level of success in communicating program criteria to new team members. However, Stalions’s mapping of categories of placement-related statements reveals interesting differences in raters’ application of and privileging of program criteria compared to contextual information about the courses. Where some pairs referred almost exclusively to textual elements, others included references to the courses into which students were to be placed and to evidence in the essays of students’ attitudes toward or preparation for learning. This suggests interesting avenues for further research on the effects of rater’s outside experiences in causing them to privilege some criteria over others in making placement decisions. And although Stalions’s demonstration is more proof-of-concept than a new contribution to the literature on assessment, it does illustrate what seems to be a fruitful opportunity for similar studies in other programs.

**Organic Writing Assessment** will be of greatest interest to three kinds of readers: graduate students seeking research projects in composition; program directors seeking the answer to the question Stalions asks: “do we really value what we say we really value?” (122); and assessment coordinators seeking to begin a new or substantially remodeled assessment program with significant faculty buy-in. Readers should be aware that the authors make relatively limited reference to the literature on assessment in general and do occasionally seem to argue for best practices on a philosophical rather than evidential basis.

Pittsburg, KS

**Works Cited**


Reviewed by Ronda L. Wery, Texas Tech University

The first collection of its kind, *Going Wireless* offers rhetoric and composition teachers, scholars, and administrators a continuum of practical and theoretical perspectives on wireless and mobile technology use in computer and composition teaching and research. *Going Wireless* certainly is as advertised in the introduction. The book is, in fact, “a far-reaching, multivocal dialogue” that “takes on difficult issues of integration, use, and development” and is “neither celebratory nor reactionary” (10) regarding these technologies and their effects on instructors, students,
teaching, and learning. Mobile and wireless technologies are explored critically—not oversimplified as neutral, evil, or heroic. While part I explores transforming our idea of instruction itself, part II looks closely at how teachers and students conceive of their roles in these new instructional environments. Part III provides descriptions of actual experiences in these new environments. Part IV examines the interaction of composition and space in mobile environments, while part V examines both theoretical and practical implications of portable research, teaching, and learning. One of the great strengths of this text is its rich balance of theory and practical application throughout. The only unfortunate aspect of this fine publication is no fault of its editor or contributors: print production schedules did not allow them to incorporate more recent wireless and mobile technologies, such as the iPad and the variety of e-readers now available, in their discussions. One can only applaud their bravery in the attempt to capture this (literally) moving target.

In part I “Refiguring Writing, Teaching, and Learning through Wireless and Mobile Technologies,” Johnson-Eilola and Stuart A. Selber lead off with “The Changing Shapes of Writing: Rhetoric, New Media, and Composition.” In response to compositionists who would eschew texting, instant messaging (IM), Twitter, and Facebook, Johnson-Eilola and Selber propose that the “changing shapes” of students’ daily interactions with one another outside the classroom require a more inclusive theoretical framework, one that places emerging genres alongside more traditional forms of classroom discourse. They propose C3T (Context, Change, Content, and Tools) to reveal the rhetorical complexity of communications with new media and provide a heuristic for students analyzing a variety of communication situations. Likewise, in “Learning Unplugged,” Teddi Fishman and Kathleen Blake Yancey ask readers to cease “othering” wireless and mobile communication technologies by recognizing their place in composition pedagogy. Fishman and Yancey invite compositionists to consider the potential benefits of the technologies students already embrace, noting that admitting the technological other requires recognition of the epistemological ramifications of ubiquitous, potentially infinite, information flow: “Access to multiple resources can expand, deepen, and complicate both what is known and how what is known comes to be known” (37).

In part II: “Examining Teacher and Student Subjectivities in the Age of Wireless and Mobile Technologies,” potential changes in identity and power relations among teachers and students are explored. In “A Whole New Breed of Student Out There: Wireless Technology Ads and Teacher Identity,” Karla Saari Kitalong analyzes rhetorically the portrayals of teachers in wireless technology ads and educational technology periodicals, arguing that these representations constrain the identity potential of
teachers and students. Kitalong proposes Stuart Selber’s tripartite model of functional, critical, and rhetorical techno-literacy as a potential path out of this identity crisis and toward greater agency. Ryan M. Moeller, in “ReWriting Wi-Fi: The Surveillance of Mobility and Student Agency,” identifies rhetorical appeals that blind us to the ubiquitous surveillance of wireless technologies. Moeller sees Berlin’s social-epistemic rhetoric in the composition classroom as a means to restore teacher and student agency by interrogating the wireless world in which we work, play, and blur the lines between work and play. The final chapter in part II, Melinda Turnley’s “Reterritorialized Flows: Critically Considering Student Agency in Wireless Pedagogies,” encourages educators to reflect on the role of space (both physical and virtual) in writing instruction. Concerned that anywhere, anytime learning could lead to education that is decontextualized from larger cultural concerns, Turnley employs Deleuze and Guattari’s concepts of deterritorialization and reterritorialization to emphasize motion and connection.

Part III, “Cutting the Cord: Stories on Wireless Teaching and Learning in the Composition Classroom,” takes a more practical, less theoretical, approach than earlier sections of the book, providing a view of teachers and students in their local contexts. Will Hochman and Mike Palmquist’s “From Desktop to Laptop: Making Transitions to Wireless Learning in Writing Classrooms” builds upon the 1998 Transitions study by Palmquist and others. The current study, based on instructor interviews and student surveys, explores not only how participants incorporate laptops into the writing classroom but how their attitudes toward technology and writing are shaped as a result of doing so. This research has implications for both computer-based and traditional classrooms.

