

WELCOME TO THE (WRITING PROGRAM) ARCHIVES: MAKING A CASE FOR
WRITING PROGRAM MATERIAL CURATION

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ABSTRACT

With this project, I examined archival documents from the North Dakota State University First-Year Writing Program that were created by a previous writing program administrator, Amy Rupiper Taggart, with the goal of reviewing and understanding the materials through the lens of writing program administration, organizing them using archival theories and concepts, documenting and displaying that organization through the use of a finding aid, then bringing together the fields of archival theory and writing program administration to make recommendations. Through the process of exploring the materials a number of key findings emerged, and these led directly into my considerations and recommendations about deciding what to keep and discard, how material should be organized and maintained in a usable format, and how WPAs should approach the archiving of material that requires contextual knowledge or contains private information, and a discussion of three key considerations writing program administrators can use when assessing materials.

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DEDICATION

To Mom, Dad, and Zoë for their unending love and understanding.

To Matty, who helped keep me sane.

To Rem, my little fuzzy support. Miss you buddy, wish you could've seen me finish.

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CHAPTER I: INTRODUCTION

In the Spring of 2020 I took English 758: Historical Methods in Rhetoric and Writing Studies with Dr. Lisa Arnold, and the final project for that class was a historical research project working with and conducting exploratory research of a physical archive. The aim of this research was to discover how the archive was organized, what artifacts were preserved, and to examine specific artifacts related to our research questions. Due to COVID, I was not able to work with records from the NDSU English Department housed in the NDSU Archives as I had originally planned, but Dr. Arnold suggested that I look at a collection of first-year writing program archival materials¹ that she inherited when she became the Director of First Year Writing in 2015. These materials are not currently housed in the NDSU Archives but are maintained instead by Dr. Arnold. The archival documents are all digital, some created as such and some digitized by a previous work-study, and are organized into two main folders, then roughly organized into topic files, with 48 main folders and 15 uncategorized documents. In total, there are about 3,350 files and 440 folders in the archival documents. The types of files and documents in the files are extremely varied, from student portfolios used for assessment, to First-Year English Committee meeting minutes, to student challenges to their grades, to CFPs and proposals for funding and course development, and while it is difficult to broadly categorize the documents within the folders, they are all program-related files from the tenure of the previous Writing Program Administrator, Amy Rupiper Taggart.

Through the initial research I conducted for that project I found that the development of the FYW program at NDSU, at least in the time period that the materials were from, was

¹ Because they are not technically archived in a formal archive, I will be referring to them as “the archival materials” or “the archival documents” throughout my paper.

deliberate and planned. The First-Year English Committee wanted to develop their courses in innovative ways, but wanted to do so in a planned way, with time for change and adjustment before time for reflection possibly leading into further changes. I also found that historically, FYW courses at NDSU emphasized research and persuasion, which aligns with NDSU's commitment to research as part of its core mission and vision ("Mission, Vision, Core Values"). Elements that were present in past courses can be seen further developed in present ones. For example, some of the archival materials mention an emphasis in English 110 on writing as educated citizens, and this focus has developed into community engagement and the Community Engagement Panels that Dr. Arnold hosted in the fall of 2019. The emphasis on research, both traditional and field, visual rhetoric, and multimedial/multimodal assignments and deliverables are still present and emphasized in the current iterations of English 110 and 120 at NDSU through various writing projects as well as in the textbook, *Writing Critically*.

My previous research was limited to ten hours of exploratory research, but even that research was hampered somewhat by the scope and scale of the materials, but mainly by the organization, or lack thereof. Even though I came into that project with some historical departmental knowledge of the program and the people involved in it, I was not always able to predict what the contents of a folder would be or tell what a document was about, sometimes even after I opened and read through it. This lack of organization and clarity led to confusion and meant that any research conducted with or about the materials would have an additional level of challenge associated with it, because effort must first be made by the researcher to understand and organize the materials.

That confusion and requirement for reorganization led directly to the initial concept for this master's project, which was to categorize and organize the files through the use of

qualitative coding. That was then expanded from simply organizing the files to then connecting that organization to first-year writing and making recommendations about future material organization. The core concept and goal of first organizing the archival materials then making recommendations for the organization of other materials remained the same, although the scope of the planned recommendations was expanded from just first-year writing programs to all writing program administration (WPA), but the methods for organizing shifted over time as various possible approaches were examined for viability. Eventually, through collaboration with and the advice of my committee chair Dr. Holly Hassel and Matthew Tallant, an archivist at the NDSU Archives and one of my committee members, I developed the final iteration of that concept: reviewing and understanding the archival materials through the lens of writing program administration, organizing the archival materials using archival theories and concepts, documenting and displaying that organization through the use of a finding aid, then bringing together the fields of archival theory and writing program administration to make recommendations.

This final concept iteration leads nicely into my research questions and goals shaping the present project. My first goal with this new research, undertaken for the completion of my master's degree, was to gain a broad understanding of the collection. What types of documents are in the archival materials and what purposes do they have? Once this understanding was built, I wanted to draw from it to make recommendations about what should be done moving forward regarding writing program material collection. What types of documents should be kept and why? How should these documents be organized, named, or sorted? I wanted to answer these questions to ultimately improve the collection and curation of writing program materials and archives. I wanted to do this because program materials are important not only to outside

researchers examining a writing program or programs but also to those within the program itself from program administrators to professors and instructors, so they can have a clear understanding of the program and its development and growth. An additional goal of this project was to create a new organization for the archival materials to aid the NDSU Archives in their indexing and processing of the materials.

CHAPTER II: FRAMING AND GOALS

To answer my research questions, I took a multi-step approach. Firstly, I drew from archival theory and practices to create a descriptive tool to present and explain the archival content in an accessible form. While there are a number of genres of descriptive tools with various purposes and structures, I created a descriptive inventory, also known as an “archival description” or “finding aid,” which is used to describe the contents of archive units (Millar 164). According to The Society of American Archivists content standard *Describing Archives: A Content Standard* (DACs), a finding aid is “any type of description or means of reference made or received by an archival repository in the course of establishing administrative or intellectual control over archival materials” with the goal of such tools being to provide a “representation of, or a means of access to, the materials being described that enables users to identify material relating to the subject of their inquiries” (The Society of American Archivists 58). My goal with this project from the start was to increase the accessibility² and usability of the archival materials and creating a finding aid was an important step in that process as they serve as the starting point for any other cataloging, tool development, or use of the materials (Roe 86). A typical inventory contains the following elements: a title page, an administrative or biographical history, a description of the records, administrative information, container/folder lists, additional information to support the records, and indexes for finding information (Roe 87), and my finding aid follows roughly the same structure. Through the creation of this finding aid, I have contributed to the practices and procedures of writing program administration and created

²It is important to clarify that when I use the terms “accessible” and “accessibility” in this paper I am using them in the broadest sense of having access to the materials, and not the more specific definitions from usability and user experience or disability studies as discussed in works such as Rubin and Chisnell’s *Handbook of Usability Testing*.

considerations for writing program administrators who may be wondering what should be done with writing program documents: what should be kept and what should be discarded and why, how retained material should be organized and structured, how private information should have its privacy maintained, and how materials can be kept usable despite the progress of technology. These considerations, which I discuss in depth in Chapter VI: Considerations for Writing Program Administrators, are generalized ones due to the variation in institutional and departmental policies on document retention from one writing program to another and how context and program-specific the position of writing program administrator is.

CHAPTER III: LITERATURE REVIEW

As the goal for this project was to bring together archival methods and writing program administration, that is what this chapter does as well. Beginning with the intersection of archival methods and rhetoric and composition studies, it then moves into providing additional detail on what finding aids are and my rationale for creating one, specifically discussing how they are useful to rhetoric and composition researchers. Next, it discusses and defines what a writing program administrator is, as well as some relevant struggles that they might face. The chapter then discusses writing program histories as an example of what can be created from the melding of archival methods and rhetoric and composition, moving from there into the value of writing program archives and why they may not be used despite that value, ending with a discussion of scholarship at the intersection of writing program administration and archival practices.

Archival Methods in Rhetoric and Composition Studies

In my research, many of my main methodologies and theories are drawn from the fields of archival studies and library and information science so it is important to first consider how theories and methodologies from those fields are or have been used by those in the field of rhetoric and composition. Archival work and archival methods are hardly unknown within the field of rhetoric and composition, and archives and archival methods are frequently used by rhetoric and composition historians who delve into the past of the discipline. One such example is John C. Brereton during his creation of *The Origins of Composition Studies in the American College, 1875-1925: A Documentary History*, where he read through many papers in many archives “from the superb facilities at Harvard’s Pusey Library, to a section of the library at Wellesley, to a dreary basement at the University of Minnesota, to a back room full of uncatalogued boxes at New York Theological Seminary” (Brereton xv). In addition to scholars

who specifically study the history of the discipline, archival methodologies are also used by any researchers who visit an archive. Despite this, archival research methods are not frequently taught or discussed by rhetoric or composition scholars, and this is something that Barbara E. L'Eplattenier questions and discusses in her article "An Argument for Archival Research Methods: Thinking Beyond Methodology," asking "Why do we not have articles about finding aids? About searching databases? About organizing and using sources? About verifying information? Why do we as a discipline rarely talk about the methods we use to access our information?" (67-68). L'Eplattenier goes on to argue that an explicit discussion of primary research methods is something that rhetoric and composition scholars should adopt and highlights the importance and usefulness of methods sections in showing the work done and sources used in research, allowing the readers to see how the histories were built, and allow those same readers to become researchers and writers themselves, building on the existing framework.

