

What I have found insightful and powerful about *Teaching Writing* is not only its focus on a historically underrepresented student population but also its discussions about the connections between student identity and heritage, language, and geographic region—messages writing instructors across the country can benefit from, even if they are not currently teaching at an HSI. All writing teachers could benefit from timely and affective training workshops (Jaffe), just as we can use reminders that students enter our classrooms with diverse, complicated, and interweaving discourse experiences. These strengths also represent a weakness in the collection. There are articles whose original context were the student dynamics of an HSI, but the final conclusions offered in *Teaching Writing* are unrelated to working directly with Latino/a students; some of the essays even move away from student needs all together, thus creating an uneven feeling to the collection as readers struggle to understand how each article responds to or builds on the others. Writing teachers looking for research-based suggestions will find helpful strategies and pedagogical suggestions for working with Latino/a students, but I suggest the book be read with a pick-and-choose approach rather than as a holistic and definitive statement on the fastest growing student population in the nation.

Edinburg, Texas

Beyond the Archives: Research as a Lived Process, edited by Gesa E. Kirsch and Liz Rohan. Carbondale: Southern Illinois University Press, 2008. 192 pp.

Reviewed by Charlotte Hogg, Texas Christian University

As the title suggests, the purpose of this edited collection is to explore the realities of conducting archival research, or as Lucille Schultz says in the foreword, “reading an archive not just as a source but also as a subject” (vii). Contributors assume that their subjectivities—as well as how these subjectivities affect their research process and vice versa—should be articulated. At the outset, the editors clarify that this text is not a how-to for archival research (and they kindly direct readers toward other resources that do touch on more traditional research practices). What this book offers the field is an important discussion of the process of archival research as something that not only should be unearthed but examined and that, despite the perception that conducting archival research is an isolating endeavor, interactions with everyone from archivists to family members can be critical to research. Central to the text is the belief that personal connections can “make all the

difference” in scholarly pursuit (8). Refreshingly, the authors don’t feel the need to spend pages and pages justifying this tenet as they perhaps would have even a decade or two ago.

The collection is divided into four parts: “When Serendipity, Creativity, and Place Come Into Play”; “When Personal Experience, Family History, and Research Subjects Intersect”; “When Personal, Cultural, and Historical Memory Shape the Politics of the Archives”; and “When the Lives of our Research Subjects Parallel Our Own.” Form matches the content of these themes, as the pieces in the collection are narrative-based. They are also brief (17 chapters in 170 pages), allowing for multiple voices to contribute to the conversation. It would seem impossible to write about the lived process of doing research and the moments previously cloaked in scholarly pieces such as serendipity and chance without employing narrative form, but this form also allows for a potentially wide audience to access the text (Gesa E. Kirsch and Liz Rohan note in the introduction, in fact, that they envision their book as useful to teachers across the humanities because the pieces are jargon-free and not deeply discipline-specific). This effort to reach a wider audience is helped by inclusion of scholars in “philosophy, Holocaust studies, creative writing, theater studies, political science, and freelance journalism” (2).

The first essay in part 1 by David Gold, in which we follow him on his hunt through archives in smaller colleges in Texas, exemplifies many themes of the entire book and archival research as a whole by contending that archival research is “largely organic” and that, regardless of how your process can take fortuitous turns, “the basic methodology . . . remains the same: read absolutely everything and try to make sense of what happened” (18). Kirsch argues in the following chapter that immersion is often overlooked in our busy lives but that simply walking the grounds where her research subjects lived enhanced her archival work and reminds us that we need to create spaces where we can be critical of as well as awed by the figures we follow.

In the second section, we become privy to what motivated much of the research in what came to be Wendy B. Sharer’s book *Voice and Vote: Women’s Organizations and Political Literacy, 1915-1930*. She articulates the discomfort of revealing the feelings and family connections (her grandma’s life and archive) behind what was only mentioned in a perfunctory way in her book, asking what more some readers might bring to *Beyond the Archives* as a whole: “How can I turn this tale of my research as lived process into something ‘intellectual’ and something ‘significant’ for scholars to read?” (54). Invoking Patricia Bizzell’s discussion of feminist methods, Sharer states that articulating her emotional connections to her project responsibly reveals her biases and her positionality as an archival researcher who knew deeply the owner of the archival materials. Political scientist Robert Stockton takes us with him on the trail of a personal genealogy project that evolves into a

book project that raises issues of writing history as an outsider to historical studies. Kathleen Wider, a philosopher, tells of the import in knowing historical contexts facing the subjects we find ourselves meeting on the page in archives. Along with conventional research, she traveled to South Dakota to “experience firsthand the land and its people” (69). Further, when she learned her grandmother argued for eugenics, studying the history of eugenics at the turn of the last century allowed her to place the speech in context and grapple with the unpleasantness that can be uncovered in researching family archives. The narratives in this section collectively serve as a reminder that there are pockets of researchable materials everywhere, not just in state or national archives, and the risks and rewards of such work.

