



ways an academic career allows us to interweave a commitment to peace into our classrooms, our communities, and country.

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Absent Voices: Rethinking Writing Women Safe

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My experiences teaching a service-learning composition class entitled Writing Women Safe that dealt with sexual violence against women point to a missing link between course content and community-based activism. Students in my all-female class wrote about and discussed the reality of rape, sometimes in the context of their own lives. However, for all the real talk about a real crime, our well-intentioned service component, the design of informational pamphlets for a rape crisis center, did not draw on students' personal resources, nor evoke a believable sense of "change agency." Greater engagement with avenues for action through writing, perhaps via the community partner's work in the local justice system, as well as deeper reflection on students' strengths and positioning, are central concerns as I revise my approach to the course. Faced with the prospect of one day implementing Writing Women Safe at my new institution, I argue that, as educators and scholars committed to community-based learning, we must develop partnerships that push all involved more deeply into honest assessment of needs, resources, and perspective.

Background

Writing Women Safe was a pilot service-learning course I designed and taught in the First-Year Writing Program at Temple University in 2000. The course was a required composition component paired with an introductory women's studies course, part of Temple's Learning Community initiative.¹ Accordingly,



students took two separate courses with the same group of peers. When all thirteen female students showed up for my composition class, most were unaware that the course would be dedicated to the issue of sexual violence, although all had signed up for the women's studies learning community. Many were unsure of their political leanings, knew little about women's studies, and had minimal experience talking (and writing) about gender, sexuality, and power. Furthermore, few knew in advance that there would be required service. However, all decided to remain for the semester and participate in the service-learning component, writing and designing educational pamphlets for a local rape crisis center.

I began planning the course in Spring 2000, after I had selected the topic of sexual violence. I soon found Women Organized Against Rape (WOAR) in Center City, Philadelphia, and sought a reciprocal, working partnership. WOAR was established in 1973 with hopes of being a resource for men and women to confront rape aggressively in a number of arenas. WOAR offers advocacy in the courts, counseling for survivors, a 24-hour crisis hotline, and educational programs for schools and other organizations. WOAR's most distinguished accomplishments include:

- Establishment of the Rape Prosecution Unit in the Philadelphia District Attorney's Office
- Creation of a separate waiting room for rape survivors testifying at Family Court
- Continued training of Emergency Room nurses in evidence collection
- Training of police academy recruits in responding to sexual violence crimes

With such a noteworthy list of achievements, WOAR is a relatively visible non-profit within the Philadelphia community.² Staff at WOAR



regularly train volunteers, distribute educational and preventative materials by the thousands, consistently field crisis phone calls, and accompany survivors in the emergency room and court to provide emotional and legal support.

After proposing a partnership with WOAR, I was paired with the Director of Educational Outreach. I arrived at our first planning meeting thrilled that WOAR accepted my initial proposition, and convinced that the course was already a success because of our partnership. The side effect of this enthusiasm was that I found myself less than rigorous when agreeing on how my course would work with WOAR. Because the organization conducts many educational programs throughout Philadelphia, the Director felt my students' creation of educational pamphlets would be most useful to the organization. I immediately accepted the idea. I quickly theorized that the creation of the pamphlets stood to diversify notions of what writing is "for" inside (and outside) the university. While reputable in theory, in practice the creation of pamphlets would require very little writing, I'd later discover. Additionally, the writing experience did not draw upon the students' range of interests and perspectives. Regardless, my goal was to approach the planning meeting with open arms, appropriately asking the community partner to identify needs that my students would fulfill.

Work with the organization took students off campus and exposed them to the non-profit office environment. We met as a class at WOAR's central offices on seven occasions, requiring students to take public transportation downtown. The Director offered students preliminary training on issues of sexual violence and an introduction to WOAR; students then were assigned responsibilities for the creation of educational pamphlets for WOAR's use and distribution. A small faculty development grant was awarded by the Philadelphia Higher Education Network for Neighborhood Development (PHENND) to assist with expenses.³



Objectives of the course included incorporating the service component into a comprehensive introduction to issues of gender discrimination, feminism, and social activism. Students were required to write five papers on varying topics related to sexual violence and gender issues, often requiring engagement with “real world” media, including a support group website for rape survivors. Furthermore, the regular travel to WOAR added a consistent hands-on feel to the class that reminded all of us we were dealing with real issues and real people. WOAR’s headquarters exposed students to a professional office environment, and also got them acquainted with the downtown area of the city. At the end of the course, students, working in pairs, had to present their educational pamphlet designs to the class, and submit them to WOAR. Half the class was given the task of writing pamphlets on acquaintance rape, while the other half was assigned the topic of statutory rape.