L'Eplattenier's article has been built on by others to further the discussion of archival methods in composition studies, as Lynee Lewis Gaillet does in her article "(Per)forming Archival Research Methodologies" and Kelly Ritter in her article "Archival Research in Composition Studies: Re-Imagining the Historian's Role". Both Gaillet and Ritter discuss issues that arise with traditional means and methods of historical and archival research while still pushing for the use of archival methods in rhetoric and composition studies, albeit new ones. Gaillet discusses issues including differing definitions of the term "archive," how researcher's experiences influence the projects they take on, questions of harm in borrowing methodologies from other disciplines, how archivists work alters "texts," the limitations of electronic archives and accessing archival materials electronically, codifying collaboration methods, and how do researchers organize data and how can that data be stored to be more easily revisitable. These

issues all lead into Galliet's call for scholars to "abandon gatekeeping notions traditionally associated with archival research" (54) and to become archivist-researchers, to make their methods and knowledge more available and accessible, and to use those methods to "create new knowledge through archival research" (54). Ritter uses a different approach, arguing that composition studies historians are hampered by their use of a "history-as-narrative" approach when conducting archival research, and proposes that researchers should instead adopt a different approach, that of the archival ethnography. The archival ethnography is an approach from the field of library and information science that "considers the archives a site for fieldwork" (Decker and McKinlay) and "positions the researcher within an archival environment to gain the cultural perspective of those responsible for the creation, collection, care, and use of records" (Gracy 337). Ritter explains that de-emphasizing the narrative aspect means there is less pressure to present a "true" representation of the researched materials and offers Brereton's *The Origins of Composition Studies in the American College* as a model of such an approach, with the book presenting the source documents while minimizing the Brereton's own voice and not attempting to tell a single "truth" about the discipline (474-475). Combined, these sources come together to create a compelling argument for why rhetoric and composition scholars should not only consider using archival research methods but should value the ways that they can reveal information.

While there are strong arguments that have been made in favor of using archival methods in rhetoric and composition studies, and many rhetoric and composition researchers who use them, as L'Eplattenier points out "the doing of history [is] rarely discussed" (67). There are still few books, articles, or anthologies aimed at those researchers that discuss archival methods or how to use archives from a rhetorical standpoint, and this is what Ramsey, et al. want to address

in their book *Working in the Archives: Practical Research Methods for Rhetoric and Composition*. In this work they build on the few previous works that have discussed the connections between rhetoric and composition and archival work, with sections on what methods researchers will use in the archives, how should researchers sort and analyze the materials they find, and how the archival materials can be used within projects (4-5). The applicability and importance of their work is additionally highlighted by their citation and discussion in the articles by L'Eplattenier, Galliet, and Ritter. These scholars show that archival methods are a valuable tool for archive and composition researchers, but in addition to methodologies, how is an archival tool like a finding aid of use?

Finding Aid Justification

To better understand the usefulness of building a finding aid, there are first some more general archival principles and practices that should be understood before specifically connecting finding aids to rhetoric and composition. In *Understanding Archives and Manuscripts* James M. O'Toole and Richard J. Cox lay out the core duties of archivists as planning, saving and acquiring archival records, organizing archival records, and making archival records available (112-132), and Laura A. Millar in her book *Archives: Principles and Practices* says much the same, although she leaves off planning and says the central pillars of archival work are “to acquire, preserve, and make archives available for use” (146). Regardless of the differences in the two texts, they both highlight arrangement (O'Toole and Cox 121-123; Millar 145) and description (O'Toole and Cox #123-124; Millar 145) as supporting those pillars. According to the *ISAD(G): General International Standard Archival Description* published by the International Council on Archives, the purpose of archival description is to “identify and explain the context and content of archival material in order to promote its accessibility” (7). This

increase of accessibility for researchers and those interested in program development is what I hope to do with my project, specifically through the creation of a finding aid.

Finding aids can also be of particular use to rhetoric and composition researchers. In “Invisible Hands: Recognizing Archivists Work to Make Records Accessible” Sammie L. Morris and Shirley K. Rose discuss why the level of detail and description used by archivists in finding aids is important. While some of the detail included in finding aids such as how a collection was acquired by an archive, the explanation for the collection’s organization, and the preservation steps taken may not be of use to most researchers, rhetoric and composition researchers differ in that that this information is crucial for them to be able to draw conclusions from their research (Morris and Rose 69).

Defining A Writing Program Administrator

Because the ultimate goal of this project is to make recommendations for writing program administrators, before a discussion of how writing program administrators can use archival practice can take place, we first must take a step back to establish an understanding of what exactly a writing program administrator is and what one does as the work of their position. On the surface, defining writing program administration and the position of a writing program administrator seems easy, at least on a broad level. If a writing program is a program where writing is taught, and an administrator is a person responsible for running or managing an organization or program, then a writing program administration is running a writing program and a writing program administrator is the individual who runs said program. While this may be true at a surface level for *some* writing programs, the immense variation in writing programs from location to location means that even this simple definition may not hold true, and even for those programs where it does hold true it fails to capture the depth and breadth of those who undertake

the labor of writing program administration. When defining the writing program administrator in the institution McLeod says that “because writing programs are site-specific, they differ widely from one another, meaning that the work also differs widely from campus to campus” (7) and the fact that “context is all” is a major feature of writing program administration (8). This sentiment is echoed by Rita Malenczyk in the introduction to *A Rhetoric for Writing Program Administrators* where she shares her findings of research into the where the members of the Council of Writing Program Administrators are employed which revealed that the members are employed at all types of institutions with varied missions and goals which shows that “[w]riting program administrators are *not* then, all the same, with the same needs (5). This context-specificity means that any attempt to develop one specific one-size-fits-all definition of writing program administration and a writing program administrator is doomed to fail, so instead I will present multiple considerations and facets to build an understanding rather than a specific concrete definition. With that being said, the definition for a writing program administrator as a person or group of people who undertake the work of coordinating and supporting the work of college writing programs is by broad definition, and for the purposes of this paper, a writing program administrator (McLeod, Malenczyk).

What Does a Writing Program Administrator Do?

A writing program administrator can be and do many different things and can be called just as many different things, including those who are untitled WPAs or those who undertake the work of writing program administration in a more decentralized way, in a “multiversal” way as discussed by Nicole Handock and Casey Reid in “Am I a WPA? Embracing the Multiverse of WPA Labor in Community College Contexts,” where they discuss multiple ordinary faculty who undertake the work of writing program administration in a collaborative manner rather than a

single titled leader or “hero”. In addition to their titles (or lack thereof) and the many official duties that WPAs perform, scholars including McLeod in *Writing Program Administration*, Shirley K. Rose, and Irwin Weise in “The WPA as Researcher and Archivist,” and Lynn Z. Bloom in the foreword to *The Writing Program Administrator’s Resource* list three significant roles for writing program administrators that may not be covered under their job description or within the scope of their regular duties, that of the researcher, writer, and scholar. These scholars insist that those roles are of “paramount importance” (Bloom xi) to the work of a WPA and that those who do not do so are “underestimating the value of their work and perhaps making that work harder and less satisfying than it might otherwise be” (Rose and Weiser 275). These roles can make use of and connect closely to archival methodologies as I will discuss later, specifically in the curation and retention of program materials.

Recognition For Their Work

In addition, while the work that both titled and untitled writing program administrators undertake can be immense, they still may not receive the recognition they deserve for that work, and it and their positions may not be seen as “scholarly” by English departments, especially and specifically when it comes to administration, with McLeod going as far as having a section in *Writing Program Administration* titled “The WPA as Unappreciated Wife” (11). According to the Council of Writing Program Administrators’ position statement “*Evaluating the Intellectual Work of Writing Administration*,” while research and teaching in an English department are respected and seen as professional activities and those who do them are worthy of tenure, writing program administration, in its many different forms “has for the most part been treated as a management activity that does not produce new knowledge and that neither requires nor demonstrates scholarly expertise and disciplinary knowledge.” This idea is also discussed by

McLeod, who says that the work of a WPA is frequently “counted in a performance review under the heading of ‘service,’ even though it is much more complex than the committee work that falls under that rubric for other faculty” and she references David Schwalm who said that “such a job is a *task* rather than a *position*; it includes no particular standing in the administration hierarchy and is often ill defined and open-ended. It is instead quasi-administrative, characterized by a lot of responsibility but no authority and no budget” (8). This can be additionally compounded by the professionalization of the discipline and when decentralized WPA work is undertaken recognition for the work can be even more rare (Hancock and Reid). This means that the work of a writing program administrator, in addition to not being understood, may be undervalued and lead to them being overworked with little time, energy, or budget to allocate to work that is outside of their defined role in a department.

Writing Program Histories

While the *why* for using archival methods in rhetoric and composition studies is now clear, the *what* is still an important factor to consider. There are many products that can be created from a melding of archival methods, and composition studies but one that specifically brings in writing program administration and underlines the usefulness of writing program archives is the writing program history. Shirley K. Rose, in her chapter “What is a Writing Program History?” from *A Rhetoric for Writing Program Administrators* defines a writing program history as “a narrative about development or change in the work of a particular writing program in a particular institutional context” (287). The importance of examining the history of rhetoric and composition is well summed up by composition historical Robert Connors who said,

Studying the ways in which composition was formed both by choice and by necessity, we learn who we are, come to understand more clearly the power we hold and constraints upon us. Through a better understanding of how we as teachers and scholars came to exist, we can perhaps understand more clearly the complex forces that make up our special discipline and work more successfully within these forces. (“Historical Inquiry in Composition Studies” 158)

This opinion is clearly not a unique one to Connors, as can be seen in the publication of numerous books that closely examine the history of rhetoric and composition including the previously-mentioned *The Origin of Composition Studies* by John Brereton, James Berlin’s pair of books *Writing Instruction in Nineteenth-Century American Colleges* and *Rhetoric and Reality*, Sharon Crowley’s *Composition in the University*, James Murphy’s *A Short History of Writing Instruction*, or Cheryl Glen’s *Rhetoric Retold*. But as Rose discusses, a writing program history is different from a disciplinary history because program histories pay special attention to how a program responded to institutional circumstances whereas *disciplinary* histories, while closely related, focus on overarching changes in a discipline. Rose clearly lays out the importance of program histories in *What Is a Writing Program History*, saying

A WPA will always need to understand the past of [their] writing program in order to make good decisions about leading the program in its future. A program history is an account of a program’s past activities and practices that is grounded in evidence. Without program histories, WPAs must rely on gossip, rumor, and hazy memory at the local level, and sometimes sketchily drawn conjecture about broader national contexts, to construct a narrative of how things came to be the way they are. (289)

A writing program history is useful to everyone involved or engaged with the program, not just those currently in the department, but also those outside, and those who have been or who will be involved. As such, it is something that should be valued by all involved or engaged with a writing program, and the creation of one should be seen as a valuable way to gain deeper understanding of a program.

