Inkshed

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Contents

About Inkshed

From the Editors' Desktops

From the Conference

Commentary on "Wrap Up Discussion," Inkshed XXII White Point Beach
Nan Johnson

The CASLL Conundrum: Corporatizing the CASLL
Russ Hunt

A Performance Piece: The Power of P Words, Punctuated with Percussion
Perspectives from the Periphery of Writing Centre Personnel
Lise de Villiers, Trudy MacCormack, Wendy Kraglund-Gauthier

Reviews

Review: *Conversations about writing: Eavesdropping, inkshedding, and joining in*
Tosh Tachino

How Did Rhetoric Get Into Science? And What Is It Doing In There, Anyway?
Rebecca Carruthers Den Hoed

Book Review: *Becoming an Authentic Teacher in Higher Education*
Wendy Kraglund-Gauthier

This issue was edited by Heather Graves and Roger Graves (University of Western Ontario). It is accessible through the Inkshed Web site, at http://www.stu.ca/inkshed.

About Inkshed . . .

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

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Subscribers are invited to submit items of interest related to the theory and practice of reading and writing. CASLL also has a website—www.stu.ca/inkshed—maintained by Russ Hunt.

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From the Editors' Desktops

While it has been some time since the conference, this post-conference edition of the newsletter will encourage readers to revisit some of the "big questions" that we pondered on the coast of the Atlantic. We start this issue where we ended the conference, with both photographic evidence and a commentary from Nan Johnson's "Deepening the Questions" wrap-up session. The picture contrasts with the chart at the end of the file and may help provoke some thoughts about the materiality of writing and how that affects meaning. Take a look. And if you want to see photos from the conference, visit this link: http://www.stu.ca/inkshed/inkshed22/shedpix/

The next piece in the newsletter comes from Russ Hunt, an extension of issues that came up in the Annual General Meeting session. Inkshed, the organization, needs some renovation, some tender loving care or maybe just some tough love. Russ raises these questions:

- Do we need a more active and clearly defined board?
- Is there a reason to have a president, or some other executive officer who would take responsibility for planning AGMS and conducting discussions of issues that might arise between conferences?
- Can we (should we) leave that with the treasurer?

We need a plan and then some action. Read Russ' piece and post your thoughts to CASLL, if you have a moment or two.

On a less serious note, we reprint here the text of one of the many delightful contributions to Talent Night, a performance piece of prodigious proportions from Lise de Villiers, Trudy MacCormack, Wendy Kraglund-Gauthier.

Three book reviews round out the issue. Tosh Tachino reviews *Conversations about writing: Eavesdropping, inkshedding, and joining in* by Elizabeth Sargent and Cornelia Paraskevas. As readers of this newsletter will no doubt notice, inkshedding occurs in the title and Elizabeth Sargent, a contributor to CASLL and this newsletter, is one of the authors. In her review of Heather Graves' in *Rhetoric in(to) Science: Style as Invention in Inquiry*, Rebecca Carruthers Den Hoed provides us with the fascinating image of rheotricians " spilling out of the realm of epistemology and into the realm of ontology". To find out what is causing this unseemly behavior, take at look at her review, "How Did Rhetoric Get Into Science? And What Is It Doing In There, Anyway?" Wendy Kraglund-Gauthier's review of Patricia Cranton's *Becoming an Authentic Teacher in Higher Education* brings back the issue of authenticity in the teaching of writing, an idea that has come up on the CASLL list from time-to-time.

As always, we're eager to read what you've written. The next deadline for this newsletter will be December 1. We hope you enjoy this issue and feel moved to read and write in response to it.

Roger Graves   Heather Graves

Commentary on "Wrap Up Discussion," Inkshed XXII White Point Beach

Nan Johnson ✍

My plan in outlining the "Deepening the Questions" chart and offering it as a point of departure for collaborative revision and re-composing was to engage us in what struck me as the questions that we keep coming back to when we gather together. I realized by Saturday afternoon at Inkshed XXII, that every speaker, and every Inkshedding, presented an opportunity and a challenge to engage with central questions. Charged with the "wrap up" session, I decided to make a chart that tried to represent both the "Questions" and the "Verbs" that had emerged in our research and conversations. Hardy souls gathered with the coffee cups (some already regretfully on the road that Sunday morning) and responded to the chart as a starting point. Through dialogue and collaborative effort, we made a different chart altogether, one that exceeded the scope and implications of the first one. [Additions to the chart are in bold italics in the word-processed version at the end of the essay.]

I thought the whole session embodied Inkshed energy at its best. We revised, added to, recontextualized, and by the end we had recomposed as a visual record of where the discussion seemed to have reached by that Sunday morning. We changed the questions and the verbs, and finally the whole map itself. In the final chart, we added *Expanding* and *Dialogue*<-> *Community* to the original verb "Deepening." We added an important question: *What is writing*? to the list of Questions. We expanded the territory of the chart by drawing lines in a square around the questions and verbs to represent the importance of the Bigger Stuff that contextualizing the Big Stuff: *Medium* (technology-orange line), *Context and the Outside World* : politics, culture, class, and gender- blue line, and *Teaching and Experience*- green line. As I look at the evolved chart on the wall here (I have it taped to my wall right above me), I note that we also added arrows to add further motion and complication to how the Questions and the Big Stuff interact.

