thinking. Bosmajian makes the case, supported soundly and illustrated pertinently, that how we conceive of laws and justice is determined by the metaphors that have shaped our discourse. The lesson is important to our understanding of both the history of our society and the cognitive processes that figurative language entails.

I also find the book valuable because it opens a rich vein for other scholars of rhetoric to mine. Despite my misgivings about the author’s political agenda, which I find inappropriate even though I agree with it, I will carry the book to my colleagues and students. Here is a clear example of how the principles of rhetoric can be applied in the analysis of practical discourse. It is a useful example. We should pay attention.

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Before I began reading this book, I was concerned about its place among other anthologies on the subject. I worried whether Re-imagining Computers and Composition would offer the reader something significant beyond other collections such as Evolving Perspectives on Computers and Composition Studies (Hawisher and Selfe 1991), Critical Perspectives on Computers and Composition Instruction (Hawisher and Self, 1989), or Writing at Centuries End: Essays on Computer-Assisted Composition (Gerrard 1987). In general, I find that the book does offer a unique look into the future. Readers who have substantial experience with computer conferencing, hypermedia, or Hawisher and Selfe’s previous work will find this book interesting but not ground-breaking. For example, concepts such as the relation of social construction to computer conferencing, the need for teacher training, the politics of computer instruction, and the intertextuality of hypermedia will not be new to some readers, but are, nevertheless, fundamental to any vision of the future of computer-assisted composition. Readers who seek a contemporary introduction to the use of computers in composition are likely to gain the most from Re-imagining. The essays are accessible even to readers who have a basic knowledge of computers and computer networks, and the editors have thoughtfully included a glossary of 55 terms with extended definitions.
I enjoyed reading 11 of the 12 essays in this latest collection. Hawisher and LeBlanc feature a number of contributors familiar to the scene, most notably Charles Moran, William Wright Jr., and Cynthia Selfe (the co-editor along with Hawisher of the journal *Computers and Composition*). While the Foreword, written by Edward P. J. Corbett, is hyperbolic (“This book will have to be required text in those English Education courses designed to train future teachers of writing in the schools”), the book delivers what its title suggests: a vision of the future of the use of computers in writing instruction. And, maybe more importantly, the editors should be applauded for maintaining an even-handed, critical perspective toward their subject. If the primary theme of this book is seeing into the future, its secondary goal is to do it in a credible, careful way. Although many of the essays carefully mix caution and hope, the editors express this tension most clearly in the book’s concluding section: “As teachers and researchers, then, we must cast a critical eye on the careless and unthinking use of computer technology. Regardless of the potential benefits that computer technology may offer us, we are not immune from misapplying it to both our teaching and our research” (152).

If any of the chapters gets carried away from the editors’ desire to avoid a computer bias, it is the first chapter, Charles Moran’s “Computers and the Writing Classroom: A Look into the Future.” By the end of his essay, Moran seems to suggest that “virtual” classrooms—rooms where entire classes will occur in an electronic and not physical space—are quickly becoming inevitable. His position is a little extreme. As the most futuristic vision in the collection, however, Moran’s intriguing essay deserves some latitude considering its exploratory nature. This first chapter is part of the larger first section of the book that surveys teaching in the virtual age. Later in this section, Cynthia Selfe explores five closely reasoned suggestions for teacher training in the computer-assisted classroom. Elizabeth Sommers’ “Political Impediments to Virtual Reality” examines the familiar marginalization of compositionists within the English departments in terms of the not-so-familiar computer specialist.

Part II addresses social-epistemic theory and its uncanny parallels to the use of computer networks in the writing classroom. Gail Hawisher provides a thorough background of research on this matter. William Wright, Jr. describes the development of the Bread Loaf project, which pioneered the networking of writing classrooms. The final essay in this chapter is an enlightening explanation and application of theory to computer-assisted pedagogy titled “Social Epistemic Rhetoric and Chaotic Discourse” by Paul Taylor.

Part III asks, “Where Do We Go From Here?” Chapters Nine and Ten question and recommend unique research methodologies for evaluating the use of technological advances in writing instruction. Chapter
Nine discusses the importance of evaluating context in research through ethnographic methods. The analysis in the next chapter, "Computers and Composition Studies: Articulating a Pattern of Discovery," by Christine Neuwirth and David Kaufer, was weaker than other essays. Their essay tries to establish a model for research methodology unique to the field; if their model offers something fundamentally beyond "identify a problem, propose a solution, test the solution," then I missed their point. Paul LeBlanc's concluding essay, "Ringing in the Virtual Age: Hypermedia Authoring Software and the Revival of Faculty Based Software," successfully synthesizes a number of themes such as the marginalization of composition teachers, the positive correlation between modern pedagogical theory and computer-assisted composition, and the potentiality associated with computer programs such as networks and hypermedia. LeBlanc leaves the reader with the plausible hope that the advent of hypermedia will make software production time-effective for the composition instructor.

While much of the writing provides a sense of promise associated with new technology, Re-imagining's equal analysis of potential and limitation within computer applications makes this book worth reading. On the one hand, the reader well versed in computers and composition will find the attempt to envision the future frequently provocative. On the other hand, the novice will probably be amazed to discover the territories that this increasingly influential area of composition currently explores.

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One very promising—and perhaps unexpected—outgrowth of much current theory has been a revived interest in the problem of written voice. Linda Brodkey and Jim Henry's "Voice Lessons in a Poststructural Key . . ." for example, is but one of many recent attempts to offer a new understanding of this very old problem (A Rhetoric of Doing: Essays on Written Discourse in Honor of James L. Kinneavy. Ed. Stephen P. Witte, Neil Nakadate, and Roger D. Cherry. Carbondale: Southern Illinois UP, 144-60). Other attempts, of course, can be gleaned from much feminist theory, which suggests that our present understanding of voice will remain