According to Rose, one of the three main methodologies for creating a writing program history is archival research with the other two being oral history and documentation strategies (289) and having already archived or organized materials makes archival research much easier. In addition to making use of existing program archives WPAs can also help to expand on them or develop new ones “[b]ecause relatively few writing programs have extensive archives, many WPAs will find they are in a position to contribute significantly to the development and maintenance of their program’s archival records” (Rose 294). This clearly shows both the use of the information and knowledge in a writing program archive and a specific use case for that information and its organization.

The Value of Writing Program Archives

So why are writing program archives so important, and if they are so important, why are they so underdiscussed? A writing program history is a fantastic tool for understanding a writing program, and archival research is one of the key ways to create a program history. But in order to conduct archival research one must have archival materials, and those materials being properly archived and organized greatly aids and streamlines the research process. Therefore, creating and maintaining a program-specific archive or archiving program documents in an existing archive, particularly a university archive, is an ideal way to ensure that the documents remain available and accessible to researchers and others interested in the program history. Writing program

archives are also valuable in helping to create a better picture of the history and development of composition instruction. Because so many significant historical documents that show the development are hard to find and inaccessible, existing only in a few collections with no single collection containing them all (Brereton xii), being able to chart that development by examining the archives of many separate programs can help chart the history of the discipline.

But if writing program archives are so important, are they not more frequently created, maintained, or discussed by program administrators? As previously discussed, writing program administrators may already face workload issues and issues of having that workload recognized so adding the additional workload of an archivist may not be feasible. Research, especially archival research, takes large amounts of time that WPAs may not be able to find, especially when much of the work of program administration deals with the immediate. In addition to this, WPAs may feel that program research and records management are not appropriate to their administrative roles, that they are only for programs with excess personnel and space, and that those activities are ultimately not integral or essential to their positions (Rose and Weiser 275-276).

Despite these reasons for WPAs not actively undertaking the work of program research archive development, scholars such as Rose and Weiser argue that not only are they essential, but also that “WPAs who do not include these activities as a conscious part of their jobs are underestimating the value of their work and perhaps making that work harder and less satisfying than it might otherwise be” (275). They consider it to be worthy of the time and effort of WPAs because it helps to show the value of the specific program by making “implicit arguments for the value of the teaching and learning that takes place in our writing programs” (Rose 298), and the value of the field of writing program administration by adding to the fields knowledge of

administrative practices and creating a new source of data for additional research (Rose and Weiser 276). In addition to the benefits it has to the field in general and to a program specifically the integration of research and archive creation can help make the work of a WPA easier as it “makes significant contributions to [their] ability to administer [their] program effectively” and the documentation from the research and archives “is often valuable in presenting the accomplishments and needs of the writing program to administrators who are unlikely to have detailed knowledge of it, but who has a great deal to say about its funding, growth, and status” (Rose and Weiser 276). This creates a compelling argument for the role of a writing program administrator as a researcher and archivist because not only can it help add to the field, its body of knowledge, and the future expansion of that body of knowledge, it can help to demonstrate the work that WPAs undertake which may not be understood or recognized.

The Intersection of Writing Program Administration and Archival Practices

While there has not been much research published in academic journals on the intersections of writing program administration and archival practices, there have been some dissertations that touch on the topic. For example, Kyle Jensen, in his 2009 dissertation “A Counter Proposal for Process: Towards the Development of Online Writing Archives,” lays out an “alternate vision” for research and teaching in rhetoric and composition that aims to circumvent the limitations and dangerous effects of process theory and that instead places the what of writing in the forefront and moves the why out of it. This vision centers on the development of online writing archives as they will help in the development of the “what-centered” pedagogical approach (Jensen). Stacy O. Nall, in her 2016 dissertation “Decentering the Writing Program Archive: How Composition Instructors Save and Share their Teaching Materials” found that many composition program archives were hidden to outside researchers or

not maintained, and that many instructors lack best practices for maintaining and preserving the materials that they have (ix). Finally, Amanda Girad, in her 2018 dissertation “Articulating Digital Archival Practice Within Writing Program Administration: A Theoretical Framework” says that while WPAs may not typically be considered archivists, digital archives are well-suited to cataloging WPA work and while the typical WPA workload may make it challenging to take on another project, digital archives are still a worthwhile endeavor. The lack of published discussion examining these intersections is perhaps not surprising when the intersection of archival methods and the field of rhetoric and composition studies, which contains writing program administration, is also underdiscussed, but it does point towards compelling and underexamined areas where research could be conducted. However, the fact that the scholarship that *does* examine this intersection is student work is in the form of disquisitions and dissertations suggests that the awareness of this intersection has exciting potential to see growth and exploration as burgeoning scholars create new research areas which they could explore and examine throughout their careers. This is certainly an encouraging trend, and hopefully it is one that continues as it would lead to an improved understanding of both fields and could produce research that would help writing program administrators more easily and more effectively accomplish their work!

CHAPTER IV: FINDING AID DEVELOPMENT

Planned Development

The planning of my finding aid included both selecting the type of finding aid that I would create, what format it would use, and adapting core concepts from the field and scholarship of writing program administration into a potential organizational structure.

Planned Finding Aid Design

While I have already given an overview of what finding aids are and their usefulness in relation to composition studies and writing program administration, it is also important to lay out some key considerations of finding aid design, particularly ones related to the design of my finding aid. As Elizabeth Yakel Discusses in her article “Encoded Archival Description: Are Finding Aids Boundary Spanners or Barriers for Users,” finding aids can be “both barriers and boundary spanners” (75). While this may be obvious, it is still something that should be kept in mind when creating a finding aid and effort should be undertaken to ensure that a finding aid makes good use of design features and attempts to overcome or avoid the three major problems or pain points of “terminology, search functions, and contents display issues” (74) that Yakel identified. These considerations were something that I kept in mind throughout the development of my finding aid, and my goal was for my finding aid to be a boundary spanner, not a barrier.

There are numerous types of finding aids, but as the archival materials I was working with were not clearly organized, I elected to create an inventory, which is the “core archival finding aid” (Roe 86). This form of finding aid is also useful because once completed, it becomes the base on which other access tools and catalogs are created (Roe 86). Normally finding aids are created by an archivist working at an archive and not an unassociated individual as I am, but in the context of this project my creation of a finding aid means that when these materials are

transferred to the NDSU Archives there is one less step the archivist there needs to undertake before they can make the materials available to researchers. Within the numerous types of finding aids there are many variations of finding aids, and with that variation comes even more variation in the different elements that can be used in their construction. While not all finding aids use these sections, the following is a list of frequently used elements in finding aids: title page, summary information, access and use, administrative info, background, administrative, or biographical history, scope and content arrangement, subject terms, container/folder list, related materials, additional information, and index (Roe 87; Schmidt).

An additional component of finding aids, and one of particular relevance to my project is the box and folder list, and this list is organized by using series and subseries. Series are “aggregations of files or other records within a larger *fonds* or group that relate to the same processes or that are evidence of a common form, purpose, or use” (Millar 268) or a group of records that is *maintained* from a previous organizational system because of their relationship to each other (Roe 61). A subseries, as the name implies, is a grouping of records within a larger series, likely due to the complexity of the record (Roe 61), that can be “readily distinguished from the larger series by filing, arrangement, type, form, or content” (Millar 268). These components are important ones to note as they make up the bulk of my inventory and are terms that I will frequently be referring to throughout this paper.

Due to the numerous forms finding aids can take, and as the finding aid I created was written with the knowledge that the final product would be used by the NDSU Archives and the archival materials would be transferred to them, I opted to create my finding aid using the finding aid template that the Archives themselves use. Of the finding aid components listed

previously, this template included a title, a summary information section, an overview section, a biography/program overview section, a scope and content section, and a box and folder list.

Planned Material Organization

For the series and subseries in my finding aid I planned to create and use series that grouped files and folders into series and subseries according to key issues in the field of writing program administration. To this end, I pulled from both *Writing Program Administration* by Susan H. McLeod and *A Rhetoric for Writing Program Administrators* edited by Rita Malenczyk. In *Writing Program Administration* McLeod says, “the main issues a WPA deals with are curriculum and pedagogy, assessment and accountability, staffing and staff development, and professional and personal issues of various stripes, including tenure and promotion” (4). She further discusses how regardless of whether or not a WPA controls their program budget, an understanding of how budgets work at their university is crucial, and because of the nature of the writing program administrator position there are also general administrative issues to contend with (McLeod 4). The key issues from *A Rhetoric for Writing Program Administrators* (RWPA) meanwhile, were taken from the section and chapter topics and titles, which were developed by Malenczyk and other contributors based on their experiences “attending CWPA conferences, reading the WPA-L listserv, and reading and reviewing for the WPA journal” (Malenczyk 6). The key issues of writing program administration in RWPA were as follows:

- Part 1: Initial Questions
- Part 2: Complicating questions
- Part 3: Personal Questions
- Part 4: Helpful Questions

- Part 5: Vexed Questions
- Part 6: Eternal Questions

From the key issues in Writing Program Administration and A Rhetoric for Writing Program Administrators, I developed the following series:

1. N/A or General
2. What is a WPA?
3. What is a writing program?
4. Administrative issues
5. Curriculum and pedagogy
6. Assessment and accountability
7. Staffing and staff development,
8. Professional and personal issues of various stripes

Realized Development

The research for this project was undertaken in three distinct phases, initial exploratory research to gain a general understanding of the archival materials and their contexts, a mapping phase that examined and categorized all of the folders and files in the materials, then the restructuring of the files into a new organization and the creation of a finding aid that reflected and discussed this new organization.