As the our discussion moved along, *Context* and the importance of the header verb *Expanding* the questions, required starting a second chart indicating the importance of further exploring and

grappling with the implications of the *Outside World*. The group seemed to feel engaging with that question could yield a chart all its own.

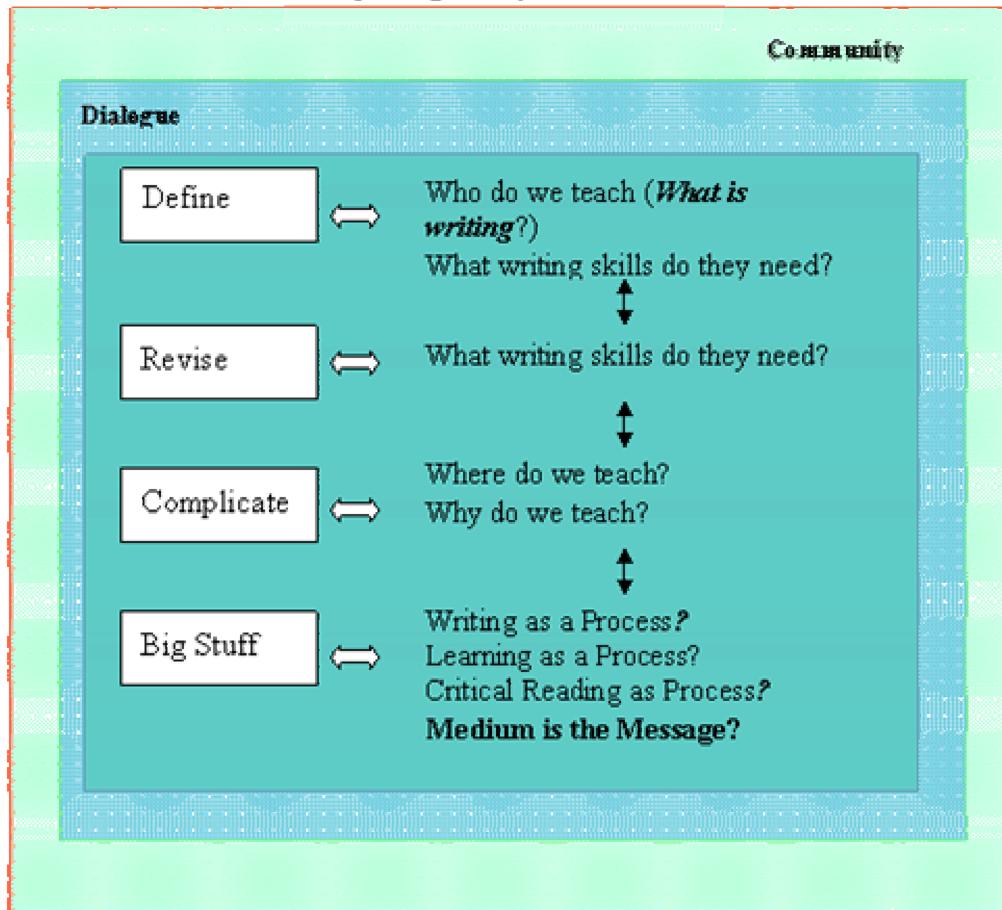
As I compare the original chart of the Inkshed conversation with the one we finally came up with, I think it is significant that *Medium* or Technology is simply not on the chart at all initially and is so prominent in the final version. Similarly, *Context or the Outside World* seems a very important addition. Both these issues really change the tenor and implications of all the Questions and the Verbs. For example, we talked about whether we can really ask a question like " What writing skills students need" without first rethinking how technology has changed how we can define writing itself. I might ask you to notice that in the final chart, question marks have been added to all the process claims such as "Writing as a Process" becomes a Question in the final chart — *Writing as a Process?* —and appears more like a claim in the first version. Here we really see how "fundamental" assumptions in a disciplinary map can be destabilized by major revisionary moves such as adding *Medium is the Message* to the *Big Stuff.* This is not the only example of how the final chart shows us how additions of major Questions and Verbs challenge us to do some rethinking (Inkshed at its best) but it is a good illustration of how the collaborative exercise we engaged in shifted the ground beneath our feet.

The "Wrap up session" (always an optimistic title) left me thinking about questions directly prompted by our revision of the "Deepening the Questions" chart:

1. If we can't define writing without dealing with the social, cultural, and cognitive dynamics of technology, the materiality of technology, or the impact of the digital world on how our students learn, do research, and conceive of ideas, what does that mean?
2. If we think about political context, cultural backgrounds, class, and gender, how would that change how we define the Questions: Who? What? Skills? Where? How? Why? or the Big Stuff? Writing? Learning, Reading, Technology.

When we meet again, I am going to have thoughts to share. I look forward to yours. Bring your colored magic markers!

