

## **Summary of Role in Rhetoric and Biographical Information**

Andrea Lunsford (1942- ) was the director of the Program of Writing and Rhetoric at Stanford University, and she currently teaches at the Bread Loaf School of English. She is a past chair of the Conference on College Composition and Communication and has won the major publication awards in both the CCCC and MLA (Lunsford, "Bedford Bits"). She holds a B.A. and M.A. from the University of Florida and a Ph.D. in English from Ohio State University (Stanford University).

Lunsford's contributions to rhetoric and writing include: the promotion of collaborative writing, challenging traditional views of authorship and audience, and the use of "writing workshops" in the teaching of writers. These ideas fall under the composition theory of Cognitivism. Many of Lunsford's theories were developed in conjunction with her partnership with Lisa Ede, a professor of Rhetoric and Writing at Oregon State University (Ede).

## **Contributions to Rhetoric and Pedagogy**

### **Collaborative Writing and New Perspectives on Authorship**

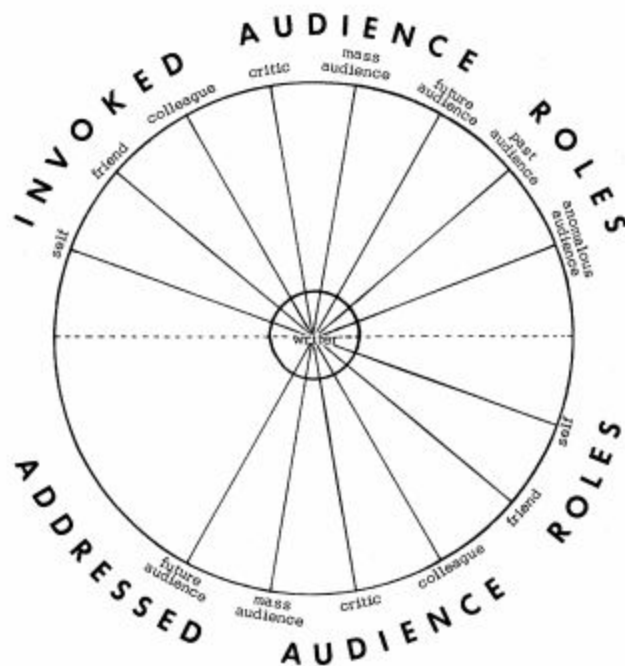
Lunsford has made significant contributions as an advocate for collaborative writing and a new perspective on the idea of "authorship." Lunsford and Ede propose in their article "Collaboration and Concepts of Authorship" that authorship "is a peculiarly modern construct, one that can be traced back through multiple and overdetermined pathways to the development of modern capitalism and of intellectual property, to Western rationalism, and to patriarchy." Western notions of authorship have created a culture in which collaboration is discouraged, and "everyday practices in the humanities continue to ignore, or even to punish, collaboration while authorizing work attributed to (autonomous) individuals."

Lunsford and Ede argue that it is not feasible to expect doctoral students to contribute something completely new to a discipline in their thesis, and that institutions of higher education must "acknowledge the inherently collaborative nature of dissertations." They also point out that if authors in the humanities chose to collaborate instead of work individually, they would be able to make much more significant contributions. Lunsford and Ede "acknowledge the enormity of the challenges faced by those who call for collaborative research and scholarship and for more cooperative, less combative ways of exploring differences," but insist that the notion of "authorship" must be given less priority and that authors in the humanities must seek out opportunities for collaboration in order to change the culture over time.

## Role of Audience in Composition

Lunsford has also worked with Ede in exploring the role of audience in composition. In their article "Audience Addressed/Audience Invoked: The Role of Audience in Composition Theory and Pedagogy," Ede and Lunsford offer an alternative to the two main notions of audience that are typically taught in writing courses. "The *addressed* audience refers to those actual or real-life people who read a discourse, while the *invoked* audience refers to the audience called up or imagined by the writer."

