Language is the key to understanding the discovery of knowledge and must always be present, for "interlocutor, audience, and material world are all regarded as verbal constructs" (16). It is only epistemic rhetoric, Berlin argues, that rivals Aristotelian rhetoric in its comprehensiveness.

Is epistemic rhetoric the "new" rhetoric we've long been awaiting? By tracing the different theories that underlie the teaching of writing in our colleges and showing how the "best" of objective, subjective, and transactional rhetorics have coalesced into an epistemic rhetoric, Berlin provides an important history lesson about why we teach as we do. Other historians of rhetoric and composition studies will not, of course, agree with all of Berlin's connections and interpretations of our history.

But because writing, as Berlin argues, "is at the heart of education, one of its most liberating and humanizing agencies" (127), a significant value of Rhetoric and Reality is that it will surely generate even more rich areas of research that need to be articulated. Giving us a sense of who we are, where we are, and how we got here, Berlin has indeed fulfilled his purpose in writing this monograph: "Study of the dynamics of change in writing classes during the present century will serve as a guide in charting the course of composition instruction in the future" (5). We are the agents of change. What, then, do we want this future to be?


Reviewed by Chris Rideout, University of Puget Sound

With much attention being given to critical thinking these days, it is fitting that writing teachers take a new look at argumentation. Annette Rottenberg is quick to make this point in the second edition of her textbook, Elements of Argument, in which she approaches argumentation with the same rethinking of traditional formal methods that characterizes the critical thinking movement in philosophy.

Rottenberg uses Stephen Toulmin’s model of argument, adapted, as she notes, from his The Uses of Argument (1958). In her structure, Toulmin’s claim, evidence, and warrant are presented as claim, support, and warrant. But since originally presenting his model, Toulmin has modified it. Although Rottenberg does not acknowledge these modifications, I found some evidence of them in her textbook. For example, in the chapter on warrants, she discusses the need to evaluate warrants; this discussion seems to reflect Toulmin’s concept of backing, which underlies warrants. Rottenberg does warn her reader that her model of argumentation is a simplified version of Toulmin’s, and so she is probably not to be faulted for presenting a less thorough model.

On the other hand, Toulmin’s model is biased toward logical appeals to readers. Rottenberg mentions this bias and, in consequence, adds to her model two components that are important for writing teachers—especially those influenced by the New Rhetoric. First, she incorporates what she calls a "motivational appeal," which she describes as a warrant "based on appeals to the needs and values of an audience, designed to evoke an emotional response." She explains that the motivational appeal allows a writer to make what would conventionally be called an appeal to emotion but without abandoning a rational framework for persuasion. Second, Rottenberg uses an "audience-centered" approach to argument. Throughout the book, she reminds students of the need...
to make arguments that are not only logical but that will win the reader's adherence.

The textbook is actually two books combined into one: a rhetoric of argument and an anthology of argumentative essays. The first half, the rhetoric, begins with the model of argument mentioned above: claims, support, and warrants. Rottenberg devotes a chapter to each. To this Toulminian model, she adds chapters on definition and language. The chapter on definition presents definition as a mode of argument and explains how to write a definition essay. The chapter on language discusses style in argumentation: connotations, slanting, concrete and abstract language, clichés, and so on. In the final chapter of the rhetoric, Rottenberg uses the Aristotelian terms induction and deduction for the first time, a placement that testifies to her avoidance of traditional formal approaches to argumentation. She uses the terms primarily as a means of identifying fallacies rather than as tools of learning how to make arguments; using these terms in this way strikes me as eminently sensible. The rest of the final chapter is devoted to argumentative fallacies in general.

Throughout these chapters, Rottenberg thoroughly explains a model that most students will find unfamiliar. She categorizes three kinds of claims for students: fact, value, and policy. She analyzes two types of evidence: evidence based on facts and evidence which appeals to the needs and values of readers. In both instances, she carefully shows students how to evaluate the soundness of evidence. Each chapter in the rhetoric also contains ample examples, offers an analysis of a sample essay, and provides additional readings. Most chapters also contain checklists that should help students use the ideas from that chapter analytically. The checklists are very thoughtful, although, as with all checklists, instructors will have to exercise pedagogical ingenuity to encourage students to use them.

The anthology portion of the textbook, called "Opposing Viewpoints," is organized according to six topics: AIDS, animal rights, parenting by choice, college sports reform, euthanasia, and pornography. Each topic section contains five to eight essays that offer differing points of view. The anthology also contains a section of additional readings, not organized topically but intended to be provocative. Some of these readings are contemporary, while others are traditional for anthologies on argumentation (for example, "A Modest Proposal").

The book ends with a long appendix on the process of writing an argumentative paper. Here, instructors will find the kind of step-by-step discussion common to "process" textbooks on writing: finding a topic, selecting issues, organizing material, revising, and so on. The appendix also discusses research methods and offers a simple explanation of the new MLA citation format. It ends with a sample student research paper, unannotated. *Elements of Argument* does not contain a handbook of grammar, punctuation, and usage.