Service Without Politics: Rethinking Approaches to Collaboration
Sharp separation between community service and political engagement is a noted phenomenon in service-learning endeavors. As Tobi Walker claims, women’s involvement in service once served as a springboard into the public, political sphere. Walker contends, “For generations of women activists, service galvanized them to engage in, not flee from, politics. Excluded from politics by law and tradition, women contributed to public activity by engaging in community service” (Walker 649). However, Walker’s experience with current-day undergraduate students indicates exactly the opposite: students do not understand community service or involvement as a direct line of access to political activism. Furthermore, many college students appear largely disconnected from the notion of political involvement and change.⁴ Having charged her students with the task of implementing an activist plan relevant to their social concerns, Walker claims that “very few had been part of such an organizing effort; they simply had no idea of how the process worked. These students understood how to serve; they did not know how to affect political change” (649).



In addition to a general lack of experience with political activism, students enrolled in service-learning courses need a curriculum that bridges the conceptual gap between the service they are providing, and the means of enacting political change. As Walker rightly points out, “Feeding the hungry does nothing to disrupt or rethink poverty or injustice” (697). Countless service-learning projects fall short of engaging the challenge (even if only conceptually) of political and social change. For a compositionist, the additional task of introducing writing as a tool for such change looms large. In other words, students required to volunteer as literacy tutors are not necessarily being asked to think critically and proactively about the problem of illiteracy in impoverished communities.⁵ A more effective service-learning course might require students to work as literacy tutors while it also challenges them to address, via public writing projects and community involvement, issues of widespread illiteracy.

Successful blending of service and writing as sociopolitical action hinges upon honest assessment of student needs, knowledge, and resources. In a thoughtful recent discussion of his approaches to service-learning course revision, Thomas Deans makes a convincing argument for the role of students’ genre and subject knowledge in their successful writing for community-based organizations. Drawing on the work of noted scholars, Deans argues for the value of service projects that reflect students’ strengths and range of writing experience: “I suggest to community partners that my first-year students are best poised to handle projects that share some kinship with the essayistic or research genres that typically prevail in the first-year writing courses” (12). Additionally, Deans now requires students to provide detailed analyses, in groups, of the varied genres of writing used by their community partners, such as the memo (17). Such work enables students to operate effectively within the service-learning relationship, drawing upon their own resources and developing a usable knowledge base.



In my rethinking of Writing Women Safe, Deans' integration of genre and subject knowledge resonates, though the complexity of sexual violence introduces perhaps more personal and painful angles from which to work. The course provided students with an introductory level of subject-matter knowledge about sexual violence and, in terms of the service component, a publisher met with us to discuss the format and style of pamphlet design. However, the severity of the subject matter was not reflected in the genre of the prevention pamphlets: such a service component was not an adequate outlet for a subject so painful and personal. We dealt constantly with the topic of violence against women and, intellectually, attempted to understand differing perspectives on the issue. We read about pornography, including arguments both for and against its causal relationship to rape. Students took on authors like Andrea Dworkin, bell hooks, and Katie Roiphe; these voices were, at times, arguing against each other, and students were left to sort out many of their disputes. We had a rape survivor visit our class and share her story. However, the service aspect of our class, making educational pamphlets, was notably detached from the intense emotions and diverse perspectives through which students experienced the course. Writing as activism needs, instead, to operate out of these more personal, deeply rooted spaces. Without choices about what kind of service project to do, and with pamphlet design requiring only the most succinct, narrowly defined expressions, I believe that many students experienced a frustrated desire to *do something* about sexual violence.

Consideration of students' subjectivity, their positioning as knowledge makers and actors, must bridge the divide between course content and service project. Nancy Harding's well-known work on strong objectivity, its demand for reflexive exploration of the subject's shifting vantage points, is a useful tool for examining female students' complex approaches to the subject of rape and their avenues for activism.⁶ Explaining strong objectivity in the context of scientific research, Harding asserts that it "requires that the subject of knowledge be placed



on the same critical, causal plane as the objects of knowledge. Thus strong objectivity requires what we can think of as 'strong reflexivity'" (69).