Ed. note: A somewhat more legible, though changed, revision appears below.


Expanding
Deepening the Questions
Community
Dialogue
Define
Who do we teach (What is writing?)
What writing skills do they need?
Revise
What writing skills do they need?
Complicate
Where do we teach?
Why do we teach?
Big Stuff
Writing as a Process?
Learning as a Process?
Critical Reading as Process?
Medium is the Message?

The CASLL Conundrum: Corporatizing the CASLL

Russ Hunt ✍

For as long as it's been around, this community has existed primarily as an annual conference and a newsletter. More recently, it's included a listserv, and then Inkshed Publications, as part of what we are and do. Fundamentally, though, our *raison d'ˆetre* has been to use those two media as ways of facilitating communication among people—mostly in Canada—who care about language and learning.

We were carrying a bank balance from conference to conference, and using some of it to subsidize students and the underemployed at the conference. Eventually it became clear that there needed to be some sort of continuing organization, something that would be there between conferences. In the Inkshed tradition, we set up the organization to be as minimal as possible, and over a few years we evolved a constitution which provides that there will be a treasurer to receive dues, disburse subsidies, pass on seed money to conference organizers, and generally receive mail between annual meetings. Beyond that, there were seven board members, elected at the annual meeting. No president, no executive, no secretary; just board members. What their duties are isn't clear. (You can read the constitution on the Inkshed Web site.)

Also in the Inkshed tradition, we've not been very rigorous about tracking who's actually on the Board and for what terms. We all agreed at the time that, after all, what we are is the annual meeting; between times we don't normally need to exist (except for the treasurer—and, less crucially, the Newsletter editors, the Inkshed Publications people, and the CASLL list administrator).

But it's time, it seems, to revisit and reexamine that structure. A number of recent occurrences have made that seem necessary.

One is that last spring we received a request to support a grant application and realized that there was no mechanism even to consult on whether we wanted to do it, much less come to a decision that would represent "what CASLL thought."

Still another reason for having a continuing and active presence is that Inkshed Publications now needs a formally constituted board to sign things. Further, one of the issues raised at the wrapup session at Inkshed 22 was the strange isolation of the group: because there is no actual organization, it's impossible for us, as CASLL, to address any public issues, to take positions on relations with university administrations, in short, to engage with the world outside the pleasant cocoon of the annual Inkshed working conference.

And most immediately: in the wake of the last AGM (and after searching through and for minutes of past meetings), it became apparent that at the meeting there was in fact, technically, only one continuing member of the Board (Jane, as treasurer). We have four volunteers elected by acclamation at the AGM (Karen Smith, Wendy Kraglund-Gauthier, Julie Ann Stodolny, and Penny Kinnear) but we're still short a couple.

Decisions need to be made here, it seems. It may be that the status quo is what we all want, or we might want to change things—but even had we known there really weren't any continuing board members, it wasn't possible in the time frame and given the structure of the AGM to address the larger questions. Indeed, it hasn't ever really been possible to looks seriously at these issues at an

AGM which is why, at the last two, we elected no board members and inadvertently left ourselves with no board going into the 2005 one. It seems we may need to work out some kind of more formally defined role for directors. For instance, the Treasurer shouldn't end up stuck each year trying to find the minutes, remember who the Directors are supposed to be, and come up with some kind of agenda for the AGM.

Much of the discussion we need to decide these issues could, I suggest, be conducted using the CASLL list as a forum: there are, of course, people who are on the list who have no interest in being part of the organization, but who are just interested in participating in the discussions (that seems perfectly reasonable to me), and I guess they'd simply have to put up with it.

But I do think it's time to have that discussion. Do we need a more active and clearly defined board? Is there a reason to have a president, or some other executive officer who would take responsibility for planning AGMS and conducting discussions of issues that might arise between conferences? Can we (should we) leave that with the treasurer?

None of these are nice, neat issues. We should talk.

A Performance Piece: The Power of P Words, Punctuated with Percussion: Perspectives from the Periphery of Writing Centre Personnel

Lise de Villiers, Trudy MacCormack, Wendy Kraglund-Gauthier ✍

Perhaps people perceive possibilities purposefully. Public persona performances preclude private pondering. Peripheral participants posture positions prematurely presumably because

KNOWLEDGE IS MADE, NOT FOUND.

Pundits, poets, pilots, prophets, profiteers, professionals promote provisional perceptions and points of view presumably to

BLOOM WHERE THEY ARE PLANTED.

Pedagogy, praxis prompt practical

DIALOGUE WITH THE READING.

Points of reference, personal processes primarily preface

SOCIAL CONSTRUCTION.

Peripheral perspectives potentially preclude participation

ASSUME THE POSITION.

Papers, pens, processors posit persuasive points

KNOWLEDGE IS MADE, NOT FOUND!

Review: *Conversations about writing*

Tosh Tachino ✍

Sargent, Elizabeth and Cornelia Paraskevas. *Conversations about writing: Eavesdropping, inkshedding, and joining in*. Toronto: Nelson Thomson, 2005.

