taking of shortcuts to production of texts that serve the immediate purpose (the purpose being to get a grade and certification). If I wanted to learn how to play the guitar, or improve my golf swing, or write HTML, such shortcuts would be the last thing that would ever occur to me. They would be utterly irrelevant to the situation. On the other hand, if what I wanted were a*certificate* saying that I could pick a jig, play a round in under 80, or produce a slick Web page (and never expected actually to perform the activity in question), I might well consider pasting in an already existing text (and consider it primarily a moral problem). This is the situation we've built for our students: a system in which the only incentives or motives anyone cares about are marks, credits, and certificates. We're not entirely responsible for that -- government policies which have tilted financial responsibility for education increasingly toward the students and their families have helped a lot. But the crucial factor has been our insistence, as a profession, that the only motivation we could ever count on is what is built into the certification process. When students say -- as they regularly do -- "why should I do this if it's not marked?" or "why should I do this well if it's not graded?" or even "I understand that I should do this, but you're not marking it, and my other professors are marking what I do for them," they're saying exactly what educational institutions have been highly successful at teaching them to say.

They're learning exactly the same thing, with a different spin, when we tell them -- by asking them to sign academic integrity pledges -- that plagiarism is a moral issue. We're saying that the only reason you might choose not to do it is a moral one. But think about it: if you wanted to build a deck and were taking a class to learn how to do it, your decision not to cheat would not be based on moral considerations.

There's an even more important issue here, though and it has to do with the model of knowledge held by almost all students, and by many faculty. We tacitly assume that knowledge is stored information and that skills are isolated, asocial faculties. When we judge essays by what they "contain" and how logically it's organized (and how grammatically it's presented) we miss the most important fact about written texts -- which is that they are rhetorical moves in scholarly and social enterprises. In recent years there have been periodic assaults on what Paolo Freire (1974) called "the banking model" of education (and what, more recently, Tom Marino [2002], writing on the POD list, referred to as "educational bulimics"). Partisans of active learning, of problem- and project-based learning, of cooperative learning, and of many other "radical" educational initiatives, all tell us that information and ideas are not inert masses to be shifted and copied in much the way two computers exchange packages of information, but rather need to be continuously reformatted, reconstituted, restructured, and exchanged in new forms, not only as learning processes but as the social basis of the intellectual enterprise. A model of the educational enterprise which presumes that knowledge comes in packages (one reinforced by marking systems which say you can get "73%" of Renaissance literature or introductory organic chemistry) invites learners to import pre-packaged nuggets of information into their texts -- and their minds.

Similarly, a model which assumes that a skill like "writing the academic essay" can be demonstrated on demand, quite apart from any authentic rhetorical situation, actual question, or expectation of effect, virtually prohibits students from recognizing that all writing is shaped by rhetorical context and situation, and thus renders them tone-deaf to the shifts in register and diction which make so much transplanted undergraduate text instantly recognizable. (The best documentation of the strangely arhetorical situation in which student writing lives is in the work done as part of the extensive study of school-based and workplace writing by Dias, Freedman, Paré and Medway and their team at McGill and Carleton Universities, reported in *Worlds Apart* and *Transitions*).

The good news, I believe, is that by facing the challenge of this situation we might be forced to help our students learn what I believe to be the most important thing they can learn at university. That is just how the intellectual enterprise of scholarship and research really works. Traditionally, when we explain to students why plagiarism is bad and what their motives should be for properly citing and crediting their sources, we present our arguments in terms of a model of how texts work in the process of sharing ideas and information which is profoundly different from how they actually work outside of classroom-based writing. It's one that is profoundly destructive to their understanding of the assumptions and methods of scholarship. Scholars -- writers generally -- use citations for many things: they establish their own *bona fides* and currency, they advertise their allegiances, they bring the work of others to the attention of their readers, they assert ties of collegiality, they exemplify contending positions or define nuances of difference among competing theories or ideas. They do *not* use them to defend themselves against allegations of plagiarism.

The clearest difference between the way undergraduate students, writing essays, cite and quote and the way scholars and others do it in public may be stated this way: typically, the scholars are achieving something positive with real readers; the students are avoiding something negative with fake ones.