In my rethinking of Writing Women Safe, Harding's work asks that students be reflexive subjects of knowledge, particularly as writers for the service project. Using feminist standpoint theory, Harding explains that subjects, or agents, of knowledge are "multiple, heterogeneous, and contradictory or incoherent, not unitary, homogenous, and coherent" (65). Accordingly, prior to students' participation as agents of change through service learning, personal exploration of the many positions and viewpoints that shape such agency is necessary. In my revision of Writing Women Safe, reflexive self-examination in the context of the course subject matter will help students to determine service projects most suited to their particular strengths, experiences and goals.

In my initial construction of the service project, without the influence of Harding's call for reflexivity, I focused largely on prevention and chose not to explore WOAR's work with the local criminal justice system. Neither of these options are unimportant: certainly preventative education can be valuable and the criminal justice system plays a crucial, unquestionably flawed, role in understanding sexual violence against women. However, in revising the course, my interest rests with students' more authentic pursuit of activist projects, particularly in light of their individualized, varied relationships to the subjects of rape, gender relations, and sexuality. Perhaps, for some students, projects that engage with WOAR's work in the court system, or the training of hospital staff in the collection of evidence, would be more politically meaningful than our prevention pamphlets. Students' more diverse input in the development of projects, particularly in relation to assessment of their personal insights and motivations, would allow the course to reach more widely into the organization we attempt to serve.



Hearing Voices: Getting Personal in the Classroom

Our class was small in size, and yet this great tragedy remained: in a room of thirteen female college students, survivors of sexual assault are likely present. In our class, three students disclosed accounts of sexual violence. At one point, during a discussion of Roiphe's *The Morning After: Sex, Fear, and Feminism on Campus* (1994), two students got into a heated verbal altercation. One student, vocal about her survival of sexual abuse, voiced her anger over the apparent injustice endured by women who could not feel safe walking by themselves at night, or who felt they should be wary of drinks at parties. These "facts of life" for college women are unfair, she claimed, and point to gender inequity and abuses of power. From across the room, the other student roared with anger of her own. She insisted, fist pounding, "If a woman is raped, it's her own fault! You wouldn't leave your house without locking the door, would you?? Would you?!" Perplexing analogies aside, the latter student's comments clearly suggest a disturbing take on female responsibility and prevention of sexual assault. I would learn, in our next conference together, that this student was a very recent survivor of date rape. She had not known our class was about sexual violence until the first day, and was utterly terrified to be brought face to face with an experience she was trying to put out of her mind. She felt terrible guilt for her experience, a rape that happened via pressured abuse of the drug Ecstasy. In retrospect, this student's misplaced desire for female responsibility in the face of rape demands thoughtful exploration, particularly in terms of how she might conceptualize activist efforts to address sexual violence. In what ways might this student's interaction with WOAR be shaped by her painful perspective? How might a responsive service project shape her processing of such a perspective?

Being a survivor of sexual assault is just one important potential factor shaping students' approaches to Writing Women Safe, its subject matter and the avenues the course presents towards political activism and community work. Countless personal forces are at work for



women as they think, read, and write about sexual violence. In our class, sexuality, body image, and even students' choice of major had a stake in how they processed the reality of rape and their own potential agency. As reflected in Harding's work on the shifting, multifaceted feminist standpoint, at times these personal vantage points are in conflict with one another. Surely, the student who was a recent survivor of sexual assault and who sadly felt tremendous guilt for her own rape was internally at war with her multilayered identity and positioning as a woman.

Rather than confront such rich and challenging subjectivity with a uniform option for action, the prevention pamphlet, Harding's work pushes me to revise the service component towards acknowledgement of such complex, individual circumstances. For example, investigation of the legal ramifications of rape was notably missing from the course: we did not research the legal guidelines for punishing the crime, nor did we consider any particular case outcome. Furthermore, the prevention focus of the service project reinforced our distance from many facets of activism because it left unanswered and unacknowledged this constant possibility: "I tried to prevent it, but it happened anyway. Now what?" Perhaps the fact that our service efforts stopped just short of this question, instead focusing on female empowerment in prevention, left the course lacking a real political agenda. Answers to the question of "Now what?," when we are talking about rape, are dismal. Many survivors of sexual violence do not prosecute their attackers. Many offenses of rape are never called such; perpetrators of the crime are often allowed to exist as if nothing happened. By focusing service efforts on prevention, we hovered around the hopeful, easier to swallow mantra of "You *are* empowered to prevent rape!" This is not to say that service-learning efforts at prevention were "negative" or pointless, but rather that these efforts could at least be complicated and diversified by students' varied approaches to service and understanding of sexual violence. Once again, the recent survivor of sexual violence, whose crime remained unpunished, introduces crucial considerations about the



prosecution of rape that inform her approach to activism. Students who have not survived such hardship may evaluate their own resources and potential contributions to activism differently. These varied, perhaps conflicting, vantage points all deserve a place in students' opportunities for service learning.