Since the late 80s, one of the trends in rhetoric and composition is to emphasize the performative aspect of writing and the context of writing that makes writing meaningful (Miller, 1986) or "real" (Hunt, 1993; Artemeva, Bauman, Dias, Faber, Garrett-Petts, Graves, et al., 2002). In response, composition scholars and classroom teachers have struggled to address the criticism that writing in a typical composition class does not seem to perform any social action (Freedman, 1994); furthermore, unlike writing in a content class where the content knowledge acquired in the class relates to another class in the same field, introductory composition, as it is offered as a "service course," lacks "legitimate" content that is meaningful beyond the composition class (Russell, 1995; Freedman, 1995; Smit, 2004). While this criticism has been well-known among composition scholars, there have been few textbooks that directly respond to this gap in theory and practice. *Conversations about writing: Eavesdropping, inkshedding, and joining in*, by Sargent and Paraskevas (2005) is, to my knowledge, the first introductory textbook in composition that directly addresses this issue by insisting that "*the subject in an introductory writing course is writing*" (p. xv, emphasis in original) and that students in introductory writing courses should be introduced to recent research on writing process and pedagogy.

To incorporate writing theory and research into the core content of the composition class, Sargent and Paraskevas begin their textbook by asking students to eavesdrop, in other words, read about what composition scholars have been saying about writing, especially about student writing – something that matters to the student but something that nobody has bothered to explain (pp. 1-2). After reading scholarly conversations, students are invited to reflect on the conversations through inkshedding, which is used as a bootstrapping exercise to join in the conversation in those texts.

The textbook is successful in its stated aim, providing "legitimate" content, since composition theory and research are the areas of expertise writing teachers can claim. The use of composition theory and research simultaneously enables students to talk about writing beyond superficial discussions and enables them to explore and make sense of their own writing processes.

The textbook also bridges the gap between student writing and academic writing by asking students to consider their own experience in relating to the excerpts included in the textbook, thus legitimizing their experience in the process of learning academic writing. Through appeal to students' prior knowledge as well as lucid explanations, Sargent and Paraskevas make composition theory and research accessible without shying away from difficult concepts and vocabulary, such as *heuristic*, *contact zone*, *genre*, *T-unit*, and *discourse community*. For example, the term *heuristic* is introduced in the context of process approach (with excerpts from Elbow [1973] and Calkins [1986]), and the term is defined as "just a word for anything that helps us make discoveries or learn, helps us solve a problem or figure something out" (p. 114). The definition is followed by several examples to which the students can personally relate through their own writing experience.

Legitimization of student experience in this textbook goes beyond simply facilitating learning. Inkshedding prompts often encourage students to question, and sometimes contradict or resist some of the ideas expressed in the readings. These moves to foster critical thinking and active

questioning of epistemologies distinguish this textbook from most textbooks, which typically treat knowledge claims as unproblematic (Myers, 1992).

The topical focus on writing theory and research does not mean that students are never given the kind of strategies that are offered in most "writing" textbooks. Throughout the textbook, Sargent and Paraskevas suggest many practices that can help students in various academic tasks. These strategies include overcoming writer's block, marking texts, using dictionaries and handbooks, and keeping a reading log.

Structurally, the book is divided into eight conversations or thematic units, each containing the background information, summaries of key issues, inkshed prompts, excerpts from scholarly and popular writing about writing, and essay prompts. While Sargent and Paraskevas emphasize that there is no right order to read these units, they have purposefully began the textbook with a broad theme of language in learning and thinking.

The first unit explores the role of language in determining what it means to be human and includes readings from writers like Helen Keller and Malcolm X, who, in some ways, experienced what it is like to live without some aspects of language (e.g. listening, speaking, reading, writing). The unit culminates in Pinker's excerpt from *The language instinct* that expresses the Chomskian notion that our potential to manipulate language is innate.

The second unit, entitled "reflecting on the writing process," presents reflections of accomplished creative writers, such as Natalie Goldberg and Donald Murray, who try to explicate their own writing processes. In response, students are asked to think about their own writing processes and to compare their writing experience with those of the authors represented in the readings and those of their classmates.

In the third unit, "exploratory writing and invention: freewriting, inkshedding, and writing-to-learn," students start "eavesdropping" on the scholarly works in composition studies, especially works from the process period. The readings include Hunt's work on inkshedding, Sargent's work on invention strategies, and Perl's work on the composing process. As the students read the scholarly writing, they are asked to inkshed about issues such as writing myths, citation practices, and paradigm shifts.

The fourth unit, "the academic writing debate: what is academic writing for?" Introduces the student to issues in academic writing, and it begins with the famous conversations between Bartholomae and Elbow. This chapter focuses on summarizing and on how summaries are incorporated into the intertextual webs of scholarly writing. For example, one of the inkshedding prompts asks students to imagine that Bartholomae and Elbow as well as other writers in the chapter (Limerick, Metalene, and Fulwiler) are having a conversation at a coffee shop and asks the students to capture the tenor of the conversation.