Exploratory Research

The initial research was conducted in the Spring of 2020 for Historical Methods in Rhetoric and Writing Studies and was primarily exploratory research, limited to ten hours, with the goal of understanding the archival materials in the context of the history of writing instruction and to gain initial experience in archival research methods. The files were shared with

me through the use of a Dropbox folder by Dr. Arnold, and after obtaining permission to do so I downloaded a copy of the files to my own computer to ensure that original copy of the files and their organization would be maintained in the case that something happened to them on my end. The first few hours were spent simply looking through the files without any particular objective, trying to get a feel for the archive, the types of files in it, and their organization. After that the next five hours were spent looking at the two main folders of “Amys Files” and “Digital Archive” and the loose files within those folders, building an understanding of the folder topics and categorizing them by potential usefulness and taking notes along the way. The final hours of the initial research were spent looking through the categorized documents and folders and picking out documents that were relevant to that research project.

Document Analysis

From that initial research and the project was created using it came the idea of this research project and that idea was expanded upon and developed into my prospectus, and after that was defended my research began. Based on advice from and collaboration with Matthew I pivoted from the initial exploration into the development of a finding aid for the archival materials and began the process of mapping and fully analyzing the materials. This mapping consisted of developing an organizational system for the files, going through the various folders, subfolders, and individual files in order to build an understanding of the archival materials and entering this information into a single spreadsheet using the organizational system, while also checking for and removing any duplicated, broken, or clearly irrelevant files along the way. This categorization and organization was a time-intensive and iterative process, and the resulting spreadsheet contained almost 2,000 rows that organized content by folder and subfolder level, listed item names, made note of object type, and contained notes about contents, file issues, and

any changes made such as renaming or reorganization. While my process was an intensive and lengthy one, the completed work led directly into the creation of series and subseries and thus into the creation of the finding aid.

Organization – Series and Subseries Creation

While the planned methodology for this project was to use the series developed from *Writing Program Administration* and *A Rhetoric for Writing Program Administrators*, this plan was changed to better align with the archival ideal of arranging the archival materials in a way that reflected their organization as they were created by Dr. Taggart and others instead of completely reformatting them to suit my personal preferences. The importance of this is something that Millar addresses in *Archives*, saying

[P]rovenance is a cornerstone of archival theory. The first responsibility of archivists is to preserve a body of archives so that they can provide evidence of the actions and transactions of the individual or agency that created them. According to this tenet, the job of arranging archives is to organize materials so that they reflect the work of that creator and therefore can be used to reveal evidence about that creator. (146)

Roe echoes this importance in her book saying that any clear groupings in records should be maintained by the archivist or archivists (63), and that rearrangement “should only be undertaken after research, careful consideration, and ‘trying out’ the proposed arrangement pattern on a colleague or researcher to assess its merits” (62). This reflection of the work of the creator is what I attempted to show with the new organizational system I developed, with series and subseries following the key topics and organizational patterns of the archival materials as I received them, and my method for developing them involved “trying out” potential arrangements with the assistance of an archival expert.

Table 1. Number of Series, Subseries, and Files and Folders Per Iteration.

Iteration	# of Series	# of Subseries	# of Files & Folders
V1.0	2	21	125
V1.5	2	21	124
V2.0	15	53	281
V2.5	14	50	279
Final Version	13	49	276

Initially I began the series and subseries creation using the original organization of the files with “Amys Files” serving as one series and “Digital Archive” as another, and the main folders in them serving as subseries but it became apparent after some iteration and reorganization that doing so would lead to both too broad and too narrow subseries so that idea was scrapped. From there I moved to a new organizational system that combined the contents of the Amys Files and Digital archive folders and created series and subseries that were based off of the initial folders (previously subfolders) but did not adhere completely to them, combining folders of similar contents, creating new folders when contents were too dissimilar, and moving contents when they matched more closely with other folders. Once that organizational system was completed the folders were given descriptive names and became series, then the contents of the folders were organized in a similar way and became subseries. This initial set of series and subseries was refined and fine-tuned further over time, with suggestions and feedback provided by Matthew, who assisted me in aligning the series and subseries with archival best practices.

This iteration and development lead to a final set of thirteen series:

1. Administration
2. Collaboration
3. Data
4. Freshman English Committee

5. Meetings
6. North Dakota
7. Observations
8. Program Assessment and Evaluation
9. Program Development
10. Program Goals and Outcomes
11. Program Materials
12. Teaching
13. Training

After the series and subseries was set, the box and folder list was created, file names were adjusted to be consistent across the finding aid and remove any personal information, and the other portions of the finding aid: the title and administrative information, the Overview, the Biography/Program History, and Scope and Content were written and formatted within a NDSU Archives finding aid template and the finalized finding aid were transferred to the Archives along with the files themselves, reorganized to match the finding aid. A full explanation of the organization, a series description, and a folder and file list can be found in the finding aid itself. (See Appendix A. for a discussion of the finding aid and Appending B. for the full finding aid.)

CHAPTER V: DISCUSSION OF KEY FINDINGS

During the process of exploring, mapping, understanding, and organizing the archival materials in pursuit of a finding aid a number of topics worth pulling out and digging into came to the surface. These topics include: the organization and structure of the archival materials, the way that the key issues in writing program administration from *A Rhetoric for Writing Program Administrators* and McLeod's *Writing Program Administration* were visible in the materials, the requirement for institutional or contextual knowledge to understand some of the materials, occurrences of duplicated content, files that were broken or otherwise unopenable, the presence of private or restricted information, and some general findings.

Material Organization and Structure

One of the largest barriers to the usability and accessibility of the archival materials was the unclear and confusing nature of their structure and organization, and this obviously led to the creation of this project. The archival materials and their organization were initially daunting due to their sheer volume, which necessitated the detailed mapping out of their structure. This mapping allowed me to build an understanding of not only how the materials were structured and laid out, but also of what the contents of the various folders and subfolders were. This understanding was both of material type, such as a word document, PowerPoint, or picture, and of material topic. While I was able to understand some file topics just from their names, this was not the case for all of them until after my mapping of the files, and the mapping gave me a more detailed understanding of the ones I had previously understood as well.

This understanding fed directly into the development of my new series and subseries, as it gave me knowledge that allowed me to group folders and subfolders by topics more effectively and meant that I could maintain the work of Dr. Rupiper Taggart while also organizing the

materials in a way that would be more effective and useful to a researcher. For example, understanding that the “Tech” folder fits within the Program Materials series requires more understanding of its contents than understanding that the “Handbooks and Guidelines” folder also fits within that series, and the necessary understanding of the “Tech” folder could only be acquired through an examination and mapping out of its contents, but it was still important to do the same with the “Handbooks and Guidelines” folder to ensure that its contents aligned with the initial impression that its name gave.

Key Issues in Writing Program Administration

Although the key issues in writing program administration from Writing Program Administration and A Rhetoric for Writing Program Administrators did not end up forming the basis for the series and subseries in my finding aid, all but one of those issues were still readily apparent throughout the folders and files, and some of the organization and created series were still centered around those key areas such as the Administration and Program Assessment and Evaluation series. The key issues are interconnected, woven and found throughout the archival materials and their organization, but it is still worth pulling some of them out to emphasize the importance of the key issues and to demonstrate how they occur in real-world materials. The single key area that was not readily apparent in the archival materials was that of professional and personal issues including tenure and promotion, but this does not mean that this category is not still a key issue, but instead reflects on these archival materials being a collection of program-related material from Dr. Rupiper Taggart rather than all of her files including both program related and unrelated files.

The questions of what a writing program and writing program administrator are, while not explicitly addressed by the archival documents, are implicitly addressed by them and their

contents. Although they do not provide one single answer, the various documents help to build a picture of the different things a writing program can be and the different forms they can take and in a similar way, they also show some of the many varied roles and duties discussed by McLeod and others that a writing program administrator can undertake like that of a researcher and scholar (Donahue, McLeod 14-17, Rose and Weiser) in the Key Research subseries, that of a politician, rhetor, change, agent, and manager (McLeod 17-20), in the Collaboration and Program Development series and Advocacy subseries, and as a leader (McLeod 20-22) in the First-Year English Committee series.

The administrative work done by a writing program administrator can be seen mainly in the Administration series, as that series specifically contains files related to the administration of the FYW program at NDSU but can also be seen in other files throughout the archival materials. For example, the files in the Collaboration series focus on the integration of outside programs into the English curriculum which falls under the umbrella of administrative work, and the First-Year English Committee series contains materials relating to Amy's time as the chair of the FEC at NDSU which also falls under that umbrella.

The key area of curriculum and pedagogy can be seen most clearly in the Program Materials series with its course-related materials, and the Program Development and Assessment series as its contents related to the development and growth of the FYW program and thus the development and growth of its curriculum. This key area can also be seen in the Program Goals and Outcomes and Teaching series as they are also materials specifically related to the content of FYW courses.

The key area of assessment and accountability can of course be seen in the Program Assessment and Evaluation series, through materials that include syllabus and portfolio

assessments, but it can also be seen in other places, in particular the Observations series through observation notes and reports of professor, instructor, and graduate student teaching.

The Observations series also shows the key area of staffing and staff development as the goal of said observations was not just assessment but also professional development. This key area is also seen in the contents of the Training series as they are directly related to the training and development of instructors through things that include workshops, training, and professional development sessions.

Institutional or Contextual Knowledge

Another frequently occurring topic within the archival materials that is worth discussing is files or other content that required specific institutional or contextual knowledge to understand. One way that this occurred was through the use of individual's names as part of file or folder names. While I knew some of the names because of my prior experience in the department, others I did not, and anyone without that prior knowledge would likely be lost, and that could lead to issues because these names and the roles and actions associated with the individuals have important context in the department. The use of names also meant that folder and file purposes were not always clear at first glance. For example, while the folder name "Amy's Files" indicates that the files within are from Amy, "[Name] Observation" could be either observations made by Name or observations of Name by someone else. While this confusion was typically eased by opening the file and reading the contents, it still provided a barrier to understanding.