Although I had originally conceived that the service project would foster writing as social and political action, in reality the rhetorical elements of the pamphlets were slim and failed to reverberate theoretically with the course. I had hoped that writing prevention materials would allow students to understand writing as powerful and necessary outside the walls of academia. Additionally, I was determined to formulate a service project that was truly responsive to the defined needs of the non-profit organization, WOAR, to avoid an imbalanced project that was about my goals, rather than those of the organization we were attempting to serve. According to Rob Shumer, quoted in Stanton, Giles, and Cruz's important survey of service-learning pioneers (1999), the term "service," in itself, "confuses people." He explains, "I prefer the term 'civic engagement'. By definition, civic engagement is a voluntary act, with people living in a culture where they have a say about what's going on" (Stanton, Giles, and Cruz 103). For Writing Women Safe, attempts at "civic engagement" fell short; we forged a relationship with WOAR in which the organization defined its needs without insight into students' potential contributions.

I now question the one-sidedness of my approach to the service project, and doubt this is what Shumer had in mind. Although many students in the class felt very strongly about the subject matter, particularly as the semester went on, my approach to the partnership with WOAR did not fully engage students' enthusiasm: after their introduction to the organization, and after all their reading and talking about sexual violence, they did not have a chance to determine what they could bring to WOAR. They were not invited to offer insights into the



organization, to share their ideas about what they would need from WOAR, or how they thought they could contribute to the organization. More importantly, although they kept journals to record their feelings and experiences throughout the semester, they did not have the opportunity to translate such personal experience into an understanding of their own subjectivity and their specific resources for creating change. In other words, writing prevention pamphlets surely did not draw on everyone's strengths and, as Harding's work helps to make clear, the reasons are endlessly complex.

Despite the value of informational materials, I was left to wonder if I had really exposed students to *writing* as political action, or if I had merely given them an off-campus experience that related to our area of study. While it is appropriate that I asked staff at WOAR to define their needs, and talk about what they thought we could do for them, I left unspoken my own (and my students') contribution to that conversation. I did not share my goals for the course, or really engage the community partner in the ideas and issues students would think and write about. Perhaps if I had, WOAR's needs would have been redefined as well, and the perception of what we could *best* do for the organization would have been different. Accordingly, WOAR did not really have access to my course and my students, and thus their sense of what we could do for them was likely compromised as well.

The narrow scope of the prevention pamphlets had implications for shaping the kind of writing students produced and perhaps even the intellectual connections they made between the crime of rape and their own lives. Students wrote most when they were in the academic setting, not the community-based one. The academic writing that they did was for my eyes only; the pamphlets were distributed to schools across Philadelphia. The pamphlets students made, under the direction of WOAR, offered bullet-point directions about avoiding date and statutory rape. This service project exposed students to a very real organization, but did not challenge them to use and develop



their college-level writing skills. Our service to WOAR provided my students with a very public forum, given the nature of the organization's relationship to the larger Philadelphia community. It is in this type of forum that students could experience the potential political impact of writing for social change and yet, although we did provide a needed service, I do not believe we fulfilled such lofty aspirations. Because our service component focused exclusively on sparsely written informational materials, it allowed the course to avoid more far-reaching questions: In what ways can the complex and varied vantage points of young college women prove resourceful in the fight against sexual violence? How can writing facilitate such activism?

Rape, Writing, and Activism: Reflection and Possibilities

Remembering Deans' valuing of subject and genre knowledge and Harding's demand for reflexivity, I am inspired by the real potential for activism inherent in a course that deals with such powerful, often painful, subject matter. In my reworking of the course, I will implement a number of collaborative and individual exercises to explore students' positioning as writers and community activists prior to the final formulation of service projects. Journals, in which students are invited to process their many intense emotions and hard questions on the subject of rape, will additionally become a medium for activist analysis. The following writing assignment asks students to analyze their feelings with some critical distance; the goal here is to transition students' emotional and intellectual experience into ideas for action:

Assignment

Since the start of the semester, you have recorded your thoughts and questions in a personal journal. The purpose of the journal is to provide a forum in which you can process your experiences as you learn about the painful and complex subject of sexual violence against women. However, your emotional experiences of our subject matter should not end in the journal's pages.