Although I concur with Rottenberg's use of the Toulminian model of argument and admire the pedagogical thoroughness of her textbook, I think that advanced composition teachers will have to decide for themselves whether it suits the level of writing instruction they offer. Rottenberg herself states that the book adapts Toulmin's model for freshman students. Advanced writing instructors may wish to go further with Toulmin's model or to offer their students a somewhat larger and richer vocabulary for discussing argument. In its explanation of the argumentative model presented, *Elements of Argument* also seems clearly aimed at a freshman audience. For example, the book begins a discussion of the sufficiency of data as follows: "The amount and kind of data for a particular argument depend on the importance and complexity of the subject. The more controversial the subject, the more facts and testimony you will need to supply." Most advanced students have already come to this understanding.

The topical arrangement of the readings in *Elements of Argument* also reflects the "contemporary issues" orientation of many freshman writing courses. The readings suggest that the model of argument presented in the first half of the book is universal and can be applied to any issue. It can, of course, but only, I think, at the risk of reinforcing a formalistic view of writing and thinking that many students have already begun to
develop and that is often affirmed for them in college writing. I would prefer that the readings be organized by discipline, so that students could begin to see how claims are made differently in different disciplines and what constitutes evidence in those respective disciplines. This preference comes not only from my own inclination toward a writing-across-the-curriculum approach, but also from an understanding that the differences among "fields" of argumentation are important to current argumentation theory. These qualifications, however, should not overshadow the fact that *Elements of Argument* is a very impressive book. Rottenberg deserves much credit for her thoughtful approach to argumentation. Indebted as her book is to Toulmin's model, it also has clearly drawn from other work on argumentation: Ehninger and Brockriede, for example. In suggesting that the book best suits freshman courses, I do not mean to imply that it is simplistic. The book also tackles difficult topics. One long section, for example, shows students how to make credible claims based upon values—always slippery ground for students. Furthermore, Rottenberg is quite willing to refer students to other books on argumentation and to quote from sources that other freshman texts shy away from. How many freshman rhetorics quote Immanuel Kant?

Sylvan Barnet and Hugo Bedau offer students a more traditional approach to argumentation in *Current Issues and Enduring Questions*, an approach born of the collaboration between an English professor and a philosophy professor. In many ways, the approach of *Current Issues* is the inverse of *Elements of Argument*; it is certainly much less indebted to the New Rhetoric. Toulmin's model of argument is relegated to an appendix of four pages, and readers are told that they can apply it to the arguments contained in the book, if they prefer to. Although the text mentions the need to address an audience's beliefs, again it relegates treatment of the topic to an appendix, in this instance by reproducing an essay by Carl Rogers. On the other hand, a step-by-step, "process-oriented" discussion of researching and writing an argument (found in Rottenberg's appendix) takes up two of four central chapters on making arguments.

The two books do share the same overall structure. Barnet and Bedau's textbook also combines a rhetoric of argument with an anthology of argumentative essays. (This similarity may not be a coincidence; I couldn't help but notice that both books acknowledge the same set of editors at Bedford Books.) However, the approach to argumentation offered here is shorter, less thorough, and, I think, less systematic than that offered by Rottenberg. Barnet and Bedau call it a "short course."

Their first chapter briefly discusses the reading of arguments. The second chapter, the central discussion of argument, describes four kinds of claims, which Barnet and Bedau call "the subjects of reasoning," and discusses procedures for pursuing these claims: definition, assumptions, premises and syllogisms, deduction, and induction. (I do not understand why syllogisms and deduction are discussed separately.) The chapter also includes a section on evidence, categorized into examples, testimony, and statistics. This one chapter is the equivalent of six chapters from Rottenberg's book. The next two chapters, already mentioned, discuss the process of researching and writing an argument. The overall approach of these four chapters is much more indebted to traditional philosophy than Rottenberg's. In general, I also find the presentation of argument less well adapted to terms useful for a writing instructor. In all fairness, however, Barnet and Bedau do refrain from offering students a straight philosophical discussion of argumentation; that comes in another essay, on induction and deduction, in the appendix. Like most traditional approaches to argument, Barnet and Bedau's strikes me more as a description of how to analyze an argument than of how to write one.

To the extent that students learn to write by analyzing the writing of others, however, *Current Issues and Enduring Questions* has more to offer in its second section: a long selection of argumentative essays for students to analyze. This section is titled "Models of Argument: From Plato to the Present," although the essays are presented in the reverse order. It begins with six contemporary topics, offering one essay for and one essay against each topic (such as comparable worth, bilingual education, and gun control). The next seven chapters contain more extensive readings on seven additional topics. These addi-
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-