Forgotten Genres:
The Editorial Apparatus of American Anthologies and Composition Textbooks

by

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Dedication

For Jerome and Cricket Aull,
my first teachers

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> Textbooks…disseminate discipline-based knowledge and, at the same time,
> display a somewhat unequal writer-reader relationship, with the writer
> as the transmitter and the reader as the recipient of established knowledge.
> Vijay Bhatia, *Worlds of Written Discourse*

Introduction: a moment for textbook analysis

In recent decades, multiple conversations about U.S. higher education have contributed to a critical discourse about the teaching of writing and literature. "Culture wars" in U.S. universities demanded that curricula represent greater cultural diversity and that "decisions about which books to assign no longer go without saying" (Graff *Culture Wars* 9). Canon debates in American literature underscored the role of (often discriminatory) cultural values in the production and preservation of texts and compelled a reexamination of what constitutes American literature for classrooms (Guillory; P. Lauter). The social turn in composition studies around the same time emphasized that student writing and reading practices are influenced by contexts and practices far beyond the composition classroom (Bartholomae "Writing with Teachers"; Berlin). Rhetorical and literary genre studies over the past 30 years have characterized written texts not as fixed sets of formal features but as social actions that achieve particular purposes through shared expectations – expectations that include the power structure of the university, in which students have little authority (C. R. Miller; Devitt *Writing Genres;* Bawarshi *Invention*). Such discussions are complicated and have not always resulted in positive changes in pedagogy and curricula (e.g., see Graff *Culture Wars;* Mathieu), but they have helped develop a critical discourse about teaching American literature and composition studies. This critical discourse underscores that social forces shape texts and textual study and dictates that what we study should not go uninterrogated.

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Such discussions logically point to an interest in college composition textbooks and American literature anthologies, mass-produced pedagogical materials that offer university introductions to these fields. Introductory textbooks narrate the fields' core values and exemplary material – in these fields, precisely the stuff of late-20th century educational discussions: what constitutes the U.S. canon and academic writing. They are rendered by established members of their fields to frame texts and textual study for the field's novice members. They tend to serve established institutional positions of authority; simply put, "Students don't choose their textbooks. Teachers choose for them" (Sale 195). Unlike pedagogical materials that are supplementary and more obviously require teacher mediation (e.g., writing assignment or handouts), these introductory textbooks are often poised to map out an entire course and to teach the material they present, in that they include material to be learned and also suggest why and how students should learn it.

Studies of university science textbooks suggest they have long been recognized for how they help produce disciplinary beliefs and paradigms (Kuhn) and that they provoke scholarly concern about the ways they are written and read (G. A. Myers; Swales "Six Treatments"; Hall; Hyland *Disciplinary Discourses;* Lúzon; Ziman). The concerns include that textbooks present information for students without attributing or qualifying it, portraying it as accepted knowledge to be absorbed rather than questioned. Pioneering this research, Thomas Kuhn suggested in the mid-20th century that textbooks convey the dominant paradigms of the fields of science without offering alternatives or describing the process of coming to those accepted conclusions (Kuhn 350-53). Gregory Myers built on Kuhn's ideas to emphasize that science textbooks portray "currently accepted knowledge into a coherent whole" (G. A. Myers 9); this, Myers argues, may not prepare students to respond critically to texts they encounter later in their careers. Myers argues that unlike journal articles, textbooks "offer [themselves] as a complete survey of knowledge" (7) via unqualified, unhedged assertions (11), and that the more "successful" (i.e., accessible) a textbook is, the less nuanced the information in the textbook. J. M. Ziman likewise notes that textbooks are a kind of "tertiary" literature of science which "do not pretend to cite all the primary literature but merely give a few references" that support "widely accepted theories that are selected for exposition" (Ziman 66).

John Swales notes similar patterns in his analysis of the treatment of "paradox of value" across several economics textbooks. He suggests that undergraduates are often not yet in a position "to appreciate epistemological assumptions and rhetorical maneuvers *covertly present* in the texts" (Swales "Six Treatments" 226; emphasis mine). According to Swales, the six textbooks use a variety of strategies; all, however, use an early, conventional reference point in Adam Smith (as opposed to including any of the "fuller story" from other historians of economic thought (237), and resolve confusion without "encumbrance of associated difficulties" (236). Only one of the textbooks suggests a persistence of confusion surrounding the concept of the paradox of value. Swales thus underscores that the textbooks are "highly rhetorical in their interpretation of history" (238), and that students – even in introductory courses – could benefit from some training in reading the textbook information as rhetorical and interpretive.

Though composition and American literature textbooks have not been so thoroughly studied for how they present information for students, their importance has also been noted. American anthologies and composition textbooks have been characterized as the way these fields are disseminated to their largest audiences (Graff "Professing Literature"; Shumway; Connors), and each field has an important role in U.S. schooling. American literature is often a mandatory course for secondary students and university English majors and historically has been cast as essential for the development of good Americans (e.g., see Scudder). Composition has been a mandatory course for most college students since the mid-20th century; at times, an introductory composition course can be bypassed, but only after college writing proficiency is performed and assessed. The courses are thus fashioned for particularly wide audiences, and they serve as introductory courses for new learners to post-secondary reading and writing practices in the United States. This prominent and "survey" nature of the courses lends itself to textbook use, and college composition textbooks and American literature anthologies continue to be lucrative enterprises that influence the construction – and even "control" (Lerer) – of reading, writing, and culture as well as the origin and development of text types within and beyond academic fields (Popken 92). Of course, each set of textbooks has also been significant in field-specific ways; for example, anthologies have been evoked as important iterations of the American canon (e.g., see Lockard and Sandell);

composition textbooks have been described as the manner in which the static form of modern composition-rhetoric has been disseminated to multiple generations of students and teachers (Connors 14).