It seems clear the conclusion we're driven to is this: instituting "honour codes" and inviting students to sit on Honour Councils, offering lessons and courses and workshops on "avoiding plagiarism" -- indeed, posing plagiarism as a problem at all -- begins at the wrong end of the stick. It might usefully be analogized to looking for a good way to teach the infield fly rule to people who have no clear idea what baseball is. What we need to do is get a game up.

It's often argued that people need "practice" and that that's what school provides. Batting practice, fielder's choice practice, bunting and pitching and baserunning practice -- and that school, by definition, can't provide a real game. So school writing is always and invariably stuck in the rhetorical situation I've been describing. We should, then, be happy to provide the mere practice the potential players need before the play in a real game begins.

But I think something important is lost here. All those folks working away at spring training know what playing baseball is. All the kids hanging round the sandlot with the fielding coach know what it is to win, to lose, to drop a grounder in a late inning with two on and two out.

Coming back to the classroom, I would argue that our students (mine, at least) have never set foot on the field. And I think there are lots of ways to get them out there and give them the experience that will put them in a position to understand what it's like to write for a real audience, and to want to offer that audience the fruits of their research. But we won't discover them until we agree that they're radically necessary in order for students to learn how written language can work for them. Academic ethics is the least of it.

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Review of Inkshed 20:

TEACHING IN CONTEXTS: READING, WRITING, SPEAKING, LEARNING

Orangeville, Ontario, May 8-11.

Mary-Louise Craven
York University

As one of the organizers for this anniversary conference, readers will assume that I'm going to be biased in my assessment and even analysis of the conference. If I were to say it was "the best conference yet" and started making invidious comparisons, I'd have all sorts of folks saying, "no, no, it was our conference in Fredericton," OR, "good grief, it has to be ours in Mt. Gabriel." But even though I'm biased, I'd never make that claim since it does a disservice to our underlying ethos: our desire to come together each year and work as a community to reflect on the work done in the field of reading and writing at post-secondary institutions in Canada. All our conferences have been the best.

At this particular conference, we took the time to reminisce and reflect on where we've been and where we are right now. This allowed the old farts -- like me -- to feel very proud about the organization, and to note that while we've remained a relatively small group over the years, we continue to support each other and to express our commitment to good pedagogy and to relevant theories. I hope that the new Inkshedders attending this year caught some of this "context" and felt that they could be part of a group of like-minded colleagues who enjoy getting together once a year.

Much play was made of the term "context" from the theme of the conference in both the scheduled talks and in the Talent Show. We began on Friday night when Heather Graves and Roger Graves gave us some global perspectives on teaching writing and compared and contrasted these to our Canadian situation. They gave us some selected university facts and statistics about teaching in Canada. From this macro context, we moved to a more micro view of our organization and its members: on Saturday morning Nan Johnson and Sharron Wall revealed their idea to create a participatory wall of post-it notes. Their intention was to get us all to "Tell our story: [to reflect on] 20 years of teaching writing, 20 years of Inkshed." Armed with multicolored post-it notes, we marked down remembrances from the 19 previous conferences, important theorists and important events in our history. I can't imagine that this has happened at any other conference: a wall becomes the context. If you weren't there, go to

http://www.stu.ca/inkshed/inkshed20/ink20pix/tosh06.htm

to see what you missed. After the Sunday morning review session, Nan and Sharron carefully took down "the post-it notes" wall, and have promised to save it for posterity in some digitized manner.

While some things change, much stays the same, and that includes the centrality of inkshedding after sessions, editors typing out salient inksheds and circulating them the next day. And another constant feature of our conferences, the Talent Show, was held at Nanci White's home in Creemore, Ontario. Here we enjoyed wine from the Woodsworth College cellars, and champagne donated by York University. We had visits from a slew of Canadians: a particularly erudite Radio Two announcer, and members of "The Red-Green Show" and "This Hour has 22 Minutes" (sort of). We also took time to celebrate ourselves: If you go to

http://www.stu.ca/inkshed/inkshed20/ink20pix/tosh01.htm

you'll see a picture of those who have been around from the beginning of Inkshed being acknowledged and toasted.

