thesis that creative essays can effectively confront social and political issues, especially this issue of creativity in academic writing, so that we improve how we communicate as writers, researchers, and teachers.

Reno, Nevada


Reviewed by Kristi Schwertfeger Serrano, Texas Christian University

As the title states, Michelle Eble and Lynée Lewis Gaillet’s edited collection supplies a diverse offering of stories about mentoring in the discipline of Composition and Rhetoric. Identifying a void in current scholarship, Eble and Gaillet “collect and capture specific theories, practices, stories, and reflections of mentoring” placing them in concert with each other to provide the discipline with a rich, dynamic understanding of mentoring (7). Eble and Gaillet use these stories to highlight how, why, and in what ways mentoring is an important topic to the discipline as they find it a critical means to prepare “graduate students to meet the demands of professional development, gender and tenure issues, and the enculturation of new faculty members and administrators” (Gaillet 4). While the nearly eighty contributing voices spanning twenty-six chapters might appear to be comprehensive, Eble and Gaillet contend that *Stories of Mentoring* is only an initial step in exploring and documenting this genre. To this end, what these editors offer the discipline are additional models and a panoptic lens that continue to build on ten years of mentoring scholarship while also providing “a point of departure from which scholars might continue thinking about mentoring” (Eble 307). *Stories of Mentoring*, therefore, serves as a means by which scholars can either enter the academic conversation about mentoring or begin to (re)consider and (re)construct mentoring personally, programmatically, or institutionally beyond the traditional instructor-student based models, strategies, and practices for service and professionalization.

Section 1, “Definitions and Tributes,” sets the tone for the remainder of the text by examining what mentoring means—in terminology, theory, and example. Juxtaposing two broad areas of discussion—the field’s early definition of mentoring and what mentoring in Composition should be—this section offers several contrasting examples which ground themselves in the etymology of the term and the mythological story of Telemachus and Mentor (the traditional image of the teacher-student model). Winifred Bryan
Horner, Andrea Lunsford, and Jenn Fishman’s chapters (“On Mentoring” and “Educating Jane”) spur audiences to move away from the traditional notion of mentoring by relaying stories fraught with the political marginalization of women. Horner illustrates early mentoring models through the warning she received as a student from a program advisor claiming that “advanced degrees caused terrible things to happen to women” (15). Lunsford and Fishman use the fictitious character “Jane Mentor” to describe women’s need for mentoring and difficulties with mentoring by exploring women’s double-bind—being marginalized because of their gender and “entering a field whose place in the academy was itself contested” (18). Horner, Lunsford, and Fishman argue that mentoring shouldn’t mean having to earn the respect of others in order to justify a mentoring relationship, but rather that mentoring should be a relationship of equals, common goals, and mutual respect as scholars and humans. As “Definitions and Tributes” attempts to re-define models of mentoring, perhaps the chapter on Wendy Bishop as a textual and virtual mentor offers the most striking and poignant alternative to the instructor-student model. The stories and emails from Anna Leahy et al. demonstrate the power of the written word to span distance and time to initiate mentoring relationships. While this chapter is heart wrenching, one vicariously feels Bishop’s nurturing presence and dedication as she mentored until three weeks before her death from cancer. Jennifer Wells describes her email-based relationship with Bishop highlighting Bishop’s exceptional desire and ability to support others, “She had told me she had cancer, but I wouldn’t find out until after she died that she had been writing even though chemotherapy had left her nearly blind” (74). Yet in spite of the compelling personal character of Bishop, the authors’ stories of how they found a mentor in Bishop illustrates that profound mentoring can exist in modes often overlooked or undervalued—scholarly texts and email correspondence.