The mass production and function of textbooks help explain the documented resistance to them, especially in a moment marked by educational discussions that critique hegemony and decontextualized textual analysis. Research on literature and composition textbooks suggests that many scholars consider them problematic because they are reductive and didactic (Chaney; Lerer; Miles; Sale; Gale and Gale *(Re)Visioning Composition Textbooks*). Scholars furthermore suggest textbooks are slow to change, and that even well-meaning writers of textbooks face discouraging pressures, ranging from profit-driven publishers to institutional lack of respect for textbooks publications on academic career paths (Garnes et al.; Olson; S. Miller; Alred and Thelen). More specific characterizations suggest that textbooks "deaden the academic study of almost anything" (Sale 195), that they are "benevolently manipulative" toward students (Cain 564), and that they intimidate students by offering polished written texts free of the context and writing process that influenced them (Welch).

Despite these indictments, there is little current scholarship that analyzes how and why American literature and composition textbooks function in the way that they do. Literature anthologies remain "very widely used yet very little theorized" (Chaney 192); composition studies has a "sporadic and sparse but sorely needed conversation on textbooks" (Gale and Gale "Introduction" 4). In terms of textbook use, there are few articulated approaches beyond outright embrace or complete dismissal (once one is experienced enough not to use them). There is thus research that suggests classroom texts shape and reflect the values of academic fields, and research that suggests many textbooks are problematic in what values they shape and reflect. Yet there is little research that investigates *how* American literature and composition textbooks do this work – how they construct fields and pedagogical relationships or how we might take them up in ways that challenge problematic constructions thereof.

Textbook analysis as a critical approach to textbooks

There is, however, scholarship that offers possible insight into how composition and American literature textbooks work, if we begin by considering what characterizes them as textbooks: more than just a collection of the field's exemplary ideas and texts, they are a collection compiled, organized, and framed by an editorial authority. Whether in the form of a single editor, an editorial board, and/or a body of contributors including the publisher, this editorial presence is a defining characteristic of introductory textbooks and is the often unseen but trusted authority behind the particular version of a field offered by them. An obvious manifestation of a textbook's editorial authority is in material that also distinguishes textbooks: editorial prefaces, introductions, and overviews that precede and frame textbook disciplinary content. These materials, which I label apparatus genres, are the meta-narrative of the textbook: what the textbooks say about themselves and imply about their field. These texts discursively construct particular stories and positions of authority for their fields, constructions that help shed light on how textbooks (as a whole) do the same work.

But first, some words on the scholarship that led me to these conclusions. I refer to these editorial texts as *apparatus genres* in light of recent genre studies, which suggest that texts function through shared expectations about how they are to be produced and received. According to genre studies, these expectations are reinforced through formal features (e.g., word choices; placement of editorial text first); uses of the texts; and surrounding genres or genre sets. Swales labels the range of genres that work together in the academy as a "constellation" (Swales *Research Genres*); Devitt likewise suggests that genres received or produced by a given individual constitute a genre set (Devitt) [1]; Bakhtin labels sets of genres a "repertoire" (Bakhtin). Hyland offers the example of lab reports, textbooks, and lectures as a genre set for university science students, and furthermore suggests that as a person's authority and status increase in the academy, so too does the number of genres in which s/he participates (Hyland *EAP*). These scholars all stress that genres work individually and interdependently; in the case I study here, apparatus genres work in concert with other institutional and course materials that serve new university students (who would not, following Hyland's observation, be expected to

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[1] Devitt labels an additional category, *genre systems*, to refer to genre sets that interact to achieve an overarching purpose in an activity system, though I do not use this distinction.

participate in as many genres in the field). Most importantly for this study, apparatus genres work with the other genres within the textbook. Introductory textbooks themselves are genre sets, which include apparatus genres working individually and interdependently to support the textbook as a whole.

The most emphasized genres of American literature and composition textbooks are probably their standardized objects of study like literary texts or expository essays. But these texts, as Gérard Genette reminds us, do not appear in their naked state but rather are presented via a paratext – a set of materials that surrounds a literary text and presents it to a public audience. The paratext acts as reinforcement and accompaniment, leading to a particular reception of the text. Gerard Genette emphasizes that this important material – which he also defines as the practices and discourses that shape the receipt of a text (262) – can express the intention or interpretation for the text in the form of a preface. The paratext is thus "a zone not just of transition, but of *transaction*" (Genette and Maclean 261; emphasis theirs).