An additional manifestation of this issue was the use of abbreviations, both as folder and file names and within documents. These abbreviations existed on a scale of understandability and decodability, ranging from requiring no specific knowledge to requiring not only institution-specific knowledge but context-specific institution-specific knowledge. For example, ENGL as

an abbreviation for English is an abbreviation that most would understand or be able to decode, WAC and WID (Writing across the Curriculum and Writing in the Disciplines) are likely to be recognized and known by most WPAs, and a quick trip to a search engine is all that is required to determine that CCSS stands for Common Core State Standards. Other abbreviations were for recognizable features of a college or university such as a writing center or student evaluation of instructors, but the names and abbreviations of the Center for Writers (CFW) and the Student Ratings of Instruction (SROI) are specific to NDSU and therefore require specific knowledge. However, that knowledge is easily accessible within the context of the university and the information could be easily found by asking within the department. The area that requires the most knowledge are those abbreviations that require both institutional knowledge and contextual knowledge. An example of this is the abbreviation FEC, which can stand for both Freshman English Committee and First-Year English Committee, depending on when the material that uses the abbreviation was created (Maylath). While this specific example may not be the most impactful due to the similar meaning and interchangeability of the two terms, it does serve to highlight the depth and specificity of knowledge that may be required to understand some archival materials. This requirement of institutional or contextual-specific knowledge to understand the archival materials connects back to the need for writing program histories discussed by Rose in “What is a Writing Program History” because if one does not have that contextual knowledge for program material they must rely on the same “gossip, rumor, and hazy memory at the local level” (Rose 289) as they would without a program history.

Duplicated Content

One surprisingly large hurdle was that of duplicate files. Specifically, one of the main folders within the Amys Files (AF) folder, called “__MACOSX” (OSX) appeared to be a near

duplicate of the rest of the Amys Files contents. However, closer inspection revealed that the folder was only a near duplicate and the contents did in fact differ in some areas, and comparison of the main folders showed that were folders in both AF and OSX that did not exist in the other in addition to folders that appeared to be renamed versions of a counterpart, with the “Continuity Plan” folder from AF appearing as “C._ontinuity Plan” in OSX. These differences necessitated a closer examination of all of the folders, subfolders, and files in both main folders to determine what the relationship between the two was, if both should be kept as-is, if one should be deleted and one kept, or if one should be merged into the other. This in-depth comparison was a lengthy one as the two folders each contained roughly 1,500 items but it, along with a more detailed examination of some individual files showed that the OSX files were an older and less updated version of the AF files.

Broken and Unopenable Files

Two additional examples of folder and file issues were broken or unopenable files and files that required a specific and specialized program to open or were otherwise unopenable. Broken files mainly arose as files without a filename extension (for example, .docx for a Microsoft Word document or .pptx for a Microsoft PowerPoint), but there were also some files with incomplete extensions or additional text after the extension, and files that had complete extensions that still could not be opened. With the incomplete extensions and extensions with additional text, fixing them was quick and easy, as it was clear what the extension should have been, but the same was not the case for the missing extensions. While some of them could be fixed by adding a .doc extension this did not work for most of the impacted files, and there were not enough context clues or similar files in the folder to make a guess as to what the extension

originally was. There was a singular file that had an extension but could not be opened due to it having a file size of zero bytes and attempting to open the file produced an error.

Files requiring a specific program or unopenable to open were rarer than broken files but still occurred a number of times throughout the archival materials. Some of these were configuration or data files that included .dat, .ini, and .xml files containing no relevant information even if they were to be accessed through a specific program, and others were files that required paid software like the .graffle files used by a paid, macOS-specific digital illustration software.

Restricted or Private Information

One unexpected type or category of files I found were those that contained private information or materials that would not normally be accessible to individuals other than the writing program administrator themselves or other trusted individuals in the department. These types of files fell into three categories: student complaints and grade challenges, hiring materials, and observations of teaching. While I cannot discuss the student complaints and grade challenges in much depth as my strategy for avoiding any information that I should not have access to was to limit my exploration of those folders to simply verifying whether or not they had contents I still see them as worthy of discussion. The other category of potential private information, hiring materials, contained files such as interview reports, offer letters, CVs, and screening sheets. While these documents likely did not contain information as private as the complaints and grade challenges my approach to exploring them was similar, especially when it came to the interview reports.

In addition to the contents of the files, the file names themselves also at times contained what could potentially be considered personal information in the form of first and last names. As

mentioned in my method sections, file names that contained personal information were edited to no longer contain that information.

General Findings

There were also a number of other surprises in exploring the archival materials that while they are not enough for their own section are still worth discussion. One of these was the presence of seeming unrelated or unintended material within some folders, in particular a picture that appeared to be of Dr. Rupiper Taggart at an event that was unrelated to any of the other materials in the folder, which led me to assume that the picture had been accidentally included in that folder. Another surprise was the number of documents that were copies of outside materials including scanned flyers for events. I also encountered some confusing organization and labeling when working with the “Digital Archive” folder due to their current form. As mentioned in my introduction, these files were originally physical files that had been digitized, and the digitization and subsequent organization was not always clear. I encountered multiple files that contained numerous different documents as well as documents that were spread across multiple files, and this combined with a numeric naming scheme (1.pdf, 2.pdf, etc.) meant that each of the files had to be gone through fully before they could be labeled or sorted.

CHAPTER VI: CONSIDERATIONS FOR WRITING PROGRAM ADMINISTRATORS

Taking my own experiences from the production of the finding aid and combining them with some of the scholarly work I was able to develop a framework and a number of considerations that writing program administrators might take into account in the areas of: three key consideration, what to keep and what to discard, material organization and structure, contextual or specific knowledge, storage and access to private information, maintaining usable formats, and three key considerations for writing program administrators creating a program archive or otherwise working with archival materials.

Three Key Considerations

When I was in the process of creating my finding aid, Matthew gave me a list of three key considerations that should be kept in mind when organizing or initially going through archival materials:

- What does this add to the historical context?
- How does this add to the historical narrative?
- What is the research value of the material?

These considerations were instrumental to my process and workflow when creating the finding aid and any WPA working to create program archives could make good use of them as well when deciding to keep and what to weed out. Although it is easier said than done, not everything created needs to be saved, and specifically considering how the materials might be used is a fantastic lens to use when trimming material, then considering what material might be most or most frequently used is a fantastic way to build a rough organization of the materials than can be later refined by bringing in the context. These three considerations can serve as a base level to a framework for curation.

What to Keep and What to Discard

Determining what materials to keep and what to discard can be the largest and most challenging part of curating archival material; the nearly year-long process to go through the archival materials and create a finding aid of my own project serving as a good example of this. Sometimes it is easy to decide what materials should be kept, such as program standards and guidelines, enrollment data, program planning and development documentation, and any documentation required by university or departmental policy. In addition to these types of documents, Rose suggests the following guidelines for what should be kept:

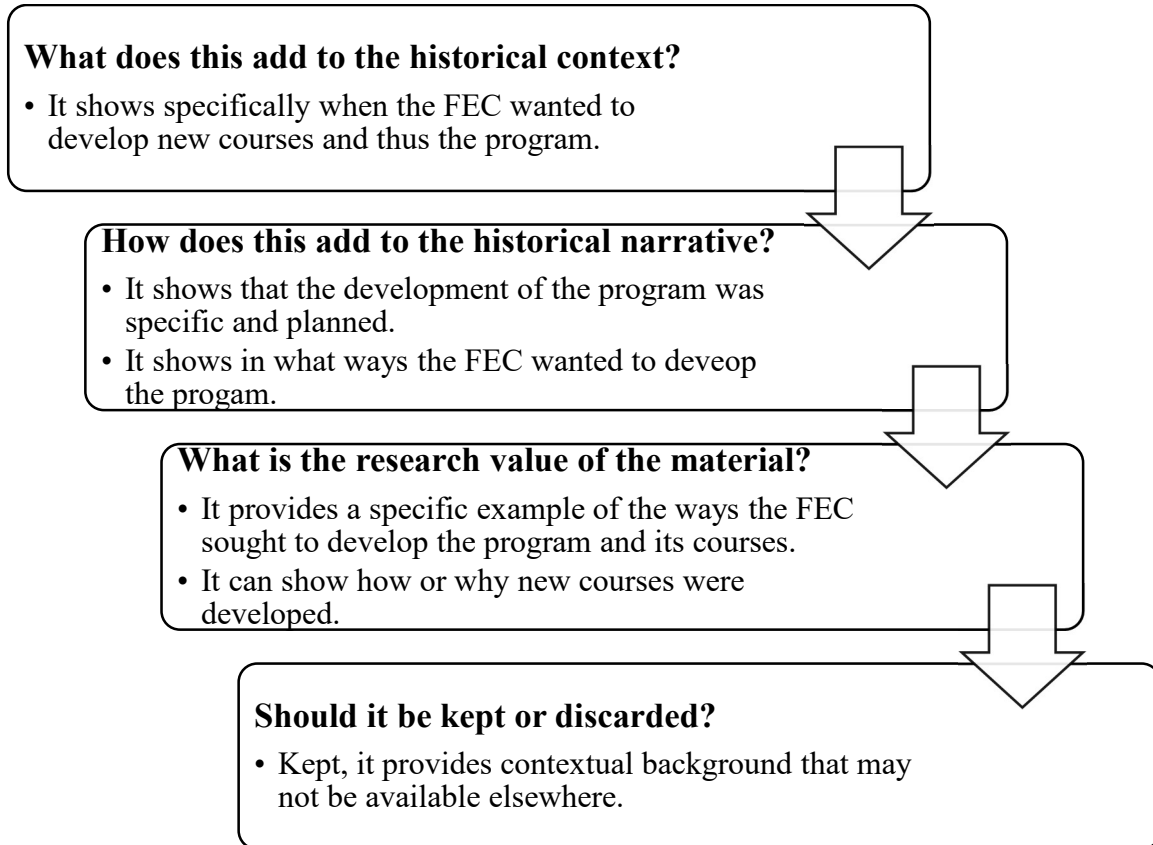
[M]inutes of the writing program's standing and ad hoc committees and other materials related to the committees' work, such as proposals and reports, descriptions of the program's work in curriculum development and faculty development, reports and related records for assessment projects, and records related to changes in administrative structures. (294)

In the same way that some materials should obviously be kept, others should obviously be discarded. Materials that are archived or stored elsewhere, such as copies of outside flyers, as can materials that are clearly not relevant to the program, personal documents, duplicate copies of materials, illegible materials, digital files that are corrupted or broken, and physical materials that are dirty or otherwise might contaminate stored materials. Materials that contain private information require additional considerations which I discuss later in this chapter.