In “Changing the Ground of Graduate Education: Wireless Laptops Bring Stability, Not Mobility, to Graduate Teaching Assistants [GTAs],” Kevin Brooks finds that wireless laptops improve the working conditions of GTAs, which has a positive effect on their students as well. Brooks also offers helpful arguments for WPAs seeking funding for similar initiatives. In “A Profile of Students Using Wireless Technologies in a First-Year Learning Community,” Loel Kim, Susan L. Popham, Emily A. Thrush, Joseph G. Jones, and Donna J. Daulton offer up a case study of wireless use in a first-year cohort of nursing students. Mya Poe and Simson Garfinkel conclude part III with “Security and Privacy in the Wireless Classroom,” wherein they discuss how to balance security needs with the freedom necessary to promote pedagogical innovation.

Part IV, “Teaching and Learning in Motion: Mobility and Pedagogies of Space,” confronts the theoretical intersection among space, mobility, composition, and wireless communication environments. In “Perpetual Contact: Articulating the Anywhere, Anytime Pedagogical Model of Mobile
Composing,” Amy C. Kimme Hea, employs articulation theory to explore and critique the “cultural narratives of ubiquity” enabled by wireless technologies. Hea first examines arguments that uncritically tout the value of anywhere, anytime computing, and then problematizes those narratives in terms of two real-world initiatives—one global, one local. Hea calls for praxis in teaching and research, based on a non-utopian, critical recognition that even technologies that seem “determined” to empower can, in fact, constrain both teachers and learners.

In “Writing in the Wild: A Paradigm for Mobile Composition,” Olin Bjork and John Pedro Schwartz answer Geoffrey Sirc’s call to consider composition sites outside traditional composing spaces, while Nicole Brown, in “Metaphors of Mobility: Emerging Spaces for Rhetorical Reflection and Communication,” responds to Kathleen Blake Yancey’s call “for the socially aware remediation of text to create new and dynamic genres and literacies” (249). Brown proposes that graffiti and other public forms of art can serve as useful metaphors for teaching and learning with mobile technologies.

In part V, “Teaching and Research in My Pocket: Mobile Gadgets and Portable Practices,” Clay Spinuzzi leads off with “The Genie’s Out of the Bottle: Leveraging Mobile and Wireless Technologies in Qualitative Research.” Spinuzzi first traces the evolution of citizen journalism made possible by smart phones and other portable video devices. He then issues a wake-up call to qualitative researchers in composition and rhetoric: What has happened to professional journalists could happen to us. What if research participants decided to use their own mobile devices to analyze the researchers—to watch the watchers? He argues effectively that instead of responding with fear and defensiveness, researchers could view mobile devices as an opportunity to involve our participants more deeply in the research process and, thereby, tell a more complete story.

Dene Girgar and John F. Barber, in “Winged Words: On the Theory and Use of Internet Radio,” attempts to overcome visual-centric approaches to literacy to reveal how the spoken word can enrich rhetorical and critical perspectives and provide a unique contribution to literacy. Continuing in an aural vein, in “Dancing with the iPod: Navigating the New Wireless Landscape of Composition Studies,” Beth Martin and Lisa Meloncon Posner interpose song lyrics and analysis to reveal a “mobile landscape” for students and teachers to navigate while critically considering the impact of mobile devices on human lives both inside and outside the classroom.

The book also includes an appendix by David Menchaca, who defines key terms and distinguishes the separate histories of “wireless” and “mobile,” suggesting that having a grasp of the history of the technologies we use daily enables teachers, students, and researchers to be more critical consumers of said technologies.

This groundbreaking collection of essays explores the evolution of...
teacher, student, and researcher agency and identity during a pivotal
time in higher education. In the end, this anthology not only traces the
theoretical and pedagogical implications of applying the latest technologies
to composition, it reveals the evolving relationships among human beings
who communicate with one another through those technologies.

Lubbock, TX


Reviewed by Nancy Myers, University of North Carolina at Greensboro

When I read a draft of the introduction to Walking and Talking Feminist Rhetorics: Landmark Essays and Controversies last summer, I was eager to see the collection in print. The draft introduction suggested an anthology of scholarly abundance and possibility. This collection has not disappointed, as Lindal Buchanan and Kathleen J. Ryan bring together in one text a nuanced understanding of feminist rhetorics as an established dynamic field. They have included 29 primarily women’s but also men’s voices in a multivalent scholarly exchange that has been occurring over the last twenty years. The editors define the field of feminist rhetorics as a community of scholars and body of scholarship with an intellectual, theoretical, practical, and political agenda that “encourages others to think, believe, and act in ways that promote equal treatment and opportunities for women” (xiv). The significance of Walking and Talking Feminist Rhetorics is in its selection and arrangement of valuable contemporary articles that mark a middle ground between rhetorical traditions and interdisciplinary impulses for the discipline of Rhetoric and Composition Studies. Additionally, it provides a starting point for women and men who are interested in promoting social equity in their academic and professional endeavors.

The 26 previously published articles, book excerpts, reviews, and rejoinders are divided into four sections: 1) feminist rhetorics’ beginnings, 2) its methods and methodologies, 3) its genres and styles, and 4) its controversies presented as case studies. In the collection’s introduction, Buchanan and Ryan focus on their metaphors of walking and talking in this interdisciplinary field as emblematic of their textual choices. Walking allows for a combination of “intellectual flexibility and openness” and “reflexivity and curiosity,” while talking represents the collaborative aspects of their work (xiv). Enacting what they are walking and talking about, two of the case study introductions