Composition textbooks and American literature anthologies contain several paratextual materials that frame the texts more obviously intended for student study (like literary essays). As I see it, this paratext reinforces and accompanies the more obvious objects of study in such a way that makes the textbook recognizable as a textbook. I identify the following materials as the textbook paratext, which include the three apparatus genres:

1. Cover and binding
2. Title pages and publishing information (what Genette calls the publishers' "peritext," though I separate the textbook cover from these)
3. Table of contents
4. Indexes and glossary of terms, titles, authors
5. Citations (bibliographic information and copyright notices)
6. Author/ text background information
   <u>Apparatus genres</u>
7. Preface for instructors
8. Preface or introduction for students
9. Shared chapter/section/period introductions

Apparatus genres are an important, unique part of the paratext because they narrate the editorial intention and interpretation of the textbook and they offer, more than the other parts of the paratext, the overarching story of the textbook and field.

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As Genette writes, all of these paratextual materials ensure a particular reception for the textbook (Genette 1) – a "more pertinent reading" according to the author and publisher of the textbook (Genette and Maclean 261). This description underscores that genres are enacted not only through features but also through reader-writer relations and use. Rhetorical and literary genre theorists have likewise highlighted that the dialogic nature of genres makes them dynamic rather than predetermined, but also that shared reader-writer relations are based on recurring assumptions and values of communities and that often, these are the values of the people with power in those communities (Beebee; Frow; Bawarshi "The Genre Function"; Devitt *Writing Genres*). Accordingly, recurring genre expectations privilege and exclude certain perspectives (Bawarshi "Sites of Invention"; Devitt "Generalizing"; Paré). In the case of composition and American literature textbooks, reader-writer relations include the positions of editor as the expert transmitter and student as the novice recipient (who has most often been assigned the textbook) (Bhatia 33). Thus, while Genette suggests that the paratext of literary books offers "anyone and everyone the possibility either of entering or of turning back" (Genette and Maclean 261), there is, I believe, less choice in the matter when it comes to textbooks because of normative expectations about textbooks and textbook editorial materials.

In brief, these expectations, which I especially underscore in terms of 20th- and 21st-century textbooks, include the following. Textbooks are expected to provide an authoritative narrative of a field as an informational backdrop for material meant to be analyzed. Apparatus genres are the informational texts that *frame* interpretive texts versus as interpretive texts themselves. Apparatus genres address contemporary issues in literature and writing, but they do so primarily as part of a promotional narrative about the textbook, nation, and/or field. They are written by a field's experts for its novices. Though a textbook may frame expository or literary essays in terms of contextual details and writerly choices that inform them, editorial apparatus texts are rarely contextualized in terms of the textbook writing process.[2] The textbook apparatus does not lie within the

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[2] Here, by expository essays, I mean texts included in the textbook for student analysis. These range widely, from advertisements to student papers to New Yorker essays. The distinction I make is between what students are invited to critically analyze, through the organization and prompts in the textbook, and the editorial, pedagogical texts posited as "neutral" guides or information, to be read but not interpreted.

category of what students might critically analyze, a boundary reinforced by other classroom materials generally presented for receipt versus critique (such as a course syllabus).

These textbook reader and writer assumptions is the focus of this study, especially what recurring discourse patterns suggest about textbook user and maker positions and expectations. However, it is worth pausing at the start to consider some broader issues confronting current textbooks and their apparatus genres, because these expectations and their future developments are influenced by evolving institutional norms. As this chapter suggests, textbooks operate on a large scale: they are designed to be used at numerous institutions (especially the contemporary textbooks analyzed in this dissertation), and they help construct and disseminate institutional norms particularly to new instructors and students (Miller; Shumway; Winterowd *English Department*). Perhaps a consequence of their mass-produced nature and audience, textbooks are not met with academic institutional acclaim: scholarship on textbooks, particularly from the late-20th century, has lamented a lack of recognition for textbook writers' work and a lack of scholarly discussions about textbooks themselves (Alred and Thelen; Cain et al.; Miller; Swales; Winterowd "Composition Textbooks"). These latter laments highlight the professional audience of textbooks, emphasizing that distinct from but equally as important as the student audience are the instructors and administrators who evaluate and implement textbook use (Alred and Thelen; Swales). John Swales specifically suggests that, in fact, at least advanced textbooks are even "more dialogic with the evaluator-reader than the consumer-reader" on account of the fact that it is professionals who "evaluate manuscripts, write reviews, peruse catalogues, visit book exhibits, recommend adoptions, and orchestrate the use of textbooks in classes" (Swales 6).

The range of scholarly, pedagogical, and commercial demands on textbooks suggests a challenging rhetorical situation for textbook editors and publishers: they must address a student audience as primary consumers but must also appeal to a professional

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For example, similar to all of the contemporary composition textbooks I have examined, the *St. Martin's Guide to Writing* asks students after each genre included for study in the textbook, to "reflect on [their] experience with the genre and to consider some of its wider social and cultural implications" (Axelrod and Cooper 2008). These are the kinds of interpretive, rhetorical questions that the textbooks do not pose for apparatus genres.

audience as primary evaluators/ adopters (though in composition, this evaluative audience also consists of members of other fields, as discussed in chapter 5). Apparatus genres, as juxtaposed texts that specifically address the evaluator audience and then consumer audience (as in the usual textbook organization of instructor preface followed by student introduction), may especially signify this dual audience and how textbook producers strive to simultaneously convey a textbook as an valuable illustration of the field and an accessible pedagogical tool for students. My approach asserts that examining apparatus genres can advance genre and disciplinary awareness by considering these relevant issues – issues of audience, purpose, and context – as they are realized in textbook discourse.