However, not all materials will fall into the "obviously keep" or "obviously discard" categories and this is where the three key considerations can come into use, assisting in the evaluation of materials for potential archival. Take the following file from the archival materials I examined as an example. The file "FEC CFP," is a call for proposals where the FEC invites

composition faculty interested in teaching “innovative composition faculty” (NDSU FEC 1) to submit a proposal for a new course.

Figure 1. “FEC CFP” Evaluation Process



When I first encountered this file I was not sure if it should be saved or discarded, but applying the three key criteria gives a more nuanced understanding of the file and reveals that the document, although perhaps not a type that would be typically archived, provides valuable context that would allow researchers to see the development of the First-Year Writing Program in a more behind-the-scenes way than they might otherwise be able to.

Ultimately, due to the highly contextual nature of writing program administration the decision of what should be kept and what should be discarded will vary on a case-by-case and program-by-program basis, but the above examples can serve as baseline examples and be used for developing further guidelines.

Material Organization and Structure

The catalyst for this project was the confusing nature of the archival materials I had access to which led to the need to create a finding aid to promote accessibility, but this issue can be mitigated or avoided by beginning with a planned and thoughtful organization rather than having to create one from less organized materials. Consistent practices for identifying, collecting, and organizing the materials should be created and followed, such as the following guidelines from Rose and Weiser:

1. Establish consistent formats for created documents (indicating names of originators, dates, titles, page numbers, etc.).
2. Add the add the aforementioned information on documents generated by others if it does not appear.
3. Establish one collection point for records, to avoid duplication or efforts.
4. Determine a system for filing/organizing records and follow it consistently.
5. Document all of the above decisions and provide a rationale for them. (285)

To say that files should be stored in a clear, consistent, and concise way, and that both folders and files should have clear and descriptive names may seem obvious and may indeed go without saying, but I only have to turn my head slightly from my open draft to see open folders of project materials figuratively packed full of multiple iterative files that have overly complicated or otherwise unclear names. This, or any type of organizational system is fully acceptable for personal files where the creator is the only one accessing them, but when materials are being created with the knowledge and intent of sharing or otherwise making the files accessible then how readers will view and understand the organization should be taken into consideration.

Working with digital materials does make file storage less of a concern, but it also means that the temptation to save everything even slightly relevant is higher because digital storage lacks the limitations of physical space. Digital storage also enables off-site backups of important files, which is recommended for critical data by the United States Computer Emergency Readiness Team (Ruggiero and Heckathorn). The best and most stable storage medium for digital files will of course shift and change over time, and the current best practices should be followed.

Contextual or Specific Knowledge

When archiving program materials WPAs should consider what contextual information or knowledge is needed to understand the material contents and where that information might be found. This is where a program history can come into play, providing information like why policies, curriculum, standards, or other practices were put into place, showing the development and ongoing work of a program, and helping to correct incorrect assumptions or misconceptions about a program (Rose 288-289). A program history can provide background to documents that may not provide suitable context on their own like meeting minutes or workshop notes and can remove the need to use those “hazy memories” to determine the circumstances surrounding an artifacts creation. Questions about the roles and involvement of an individual long removed from their involvement in a department can also be answered with a program history, although issues may still arise if there are multiple people who share a name and if a full name, nickname, and initials are all used to refer to someone. It is also worth considering the use of acronyms or abbreviations, especially ones that are uncommonly used or that are more commonly used to mean another thing, but abbreviations that require a disciplinary level of knowledge will likely be known by anyone conducting research in a program archive.

Storage and Access to Private Information

The storage private or personal information within a set of archival materials should be carefully evaluated in terms of necessity and accesses, taking into account if material with personal information should really be kept and if it is to be kept who will have access to the materials. Writing program administrators should also of course follow any federal and university requirements, particularly and especially FERPA, or school policies when it comes to the retention and storage of materials that have personal information, and documents like research conducted with Intuitional Review Board (IRB) approval have specific procedures for storage and discarding data. In addition, the following standard guidelines can be used: student writing should only be kept with permission from students, rosters and grades should only be kept with restricted access, and for extensive collections of course materials from a specific teacher it is best to obtain a formal donation of the materials when keeping them in a collection or an archive (Rose 294-295). Formal archives such as a university archive will also have policies for restricting and limiting access to personal information or outright removing them from transferred material so collaboration with an archive may provide additional assistance in this area.

Maintaining Usable Formats

Writing program administrators should also consider the medium or format that documents are created or saved in, and when possible, should choose formats that are currently accessible to a wide variety of researchers and are likely to be accessible in the future or have already stood the test of time. To use word processors and their files as an example due to their frequent use in the field of rhetoric and composition, .doc files are openable by most word processing programs and even the Microsoft Word-specific extension of .docx is openable by

most word processing programs, but the macOS-specific word processor Pages is the only one that can open .pages documents. However, all of these documents can be exported to a PDF file type which does not run into the same program-specificity issues. This is just an example of one way to mitigate potential format issues, and of course some files will always be program-specific by design and requirement and are thus unavoidable.

Storage of physical materials can be very context-specific and vary based on the material, and it is best to contact an archival expert for assistance with unique artifacts. If developing or creating a formal archive there are many different considerations and requirements which the Society of American Archivists describe as varying with the size of the institution and the development of the archival program (Guidelines for College and University Archives). Physical documents may also be digitized, but the digitization of documents comes with its own set of considerations and care should be taken to maintain the organization and labeling in the transition from physical to digital and to ensure that additional hurdles to understanding are not added.

Limitations

Due to the highly contextual nature of writing program administration positions and work, these suggestions serve only as a framework rather than a specific step-by-step guide. A WPA who intends to create their own program archive or to archive their existing program materials should, as previously mentioned, collaborate with an archivist at their university or in their area if at all possible, to determine the best way to proceed for their specific circumstances. In addition, due to the nature of the archival materials I worked with, my suggestions are framed more towards electronic materials and do not take into account the specific storage, categorization, or other considerations that physical materials may require.

CHAPTER VII: CONCLUSION

With this project, I examined First-Year Writing Program archival documents from the tenure of a previous writing program administrator, Amy Rupiper Taggart, with the goal of reviewing and understanding the archival materials through the lens of writing program administration, organizing the archival materials using archival theories and concepts, documenting and displaying that organization through the use of a finding aid, then bringing together the fields of archival theory and writing program administration to make recommendations. Through the process of exploring the materials I found that while their structure and organization was a barrier to conducting research with them, key issues in the field of writing program administration will still readily appear throughout the files, which highlights the importance of these topics. I also encountered the stumbling blocks to exploration of duplicated content, broken or unopenable files, and restricted information.

Those stumbling blocks led directly into the considerations and suggestions I made about deciding what to keep and discard, how material should be organized and maintained in a usable format, and how WPAs should approach the archiving of material that requires contextual knowledge or contains private information. In addition, I also offered three key considerations that can be helpful when considering what to weed out and what to keep.

Writing program archives can be incredibly useful tools to not only researchers interested in writing program development, but also to any stakeholders in a writing program because they help to build a further understanding of the program. In order to understand fully the present of a writing program its past, and the context for that past must be understood. Building that understanding requires past knowledge and material, and the best way to have and maintain that material is through a program archive. But this is not just something that should be done with old

program materials that are passed on to a university archivist, it is something that should be proactive and done by writing program administrators or other invested persons. The work of writing program administration *is* scholarly work just as constructing a writing program history is rhetorical work (Rose 297), and scholarly work merits preservation and documentation.

Looking Forward

Rose says that “work[ing] with writing program archives usually convinces WPAs and other program participants that they need to be more proactive about assuring that the writing program’s work is documented, and the documents maintained and preserved in the long term, so they are available for future research” (296). At the end of my journey with this project and navigating the archival materials from the NDSU First-Year Writing Program I can say with full confidence that my work has absolutely convinced me of that. The new organizational system that I created, the finding aid I wrote, this thesis, and the recommendations and considerations that I make and discuss above are my contributions towards maintaining and preserving the documentation for the program that I have been a part of from the beginning of my undergraduate degree until now at the end of my graduate degree. My hope is that this work will be useful and applicable to not just this program, but to any and all writing programs and program administrators.

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APPENDIX A. FINDING AID DISCUSSION

The finding aid that I created for this project can be found in Appendix B of this paper. This document is the finalized, formatted finding aid that I built from the NDSU First-Year Writing program archival documents of Dr. Amy Rupiper Taggart. These archival documents were given to me by Dr. Lisa Arnold in the spring of 2020 in the form of two digital folders containing a total of 3,346 files in 437 folders. This finding aid was built on a template provided to me by the NDSU Archives, and I have permission to use it, as is standard for all of their collections.

APPENDIX B. CREATED FINDING AID



[Home](#)

Finding Aid to the English Department Writing Program Records

Dr. Amy Rupiper Taggart
English Department, 2002-2012
1,921 files, 281 folders, 785 MB
Collection number: UA 196

[Biography/Program History](#)

[Scope and Content](#)

[Box and Folder List](#)

OVERVIEW

Access: The collection is open under the rules and regulations of the NDSU Archives.

Provenance: Transferred by Ben Pitkin for English Department (UA 196).

Property rights: The NDSU Archives owns the property rights to this collection.

Copyrights: Copyrights to this collection is held by The North Dakota State University Archives.

Citation: [Identification of item]. English Department Writing Program Records (UA 196), NDSU Archives, North Dakota State University, Fargo.