The next unit, "the grammar-as-style debate: Does grammar instruction hurt or help student writing?" problematizes the notion of grammar by making distinctions among five different grammars, including prescriptive grammar and descriptive grammar. Through the readings in this section, Sargent and Paraskevas argue that few approaches to grammar are helpful to writers. As they propose the idea that grammar is a property of style, and they introduce rhetorical rules in English, such as intra-sentential organization of given-new information, the principle of end weight, and the principle of end focus. Many of the inkshedding prompts in this unit ask students

to reconsider their relationship with grammar and other handbook rules. These prompts are designed to foster critical awareness of these rules and the role of rhetorical grammar in writing.

The sixth unit, "organization and genre," introduces students to a more recent view of writing as social in rhetoric and composition. However, the reading excerpts for this unit are not scholarly articles in rhetoric and composition, but reflections of authors who write in different genres. For example, Mairs discusses the literature of personal disaster and tries to understand the rhetorical demand of such a genre. On the other hand, Polanyi's except presents two worldviews, that of the scientist and that of the artist and explains how they are, in fact, quite similar. Some of the inkshed prompts in this section ask students to think about the context as well as various generic features of readings presented in this unit and previous units. One inkshed prompt asks them to categorize these readings and elicit rationale for their categorization.

The focus of the penultimate unit, "audience, evaluation, and response," is to encourage students to think of various ways in which to respond to other people's writing. The students are encouraged to think about a range of responses that help or hinder the writing process, and the unit (especially the excerpt from Sargent) provides some practical worksheets for peer-review sessions. Inkshed prompts in this chapter ask students to consider the audience of various texts, including their own essays and to consider the kind of responses such texts might receive. One prompt in particular asks the students to compare the feedback they received from the instructor and their peers and to write about the differences they notice.

The last unit, "separating revision from proofreading," makes distinctions among revision, proofreading, and copy-editing to encourage substantive revisions to students' drafts. The excerpts in this unit show the revision processes professional writers go through as well as strategies for revising. Inkshed prompts in this unit often solicit students to relate their writing experience to the experience of other writers in the readings and to write their reactions to some of the revision strategies.

While Sargent and Paraskevas' work is an excellent textbook for an introductory writing course in its ability to bring writing theory and research down to the level of the student, I feel that the textbook seems to over-emphasize the process paradigm. In one sense this emphasis is understandable since the process paradigm was the first serious paradigm in composition and the understanding of this paradigm is often a prerequisite for understanding other paradigms that followed. However, if the authors wanted to provide a more accurate picture of the current approaches in rhetoric and composition, then a greater emphasis on the social approach and its variants would have been more appropriate. I also wonder if the authors could have included excerpts from scholarly, but accessible, pieces in the section on organization and genre since there are plenty of recent scholarly endeavours in this area.

Less serious, albeit not unimportant, is the issue of document design of the textbook, as it took some time before I became familiar with the book's format. In particular, I found myself somewhat confused on page twelve where I found a large heading "Linda Trichter Metcalf and Tobin Simon, from 'The Sound of a Voice Thinking' in Writing the Mind Alive" and expected an excerpt to follow immediately. Instead, there was a summary and background/contextualizing information that situated the excerpt. The actual excerpt was on page sixteen, after two major headings. My confusion might have been spared if the textbook explained how the information was organized within each unit and used more visuals and negative space to clearly demarcate boundaries and indicate how each section contributes to the overall text.

Overall, the textbook should be praised for its attempt to make composition research accessible for whom it matters most—students— and its ability to simultaneously address theoretical and practical problems in introductory writing courses. For us, inkshedders, the textbook provides us with many ways of incorporating inkshedding in our classroom to invite students into our scholarly conversations and empower them to speak back to us.

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How Did Rhetoric Get Into Science? And What Is It Doing In There, Anyway?

Rebecca Carruthers Den Hoed ✍

Graves, Heather. *Rhetoric in(to) Science: Style as Invention in Inquiry.* Cresskill, NJ: Hampton Press, 2005.

These two fundamental questions are asked and answered by Heather Graves in her recent book, *Rhetoric in(to) Science: Style as Invention in Inquiry*. While these two questions have been asked and answered for many years—since the inception of rhetoric of science studies in the 1980s, if not earlier—Graves is unwilling to stand back and let other rhetoricians haggle over the answers without her; and she dons her academic armor and pushes her way into the fray, determined to defend her view of the epistemic and ontological function of rhetoric (in general) and rhetoric in science (in particular).

The approach she takes to these questions is refreshing: rather than analyze scientific documents to glean from them rhetoric's role in the construction of scientific knowledge, she studies the linguistic practices of three physicists as they "perform their experimental work" (2) in a solid-state physics lab. By doing this, she hopes to catch the physicists eyeball-deep in the process of scientific interpretation—a "dynamic process that other rhetoricians of science have not [yet] documented or analyzed" (2)—so that she can identify the role rhetoric plays in shaping and directing that process.

In particular, she wants to understand the role that *style* plays in shaping and directing scientific inquiry. She takes up the old adage that *style is opposed to and less than substance* (alas, an adage still alive and well in the sciences, especially the natural sciences), and tests it against the discursive practices of contemporary scientists. When she does this, the adage (thankfully) falls apart, and her findings confirm and elaborate a range of theories that posit epistemic and ontological functions of analogy, metaphor, and metonymy in inquiry.