But these late-20th-century discussions raise additional concerns given a 21st-century decline in scholarly responses (of any kind) to the type of introductory textbooks examined in this dissertation. Scholarly journal databases like Jstor Data for Research and Google Scholar show no book reviews or article summaries published in the 21st-century of survey introductory composition and literature textbooks. The most recent related reviews are one review of the Norton Anthology of American Literature 4th edition in 1995 (Kelly) and two reviews of the MLA Handbook for Research Papers (Craig; Womack). Although the MLA Handbook would not count as a survey textbook as I define them, it is worth noting that these three reviews provide examples of the value of scholarly responses to textbooks. Lionel Kelly's review of the Norton, for example, draws attention to the important and subjective nature of anthologizing and editorial texts: he highlights the anthology's response to the field's demand for greater representation of Native Americans and women (though his suggestion that "political correctness" is the explanation for the inclusion of more women writers should give us serious pause), and he draws attention to the addition-only rhetoric of editorial prefaces when he states that he "could find no explanation for extracts formerly included but omitted from this edition" (617; see also endnote 40). Likewise, Womack's review of the MLA Handbook, though limited only to praise, puts the book in a larger context: issues of plagiarism, dramatic changes in thinking about documentation in a "post-print world," and its comparison to the Chicago Manual of Style (199-120).

Convention programs for recent national literature and composition conferences – the Modern Language Association Convention (Dec 2009) and the Conference on College Composition and Communication (March 2010) – show a similar dearth of scholarly responses to textbooks: of hundreds of talks in each conference, the MLA program features two talks about anthologies, and the CCCC program features four talks about textbooks and one talk about anthologies. Sandy Valensky's recent dissertation research on book reviews in composition confirms this trend, and she attributes the notable decline in book reviews addressing textbooks to a shift in the field's scholarly focus, from classrooms to writing itself (Valensky).

Building on the work of other late-20th-century scholars writing about textbooks, John Swales makes a compelling case in "The Role of the Textbook in EAP Writing Research" (1995) for why advanced textbooks are "deserving members of the academic genre-system" (16). He suggests that textbooks are "hybrid genres" based on their complex audience and the broad range of knowledge and vision they must present in a given area or field (16). While Swales focuses on advanced textbooks, he raises relevant concerns for responses to introductory textbooks: namely, that evaluations of textbooks may not have adequately accounted for textbooks' non-student audience, and that textbooks may be more complex than prevailing attitudes are willing to admit (15). These aspects of Swales' case for textbooks, then, depend largely on textbooks' evaluator-readers: the presence of evaluator-readers suggests textbooks reach a scholarly audience; and scholarly evaluator-readers who take textbooks seriously are required for textbooks to obtain and maintain a more respectable status in the academy.

It is worth considering, then, why contemporary introductory composition and literature textbooks are rarely reviewed in scholarly journals in these fields – venues which help establish and generate the fields' most important texts and ideas. Perhaps such an absence can be explained by university values that suggest that legitimate work is "scholarly texts" and the separate "labor" is teaching (Horner 376); an idea articulated in the early-20th century by the MLA: that the advancement of a field (in this case, of American literature) depends upon the advancement not of teaching or "study" but "research" (Graff "Professing Literature" 121). Thus assumptions about the advancement of a field as well as *in* a field, for promotions and tenure, depend on an antithetical view

of research and teaching. A more pedagogically-optimistic explanation would be what Christopher Tribble describes as "the potential tension between the desire of publishers to create mass markets and [a] growing professional independence" of individuals and fields that encourages instructors to design their own materials (402). Regardless of explanation, the lack of obvious scholarly engagement with textbooks speaks to possible professional neglect, versus a scenario that could cast textbooks in terms of their place in what Swales calls "the academic genre-system," in a dynamic textual relationship that could look something more like the following:
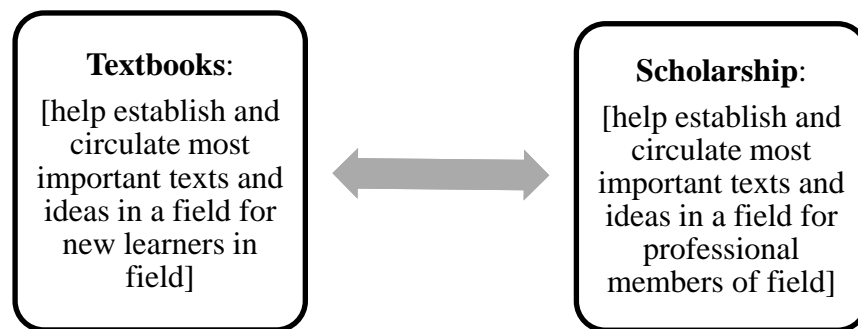
Figure 1-1: Textual relationship: textbooks and scholarship

I offer this basic summary and graphic as a backdrop for provoking questions about our contemporary moment in which there is little obvious scholarly attention to textbooks in the form of reviews, articles, and conference presentations. This lack of professional attention to textbooks begs important questions: What happens if introductory textbooks are not reviewed or treated in scholarly forums? What do we expect from textbooks if they are not? And where do we position new instructors and students vis-à-vis scholarly conversations, if textbooks are not reviewed there? Three possible consequences to this neglect include the following: (1) oversimplified editorial framing and approaches in textbooks; (2) fewer opportunities for new or untrained instructors to become informed about textbooks; and (3) less incentive for scholar-teachers in the field to engage in (particularly new) textbook projects.