BIOGRAPHY/PROGRAM HISTORY

English courses have been a part of the NDSU curriculum since its founding, first under the preview of the Department of English, Modern Languages, and Philosophy, then within the English Department when that became an independent department. Freshman or first-year composition has also long been a part of the English courses offered at NDU. Before the Fall of 2007 the courses taken to fulfill the general composition requirements at NDSU both English 110/112: College Composition I and English 120/122: College Composition II, the same courses and requirements as the other colleges in the North Dakota University System. That changed in the fall of 2007, due in large part to the efforts of Dr. Amy Rupiper Taggart and Dr. Kevin Brooks, when a vertical writing program was approved and established at NDSU, and with that the creation of the Upper Division Writing Program in addition to the existing First-Year Writing Program. The vertical writing program enabled students with certain test scores (the current method is a placement survey) to receive credit for English 110/112 and start their college English courses with English 120/122 instead of first needing to take 110/122. In order to fulfill the Category C,

Communications, General Education credits students must also take an upper division writing course after they have achieved junior standing. These upper-division courses are 3 or 400-level and are more focused than the 100-level classes assuming disciplinary knowledge on the part of the students and they prepare students for the workplace and/or graduate school. While the Upper Division Writing Program has expanded since its founding in 2007, with additional courses having been added to the program since then, and more departments creating courses specific to their field, the goals of both the Upper Division and the First-Year writing programs remain the same and they are integral parts of NDSU.

SCOPE AND CONTENT

The NDSU English Department Writing Program records are made up of electronic documents related to Dr. Amy Rupiper Taggart's time as professor, a member of the Freshman English Committee, and director of the First-Year Writing Program (previously called the Freshman Writing Program) in the NDSU English department from 2002 until 2012. These documents were given to Dr. Lisa Arnold by Dr. Taggart when she was hired as the new director. The archival documents were originally separated into two files: "Amys Files," containing the digital files given to Dr. Arnold, and "Digital Archive" which contained physical documents given to Dr. Arnold that were later digitized by a department work-study and organized into subfolders by an assistant director. The records are arranged into thirteen series: **Administration, Collaboration, Common Core and ND ELA, Data, First-Year English Committee, Meetings, Observations, Program Assessment and Evaluation, Program Development, Program Goals and Outcomes, Program Materials, Teaching, and Training.** As these documents are academically oriented, the subseries and file organization follows an academic school year rather than a standard calendar year for their organization. For example, in the Agendas Subseries within the Meetings Series, the 2007-2008 folder contains materials from the 2007-2008 school year, rather than materials from the entirety of the years of 2007-2008.

The [Administration](#) Series contains files related to the administration of the First-Year Writing (FYW) Program at NDSU and to Dr. Taggart's position as the writing program administrator (WPA). This series is divided into eight subseries: Administrative Procedures, Advocacy, Assistant Director, Budget, Hiring, Scheduling, Statements of Mutual Expectations, and Student Complaints and Grade Challenges. The Administrative Procedures Subseries is a large one and contains files on a variety of topics from discussions of grading, to plagiarism policies, to policies for adding and dropping students from classes. The Advocacy Subseries is a smaller one that focuses on supporting the National Writing Project sites in North Dakota. Some of the subseries content is more self-explanatory, like the Assistant Director Subseries which materials related to the Assistant Directors of the FYW Program, the Budget and Hiring Subseries which contain documents related to the writing program budget and hiring for the program respectively, and the Scheduling subseries, which focuses on the course schedules for professors, instructors, and graduate students. The Statements of Mutual Expectations Subseries contains statements of mutual expectations for professors with split appointments in the English Department, and finally the Student Complaints and Challenges Subseries contains policies for and records of students in a FYW Program class challenging their grade

The [Collaboration](#) Series consists of materials about the collaboration of the First-Year English Committee (FEC) and FYW Program with groups outside of the English Department, specifically the NDSU Center for Writers and the Intensive English Language Program (IELP), and this is reflected in the

two subseries: IELP and Writing Center. Both of these subseries contain documents that focus on partnership between the FYW Program and the outside program and how those programs could be better integrated into the English curriculum.

The [Common Core and ND ELA](#) Series contains files related to the North Dakota Common Core State Standards in English Language Arts, the North Dakota English Language Arts & Literacy Content Standards, and the connection of those state standards to first-year writing programs and first-year English courses like English 110: College Composition I and English 120: College Composition II. The series is divided into two subseries: Amys Files, which focuses more on the newer ELA Content Standards and how they can lead into college English courses, and Digital Archive, which is more focused on the older content standards as well as being more nationally focused.

The [Data](#) Series contains statistical information about and related to the FYW program like enrollment numbers, program and topic-related surveys, within its three subseries: Enrollment, National Data, and Surveys. The Enrollment Subseries contains enrollment and attendance information, year-to-year comparisons, and placement statistics for students, the National Data Subseries contains national reports on writing and surveys of student engagement, and the Surveys contain results on surveys on a wide variety of topics from the supplemental texts used by English 120 instructors to how instructors use Blackboard, the LMS used by NDSU at the time.

The [First-Year English Committee](#) Series is made up of files relating to the First-Year English Committee (FEC), its role, its activities, and the FYW program during Dr. Taggart's time on it at NDSU, and is divided into two subseries, Amys Files and Digital Archive, both of which are developed from the original organization of the archival materials. The Amys Files Subseries contains document types like continuity plans, information on hybrid courses, and the responsibilities of the FEC, while the Digital Archive Subseries contains things like workshop agendas, annotated FEC meeting agendas, evaluations of possible course handbooks, surveys of teachers, and sample syllabi and schedules.

The [Meetings](#) Series contains documents related to meetings that Dr. Taggart conducted or was a part of during her time as the WPA like minutes, agendas, meeting room reservations, and meeting notes. The series specifically contains many documents related to the meetings of the FEC and is divided into six subseries: Agendas, English Graduate Organization, First-Year English Committee, Kevin Brooks, Members, and Notes. The Agendas Subseries is organized by year and contains FEC meeting agendas for those years. The English Graduate Organization Subseries contains information on the EGO committees and members. The First-Year English Committee Subseries contains additional documents related to FEC meetings like room reservations, and meeting notes. The Kevin Brooks Subseries contains agendas, minutes, and other meeting-related materials from meetings conducted by Dr. Brooks, who was a professor and member of the FEC at NDSU and was previously the FYW Director. The Members Subseries contains information about lecture placement on committees. Finally, the Notes Subseries contains miscellaneous meeting notes and minutes for other meetings.

The [Observations](#) Series contains teaching observation reports of professors, instructors, and graduate students teaching courses in the English Department. The series is divided into eight subseries: 2007-2008, 2008-2009, 2009-2010, 2010-2011, 2011-2012, Adjunct Observations, Forms, and Kevin's Observations. The numerically named subseries contain observations from the named years from and of a

variety of individuals, the Adjunct Observations Subseries contains observations of adjuncts conducted by Dr. Taggart, the Forms Subseries contains blank observation sheets, and the Kevin's Observations Subseries contains observations conducted by Dr. Kevin Brooks.

The [Program Assessment and Evaluation](#) Series contains documents related to the assessment and evaluation of the First-Year Writing Program like Student Rating of Instructions (SROI), course syllabus reviews, and course portfolio assessment. The series is divided into two subseries: Amys Files, which contains assessment and evaluation-related files from the "Amys Files" folder of the original archival document arrangement, and Digital Archive, which contains assessment and evaluation-related files from the "Digital Archive" folder of the original archival document arrangement. Both of these subseries contain SROIs and portfolio assessment from various years and courses, but only the Amys Files Subseries contains syllabus reviews.

The [Program Development](#) Series contains materials related to the development and growth of the FYW program and is divided into seven subseries: First-Year Curriculum, Grants, Key Research, Placement, Program of Excellence Application, Vertical Curriculum, and Writing Across the Curriculum, Writing in the Disciplines. The First-Year Curriculum Subseries includes materials showing the development of the FYW program philosophy, goals, and methods, syllabus sections, the inclusion of leadership in the course, and connections between English 112 and 122. The Vertical Curriculum Subseries is closely related to the First-Year Curriculum Subseries as it discusses the development of a curriculum with a vertical writing model that starts with freshman or first-year composition but continues beyond that with more specialized courses for students later in their college careers through 300 or 400-level courses. Another closely related subseries is the Writing Across the Curriculum, Writing in the Disciplines Subseries (WAC, WID), as WAC and WID are important concepts in a vertical writing model and this subseries considers how interdisciplinary writing can or cannot be addressed in FYC. The Grants Subseries has materials related to course-development grants that the FEC applied for, specifically 100-level courses. The Placement Subseries contains information about placement in FYW Program courses, how placement has differed, and discussions of the best practices for student placement in composition courses. The Key Research Subseries contains articles about the literacy of students and the Program of Excellence Application Subseries contains application materials for the Program of Excellence in Fall of 2010.

The [Program Goals and Outcomes](#) Series focuses on what the FYW Program hoped to accomplish and is divided into two subseries: Outcomes and Planning. Within the Outcomes Subseries are materials related to course objectives and in the Planning Subseries are materials relating to how the FEC wanted to achieve those goals.

The [Program Materials](#) Series consists of course-related materials for the FYW program like handbooks, courseware, technology, and textbooks and is divided into three subseries: Handbooks and Guidelines, Technology, and Textbook. The Handbooks and Guidelines Subseries contains the FEC handbook and Writing Program course points of emphasis, the Technology Subseries focuses on online reviews of online courseware and tools, and the Textbook Subseries contains materials like textbook reviews, ordering procedures, student surveys of textbooks, and book lists.

The **Teaching** Series is made up of documents from and related to the teaching of specific courses and assignments in the English Department and is divided into two subseries: Amys Files and Digital Archive, again based on the original organization of the archival materials. The courses in the Amys Files Subseries are courses from the FYW Program while the courses in the Digital Archive Subseries are graduate-level courses that Amy herself taught as part of her role as WPA.

The **Training** Series documents, and its two subseries: Amys Files and Digital Archive, consist of documents related to the training and development of instructors and professors like professional development, workshops, brown bags, and teacher training.