Style *is* substance, Graves (ultimately) argues. And while style might not constitute science, making all science rhetorical (a claim Graves distances herself from), style *is* more than mere ornament, and scientists use it to do more than dress up their ideas for public display and fancy parties. In fact, Graves argues, certain stylistic devices—namely metaphor and metonymy—are "cognitive and conceptual processes" (23) that structure scientists' reasoning and perception. These devices don't just make the things they describe more appealing; they can create new knowledge about and confer existence on these things.

Overall, Graves' argument unfolds as follows:

- Chapter one opens with the problem Graves will address – "the absence of any voice in [the] discussion [about the epistemic status of rhetoric] from scientists or rhetoricians who have studied contemporary scientific practices" (1)—and her proposed solution—testing "claims that scientific knowledge is a rhetorical construct … against

contemporary scientific practice" (1). It's also here that she announces her focus on the "rhetorical tropes of metaphor and metonymy and the topic of analogy because they were prevalent in the physicists' discussions and because they are linguistic elements that some modernist language theorists have dismissed as primarily decorative" (18).

- Chapter two then presents a history of invention theory, which is intended to give readers an overview of how rhetoric got into science in the first place, or, more specifically, how rhetorical invention came to be appropriated by scientific inquiry and adapted to it needs and goals.

- Chapters three through five deal with what rhetoric actually does once "inside" science. Specifically, Graves examines the functions of analogy, metaphor, and metonymy in the process of scientific interpretation. Are these rhetorical elements mere ornaments in scientific conversation? Or do they have epistemic or ontological functions in contemporary scientific practice? These three chapters constitute the bulk of Graves' argument: that analogy, metaphor, and metonymy are cognitive processes that structure human thought and perception and that have epistemic and ontological functions in inquiry.

- Chapter six then closes with a discussion of the implications of Graves' findings for teaching writing, especially (but not limited) to students in science and engineering.

While this breakdown of Graves' text is brief, I've kept it that way so I can emphasize some key areas in Graves' argument, areas of interest to scholars of rhetoric and composition, in particular. From my perspective—as a rhetorician, rhetorician of science, and teacher of technical communication—there are four areas in Graves' text worthy of special attention:

The first area is one I've already mentioned briefly: Graves' focus on the *scientific interpretive process* rather than on the *documents that result from this process*. This focus not only fills a need in the rhetoric of science (insofar as most existing studies neglect the interpretive process because it's difficult to access scientists as they perform their work), but also reminds us that studying scientific texts alone is not enough to draw conclusions about the function of rhetoric in science as a whole. Graves' work shows us that studying rhetoric in *contemporary scientific practice* (as they work out their ideas in the lab) can challenge existing theory in unexpected, if subtle, ways. For instance, Graves' study of metaphor in solid-state physics challenges some feminist critiques of physics as "masculine gendered" (181) and saturated with sexist language; while Graves' findings do not topple these critiques entirely (her findings, in fact, confirm some critiques of the masculinist impulse in science toward domination and mastery), her findings are enough to suggest future avenues of research.

The second area in Graves' text worthy of attention is her concerted effort to import theories of cognitive linguistics and psychology into the debate about the epistemic status of rhetoric, and to confirm and illustrate these (foreign yet fruitful) theories with careful linguistic and rhetorical analysis. This enables Graves to systemically confirm and illustrate a claim that many rhetoricians either take for granted or stubbornly dispute, because we have so much *rhetorical theory* attesting to it but so few *systematic models* and so little *verifiable evidence* supporting it: namely, the claim that some elements of rhetoric, like analogy and metaphor, are epistemic. As Graves points out, the debate over this claim in rhetorical circles has stalled somewhat in recent years and is currently benefiting from developments from within cognitive psychology and linguistics. Graves helps her rhetorician-readers stay abreast of these developments in cognitive

science, and she adds to a growing body of scholarship that studies figurative language from a promising cognitive-rhetorical framework (see, for instance, Baake's *Metaphor and Knowledge* and Brown's *Making Truth*).

The third area of Graves' text I'd like to highlight – in fact celebrate – is her discussion of metonymy in scientific inquiry. Quite frankly, analogy and metaphor have had their day in the sun; they have been discussed backwards and forwards, left and right, to the point where rhetoricians of science and philosophers of science are dizzy with the thought of them. From Black's *Models and Metaphors*, to Ricoeur's *The Rule of Metaphor*, to Lakoff and Johnson's popular *Metaphors We Live By*, to the dozens of book-length studies on metaphor and analogy I dare not list here, metaphors, analogies, and models have been discussed near to death. While I'm the first to admit they have been discussed so much, in large part, because they are fruitful topics of investigation, I also feel compelled to point out that if we are to develop a comprehensive and modern theory of style any time soon, then we had best follow Graves' lead and extend our research beyond the purview of metaphor.

