In *Genre: An Introduction to History, Theory, Research, and Pedagogy*, Anis S. Bawarshi and Mary Jo Reiff advocate a view of genre that organizes and generates texts and social actions, rather than as characteristics of different textual forms and categories. Genre, for them, is a response to a rhetorical situation that, once employed, is constantly shaped and reshaped. Throughout their discussions of the historical, theoretical, and research-based scholarship on genre, the authors maintain a focus on how genre relates to and impacts the study and teaching of writing. This focus on pedagogical application and the transfer of genre knowledge across writing situations makes the book especially valuable for writing teachers.

The book is divided into three main parts. Part 1, “Historical Review and Theories of Genre” (chapters 2–6), contains a historical review of genre in literary, linguistic, rhetorical, and sociological traditions. The authors show how, where, and why these traditions diverge and overlap and that they are connected by a view of genre as a social enterprise that organizes ways of knowing, being, and acting in the world. The connections between these approaches and writing theory/pedagogy are especially useful to an audience unfamiliar with genre theory yet interested in applying it to the classroom.

In Part 2, “Genre Research in Multiple Contexts” (chapters 7–9), Bawarshi and Reiff consider how genre has been defined and used within various contexts, including academic, workplace/professional, public, and new media settings. The goal in this section is to highlight research trends, methods, research, and areas of future study, including new genres within public, electronic, and new media discourse. By using tangible and practical research, the authors concretize abstract theoretical principles and make these discussions accessible to a large audience. This section is particularly beneficial for scholars conducting research on genre. Yet, it is also useful for teachers who assign projects where students analyze or conduct research on specific genres, such as those used in literature, on the Web, or within a student’s major field.

Part 3, “Genre Approaches to Teaching Writing” (chapters 10–11), considers genre in relation to teaching writing by examining various pedagogical approaches to teaching genre, including implicit, explicit, or text-based approaches, and by exploring interactive models that combine the genre schemas of individual writers with specific contexts. These ap-
proaches, they argue, encourage transfer across diverse writing situations, which is the ultimate goal for using genre in composition courses. Throughout these chapters, writing instructors will find concrete pedagogical examples they can use to teach genre and practical heuristics for designing genre analysis assignments. The discussion on John Swales in chapter 10 is specifically valuable for teachers who assign research papers or use assignments that involve textual or document analysis. In short, part 3 is highly accessible to teachers unfamiliar with genre theory but who want students to become more adept at using genres successfully. It is also unique in its adaptability to many different writing contexts and assignments.

Readers will find two helpful resources at the end of the book. The glossary of common terms in genre theory and the annotated bibliography, both compiled by Melanie Kill, serve as wonderful references for writing teachers, graduate students, and others who want to explore genre further. The glossary provides a summary of key terms used throughout the book and also offers a useful overview of genre. The annotated bibliography points scholars and teachers toward key readings in the field. Some of these readings, such as “The Rhetorical Situation” by Lloyd F. Bitzer, could even be distributed to first-year composition students to foster dialogue and discussion.

Instructors new to genre theory might have some difficulty processing the meaning in the text because of the large amount of technical terms and complex vocabulary used throughout the book. However, the authors make a valiant attempt to define and explain terms, so readers who plow through will quickly become familiar with the terms and feel less overwhelmed or annoyed by their constant use. The glossary at the back also serves as a good reference.

Overall, this book provides an informed and comprehensive introduction to the concept of genre, and its emphasis on history, theory, research, and pedagogy provides a rich resource for writing scholars and teachers looking to pursue genre. I would especially recommend this book to first-year composition teachers because of its pedagogical value and its accessibility, relevance, and application to students from multiple disciplines. Genre is a valuable concept for writing teachers to understand, and this book offers a worthwhile place to start.

Kara Poe Alexander
Baylor University
Waco, Texas

Beyond Postprocess

Since the early 2000s postprocess theory has existed ambiguously in composition’s disciplinary discourses. At times it has been conflated with critical pedagogy or positioned as a natural extension of process teaching. But most scholars familiar with postprocess understand it developed around the notion that no pedagogy as such can teach the work of writing. In this way Beyond Postprocess is a book
that picks up where Thomas Kent’s *Post-Process Theory: Beyond the Writing-Process Paradigm* (1999) leaves off. In the preface to *Beyond Postprocess*, Kent reminds compositionists how “postprocess theory attempts to right writing by turning on its head the still-prevalent notion of writing as something we learn to do” (xvii). In particular, this collection offers a range of essays that envision new areas of inquiry for postprocess theory, including digital writing, Web 2.0 technologies, plagiarism, and network theory.