Review your journal entries to date, and select at least three entries that share something in common. You determine the common thread; it could be an issue you return to repeatedly, an emotion you continue to feel, a recurring question, and so on. In an essay, explore this thread, structuring your writing around two central questions: 1) Why is this common thread so crucial to how you understand sexual violence and 2) In what ways can you imagine this thread shaping your activism (what *you* can do about sexual violence)?

Your essay should use quotations from your journal entries to support your argument. There is no page requirement; write a thorough draft that explores your argument fully. Bring two copies to class for peer review.

This assignment will take place relatively early in the semester, once students have absorbed some information but have yet to fully define their service projects with the community-based organization. Ultimately, as students work to articulate the ways in which they could contribute to our community partner as writers and thinkers, I will communicate with the organization to outline a number of projects that blend their needs and students' emerging approaches to activism. Students then will refine projects, shaping them more fully to fit their activist visions.

While students in Writing Women Safe became passionate about the subject matter, their individual academic interests were not necessarily mined for input and connection; this is yet another crucial revision to the original course. Robert A. Rhoads (1997) argues for "critical community service," which "combines liberatory politics with the action/reflection necessary for the development of a critical consciousness. Critical community service becomes not only political action to alter social conditions, it is also a form of pedagogy capable of transforming students' and teachers' understandings of the social world" (Rhoads 201). In a collaborative writing exercise, students



will write through a thoughtful dialogue with a partner, beginning with the challenge of defining the interests that brought them to college. The following questions will drive this exercise; each student's initial response will be pushed by her partner through questioning:

Assignment

Answer the following questions as thoughtfully as you can. Your partner will respond to each answer with a question to push you deeper in your explanation. There are no wrong answers. I do not expect you to be an expert in any field at this stage of your educational career, nor do I expect you to always be certain about your future goals. However, I ask that you give some honest thought here, and strive to articulate the connections that make sense to you at this time.

1) Do you already have a particular major of study in mind? If so, describe why you feel this major is a good fit for how you understand yourself as a person, and the kind of professional you imagine yourself becoming. If you are currently undecided on a major, describe a course you have taken or a subject matter that really appealed to you recently. Explain why you think your interest has been sparked, particularly in the context of your personality and character traits.

2) We know from our reading, thinking, and writing that women face sexual violence every day. We've explored the possibility that rape is somehow embedded into our culture in perplexing ways, in popular media and beyond. Investigating your response to question #1, what kinds of connections can you draw between your academic interests and how you approach the topic of sexual violence? You might think about how your particular interests provide you with skills for making change; discuss those skills and explain their significance to action. Or, you might consider the ways in which your interests help you to understand sexual violence from a particular angle, to ask specific questions or notice certain aspects of rape. If you feel uncertain of the connection, or believe none exists, explore this in your response.



My goal with this assignment is to channel students' interests and particular skill sets towards the development of their activist projects. In much the same way that Deans recognizes his first-year students are most familiar with the essayistic genre, this assignment strives to engage subject matter most familiar and interesting to students in a conversation with sexual violence. A student interested in journalism may be more likely to notice media coverage of rape prosecution than the student interested in advertising. However, the student interested in advertising will surely need to consider the relevance of gender stereotyping in marketing strategies. Ultimately, students will prove most able to articulate the connections between what they are learning about rape with the issues and subjects in which they are already interested.⁷

As I re-imagine the course, now at a new institution, my approach to community partnership will include not only an honest assessment of my own theoretical goals, but also opportunities through which students can examine the factors influencing their own subjectivity as potential change agents. I will search the dark corners more openly: What painful realities must the course confront? In what ways will students' varying experiences and identities shape what they feel they can *do* about rape? How might a community-based partnership contend in practical ways with such influences? Determination of how the syllabus, its readings and assignments, engages these questions should infuse development of the community-based partnership and the work that students and community organization will do together.

