tional topics, however, are broader than the first six: the concepts of just punishment and an ideal society, for example. The authors range from contemporary writers to those from the Western tradition: Plato, More, Machiavelli, Marx. In a final chapter, as in Rottenberg’s textbook, the reader will encounter six commonly anthologized arguments (again, “A Modest Proposal”).

Because a more traditional approach to argumentation has less heuristic power, I think that instructors will find Current Issues and Enduring Questions more difficult to use than Elements of Argument. Given their framework for argumentation, Barnet and Bedau simply have a more difficult time explaining how to write an argument. On the other hand, their book provides a richer selection of arguments for students to read. I especially appreciate their effort to include essays by “classic” writers as well as contemporary ones. Although Current Issues and Enduring Questions also seems designed for a freshman market, teachers of advanced composition may be able to use it because of its range of readings. Those teachers who are friendly to the New Rhetoric, however, or who value audience-centered approaches, will find a great deal more material in Elements of Argument.


Reviewed by Edwin Battistella and Tracey Baker, University of Alabama at Birmingham

The relationship between linguistic theory and research and teaching in composition is sometimes characterized by frustration and misunderstanding. Rhetoricians seeking to “apply” linguistics to the composition classroom often cannot find cogent accounts of how to put linguistic theory into practice in teaching writing; as a result, some rhetoricians unfortunately conclude that linguistics is of no value for them. In Language and Writing, Victor Raskin, a linguist, and Irwin Weiser, a rhetorician, combine their efforts to show how linguistics is relevant to composition. While Language and Writing is not a panacea for rhetoricians, it does a competent and credible job of defining ground on which rhetoric and linguistics can work together.

Chapters 1 through 3 present "problems which writing teachers and researchers confront and which seem ... clearly language-related." Here Raskin and Weiser discuss "word-, sentence-, and discourse-related problems which can be identified in the language the writer uses." Chapter 1 deals with diction, usage errors, and the relationship of speech and writing; Chapter 2 focuses on syntax as it relates to grammar, meaning, and style; and Chapter 3 examines the arrangement and aims of discourse as well as the notion of coherence. In essence, these three chapters provide an overview of pertinent research in rhetoric and composition. But even though Raskin and Weiser identify and define specific problems (such as inversion, subordinate consolidation, double negative, incorrect derivation, and nominalization), they do not focus on how to transfer knowledge about these problems to students. Their target audience—composition instructors—could perhaps be better helped by more explicit information about classroom practice.

The second segment of the book, Chapters 4 through 9, provides a short introductory course in linguistics, covering the traditional topics: phonology (and phonetics), morphology, syntax, semantics (including pragmatics and speech acts), and linguistic variation and change. The authors’ treatment is concise and clear but not always explicit in relating these aspects of linguistics to composition. For example, the short section on acoustic phonetics is informative, but acoustics plays no further part in the book. The chapter on language diversity, which covers standard and nonstandard dialects as well as phonological, semantic, and morphological change, concludes with an interesting dis-
Discussion of how the standard shifts; but it does not specifically connect this information to composition pedagogy. The chapter on syntax discusses in some detail the "Standard Theory" model associated with Noam Chomsky's *Aspects of the Theory of Syntax* (1965), but eschews developments in syntax. The chapter on semantics treats in detail the theories associated with early transformational grammar (the work of Katz with Fodor and with Postal), but from there it moves immediately to Raskin's recent work on script-based contextual semantics and to speech-act theory and the theory of conversational implicatures. The focus on 1960's transformational syntax and semantics is understandable if the goal of the book is just to survey linguistics, but it is more dubious if the goal is to define a common ground for composition researchers and working linguists. It might have been better to adopt an approach to this material that would draw linguistic researchers into the discussion. Overall, this part of the book is neither better nor worse than a standard introduction to linguistics, though its virtue is its conciseness.

In Chapters 10 through 14, the third part of the book, Raskin and Weiser do specifically apply linguistic theory to composition pedagogy. They devote large sections to cases, incidents, and problems, illustrating where linguistics can and cannot offer help to the composition instructor. For example, in these sections, the idea of linguistics as a descriptive, not prescriptive, field is strongly asserted. Given that descriptive linguistics judges sentences by whether they are linguistically possible rather than stylistically effective, linguistic theory per se offers limited help to composition instructors. As Raskin and Weiser say in Chapter 10, "Rhetoric and composition deal with well-written texts rather than simply well-formed ones. The former constitute a subset of the latter, and while linguistics is solely responsible for the latter, it cannot reach for the former and still remain a formal rigorous discipline" (158).