Graves' survey of cognitive theories of metonymy also serves as a jumping-off point for a fascinating discussion of rhetoric and ontology. By exploring the cognitive processes underpinning metonymy (which she collapses with synecdoche for simplicity), Graves illustrates how metonymy "blurs the line between the real world and the world of concepts" (210) by reducing theoretical concepts to concrete, material things and conferring on those theoretical concepts the perception of existence (if not actual existence) (222). In this sense, she demonstrates that metonymy has an ontological function in scientific inquiry: while it doesn't change the "brute facts of nature" (McGuire & Melia qtd. in Graves 231) or anything quite so radical, it does shape scientists' mental models of reality and perceptions of what exists; and insofar as "the mental model of reality we create through our use of language is valid and real to us …metonymy … has psychological validity'" (Radden & Kövecses qtd. in Graves 205). Given the tendency among rhetoricians to veer away from claims such as this—that language can confer existence (or the perception of existence) on the very things it describes—I found Graves' claim invigorating and carefully reasoned, to boot.

The fourth and final area of Graves' text that warrants special attention is her closing chapter, which discusses the implications of her findings on teaching writing, especially technical writing. Most noteworthy is the evidence she collects in support of the claim that learning to *write* like a scientist means learning to *think* like a scientist. Her findings confirm what genre studies (and much of the history of rhetoric) has been arguing for years, that the discourse conventions of a community embody its ways of acting in and thinking about the world, so that learning a community's discourse conventions means learning how to *be* (in thought and action) a member of that community. This means learning to *write* like a scientist is an integral part of learning to *be* a scientist. So the question then becomes "how do we teach students to *write* like scientists so they can *be* better scientists?" In answer to this question, Graves recommends several strategies, including the following:

- get experts in the discourse conventions of a discipline to teach writing courses in that discipline (i.e., get physicists to teach writing courses for physicists, or at least team-teach these courses with a writing instructor);
- establish a clear, hierarchical relationship between instructor and student that gradually becomes more dialogic and collaborative as the student advances in skill; and
- encourage students to engage in recursive process of revising and resubmitting work to improve their writing skills.

Drawing from my own experience as a teacher of technical communication, I found these recommendations appealing: they confirm several contemporary theories about how to teach technical writing, and they encourage technical writing instructors to immerse their students in the authentic discourse conventions of their discipline. However, I couldn't help but wonder how applicable these recommendations would be outside the context of a physics lab populated by a handful of professors and graduate students. Would these recommendations work for large classes? For unruly undergraduates unwilling to take responsibility for their own learning? For subjects other than physics? While I'm playing devil's advocate, here, these recommendations need to be considered carefully before they are mapped into teaching contexts unlike the one Graves observed.

From the point of view of a rhetorician (and rhetorician of science), I did come across some troublesome areas worth mentioning. One such area was terminology: I noticed a fair degree of slippage in some of Graves' key terms , including the terms *rhetoric*, *style*, and *science*. For instance, the term *rhetoric* was variously defined as (or conflated with): "style" (17); "language" (17); "style and arrangement" (17); "techniques of persuasion" (30); techniques that "mov[e] the listener to *act* on [a] belief" (35); techniques people use when they feel "passionate about [a] discussion" (36); and techniques use to "teach, move, or delight" (47). While these definitions might seem—to some readers—as similar enough to pass for a coherent definition of rhetoric, for a rhetorician they are different enough to be troublesome and sometimes contradictory. Similar slippage in the terms *style* (which is used to refer to analogy, even though analogy is a topic of invention, not an element of style), and *science* (which is used to refer to a range of activities spanning 2500 years as if they were the same activity) might again seem negligible to some, but these slips cause considerable confusion in some passages of the text (especially the introductory and concluding chapters). In particular, the terminological miscue in the book's title – which proclaims it is about *style* even though *analogy*, one of the three "stylistic elements" discussed in the book, is not an element of style – takes its toll on the coherence of Graves' argument.

The second chapter of the book is also somewhat troublesome: ostensibly an historical survey of theories of invention intended to show readers how rhetorical theories of invention were appropriated by science, this chapter diverges from the book's central argument, which is fundamentally about rhetorical *style* and scientific inquiry, rather than rhetorical *invention* and scientific inquiry. Furthermore, when style *is* mentioned in the chapter, it is often *assumed* to be part of rhetorical invention, when this is not the case and when this is an assertion that requires careful proof. The chapter's discussion of several figures in the history of rhetoric is also uneven, devoting a few sentences to some scholars and several pages to others without explanation or justification, and relying more on dated secondary sources than on contemporary interpretations of historically situated rhetorical theories. In its current form, this second chapter doesn't offer rhetoricians much they don't already know—or that don't already teach in undergraduate courses in the history of rhetoric—and it might mislead philosophers of science (who have less background in the relationship between rhetoric and science) with an uneven and sometime dated depiction of rhetorical invention in history.