Many teachers of writing either stress that students should directly address the real, intended audience, or that they should not worry about a "real" audience and should just write to an "imagined" audience that they create themselves. However, Lunsford and Ede believe that "each side... has failed adequately to recognize 1) the fluid, dynamic character of rhetorical situations; and 2) the integrated, interdependent nature of reading and writing." They offer a third model of the role of audience, which combines elements of the two others they describe, illustrated in the graphic below:



According to Ede and Lunsford, "A fully elaborated view of audience, then, must balance the creativity of the writer with the different, but equally important, creativity of the reader. It must account for a wide and shifting range of roles for both addressed and invoked audiences. And, finally, it must relate the matrix created by the intricate relationship of writer and audience to all elements in the rhetorical situation. Such an enriched conception of audience can help us better understand the complex act we call composing."

## **The Cognitive Process of Writing & Teaching Basic Writers**

Lunsford has also contributed work regarding how the cognitive processes involved in writing can be barriers for “basic writers” if they are not trained in mastering those processes. In “Cognitive Development and the Basic Writer,” Lunsford notes that “these writers may have little difficulty in dealing with familiar everyday problems requiring abstract thought based on concepts, they are not aware of the processes they are using. Thus they often lack the ability to infer principles from their own experience. They are not forming the ‘scientific concepts’ which are basic to mastery of almost all college material.” She argues that in order to master difficult concepts, students must make connections themselves, not simply listen to an instructor. She thinks that all basic writing courses should “comprise small workshop groups in which all members are active participants, apprentice-writers who are ‘exercising their competence’ as they learn how to write well. Class time should be spent writing, reading what has been written aloud to the group/audience, and talking about that writing.”

## **Feminism and Rhetoric**

In “Rhetoric, Feminism, and the Politics of Textual Ownership,” Lunsford relates feminist ideas to the concepts of authorship that she has addressed in previous works, such as “Collaboration and Concepts of Authorship.” Lunsford argues that notions of authorship in Western culture have patriarchal roots and have systematically disenfranchised women and people of color. She believes that turning toward a more “social” view of authorship would prevent issues of exclusion and hopes that “perhaps ownership of intellectual property, and the ‘author’ along with it, could be rehabilitated.” She urges feminist rhetoricians to promote alternatives to traditional authorship that challenge the ideas of intellectual property and “shift the focus from owning to owning up; from rights and entitlements to responsibilities (the ability to respond) and answerability; from a sense of the self as radically individual to the self as always in relation; and from a view of agency as invested in and gained through the exchange of tidy knowledge packages to a view of agency as residing in what Susan West defines as the “unfolding action of a discourse; in the knowing and telling of the attentive rhetor/responder rather than in static original ideas.”

## **Criticisms**

Critics of Lunsford’s ideas see her theories as attractive but unrealistic. According to Rafael Heller, “My concern is that scholars of composition have jumped too quickly from intellectual critique to pedagogical prescription. The cultural and legal bias toward individual authorship may be troubling and deeply flawed, but the critique of that bias is not itself sufficient to replace it. One still has to provide an alternative: a coherent and consistent foundation upon

which to teach. It appears to me that the composition scholarship has not yet suggested a plausible alternative."

Heller also questions the ability of students to quickly switch from a competitive spirit to a collaborative spirit within the classroom. He asserts that if Lunsford and Susan West (another theorist with whom she collaborated) actually thought cognitivist theories were attainable, the duo would have created a more immediate, tangible plan of action for those looking to implement their suggestions (Heller).

## **Significant Works**

### **Collaborative Writing and New Perspectives on Authorship**

Ede, Lisa S., and Andrea A. Lunsford. *Singular Texts/Plural Authors: Perspectives on Collaborative Writing*. Carbondale: Southern Illinois UP, 1990. Print.

Ede, Lisa, and Andrea Lunsford. "Why Write... Together?" *Rhetoric Review* 1.2 (1983): 150-57. *JSTOR*. Web. 20 June 2014.

Lunsford, Andrea, and Lisa Ede. "Why Write... Together? A Research Update." *Rhetoric Review* 5.1 (1986): 71-81. *JSTOR*. Web. 20 June 2014.