Though this sort of assertion might suggest that little progress toward a union can be made, some linguistic generalizations and insights (as distinct from formal theory) nevertheless do bear on composition practice, and Chapters 10 through 14 generally describe areas where linguistic analysis can be applied to improve composition instruction. The authors consider various types of error in spelling, usage, diction, and sentence formation, as well as style and content (coherence and cohesion, from the linguist's perspective), and the composing process itself. Generally, their suggestions are comprehensive and practical if somewhat uneven. Certain parts are quite good, such as the discussion of diction, spelling, and usage (Chapter 11); the analysis of cohesion and coherence (Chapter 13); and the suggestions about audience and goal analysis (Chapter 14). Others, such as the two-page treatment of sentence fragments and the six-page discussion of syntactic variation and clarity, are cursory. Oddly, Chapter 15—a brief coda to the book—presents Raskin and Weiser's philosophy of applied linguistics in the final pages; this essential information, which articulates the conceptual premises of the book, might have been better placed earlier in the text. The authors believe that composition theory and practice can be linguistically informed without buying completely into linguistic theory. To achieve a linguistically informed composition theory, they note, requires more than that rhetoricians study linguistics; linguists must also study rhetoric to identify linguistic concerns relevant to composition and pedagogy and to discover an appropriate level of detail and literalness where linguistics applies.

*Language and Writing* is, despite these flaws, a helpful book, a particularly appropriate text for the linguistics survey that English and English education majors are often required to take or for a graduate course in modern rhetorical theory. But, of course, the bottom-line is what linguistics, in general, and *Language and Writing*, in particular, have to offer rhetoricians. Certainly, many composition instructors have experienced the problem of recognizing faulty sentence structure without fully understanding the nature of the error or the reason behind it. In such situations, discussions of the writing process are not often helpful because they do not often address specific language-related difficulties. But readers assuming that *Language and Writing* would be the place to go for help will come away disappointed in its lack of concrete pedagogical strategies. Perhaps it is too soon to hope for a book that bridges the gap between linguistic theory and composi-
tion pedagogy. Still, Raskin and Weiser have done us a service by surveying a good deal of material in both fields, suggesting ways that linguistics can be useful to composition and asking how linguistics can be applied to composition teaching. And if more linguists and rhetoricians follow their example of interdisciplinary partnership, perhaps even more useful applications will be developed.


Reviewed by Michael B. Goodman, Fairleigh Dickinson University

A welcome departure from the textbooks of a decade or more ago which treated business communication as a set of forms and formulas, *Guide to Managerial Communication* and *Managing Business Communications: An Applied Process Approach* are examples of the new trend in business communication texts: they rely on the process approach to managerial communication. Both books also employ traditional rhetorical approaches to conventional business products such as letters, reports, and presentations. In other words, both books attempt to place equal emphasis on the process and products of managerial communication. Nevertheless, both books have shortcomings.

I have used the first edition of Munter's *Guide to Managerial Communication* successfully in graduate communication courses. The second edition, however, is a bit disappointing. I expected to find a substantial revision of the excellent first edition, a revision reflecting changes that have recently swept the workplace. However, the changes in the book are mostly cosmetic, except for the revised section on speaking. To be fair, these cosmetic changes have helped the book better emphasize document design, a subject new to the composition classroom but part of business writing for more than twenty years. And the discussions of using white space, typography, headings, and subheadings have been improved.

Since Munter's *Guide* has no textual apparatus and its treatment of managerial communications is more an outline than a comprehensive treatment, it is not, strictly speaking, a textbook. The text assumes an audience with a fairly good grasp of the business environment and the goals of management. It is most appropriate for working managers enrolled in advanced courses in management or organizational communication, managers who need a concise reference guide to the most efficient and effective ways to inform, lead, motivate, or persuade. The book does that well. However, discussions of the impact of change on the communication process of contemporary managers is missing from the second edition.

Overall, the *Guide* remains a useful, easy-to-read reference source for working professionals. It could also serve as supplementary reading for corporate seminars in communication. The streamlined discussion, lack of exercises, and limited reading list will suit working professionals whose time, resources, and energy are limited.

*Managing Business Communications: An Applied Process Approach* assumes the same audience as Munter's *Guide*, and it adopts a similar approach. The authors quote Harold Geneen, former chief executive of ITT: "Managers cannot run companies according to set formulas, charts, and theories, simply because businesses are complex and fluid entities which defy pigeonholing" (ix). In contrast to Munter's "guide," this is a true textbook, complete with examples, illustrations, chapter summaries, and exercises.

But the title misleads. For example, a book on "managing business communications"