Because this book continues to uphold the postprocess notion that writing is not a teachable object, professionals in composition studies who have been long-time critics of postprocess will feel no particular urge to change their position. But for teachers of writing unsatisfied with what is sometimes a felt disconnect between pedagogical theory and classroom practice, *Beyond Postprocess* offers a set of readings that recognize the myriad ways that writing itself—and not just writing pedagogy—is taking on new meanings. For example, this collection highlights how the material experience of writing informs what we imagine composition itself to entail, so what might once have been imagined as a private affair between a writer, her pen, and a piece of paper assumes complexity as the materiality of composition assumes new dimensions, especially within digital landscapes.

But rather than uphold or defend previous articulations about the nature of postprocess theory, the editors of this collection reposition and reclaim postprocess as an invitation to extend “potentials for philosophical revisions and the institutional failures thereof” in writing studies (2). One of these failures is the field’s inability to adequately account for writing that occurs in new media, scenes that “cannot be restricted to composition studies’ disciplinary ideas of writing” (9), an idea the editors tease out in the book’s introduction, a text presented as a manifesto, one that is provocative and unapologetic and will certainly spark resistance from those who think writing in the digital age is no different than what writers did before new media exploded onto the scene.

*Beyond Postprocess* is thematically divided into three sections. The first includes essays that extend and in some cases reimagine the theoretical implications of postprocess for today. In “Writing and Accountability,” for example, Barbara Couture discusses the necessity of thinking about writing assessment through an ethical lens that accounts for the writer’s attitude toward audiences. In “Putting Process into Circulation: Textual Cosmopolitanism,” Joe Marshall Hardin uses Walter Benjamin to explain the cosmopolitan nature of writing in digital culture. And Byron Hawk, in “Reassembling Postprocess: Toward a Posthuman Theory of Public Rhetoric,” uses the metaphor of assemblage to frame writing in “posthuman” terms; to recognize that writers are always inscribing and being inscribed by networks comprising both human and nonhuman objects.

In these as well as the other essays in this first section, there is a clear attempt to imagine the implications of postprocess using a host of new metaphors and analogies, even though it is debatable whether these interventions work to further the applicability of postprocess.
in practice. In the second section, however, the essays focus exclusively on ways to imagine the role of new media in the work of writing, and the takeaway for compositionists is significant. Jeff Rice, Kyle Jensen, and Collin Brooke and Thomas Rickert, in particular, offer exceptional essays that pose stimulating arguments for expanding conventional thinking about the craft of writing in digital environments.

As I’ve already noted, the essays in this collection are resistant to the pedagogical imperative that permeates work in composition scholarship and therefore do not offer direct appeals for negotiating specific classroom practice. However, in the final section, Raúl Sánchez, Geoffrey Sirc, and Rebecca Moore Howard offer essays that reengage the question of postprocess and pedagogy. None of these writers explicitly defend postprocess, but they do use the questions initiated by postprocess theory to consider the pedagogical consequences of going “beyond” process and postprocess in our theories of teaching. While this collection does not provide any easy advice for instructors who spend more time in the classroom teaching than they do in the office writing, Beyond Postprocess does offer a handful of challenging arguments that will warrant eventual consideration from both teachers and theorists alike.

William Duffy
Francis Marion University
Florence, SC

Many of us who teach English and write about its tapestry of colorful and rule-governed dialects have long advocated for a more inclusive pedagogy when it comes to the notion of code-switching or what is often referred to as “crossing over.” In the December 2007 issue of TETYC, I argued that students should be invited to write in different dialects and discussed the social dynamics that make certain forms of English appropriate for an academic or social setting. In essence, I was joining a collection of prominent theorists who have long decried the way certain minority dialects are relegated to what Geneva Smitherman calls the “backdoor” of linguistic acceptance.

Indeed, the central issue in the Ann Arbor language discrimination case of 1977 revolved around the school’s unwillingness to acknowledge their African American students’ language and the demand from linguists to value those voices. As recently as 1997, the Oakland, California, School Board resolved to make Ebonics or African American English a starting point for their minority students as they embarked on their perilous journey to Standard White English.