And now we look forward to next year's conference. If I had some words of wisdom for next year's organizers it would be: "Some things work (at our conference, the idea of the walls for our post-it notes); some things don't (M-L's idea for inkshedders to read and annotate the same articles).' But that's what makes our conferences worthwhile and fun. You *just* never know what is going to happen.

All the best to the crew putting together Inkshed 21.

Minutes of the Annual General Meeting, Inkshed 20: 11 May 2003, Orangeville, Ontario

Present: Marcy Bauman, Mary-Louise Craven, Susan Drain, Valentyna Galadza, Jennifer Gilbert, Sarah Goodyear, Anne Hungerford, Russ Hunt, Nan Johnson, Deborah Knott, Rosana Hilbig, Kenna Manos, W. Brock MacDonald, Margaret Procter, J. Barbara Rose, Leslie Sanders, Carolyn Steele, Julie-Ann Stodolny, Stan Straw, Karen Smith, Tosh Tachino, Kathy Voltan, Yaying Zhang

Regrets: Patricia Golubev, Victoria Littman, Shurli Makmillen, Tania Smith

Brock MacDonald served as chair.

1. The group approved the Minutes of the Annual General Meeting of May 2002.

2. Kenna Manos presented the Treasurer’s Report:

BALANCE at 2002 AGM		4344.95
INCOME:	dues paid at Inkshed 19 or later	440.00
	reimbursement from Inkshed 18 startup costs	2116.32
EXPENSES:	Inkshed 20 startup costs (deposit)	4000.00

Travel grants to graduate students for Inkshed 19	600.66
ACCUMULATED BALANCE as of May 8, 2003	2421.99

a) The Treasurer's Report was approved (moved by Susan Drain, seconded by Anne Hungerford). Margaret Procter noted that most of the deposit paid for the Inkshed 20 venue would likely be refunded, meaning that the balance would rise by almost $4,000.

b) Discussion focussed on ways to use this balance to support the attendance at conferences of graduate students and the underemployed. Leslie Sanders moved (seconded by Susan Drain) that CASLL should announce as part of the next conference call that grants of up to $500 would be available to graduate students and the underemployed. Applicants would be asked to apply to their own institutions first. An amount of $2500 should be set aside for such grants for Inkshed 20, and $3500 should be set aside for Inkshed 21. This motion passed. Eligible participants from Inkshed 20 were asked to apply to Kenna Manos by June 15, supplying relevant documentation from their own institutions as well as travel and accommodation receipts.

c) Nan Johnson asked about support for the expenses of archiving the "wall project" begun at Inkshed 20, which records topics, people, and activities that characterized each of the previous conferences on a series of wall posters. Sharron Wall volunteered to undertake this archiving at McGill University. Marcy Baumann moved (seconded by Susan Drain) that CASLL send $500 to Sharron Wall to cover the costs of this archiving.

d) Conference participants expressed thanks for the sponsorship of York University and the University of Toronto, especially Woodsworth College. Those institutions contributed computer and projection equipment, paper and other supplies for the conference sessions, and champagne and wine for the banquet.

3. Stan Straw delivered the report of Inkshed Publications. He stated that the bank balance was currently $5069.34, and that previously published books continued to be sold, mainly to libraries. He noted that this balance was enough to put out another book, and indicated that people from Manitoba were now able to put out a call for manuscripts and create a review board if desired. He also suggested that with about 200 to 500 copies of each of the previous five books, it would be possible to package up copies of each one and sell them as sets. There was general agreement that this would be a good marketing strategy. Mary-Louise Craven (seconded by Kenna Manos) moved a vote of thanks to Stan and other Manitoba members for administering Inkshed Publications, and especially for volunteering to put out another call.