Part 3 of the collection is a riveting assembly of chapters that take us from Puerto Rico to Hawai'i to Mississippi to New York City and, more importantly, the underbelly of our nation's history through research of neglected figures and how their stories reveal what conventional histories have masked. Beyond these sites, the contributors work to complicate the assumptions of archives themselves, reading them as, in some cases, spaces of colonization. Author W. Ralph Eubanks reluctantly returns to his Mississippi home to face the racism within the Sovereignty Commission and was surprised to find that amid the horrors he discovered doing archival research, in his return he also became reacquainted with people and places he'd shunned upon leaving the state years ago. Also in this section are beautifully-woven narratives from Victor Villanueva, Gail Y. Okawa, and Malea Powell that serve as examples of essays that deftly weave scholarship and narrative, good models for any new or seasoned scholar not just on researching but writing such research. Powell's piece critiques the space of archives like the Newberry Library in Chicago as “textual spaces designed to intimidate . . . as a way to negate their own temporality and impermanence, and they accomplish that negation through *the practice of history*” (121, original emphasis).

In the final section of the book, contributors each describe how the personal connections felt with research subjects moved their projects forward in unexpected and more productive ways. Elizabeth (Betsy) Birmingham writes that an obsession with architect Marion Mahony Griffin played a part in finding the field of rhetoric “so that [her] research could span the questions imposed by a [different] discipline” (145). Lisa Mastrangelo and Barbara Eplattener close the collection by describing with candor how their “stumbl[e] into archives—fascinated but untrained in historiographical methods” was more commonplace than they would have suspected as graduate students (163). And in fact, this seems one of the primary messages of the book itself: to demystify the intimidation of archives and to give permission for serendipity and personal connections—what this book shows to be a common trait of archival work—to be a welcome part of the process itself.

The editors write that the book is intended for both students in composition and rhetoric beginning archival work but also “seasoned scholars in the field who are not historians by training but use archives for their work” (2). While I would certainly assign it for a research methods graduate course (and others), I can imagine new scholars noticing the number of tenured scholars (many of whom responsibly acknowledge their position) who embark on projects because they have the time and institutional support or income to have more time to be less efficient, to let their research projects meander and gestate. Seasoned scholars, however, would find such chapters motivating, especially if they’ve previously found similar projects too personally or professionally risky. And the essays by David Gold, Wendy B. Sharer and in part 4 are particularly useful for new scholars, as they describe projects begun in graduate school that have morphed and sustained their scholarly work years later. Some readers more comfortable with traditional scholarship might balk at the suggestion in a couple of essays about research subjects as spirits or muses. Still, the collection holistically promotes serendipity and personal investment, and to erase these emotive moments uncommon in conventional scholarly work would continue the erasure of lived process of research the book seeks to reveal. As a whole, while just a smattering of essays in the book could be read as a bit self-indulgent, the book certainly offers a significant contribution to the field regarding research practices and processes and in modeling essayistic, scholarly prose. As a teacher, researcher, and writer, I found many ways into this book and think others will do the same.

Fort Worth, Texas

Writing Matters: Rhetoric in Public and Private Lives, by Andrea A. Lunsford. Atlanta: University of Georgia Press, 2007. 104 pp.

Reviewed by Julia Voss, Ohio State University

Writing Matters collects the speeches Andrea Lunsford delivered as the 2005 Jack N. and Addie D. Averitt Lecture Series speaker at Georgia Southern University into a slim, impressive volume. In keeping with the commitment of the Series to bridging the gap between town and gown, Lunsford focuses on the influence of academic writing instruction on the way people see writing in their everyday lives. In aspects of the book that cater more to an academic audience, Lunsford takes up the question of authority in the writing classroom and the design of English graduate education to