In contrast, reviews of introductory textbooks in scholarly publications can help highlight the particular theoretical and pedagogical orientations of textbooks. For example, in Tribble's 2009 review of 27 published resources for teaching academic writing, he categorizes textbooks according to major schools and offerings. While Tribble's characterization of North American Composition studies is dated and without attention to recent work in rhetorical genre studies, his approach to reviewing writing textbooks offers a potential model. Tribble addresses each textbook's orientation (i.e., "Social/Genre," or more context-oriented; or "Intellectual/Rhetorical," or current-traditional/process-oriented); apparent target users (e.g., first-year native English speakers); main methodology (e.g., Reading to Writing; Process Writing), and offerings (e.g., focuses, offerings, limitations). This kind of review foregrounds how textbooks fit into a larger conversation within their fields and places a value on instructors' ability to make well-informed choices about which textbooks fit best into their given context.

One might suggest that if textbooks are not reviewed in scholarly venues but are still adopted widely for use by (particularly new) instructors and students, then the evaluation and use of textbooks may be based more on local contexts and through unpublished recommendations and use. Such a development could be seen as positive given the importance of local context in the design and use of instructional materials. However, it is worth considering how many instructors feel efficacious choosing survey/introductory materials, given specialized training, a lack of training, and/or time constraints. Tribble's presentation of textbooks for the sake of a local-context-informed choice on the part of instructors may be a more responsible option, at least for some instructors and departments.

Finally, these ideas take on particular exigency in light of the following: one, a view of genres as shaped by uses and expectations, especially foregrounded in chapters 5 and 6; and two, the increasing possibilities for less-vetted textbook materials to be published online. Both ideas suggest that the absence or presence of scholarly responses to textbooks may perpetuate particular textbook discourse and use. Specific to the focus of this dissertation, continued use of textbooks coupled with few to no scholarly reviews of them can encourage unhelpful apparatus genre expectations, such as the possibility

(and need?) for textbook editorial texts to narrative textbook content in reductive and promotional ways, as in many examples offered throughout this dissertation.

In light of this broad view of textbooks and what I have suggested about the apparatus, there are thus three working assumptions in this dissertation that stem from rhetorical genre concepts. One is that textbook apparatus genres, in line with whole-textbook expectations, privilege the perspective of the editors of the textbook and de-emphasize the perspectives of their student users. Textbook prefaces written for instructors, for example, may discuss students at length but do so by listing the needs (perceived by the editors) of the students rather than the prior knowledge that students may bring to the textbook. A second assumption is that apparatus genres commonly operate as "informational" rather than interpretive genres. An editorial introduction, for example, is expected to offer an outline of the textbook contents and selected explanations for them; these explanations *frame* the material students are asked to analyze but are not expected to be subject to analysis themselves (even though, as Genette notes, they offer particular interpretation of the texts they frame). In this way, apparatus texts do not operate like these texts they frame; they are seen as more of an informational backdrop, like the textbook as a whole. A third, related assumption is that examining apparatus genres contributes to a better understanding of how textbooks function to construct particular narratives and positions of authority in their fields.

A genre study of the textbook apparatus

Recent rhetorical and literary genre studies provide insights about commonly-used genres though they have not been brought to bear on apparatus genres. For example, genre theorist Anis Bawarshi suggests that the genre of the course syllabus establishes a set of social relations and subjectivities that teachers and students have available to them in a course (120). These social relations are upheld through the *use* of a syllabus (e.g., it is designed and handed out by instructors and followed by students) but are also embedded in the genre itself, which "maintains and elicits the desires it helps its users fulfill" (125). As I have suggested, the discourse features of the genre itself reinforce these expectations (e.g., a syllabus contains non-negotiable deadlines, and didactic

language such as "students will turn in…"). Bawarshi emphasizes that every genre invites "an uptake commensurate with its ideology"; and within the power structure of the university, students are often penalized if they take up genres like the syllabus or writing prompt in alternative ways (Bawarshi *Invention* 133).

Apparatus genres operate according to a set of their own unstated assumptions and also within the power structure of the university. Like the syllabus but on a larger scale, textbooks establish a set of social relations and expectations available for teachers and students in a field, especially new teachers and students. Each genre analysis in this study thus considers the discursive patterns of apparatus genres in light of their institutional and historical contexts. In doing so, this study follows the new rhetorical model of considering genres' discursive work, their rhetorical habits, and their tie to disciplinary habitats (Bawarshi *Invention* 164). This approach highlights the larger system of genres in which all genres function (Bawarshi "The Genre Function") and emphasizes apparatus genres as part of a "broader intertextual process" beyond themselves (Frow 142).

