a relaxed process, and "writing reading," an intense struggle in which reading student essays becomes tantamount to writing them. She also discusses "the critical role that social, political, and ideological forces play" in reading.

The final section of *Encountering Student Texts* deals with practical aspects of responding to student texts. The pieces in this section are the most limited: they are most appropriate for specific types of writing or particular writing situations. Richard Beach, for example, explores responses to journals, and Anthony Petrosky discusses essay and poetry writing.

I found *Encountering Student Texts* interesting and provocative. I regularly question my own reactions and responses to student texts, and the volume gave me additional material for my own self-analysis. At the same time, though, I found the essays to be a descriptive hodgepodge, filled with after-the-fact justifications and rationales. Most of the contributors described their own practices and then defended them on theoretical grounds, no matter how much manipulation the defense might have entailed. The practice-before-theory approach taken by the self-analyses in this volume is interesting, but essays which placed theory before practice might have contributed more to the direction of our discipline.

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Reviewed by Rick Cypert, Nebraska Wesleyan University

Alice Brand hopes to fill a gap she perceives in psychological studies of composing by focusing on the affective domain as it enhances« our understanding of the cognitive domain and of their interdependence. In trying to consider scientifically the emotional experiences of thousands of writers writing, she has utilized a variety of data-gathering methodologies, including but not limited to ethnographic case studies and data from her own scale revealing how writers feel about writing—how they feel before, during, after writing, and with what frequency and with what intensity.

Sounds suspiciously like a dissertation—and yet, happily, even a cursory reading reveals that such is not the case. I found myself returning to sections of this book for second and third readings. The scholarship is comprehensive, the research is sound, and the conclusions are appropriate.

After an introductory chapter, Brand reviews "statements by leading authors about the emotional correlates of their writing," and then she
considers how emotional experience affects cognitive processes. She surveys
cognitive studies of composing, traces the history of emotions psychology,
and explains how she constructed her own empirical approach. She identifies
five populations in her studies: English and psychology students, advanced
expository writing students, professional writers, English teachers, and stu­
dent poets.

Brand concludes that writers' emotions change when they write, that
positive emotions intensify, that writers feel more confused than bored when
writing, that anxiety as an emotion weakens writing. Such conclusions seem
reasonable, perhaps even unnecessary to test. Now, however, we have
empirical data supporting these conclusions, and Brand has demonstrated
that she knows the fields of psychology, composition, and literary theory with
her comprehensive bibliography and well-written surveys. She has shown an
ability to conduct careful research over a period of years and to synthesize
such work in informative conclusions. She writes coherently and eloquently.
My only wish is that she had applied her findings to the writing teacher's task
more concretely.

Such an application is the major strength of Robert Ochsner's book.
Ochsner conducts the first three weeks of his first-year English classes in
silence—allowing students to ask questions only in writing, providing his
instructions via handout and blackboard, requiring students to interact with
and respond to each other only in prose. He shares strategies for having
students read their work aloud (later in the semester) as he directs them from
"visual" to "auditory" to "melody." Their movement from one stage to
another, he claims, is necessary to produce physical eloquence in a writer.
Like Brand, he seeks "a corrective to that mind-only emphasis" in the
 teaching of literacy, advocating a whole-body approach to the teaching of
writing. Brand wants to include the affective in cognitive studies; Ochsner
wants to recognize the role of the entire human body. He agrees with others
in the profession in calling for the dismissal of textbooks and lectures from
composition classrooms. He compares writing instruction with foreign
language instruction, asserting that students' lack of familiarity with print
culture requires such an approach.

Ochsner upends and reverses the canons of rhetoric in his "biology" of
teaching writing by focusing on delivery, memory, and style. Seeing delivery
as the neurological and kinetic processes that enable writers to produce texts,
Ochsner spends a great deal of time on handwriting and spelling errors, in the
latter case offering categories I found difficult to follow and lacking in the
strength Mina Shaughnessy (whom he cites) provided in Errors and Expecta­
tions. In his chapter on memory, Ochsner turns to punctuation, insisting that
rules are acquired by the subconscious. Here, too, he sees an analogy between
acquiring written and spoken language by examining studies in second­
language acquisition. From his comparison of speech and writing, he
examines four stages of inner language which may appear in a student's
writing, and he offers connections to and departures from the writer-based/reader-based framework of Linda Flower before proposing a contrastive "grammar of speech and prose" in an elaborate chart. Ochsner's connections between agraphia (neurological impairment of writing ability) and style suggest the interesting possibility that style may help writers retrieve or create text.

Two matters concern me about this book. First, I was not always able to follow Ochsner's line of argument, especially in his early chapters on delivery, memory, and style. He seems to be on the verge of, but not quite finished with, developing a provocative set of notions distinguishable from those of other theorists. Second, I thought his remarks about writing across the curriculum and social constructionism would have been placed more appropriately in a separate manifesto. Here they only obfuscate and consume space.

By turning to the social and natural sciences, Brand and Ochsner remind us of many connections yet to be made in studies of the composing process. Their books nicely introduce fruitful areas of research for other scholars.


Reviewed by Rebecca E. Burnett, Carnegie Mellon University

This first technical writing volume published by MLA is worth reading, particularly for those new to technical communication. As its editors note in their preface, the book is meant to be "broadly based, addressing a variety of theoretical and practical issues confronting instructors who teach advanced as well as introductory courses, plan curricula, and direct programs." By inviting essays from teachers, researchers, theorists, and workplace practitioners whose work is well known, Fearing and Sparrow have compiled a solid collection that touches on many issues important in teaching technical communication.

Part of the collection's value rests in the number of issues it raises, including collaboration, composing processes, audience analysis, usability testing. Another value lies in the arguments posed—prescriptives versus heuristics, for example. Few of these issues, though, are pursued in great detail. While this will be a frustration for some, it will be an advantage for those who need an overview, a starting place, an identification of the relevant issues in short, appealing, accessible essays. Readers can always learn more by consulting the collection's nineteen-page reference list.

The editors equate "technical writing" with "technical communication,"