What has been missing is a coherent and readable book on the politics and practical approaches to uniting dialects and languages and establishing a conversation on alternatives to simply reinforcing the language of the college professor. This is where Code-Meshing as World English becomes both valuable and unique. In the first pages Rosina

Code-Meshing as World English: Pedagogy, Policy, Performance
Lippi Green sets the tone when she suggests that “code-meshing begins with the belief that it is possible for people to live their lives free of compulsion to choose between language varieties” (xii). Later, she argues that “it is not necessary to demand total assimilation into one privileged dialect,” suggesting that practitioners begin “knocking down the artificial ideological walls between language varieties” (xii). This is perhaps why Code-Meshing is such an invaluable work. Over a decade after Oakland and three decades after Ann Arbor, little has been done to legitimize African American English as a viable mode of communication in the English class. What seems clear is that this work moves the discussion forward, helping students to see the validity and intrinsic worth of their own language both in and out of the academic setting. Its ideas are practical. Its theory is sensible.

Edited by Vershawn Ashanti Young and Aja Y. Martinez, the work begins with a thoughtful argument for transcending the “whiteness” of our writing assignments and the long embedded belief that teaching and reproducing the language of power is an admirable goal. In fact, argues Frankie Condon, presenting white English as the sole target of our classes perpetuates a racist agenda that goes well beyond standards of language, communicating to students “a narrative not only about language but also about white supremacy. And so this narrative systematically disadvantages people of color, as well as poor and working-class people” (4).

Mingled in with these arguments for code-meshing are readable essays on the practical pedagogy of how to make our English classes more diverse and inclusive. Theresa Malphrus Welford discusses her attempts to get students to “mesh informal language and academic language in all their written work” (21). Central to Welford’s argument is the efficacy of introducing students to more than edited English, inviting them to use “their linguistic practices” as well. (23). Thus, she asks students to respond in a variety of informal voices to both personal and academic readings. She asks them to write letters to literary characters and welcomes language diversity in their papers. Why not have students compose letters between Queen Elizabeth and Sir Walter Raleigh as she tells him that he is about to be executed? What about letters between characters in a novel? Such assignments, Welford reminds us, still require skilled writing and a sense of character. They still demand supporting details but also open the linguistic mosaic to students who see artificial impediments in standard academic prose as their only option.

Gerald Graff’s “Code-Meshing Meets Teaching the Conflicts” suggests that African American students—and students who speak other dialects—be encouraged to transcend the formal debate language and use their full verbal acumen to craft arguments. This, of course, would require code-meshing and the incorporation of nonstandard dialects at appropriate times, making the arguments both logical and grounded in the language of real people. “Black children do not often speak and write the King’s English,” writes Graff, “but many black children do have an unnoticed abundance of a literacy skill that may ultimately be even more important—that of arguing” (9).
The book also delves into the use of other voices, such as those of speakers of other languages. In “Dialogism in Gina Valdes’s English con Salsa,” Vivette Milson-Whyte contends persuasively that language classrooms must eschew the tradition of monolingualism and espouse a Bakhtinian approach that includes the many voices that are part of any utterance. Thus, she suggests that classrooms must not only accommodate people who use different dialects but also consider those who speak other languages. She uses her poem “English Con Salsa,” which commingles Spanish and English, to indicate the democratic potential of language instruction to “share legitimacy” (161). She reminds us that “code-meshing is an ideal way to promote and explore the interdiscursive nature of discourse, to recognize and even celebrate the many voices, the heteroglossia of all that we say or write” (161).

In the end, the work takes such impressive earlier works as Change Is Gonna Come: Transforming Literacy Education for African American Students by Patricia Edwards, Gwendolyn Thompson, and Jennifer D. Turner as well as Vershawn Ashanti Young’s Your Average Nigga: Performing Race, Literacy, and Masculinity and continues the discussion of how to empower students who bring different languages and dialects into our classrooms.

Works Cited


Gregory Shafer
Mott College
Flint, Michigan


As more students with Autism Spectrum Disorders (ASD) arrive at two-year and four-year college campuses, how is the academy to adapt? This book addresses the concerns of instructors wanting to meet the divergent needs of these students, in particular as related to composition courses. Besides having doctoral degrees and expertise in teach-
ing college writing, both editors have professional or personal experience with people with ASD. Lynda Walsh coordinated a college composition program where an estimated 4 percent of the freshman class met diagnoses of ASD. Val Gerstle has taught basic and freshman writing and has helped the autistic son of her partner. Offering specific examples, this book is a handy resource for faculty, writing center administrators, and perhaps even parents looking for a quality introduction to working successfully with students with ASD.