The term *apparatus* aims to underscore that these texts are distinct but also part of the whole textbook. *Apparatus* suggests both a distinct mechanism as well as equipment that helps a larger device function. Because I consider editorial apparatus genres to be those texts, shared across similar textbooks, that offer an overarching narrative of field and textbook, the project provides a beginning inquiry into the following: instructor prefaces and student introductions in composition textbooks, and prefaces and period introductions in American literature anthologies. The introductions and prefaces (in both fields) narrate the story of each textbook and edition (though differently for instructor and student audiences); the period introductions of anthologies narrate a kind of survey American national literary history by periods.[3] All of these provide the story of the textbook and reveal assumptions guiding the textbooks' decisions and values; some values cross fields while others serve their fields in particular ways. For example, in American literature, anthology prefaces articulate whose voices define and represent

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[3] As there is no one survey textbook model in composition, the overviews are not shared across them in the same way. See chapters 5 and 6 for more detail on composition textbooks.

national literature, and in college composition, textbook introductions articulate what represents "good writing" in the 21st century and how students can come to produce it.[4]

Textbook "values," of course, refers not only to disciplinary themes but also to reader-writer relations and expectations. Apparatus genres must re/construct discursive positions for their writers and readers in order to be written and read in recognizable, recurring ways. This discursive work is part of how genres continually influence students and teachers in literature and composition courses, who, according to genre studies, tend to occupy a student or instructor position and use a textbook according to that position. These positions are reinscribed through repeating patterns in textbooks and through students' use of textbooks throughout their lives as students. Analysis of apparatus genres thus examines discursive construction of authority in textbooks as influenced by a larger institutional and textbook history. The analytic methods used in this project enable examination of discourse patterns across time and texts; in addition to rhetorical analysis of individual texts, I use corpus analysis to look at discursive and thematic patterns across textbooks and over time. Finally, to better understand how particular social relations and expectations are constructed in genre discourse, I pose the valuable addition of concepts from social psychology positioning theory. These concepts offer ways to consider and label the discursive enactment of genre user and maker positions in apparatus genres. The analytic approach and framework are detailed in the next chapter.

The stakes of such a project are high and timely. As the meta-narrative of textbooks, apparatus genres suggest what students should read and write in a 21st-century

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[4] Regarding terms: throughout this dissertation, I use the term "American" to refer to the anthologies, history, and literary texts I address within survey courses of "American literature", though a more appropriate term could be "what is now the Unites States," "US-American", or otherwise. I also use the label "the canon," which suggests that there is one recognizable, finite body of culturally legitimated texts, though I believe a more accurate term would also somehow account for the changing nature of the body of texts reproduced for American literary study as well as the multiple texts, practices, and processes that constitute it. While I want to use the terms that these textbooks and classrooms commonly use, I also want to trouble these terms – and especially, their unqualified use – with periodic quotation marks and with my analysis. Likewise, though a more accurate description of language and writing espoused in college composition would be something akin to "successful academic writing in what is accepted as standard edited academic English," I periodically use "good writing" because that is how textbooks often refer to the writing they promote. In using "college composition," I refer to standard first-year writing courses at four-year universities, though alternatives and varieties exist. Finally, I use "rhetoric" and "rhetoric-composition" as scholars I draw from use it; however, as my focus is on the development of composition studies – the field focused on the rhetorical study of written texts – I primarily use the terms "composition" and "composition studies."

U.S. and global world. They are sites where editors and publishers evoke relevant debates in academic and public culture and articulate their stance on these issues. They are sites where experienced members of a field delineate their own authority and that of students and instructors entering and engaging the field. They are pedagogical iterations of the fraught issues at the very core of academic fields – such as what it means to "include" underrepresented voices in cultural, educational materials as well as what counts as writing in the digital age. It is clearly important in the 21st century to examine representation *in* textbook genres (e.g., the canon debate focus in American anthologies), but it is also important to examine representation *of* textbook genres. If apparatus genres are represented as neutral or outside the realm of analysis, then they can be taken for granted – placed beyond the boundary of student and scholar analysis – even if they espouse unhelpful ideas and reader/writer positions. In failing to acknowledge the work of these apparatus genres in the classroom or in scholarship, we risk constructing an ideally obedient student and enabling uncritical production and reception of materials posited to enculturate new university members into them. As Nancy Myers argues, attending to genre in the classroom acknowledges the ways that genre can close off and open to the powerful discourses of disciplines, institutions, and communities (N. Myers 168). Put another way, awareness of genres and how they function is a point of access: "'a way in' to the power structures of society" (Tardy 7). While Tardy and many others consider students' ability to write genres as the "way in," I take reading practices to be another significant way that genre users can be dis/empowered. That is, I believe that if we assume that apparatus genres are outside of the bounds of critical student response – and if the discourse of these genres suggests the same – then we keep students outside of the bounds of institutionalized discourses of power even as we claim student-centered pedagogical approaches.

Above all, in neglecting to engage textbooks as sites for analysis, we *miss* opportunities to foster critical awareness about the multitude of genres that help shape culture and knowledge production. Ultimately, my hope is that though an initial inquiry into apparatus genres, this project spurs further study of how cultures, social positions, and academic fields are discursively constructed in pedagogical materials.