4. Russ Hunt reported that all the Inkshed online material was mounted on the St. Thomas University server, and suggested that in the light of his eventual retirement from that university, CASLL should plan for a move. He also suggested that we obtain a domain name of our own, a small cost on top of the costs for transfer and archiving. Various options were raised for subsidizing these costs. Kenna Manos moved (seconded by Tosh Tachino) that Russ Hunt and Marcy Bauman should investigate the costs and process of moving the website and of archiving CASLL material. Leslie Sanders also volunteered to investigate the possibility of finding a Research Assistant at York University to help with the archiving.

5. CASLL members from University College of the Cariboo offered to hold Inkshed 21 next year in Kamloops BC. After some discussion, the topic was given preliminary wording as "Desiring the Word:

Students, Teachers, and Institutions." This is meant to suggest the core question of who our students are and what they want and need, especially their new literacies and material circumstances, and including a focus on issues of transfer between different types of postsecondary institutions. Margaret Procter moved (seconded by Tosh Tachino) that this topic be accepted.

6. Before adjourning, participants offered thanks to the organizers of the Inkshed 20 conference.

Inkshed 21

Desiring the Wor[l]d: Students, Teachers, Disciplines, Institutions

Kamloops, British Columbia
May 7-9, 2004

Inkshed 21 will be held May 7-9 at the Delta SunPeaks Resort, just a half hour drive from the city of Kamloops, British Columbia. The organizing committee invites proposals on the topic of "Desiring the Wor[l]d: Students, Teachers, Disciplines, Institutions," a theme encompassing how students are variously prepared (or unprepared) for the writing tasks facing them in their chosen disciplines and/or their chosen workplaces. This year's conference encourages presentations that help us identify, understand, and perhaps bridge the gaps between institutional requirements, disciplinary expectations, pedagogical ideals, workplace realities, and student desires.

Participants might consider such topics as

- writing at work: from university to workplace;
- writing the community: new literacies, new pedagogies;
- writing centre pedagogy: the role writing centres play in the complex network of students, teachers, disciplines, and institutions;
- diversity and desire: the challenge of internationalization;
- the place of rhetoric in the discipline of English studies;
- the place of writing in the universities;
- the state of writing programs in Canadian colleges and universities;
- new directions in teaching writing;
- new directions in rhetoric and composition research.

Submitting Your Proposal

In accord with Inkshed tradition, we ask you to subvert what's been called the "talking-head-reading-paper format"; instead, we encourage the innovative, the interactive, the unconventional. In the interest of including as many proposals as possible, we'll give priority to group presentations, workshops, panels, roundtables, demonstrations or performances (normally limited to 30 min. each). We will set aside space for posters and exhibits, which will remain on display throughout the conference. Exploratory proposals (works in progress) are very welcome!

We hope that the conference theme and suggested topics give you some direction (and the overall conference some coherence), but you should feel free to make creative connections between the conference theme and what you want to share. The conference organizing committee will be happy to help in this regard. Please call or e-mail us in advance if you want to discuss your proposal. What we need from you is two or three paragraphs (200 words maximum) indicating (1) your name and the names of any co-presenters, (2) your institutional affiliation(s), (3) your mailing and e-mailing address(es), (4) a title and abstract, and (5) a description of the mode of presentation. Also, be sure to include technical requirements such as space, overhead projectors, computer support, etc.

Please submit your proposals by January 15, 2004 to the Inkshed 21 Conference Committee:

mail: Rachel Nash
English & Modern Languages,
UCC,
900 McGill Rd.,
Box 3010,
Kamloops, B.C., V2C 5N3

email: rnash@cariboo.bc.ca
fax: (250) 371-5697

Conference Committee: Jan Duerden, Henry Hubert, Will Garrett-Petts, Rachel Nash, & Yaying Zhang

Conference Activities

- Bring books/publications, for sharing (during reading time)
- Bring boots, for hiking
- Bring shoes, for dancing
- Bring palate, for wine tasting
- Bring talent, for talent night

Conference Fees and Accommodation

Accommodation will be available at the beautiful and luxurious Delta SunPeaks Resort. Conference Rates (including accommodation, meals*, taxes, and gratuities) will be posted soon. In the meantime, a link to the conference facilities can be found below:

http://deltasunpeaks.bcresorts.com/