The text is divided into two sections, “Accommodation” and “Pedagogy,” with four chapters each, authored by a variety of writing teachers with a variety of perspectives, all showing a commitment to student success. The first section neatly lays out the accommodation strategies of two classroom teachers and a writing center and provides some fascinating background on neuro-imaging studies of the brain and how this research can be related to students. Many instructors will appreciate the attempts to deal with the limitations of the Americans with Disabilities Act, whose guidelines seek to balance accommodation with privacy, by simply providing teachers with notifications of the necessary accommodations (most often extra time on assignments and tests) without specifying the nature of the underlying learning differences. It is up to the astute teacher to discover what adjustments in writing pedagogy and practice need to be made for individualized accommodation.

The case studies presented here (one by Marcia Ribble and another by Katherine V. Wills) provide some valuable insights into doing just that. Ribble supports Universal Design pedagogy to help clarify opaque connections in the students’ essays that they may perceive visually but have trouble expressing verbally. Wills offers two dozen suggestions based on one student’s observations about what specific accommodations would help him. Another important perspective is that of composition tutors who can help the student with ASD by gently encouraging personal interaction, including eye contact and establishing a personal, intellectual connection in an often distracting environment. Some informed, pragmatic suggestions are offered, such as keeping questions specific and direct, and avoiding ambiguity, idioms, and subtlety; also examined are the advantages and disadvantages of online tutoring.

The book’s second section offers the perspectives of teachers who learned how to adjust their teaching practices to be more inclusive of students who have ASD. One teacher offers productive ways to shape the impact these students may have on classroom dynamics, and another teacher shows how to allay the anxiety many students (not just those with ASD) feel when asked to incorporate outside sources into their essays and to decide when to quote and when to paraphrase. By doing so, the author maintains the book’s viewpoint that inclusive pedagogy benefits all students.

Particularly well suited to this section are the discussions of incorporating visual images, such as cartoons, advertisements, and photographs in the basic composition classroom. For example, drawing upon Temple Grandin’s ideas about visual thinkers, Gerstle asserts that cartoons, especially those in the mini-
malist style of the *New Yorker*, are more accessible to visually oriented students, and that the humor of cartoons enables students to relate to the intended audience more readily and to dare more social interaction. Specifically valuable are her attention-holding classroom activities for students, including finding (via Google Images) cartoons as illustrations for essays; comparing and contrasting two cartoonists' styles; listing synonyms to describe how a cartoon character is running (to focus on connotative versus denotative meaning); and creating cartoons so students can express themselves visually. Similarly, Muriel Cunningham uses photographs and colorful advertisements, particularly those that show interactions between people and pets or those that appeal to multiple senses, and then has students discuss the images and express in descriptive words their sensory content. This activity prompts all students to make purposeful connections between their visual perspectives and written language, and it encourages social interaction as students share their work.

Although some readers may long for more research, I found the book's breadth and conciseness just the thing for faculty who want timely information at their fingertips. Perhaps what is most noteworthy about this book is the thread that ties all the authors' perspectives together—by adapting pedagogy to accommodate the individual needs of students with ASD, teachers improve the learning experience for all students.

Gary Vaughn
University of Cincinnati
Cincinnati, OH

**Call for Proposals: 2013 Graduate Research Network**

The Graduate Research Network (GRN) invites proposals for its 2013 workshop, June 6, 2013, at the Computers and Writing Conference hosted by Frostburg University, Frostburg, Maryland. The C&W Graduate Research Network is an all-day preconference event, open to all registered conference participants at no charge. Roundtable discussions group those with similar interests and discussion leaders who facilitate discussion and offer suggestions for developing research projects and for finding suitable venues for publication. We encourage anyone interested or involved in graduate education and scholarship—students, professors, mentors, and interested others—to participate in this important event. The GRN welcomes those pursuing work at any stage, from those just beginning to consider ideas to those whose projects are ready to pursue publication. Participants are also invited to apply for travel funding through the CW/GRN Travel Grant Fund. Deadline for submissions is May 9, 2013. For more information or to submit a proposal, visit our website at http://www.gradresearchnetwork.org or email Janice Walker at jwalker@georgiasouthern.edu.