The notion of genre as social action suggests that the expectations apparatus genres reinforce – e.g., that textbooks are to be absorbed versus questioned – are embedded in features of the genres themselves (Bawarshi *Invention* 179). That is, though genre *uses* reinforce genre expectations and can sometimes change them, they are reinforced through discursive features, including rhetorical organization and language patterns. Examining recurring patterns in apparatus genres thus entails looking at discourse features and considering what particular educational paradigms and positions they enact. Analyzing apparatus discourse also acknowledges the basic linguistic principle that words in textbooks matter: even subtle linguistic patterns become internalized, socializing forces. To use the words of Diana Worby, an advocate for Strunk and White *Style Guides* until she specifically reviewed them for sexist language: "If our thoughts are limited by the vocabulary and syntax patterns available in our language…then we must change our language so that we can change our ways of thinking. Words too shape social change" (105).

To elucidate the idea of genres functioning through discourse, let us consider the textbook expectation suggested above: a textbook preface is expected to relay objective facts that frame and explain textbook content. Though the textbook preface may be written by a scholar who would hedge and justify similar information in an academic article, the apparatus genre does not carry the same expectations. Discourse patterns reinforce these expectations: a textbook preface rarely contains the kind of hedging or limitations that an academic article would. For example, while an academic article about the U.S. literary canon suggests, "What we teach is further limited by what we have actually read and feel comfortable teaching" (Eaton 307), an anthology preface is far more likely to suggest that editorial selections are merely responsive rather than subjective: "The American literary canon has become…more expansive… In each successive edition, we have adjusted our selections in response" (Norton 5th edition). The textbook preface discourse reinforces the expectation that textbooks offer objective and accepted facts to be consumed versus questioned by students. It is this dimension of apparatus genres – the themes and positions embedded in recurring discursive patterns –

that I focus on in this dissertation. I posit that analyzing the discourse of apparatus genres helps us better understand how and why composition and American literature textbooks function the way they do. The project furthermore contributes to genre studies, by providing an analysis of widely-circulating genres that have not yet been comprehensively studied.

At the same time, normative apparatus expectations and discourse are not the entire story of textbook apparatus use. Though alternative textbook use is rarely documented in composition or American literature, textbooks are no doubt taken up in a variety of ways; instructors and students may analyze them in their courses, a practice Robert Bain has recently showcased online.[5] Furthermore, interrogating textbooks as I do in this dissertation does not mean that they have nothing to teach us, but that textbooks do not necessarily invite such interrogations and that we can learn from and use textbooks while also analyzing them. I analyze the textbook apparatus not in order to conclude they are wholly unhelpful or never analyzed but to better map out their discursive patterns and implications and to consider the added value of apparatus analysis as part of textbook use. In this regard, this study follows the model of other genre studies that suggest that we benefit from examining the ways that texts function to reproduce certain community ideologies and positions, especially in classrooms (N. Myers, Bawarshi, Devitt). As Robert Bain suggests, applying critical reading skills to textbooks does not involve sharpening students' reading skills per se but rather transforming students' relationships to textbooks. This project labels and examines apparatus texts as genres in order to put these familiar texts in an unfamiliar context and, in so doing, to alter expectations of pedagogical materials as objective or neutral texts.

On a related note explored more in chapter 7, while this project advocates student analysis of textbooks, it is not meant to suggest apparatus analysis is an easy or straightforward task. The approach illustrated in the dissertation carries a range of possibilities in terms of extent, and it offers pedagogical possibilities that depend upon deliberation by instructors and students. In chapter 7, I specifically discuss potential pedagogical applications, and I discuss challenges to this approach as well as why

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[5] See teachinghistory.org.

students are capable of questioning institutionalized texts even as new university students.

As suggested, in both American literature and composition textbooks, recurring discourse patterns – mediated by assumptions about textbook use – do not invite analysis of apparatus genres. This dissertation project instead analyzes them, casting them as important genres in disciplinary and cultural construction and representation. Such an approach offers a pedagogical and scholarly alternative to indiscriminate embrace or dismissal of textbooks and one that takes advantage of textbooks' shortcomings. In addition to these pedagogical implications, the project contributes to the growing body of work in new rhetorical genre studies: the project's focus on discourse-level patterns helps expand rhetorical genre studies which have primarily focused on genres vis-à-vis situational and cultural contexts. The project also contributes to genre studies by examining discourse patterns across many examples of a widely-circulating, understudied set of genres.

I want to underscore, however, that even as I stress the importance of acknowledging genres and power relations in classrooms, I do not do so in order to attack current apparatus genre makers and users, nor do I want to cast my approach as one in direct opposition to textbook editors. I am not interested in arguing that writers of textbooks necessarily (or knowingly) assume the voice of a detached authority speaking to passive novices, or want to promote the values of social hierarchies, as David Bleich claims the language of textbooks does. Though most publisher pressure is content- and organization-related, it is possible that some textbook discourse patterns are due to pressures from textbook publishers, with whom textbook writers often have to compromise (Olson; Bartholomae "The Life of the Author; Garnes et al.). These issues may reflect differing relationships to classrooms between publishers and editors; they may also speak to the fact that the textbook market may change more slowly than the field, as publishers may lose profit by being the first to offer an alternative textbook (Marshall, p.c.). These tensions are significant and often obscured, and they merit further study beyond the scope of this project. In this dissertation, my aim is not to indict specific editors or publishers or determine the amount of agency editors have relative to publishers. Rather, the project strives to highlight the discursive patterns that currently

exist and reproduce apparatus expectations and to explore insights and uses we gain from bringing genre analysis to bear on them.[6]