Because the hard questions of the course did not shape opportunities for activism at WOAR, students ended up involved in activities that actually underscored biases about female responsibility, and (lack of) access to power. I wrote a "self-defense day" into the syllabus. A student in the course was a self-defense instructor; she quickly volunteered to run the workshop, and invited another teacher along with her. Students voluntarily came to our self-defense session,



held in the campus gym. This was a fun, engaging experience that, in reflection, fit seamlessly, and problematically, into the service component. All activism reinforced by the course was about what women could do to avoid becoming victims of rape: kick and punch your attacker, be the force that stops him, get educated. Certainly women can benefit from knowing how to ward off an attacker, but what role does the self-defense lesson play in shaping the political nature of *Writing Women Safe*? Perhaps investigation of the political problem of women's self-defense courses, the complicated and conflicting issues of empowerment and responsibility inherent in their very existence, would be more challenging to think and write about in critical ways. We would not find many easy, simple answers, but at least we would be tackling hard questions.

Student attitudes towards the course were very positive, despite how painful the subject matter was to some. Course evaluations applauded the course and, more often, my enthusiasm for it. However, mixed with the praise were calls for "more time at WOAR," "more hands on," and "other projects than writing a pamphlet."⁸ Throughout the semester we came face to face with the reality of rape. By the end of the course, this reality was just something that hung in the air around us, a kind of sadness. I do not believe students really felt the pamphlets were especially influential; they would be distributed at high-school information sessions, left in piles outside guidance counselors' offices. We did not have the opportunity to see the fruits of our efforts, which took some leverage out of the service project. Greater responsibility on students to examine their subjectivities and interests towards the development of service projects, on the other hand, will yield more meaningful experiences. To be sure, simply assigning projects from the start of the semester without student input would create fewer logistical challenges. However, asking students to examine more extensively what they can bring to the community partner will foster greater potential for activism. Students' input will surely complicate the relationship with the community partner, requiring additional



compromise, communication, and mediation. However, I believe the development of these skills is a crucial component in effective writing for social and political action.

I am very proud of *Writing Women Safe*. It was a first try and a very controversial course. By the time I had students talking about pornography and exploring its connection to sexual violence, I was sure I had offended someone beyond repair. However, I found students resilient and eager; in our all-female classroom there was a real sense of shared learning and concern for the topic. The course's greatest asset, its students, will play a central role in its revision: critical investigation of their varied perspectives, interests, and skills will help shape service projects and the overall experience of the subject matter. Partnership with a new community-based organization, now that I have relocated to a new institution, will be founded on mutual strengths, needs, concerns, and, of course, the kinds of questions that sometimes have painful answers. These are the questions that most resoundingly call for action and pose the greatest promise of change. Rooted more deeply into activist efforts, students may find new ways to write women more powerfully into safety, and *out* of the isolating silence that often accompanies the survival of rape.

Endnotes

¹ See www.temple.edu/LC/ for more information on Temple's Learning Community programs and initiatives.

² Information available at www.woar.org

³ For access to PHENND and a copy of the original course syllabus, visit PHENND's "syllabi swap" at www.upenn.edu/ccp/PHENND/syllabi/ENGL.html



⁴ See Walker (2000) for statistics on college age students and political engagement. Statistics in the Walker article are dated 2000, the same year that the Writing Women Safe pilot course was taught; recent post-9/11 trends indicate some rise in student activism; however, voting statistics remain dismal. A study done at the Harvard Institute of Politics (April 2000) found that 60% of college students are or have been involved in community service during the past year; 16% have joined a government, political or issues related organization; 7% have volunteered or plan to volunteer in a political campaign. In other words, while community service was high in 2000, political engagement was very low. See <http://www.iop.harvard.edu/programs/special/natlsurvey/findings.html> for more details.

⁵ This is a noted critique of service-learning. See especially the well-cited collection of essays in Adler-Kassner, Crooks, and Watters' (eds.) *Writing the Community: Concepts and Models for Service-Learning in Composition*. Washington, DC: American Association for Higher Education, 1997.

⁶ See Arabella Lyon and Mary Conway's "Who's Sandra Harding? Where's She Standing?," published in *Journal of Advanced Composition* (15:3), for a useful exploration of Harding's work and its significance to feminist epistemology.

⁷ In his book, *Collision Course: Conflict, Negotiation, and Learning in College Composition* (1999), Russell Durst offers an interesting exploration of students' career interests in the context of the first-year writing course, ultimately arguing for the necessity of connection between student's intellectual and professional interests and their development as writers. Additionally, his composition course reader, *You Are Here: Readings on Higher Education for College Writers* (2002), attempts to put this argument into practice.



⁸ Anonymous student comments from "Course Evaluations," First Year Writing Program, Temple University; Eng 50/Section 615, Fall 2000.

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