understand our individual teaching, reconceive our course curricula, define the emerging discipline of composition studies, and become actors in a world in which all of these activities matter.

*Expecting the Unexpected: Teaching Myself—and Others—to Read and Write*, Donald M. Murray (Portsmouth, NH: Boynton, 1989, 276 pages).

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Donald Murray is a genial presence in our discipline, one of the earliest to discuss writing as a process and to speculate about how that process could best be taught. Many of us remember reading *A Writer Teaches Writing* in the late 1960s and having that book transform our thinking about the teaching of writing.

For those who already know Murray and his work, *Expecting the Unexpected* is a welcome book, since it collects many of his articles and addresses from the last fifteen years under one cover. The collection includes articles from *College English*, *College Composition and Communication*, and numerous essay anthologies, as well as four of his newspaper columns from the *Boston Globe*, and Carol Berkenkotter's article analyzing Murray's writing and revising processes, along with his reply. These pieces show Murray at his best, working at his craft and at the same time working to understand how he does what he does so that he can teach others to do it well. He is quite clear about his approach:

> My own revelations, perhaps better called confessions, are merely the speculations of one writer, and they should be suspect. They are not conventional research findings . . . I am not a researcher. I am a writer and a writing teacher, who looks within to try to understand my subject matter. I realize better than my critics how eccentric this may be, but I hope it can be a starting place for more authoritative research into how we read while writing and write while reading. (72)

One is constantly aware while reading these essays of Murray's unique voice—warm, witty, self-deprecating, personal. Each piece has a chatty introduction telling us a bit about it. Before Berkenkotter's article, for example, Murray describes how he met Berkenkotter after he had heard her give a paper at an academic meeting: "A group of us stood around, and I found myself criticizing some of the work being done by Linda Flower. I felt that the research was based too much on limited assignments executed in brief periods of time by inexperienced writers. After I had made my case Carol introduced me to one of the people in the group: Linda Flower" (254). Out of that embarrassing moment, Murray tells us, was born a friendship with Flower, as well as Berkenkotter's research project with Murray as the subject.
Murray notes, by the way, that there is a serious misprint in the CCC version of his article: the word not was added in the second line of his sixth section which reversed his meaning. Readers of CCC, correct your copies.

*Expecting the Unexpected* makes us aware of how much Murray has contributed to our understanding of how practicing writers work, as well as how far we have come in the teaching of writing (and what an influence he has had) since he published his first book on the subject.

I do, however, have two reservations about the collection. First, the new pieces are less satisfying than the reprints. Of the nine new ones, only two ("Read the Reading before the Text" and "Unlearning to Write") are what one would call essays (although the latter is in fact not much more than a string of quotations). Two more are class handouts he devised; three are case histories of pieces he has written; one is a talk he gave to a seminar of newspaper writing coaches; and one is a set of answers to questions asked by high school students. Murray says that these days he is rewriting less and less, and some of these pieces show it. They are somewhat repetitious, not as tight, and for the most part just not as interesting as the older publications; I kept wishing a judicious editor had taken over. Perhaps some will be interested in Murray's class handouts and his answers to interview questions, but I found myself skipping over them.

My second reservation is that the book assumes knowledge of Murray's earlier work. Those who don't already know something about Murray and how he operates will find some things obscure or confusing; there are several references to Minnie Mae (his wife) and to his daybook, for example, but no explanation of how those two are essential parts of Murray's writing process until Berkenkotter's article at the end of the book. Those who do not already know Murray's work should probably read *A Writer Teaches Writing* or *Learning by Teaching* before reading this collection.

But these are minor quibbles. Among the case histories of his newspaper columns are two of the most compelling works by Murray I have ever read. One column, described in "Case History: Finding and Clarifying Meaning," is on his wartime experience and the difficulty of talking about war; the images he evokes are haunting, and his candid account of the difficulties he had with the column and his subsequent two versions (printed side by side) are fascinating. The second column, having to do with the death of his daughter, Lee ("Case History: Dealing with the Personal"), is spare and tragic, and the description of the difficulty he had writing it is almost too painful to read.

These essays illustrate what is most outstanding about Murray's work: he has the ability to engage us personally as he reveals his experiences in war, his pain at his daughter's death, his joy and frustration and vulnerability in writing and in teaching writing. He may not be a researcher, but he is certainly a writer, and a splendid one. Our discipline is richer for the introspective accounts of his work.