In section 2, “Mentoring Relationships,” the contributors provide a strong collection of alternatives as to how mentoring can and should be enacted. These essays argue for a continued movement away from power-based agendas that often punctuate the classical teacher-student landscape and instead move towards friendships, multi-focused support, distance-mentoring, and activist mentoring for faculty members and graduate students. In “Mentor, May I Mother?” Catherine Gabor, Stacia Dunn Neeley, and Carrie Shively Leverenz demonstrate the importance of supportive mentoring for those who want children and a career in the anti-family environment of academia. Their stories urge mentors to support the choices of their mentees while also noting that academic life should include family life without stigma or need to prove one’s self in ways similar to Neeley’s revealing story one week after child birth: “I stood, leaking breast milk and feeling stitches, lecturing to students about the rhetorical situation”
(109). Implied and overtly stated, the authors of “Mentoring Relationships” suggest that respectful mentoring begins by recognizing that all individuals in the discipline are already responsible, ethical members of the community. Moreover, these contributors exhibit that every mentoring situation is unique and can evolve or morph over time in much the way Susan E. Thomas and George L. Pullman reveal as Pullman formally mentored Thomas through graduate school and then as a friend and colleague as she established a department of rhetoric in Australia: “I realize that a genuine mentoring relationship offers the most valuable preparations for not only a career but also for the twists and turns of life” (147). In attempting to define where and how mentoring relationships begin or exist, these chapters intertwine the ideas of public/private mentoring through professional settings, informal events, and even beyond graduate school as “there is no statute of limitations on mentoring” (133).

In section 3, “Mentoring in Undergraduate and Graduate Education,” Eble and Gaillet assemble a provocative series of texts that promote mentoring as a way to acclimate undergraduate and graduate students for academia. In outlining both the struggles and successes of mentoring students, either by faculty members or other graduate students, these essays persuasively illustrate the value and pitfalls of re-visioning work with students. Linda Rothman’s story of developing undergraduate students through a long-term research project and Amy C. Kimme Hea and Susan N. Smith’s chapter on graduate students teaching graduate courses identify some of the risky and rewarding ways to (re)consider graduate and undergraduate development. And while Jennifer Clary-Lemon and Duane Roen explore graduate mentoring as a metaphoric web—invisible, sticky, and potentially dangerous yet life sustaining, interconnected, and expansive—C. Renée Love promotes diversity in mentoring by arguing for multiple mentors as a means to defuse issues of power by providing diffuse perspectives and information. It is, however, Nancy Myers’s chapter, “Textual Mentors,” that echoes section one’s inference that texts can also mentor. For Myers, however, it was her twenty-five years’ work with and on The Writing Teacher’s Handbook that propelled her growth from graduate student to respected scholar. Such disparate approaches to graduate and undergraduate mentoring invite those in the field to join other scholars in meta-thinking about student mentoring in theory and application.

The final section, “Mentoring in Writing Programs,” includes examples and advice for administrators in writing programs. Listening, trusting, acting, and respecting are the pearls offered by these contributors. Krista Ratcliffe and Donna Decker Schuster promote the combination of active listening with acts of trust between WPAs and Assistant WPAs as a sound way to negotiate agency and confident authority. While some contributors in this section support equal reciprocity between mentor and mentee or clear definitions and
instructions as to who should mentor and how they should do it, Alfred E. Guy, Jr. and Rita Malenczyk describe an unorthodox, yet generative era in NYU’s Expository Writing Program where select graduate students served as empowered administrative authorities and collaborators with faculty administrators to re-shape the NYU writing program. In fact, this final section mirrors the larger argument of *Stories of Mentoring* that as the scope of mentoring is expanded, a host of perspectives can be seen with all their flaws, successes, complexities, and consequences.

While the editors correctly state that there are additional areas to research within mentoring, such as race, ethnicity, class, and gender, and more voices need to be heard, especially from and about male mentors, I assure readers that not only is there enough information presented in *Stories of Mentoring* to help all audiences enter this profound academic conversation, but also that they will find something which speaks to them personally and professionally as well as intellectually and emotionally. Some audience members may be uncomfortable reading personal narratives along side theoretical texts, but I would argue that weaving academic and narrative styles together is a natural way for these editors to reveal the interconnectedness between the intellectual study of mentoring and the stories which personalize it. This collection, as a whole, moves beyond documenting the history and current status of mentoring in the discipline by providing sage advice and overwhelming evidence that mentoring is growing in its vitality and importance for academic research and the field of Composition and Rhetoric.

*Fort Worth, Texas*


Reviewed by Cara Kozma, Wayne State University

As an undergraduate I had the opportunity to take courses with service learning components. In one class, for example, I produced a documentary video about an urban garden project where local homeless people worked in the gardens to raise money for housing. I was inspired by the experience, which gave me the idealist sense that I could use my education to allow others a voice. As an instructor, I strived to incorporate service learning into my work. As I became enmeshed in the composition scholarship on service learning, however, and particularly in the work of Linda Flower, my ideal-