BOX AND FOLDER LIST

Folder/File	Content
1/1	Finding aid

ADMINISTRATION SERIES

Administrative Procedures Subseries

2/1	Add Drop
2/2	Book Orders
2/3	Challenges
2/4	GTA Renewals
2/5	Hiring
2/6	Incident reports
2/7	Plagiarism
2/8	Policies
2/9	Review Items
2/10	Semester Grades
2/11	SROIS
2/12	Student issues
2/13	Teaching schedule
2/14	110 instructors
2/15	ACT scores
2/16	Allow 120 D2
2/17	Allowing to 120 letter
2/18	Catalogue
2/19	Chapter 19
2/20	Course Descriptions Two
2/21	Fall schedule TA sV2
2/22	FEC Inservice
2/23	Grading discussion WPA
2/24	Instructors using FRC
2/25	Interview email to revise

2/26 Peoplesoft Notes
 2/27 SE 314 Classes
 2/28 Slinger rpt student satisfaction
 2/29 TEC procedures D2
 2/30 to-do list
 2/31 Word Work File D_1622
 2/32 Workstudy

Advocacy

2/33 National Writing Project

Assistant Director Subseries

2/34 Alyson's progress report Sept
 2/35 Assistant Director Observation of Advanced TAs
 2/36 Bakke Administrative Portfolio
 2/37 Call for Proposals for field experience projects
 2/38 FE Writing Director Tasks-Chart 6-1-2010
 2/30 FE Writing Director Tasks-Chart 8-2011
 2/40 Field Experience Position Proposal
 2/41 FYW assistant Taggart
 2/42 web 2.0 for teachers

Budget Subseries

2/43 Enrollment trends as of Fall 2011
 2/44 Writing Program budget F2008
 2/45 Writing Program projections F2008

Hiring Subseries

2/46 Candidate Materials
 2/47 Interview Materials
 2/48 Interview Reports
 2/49 Offer Letters
 2/50 Screening

Scheduling Subseries

2/51 Fall 2008
 2/52 Fall 2009
 2/53 Fall 2010
 2/54 Instructors ENGL June 13
 2/55 WPA Master Schedule

Statements of Mutual Expectations Subseries

2/56 Anson SME
2/57 SME Miller-Cochran
2/58 SME Miller-Cochran
2/59 SME Rupiper Taggart

Student Complaints and Grade Challenges Subseries

2/60 Complaints
2/61 Grade Challenge Policies
2/62 Searches
2/63 Student Grade Challenges
2/64 SROIs WPA notes for spring 2008

COLLABORATION SERIES

Intensive English Language Program Subseries

3/1 122 review of cultural event 3
3/2 ILEP Meeting
3/3 Meeting Agenda #1

Writing Center Subseries

3/4 CFW workshop
3/5 CFW proposal rev 9-4-2003
3/6 WC Dreaming Stage
3/7 WC field report
3/8 WC Ideas

COMMON CORE AND ND ELA SERIES

Amys Files Subseries

4/1 ALD ELA 11
4/2 Agenda June 13 Meeting
4/3 Common Core Meeting May 28 2013
4/4 English 110 120 statewide outcomes draft 0813
4/5 English 110 and 120 Competencies
4/6 Common Core meeting
4/7 Higher Education FAQ UPDATED 2-24-2015
4/8 ND ACT results 2013
4/9 ND Common Core Standards draft with WF comments
4/10 ND RightStart Trends
4/11 Six Shifts in CCSS

4/12 Smarter Balanced Discussion Docs

Digital Archive Subseries

4/13 2009

4/14 Common Core State Standards

DATA SERIES

Enrollment Subseries

5/1 ACT scores ENGL 110 112 120 122
 5/2 Class size Horning
 5/3 ENGL 110 Placement Stats 1210-1240
 5/4 ENGL Admin Drops
 5/5 English 110 first day
 5/6 English 120 first day
 5/7 Enrollment ENGL (081) Fall 2007
 5/8 Fall 2010 Enrollments
 5/9 Student Drop Policy 2007
 5/10 Year to year comparison ENGL 110

National Data Subseries

5/11 National Reports on Writing
 5/12 NSSE

Surveys Subseries

5/13 Blackboard Surveys
 5/14 Census Follow Up NDSU
 5/15 Fall 2003
 5/16 Fall 2004
 5/17 Spring 2004
 5/18 Spring 2005
 5/19 Spring 2007 Text Survey
 5/20 Survey Questions

FIRST-YEAR ENGLISH COMMITTEE SERIES

Amys Files Subseries

6/1 Kevins FEC
 6/2 Continuity Plan
 6/3 Continuity Plan
 6/4 FEC Responsibilities

6/5 FEC Assess Eval
 6/6 FEC CFP

Digital Archive Subseries

6/7 Amy FEC
 6/8 Fall 2003
 6/9 Fall 2007
 6/10 Fall 2011
 6/11 Handbook Review
 6/12 Spring 2010
 6/13 Spring 2011
 6/14 Spring 2012

MEETINGS SERIES

Agendas Subseries

7/1 2007-2008
 7/2 2008-2009
 7/3 2009-2010
 7/4 2010-2011
 7/5 2011-2012
 7/6 2012-2013

English Graduate Organization Subseries

7/7 EGO Committees 2009-2010

First-Year English Committee Subseries

7/8 2008 Meeting 1 Minutes
 7/9 9-12-07 FEC
 7/10 F12 FEC meeting reservations
 7/11 FEC 10-03-2007
 7/12 Meeting 10-16-2003
 7/13 Meeting 11-20-2003
 7/14 Meeting 11-2-2-04
 7/15 Meeting 11-7-2003
 7/16 Meeting 1-22-2004
 7/17 Meeting 2-19-2004
 7/18 Meeting 3-11-2004
 7/19 Meeting 4-15-2004
 7/20 Meeting 4-17-2003 v2
 7/21 Meeting 5-13-2003
 7/22 Meeting 5-15-2003

7/23 Report of the Fourteenth Subcommittee on Convening a Discussion Group

Kevin Brooks Subseries

7/24 KB Agendas
7/25 KB Minutes
7/26 Kevins Meetings

Members Subseries

7/27 Lecturer Placement on Committees Fall 2012

Notes Subseries

7/28 10-7-2008 minutes
7/29 FEC Nov 2009 minutes
7/30 Meeting May 13 2009 notes
7/31 Meeting 02-08-2010 Minutes
7/32 Meeting 04-13-2010 Minutes
7/33 Meeting 3-19-2008 notes
7/34 Meeting Minutes 4-11-2008
7/35 Minutes 03-23-10
7/36 Minutes 11-15-10
7/37 Minutes Feb 2011
7/38 Sept minutes 2010

OBSERVATIONS SERIES

2007-2008 Subseries

8/1 Caton teaching observation 1-31-2008
8/2 Kristina 08
8/3 Luc
8/4 Natalie
8/5 Tomanek teaching observation 12-04-2007
8/6 Willman teaching observation 11-27-2007

2008-2009 Subseries

8/7 Gaugert eval 12 Nov 2008.pdf

2009-2010 Subseries

8/8 Becca 9-15
8/9 Grossman review

2010-2011 Subseries

8/10 Alexandra 120 class
8/11 Bakke eval 28 Oct 2010
8/12 Guthrie eval 20 Oct 2010
8/13 Hilgers Observation Letter
8/14 Lindgren Observation
8/15 Nilesobs Oct 19 2010
8/16 Observation Letter for Guthrie
8/17 Observation letter for Gretchen
8/18 Observation of Oster
8/19 Observation Jorgenson
8/20 Oster 2010 Observation Letter
8/21 Schell eval 29 April 2011
8/22 Sean Observation Oct20

2011-2012 Subseries

8/23 Gina teaching evaluation
8/24 Guthrie eval 18 April 2012
8/25 Lemke Teaching Observation Letter 2-1-2012
8/26 Warner eval
8/27 Schell eval 10 April 2012

Adjunct Observations Subseries

8/28 Bennett class observation review sheets
8/29 Bergeson class observation review sheets
8/30 Fuglsby class observation review sheets

Forms Subseries

8/31 Class observation review sheets
8/32 Classroom observation form

Kevins Observations Subseries

8/33 Fall 2007 lecturers
8/34 Letters
8/35 Spring 2007

PROGRAM ASSESSMENT AND EVALUATION SERIES

Amys Files Subseries

9/1 Assessment
9/2 SROI Review
9/3 Syllabus Review

Digital Archive Subseries

9/4 110 SROI
 9/5 Assessment

PROGRAM DEVELOPMENT SERIES

First-Year Curriculum Subseries

10/1 Course Information
 10/2 English 112 & 122
 10/3 Exploring Leadership
 10/4 FEC Whitepapers
 10/5 First-Year English Philosophy, Goals, & Methods
 10/6 SROI
 10/7 Choosing to Participate
 10/8 ENGL CCN Competencies Part I
 10/9 FYW Community Proposal
 10/10 Landscape Writing Curriculum
 10/11 Syllabus Sections

Grants Subseries

10/12 Course development grant English 100
 10/13 Instructional Development grant
 10/14 Instructional Development report 03
 10/15 Instructional Development grant approval
 10/16 Instructional Development Grant Final Report
 10/17 Libraries Endow 2003
 10/18 Libraries Endow 2004
 10/19 Libraries outcome letter
 10/20 Libraries grant basic writing
 10/21 OER meeting

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 10/25 ACT SAT concordance tables
 10/26 Admission Placement Report 2010 3-05-10
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 10/28 Best Practices Task Force Progress to Report 5-7-2014_NDSU comments

10/29 Complete college remediation core principles Nov 9
 10/30 ENGL 110 120 Placement Stats 1110-1140
 10/31 English 110 grade distribution fall 2011 to spring 2013
 10/32 Evidence based best practices for delivering and assessing remedial education
 10/33 Memo to Best Practices Remedial...Task Force 2 JAN 2014 ssc. 1450 hrs. copy
 10/34 MEMORANDUM on Grade 12 Best Practices in English
 10/35 Other Institutions Doing DSP2
 10/36 placement meeting 11-27-2012

Program of Excellence Application Subseries

10/37 Binghamton CCCC cert Excellence Aug 2010 FINAL
 10/38 Sample application Program of Excellence

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 10/41 Planning doc
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12/6 Textbook review 2010
12/7 ART book order info 2006
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12/10 Books 2003_2
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