Lunsford, Andrea A., and Lisa S. Ede. *Writing Together: Collaboration in Theory and Practice, a Critical Sourcebook*. Boston, MA: Bedford/St. Martins, 2012. Print.

### **Role of Audience in Composition**

Lunsford, Andrea, and Lisa Ede. "Representing Audience: "Successful" Discourse and Disciplinary Critique." *College Composition and Communication* 47.2 (1996): 167-79. *JSTOR*. Web. 20 June 2014.

### **The Cognitive Process of Writing & Teaching Basic Writers**

Lunsford, Andrea. "The Content of Basic Writers' Essays." *College Composition and Communication* 31.3 (1980): 278-90. *JSTOR*. Web. 20 June 2014.

Lunsford, Andrea. "What We Know — and Don't Know — About Remedial Writing." *College Composition and Communication* 29.1 (1978): 47-52. *JSTOR*. Web. 20 June 2014.

### **Feminism and Rhetoric**

Ede, Lisa, Cheryl Glenn, and Andrea Lunsford. "Border Crossings: Intersections of Rhetoric and Feminism." *Rhetorica: A Journal of the History of Rhetoric* 13.4 (1995): 401-41. *JSTOR*. Web. 20 June 2014.

Lunsford, Andrea, and Lisa Ede. "Rhetoric in a New Key: Women and Collaboration." *Rhetoric Review* 8.2 (1990): 234-41. *JSTOR*. Web. 20 June 2014.

## Similar Thinkers

- Lisa Ede
- Michel Foucault
- Cheryl Glenn
- Janice Lauer
- Helene Moglen
- Chaim Perelman and Lucie Olbrechts-Tyteca
- Susan West

## More Information

- Wikipedia entry on Andrea Lunsford (*some outdated information*): [http://en.wikipedia.org/wiki/Andrea\\_Lunsford](http://en.wikipedia.org/wiki/Andrea_Lunsford)
- Wikipedia entry on theories of rhetoric and composition pedagogy: [http://en.wikipedia.org/wiki/Theories\\_of\\_rhetoric\\_and\\_composition\\_pedagogy](http://en.wikipedia.org/wiki/Theories_of_rhetoric_and_composition_pedagogy)
- Bio on Andrea Lunsford from Stanford University's website (*some outdated information*): <http://web.stanford.edu/~lunsfor1/>
- Andrea Lunsford's blog: <http://blogs.bedfordstmartins.com/bits/author/alunsford/>

## References

Ede, Lisa, and Andrea Lunsford. "Audience Addressed/Audience Invoked: The Role of Audience in Composition Theory and Pedagogy." *College Composition and Communication* 35.2 (1984): 155-71. *JSTOR*. Web. 20 June 2014.

Ede, Lisa, and Andrea Lunsford. "Collaboration and Concepts of Authorship." *PMLA* 116.2 (2001): 354-69. *JSTOR*. Web. 20 June 2014.

Heller, Rafael. "Questionable Categories and the Case for Collaborative Writing." *Rhetoric Review* 22.3 (2003): 300-17. *Academic Search Elite [EBSCO]*. Web. 20 June 2014.

"Lisa Ede." *School of Writing, Literature, and Film*. Oregon State University, n.d. Web. 26 June 2014.

Lunsford, Andrea A. "Bedford Bits: Ideas for Teaching Composition » Andrea Lunsford." Web log post. *Bedford Bits Ideas for Teaching Composition RSS*. N.p., n.d. Web. 26 June 2014.

Lunsford, Andrea. "Cognitive Development and the Basic Writer." *College English* 41.1

(1979): 38-46. *JSTOR*. Web. 20 June 2014.

Lunsford, Andrea. "Rhetoric, Feminism, and the Politics of Textual Ownership." *College English* 61.5 (1999): 529-44. *JSTOR*. Web. 20 June 2014.

Stanford University. "Humanities at Stanford." English Expert. Stanford University, n/a. Web. 20 June 2014.