Overall, though, these two troublesome areas in the text are far outweighed by the questions raised by Graves, and are likely only noticeable to rhetoricians already familiar with the nuances of and ever-changing relationships between rhetoric, style, and science. Graves' study serves as a jumping-off point for discussions about the ontological status of rhetoric (now that rhetoricians are spilling out of the realm of epistemology and into the realm of ontology); the development of a comprehensive and truly modern theory of style (one that is rooted in—or at least friendly with—contemporary theories of cognitive psychology and linguistics); and the strengths and

weaknesses of studying unnatural, conscious articulation of reasoning to track the relationship between cognition and language (a topic that will likely be complicated by emerging theories of the unconscious and tacit knowledge).

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Book Review: Becoming an Authentic Teacher in Higher Education

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Cranton, Patricia. *Becoming an Authentic Teacher in Higher Education*. Malabar FL: Kreiger, 2001. 123 pages. ISBN: 1-57524-119-6 (hardcover)

According to author Patricia Cranton, authenticity in teaching is based on effective communication and an informed understanding of the "Self – our basic nature, preferences, values, and the power of our past experiences" (vii). In *Becoming an Authentic Teacher in Higher Education*, Cranton discusses how important it is for teachers on a quest for a personal style of teaching to identify and critically examine their individual sense of Self as it relates to personality, teaching style, and interactions with others.

Cranton progresses through eight chapters organized to guide readers in their own processes of self-examination. In Chapter 1, Cranton explores the value of understanding the Self. Throughout Chapter 2, readers are motivated to analyze how past experiences affect current perceptions and values. Chapter 3 is dedicated to multiple definitions of a "good teacher". It is important to note that Cranton recognizes that the label of a "good teacher" is socially constructed. Teaching styles and strategies that work for one individual in a classroom may not work for another because of differences in teacher's personality, style of delivery, and the demographics of the student population. Also, what one student considers to be the characteristics of a good teacher may not match other students' opinions. In Chapter 4, Cranton challenges teachers to incorporate more of themselves into their classrooms and interactions with others. I anticipate potential disagreement from teachers who construct barriers between themselves and their learners to maintain personal space. However, in my experience, students who can recognize a connection between themselves and their instructor are often more satisfied with their learning experiences. The challenge is to define and maintain appropriate boundaries.

Cranton perceives authenticity as "a genuine desire to progress, to improve, to grow, and to be more" (64) and in Chapter 5, four teachers in higher education candidly discuss their evolving teaching style. Each narrative resounds with the idea that a good teacher questions his or her teaching approach and the degree to which the methodology works from their students' perspective. Again, this approach may be divisive when juxtaposed to the lofty pedestal of higher learning on which students place many professors. It can be disconcerting for students, especially those in the regular school system, to review their teachers openly.

It may surprise students from all levels of learning that their teachers often seek genuine feedback on their teaching. Chapter 6 deals with these issues as Cranton discusses the ways authentic teachers can forge and maintain better relationships with their students. To make this chapter even stronger, her suggestions could be supplemented with ways to encourage reluctant students to meet their teachers half-way. The process of developing teacher-student relationships depends on the context in which they occur, a subject addressed in Chapter 7. Degrees of authenticity depend on personal, institutional, and community constraints, and on the individual's definitions of the roles of education in society (98).

In her final chapter, Cranton repeats Mezirow's argument that "transformative learning occurs when we change a previously unquestioned habit of mind through critical reflection or critical self-reflection (101)". Cranton provides a thorough discussion on the importance of on-going personal and professional development in transforming the Self. This chapter is especially valuable for pre-service or new teachers who should seize as many opportunities as possible to learn about different teaching approaches and methods.

As demonstrated through chapter activities and through the author's thought-provoking commentary, past and current experiences influence a teacher's relationships with students and peers, the style of delivery, and with the development of the Self. Critical reflections on experience add to "a continued deepening sense of who we are (103)." In order to appreciate fully the process of critical reflection, I encourage readers to take the time to complete the activities as they are presented in each chapter. Each exercise builds from the last, and by the end of the book the reader can gain an informed perspective on personal teaching style.

Cranton's pragmatic approach to academic research is evident in this text, and her style of writing is casual and personal. The tone of the book reflects the author's own style of teaching: quiet, unassuming, and gently prodding. Although the repetitiveness found in chapter introductions and conclusions is slightly distracting, it serves to mimic the reader's process of thinking back and looking forward.

True to the nature of authenticity, Cranton describes her own reflections and evolution in her search for Self in teaching and life. The material encourages readers to delve deeper into their embedded psyches as teachers and group facilitators. However, the information presented is not just theoretical musing. Cranton has effectively supported her arguments with extensive references and examples. A teacher or facilitator at any level of educational instruction, not just at the post-secondary level, can benefit from the thought-provoking commentary, case studies, and personal activities.

Patricia Cranton is an independent educator and writer. Her teaching, research (including multiple SSHRC grants), and writing incorporates her interest in self-directed and transformative learning and faculty development. Based on her research and field observations, Cranton has published numerous books, chapters, and articles on effective instruction and transformative learning. Currently, Cranton is an Adjunct Professor at St. Francis Xavier University in Antigonish, Nova Scotia and since 2001, she has been an Adjunct Faculty member at the Teachers College, Columbia University and the University of New Brunswick.

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