In sum, this opening has suggested that discussions about textual studies and textbooks suggest the value of examining editorial apparatus genres of American literature and college composition textbooks. The three apparatus texts (prefaces, introductions, and overviews) analyzed in the project are labeled *genres* in keeping with new rhetorical genre studies, in order to characterize them not only according to their formal features but also according to shared expectations about how they are to be produced and received. As new rhetorical genre studies suggest, these expectations are internalized by their writers and readers and embedded in the genres' written patterns. Drawing on 20th-century discussions about textbooks, education, and written genres, I thus have suggested that: (1) apparatus genres are part of mass-produced and -consumed popular textbooks that have been critiqued but understudied; (2) often, the discourse of apparatus genres – in which editors, students, and instructors work – do not cast them as rhetorical texts, doing interpretive work; and (3) analysis of apparatus genres, using rhetorical and corpus methods and taking into account genre features like discursive positioning, helps shed light on how genres and textbooks operate. By analyzing apparatus texts as rhetorical genres that do important discursive work, we gain a new perspective on textbooks and how they help re/construct fields and the positions within them.

Apparatus genres: examples and analysis

The remainder of the dissertation characterizes and interrogates apparatus genres in composition studies and American literature. Before that more in-depth analysis, this section offers a brief illustration of key apparatus texts and ideas in order to present these familiar texts in a less-familiar context that highlights their discursive work. The section includes characteristic apparatus passages from several textbooks. These example

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[6] On a related practical matter, throughout the dissertation, I often refer to editorial and editors' language in prefaces. I recognize that it is not always the editors who make these choices, but these discursive patterns appear in apparatus texts, which are attributed to them; the focus remains on those patterns and their implications and alternatives.

passages together represent each apparatus genre analyzed in the dissertation (anthology preface, anthology overview, composition instructor preface, and composition student introduction) and include discourse patterns that I emphasize in the dissertation. My brief analysis that follows each passage is a close reading, an attention to rhetorical choices and moves in individual texts not commonly brought to bear on apparatus genres. The more comprehensive analysis in the dissertation also offers corpus analysis of linguistic patterns across multiple texts.

From American literature anthologies

The passages below come from two leading American literature anthologies I examine in this dissertation, the Norton and Heath Anthologies of American literature (hereafter referred to as the Norton and the Heath[7]).

The following excerpt comes from the most recent Norton 7th edition (published in 2007), in the contemporary overview entitled "American Literature since 1945":

> The Sixties, as they are known, really began with the assassination of John F. Kennedy on November 22, 1963. The tumultuous years of American history that followed embraced a more combative period in civil rights, climaxing with the most sustained and effective attempts to remedy the evils of racial discrimination since the years of Reconstruction after the Civil War. For the first time since the Suffrage movement following World War I, women organized to pursue their legal, ethical, and cultural interests, now defined as feminism. (2085)

This passage aims to suggest the significance of a time period beginning with the Sixties. It suggests when the period took place (beginning in 1963 and "the tumultuous years that

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[7] I use these short titles, which I have found to be common in conversations with scholars and students. The Heath itself identifies as such by its fourth edition preface (xxxv), and "The Norton" as a shorthand title can refer to either the Norton Anthology of English Literature or the Norton Anthology of American Literature, depending on the writer and context (e.g., see Sean Shesgreen, "Canonizing the Canonizer: A Short History of the Norton Anthology of English Literature," or Paul Lauter, Reconstructing American Literature: Courses, Syllabi, Issues). I use these shorthand titles for ease as well as to evoke what has become an almost colloquial and personified nature of the anthologies, a point addressed in more detail in chapter three.

followed"), and then continues on to suggest what characterizes the period and why. The tone of the passage is formal and detached. There is no visible author; rather, the information appears as instructive "facts," despite several evaluative statements. For example, the passage indicates that the 1960s did not "really" begin with 1960 but with 1963 – at least as they "are known" (though to whom remains unnamed). The tone of "objective," detached author continues, as do evaluative statements, including that following 1963, "America" was more conflicted than before and engaged in the "most sustained and effective" attempts to "remedy" racial discrimination since Reconstruction. The final statement above about women's organizing "for the first time" since the 1920s is also posed as fact, effectively erasing women's organizing between the 1920s and the 1960s. In addition to these word-level messages, the discursive positions of writer and reader are roughly "neutral" reporter-editor and unquestioning receiver student, and the content of the passage (as well as the surrounding narrative) communicates a particular ideology: that US national culture is shaped by presidents, wars, and social movements, and that these particular happenings are essential for reading literature from the same time period.

The following passage comes from the two opening paragraphs of the contemporary period (1945-present) overview in the Heath 6th edition:

> When the United States emerged from World War II, it was unquestionably the most powerful nation the world had yet known. Its factories and farms had been crucial to the Allies' military victory. Its technology had produced the atomic bomb, a weapon of unsurpassed terror[…]American engineers talked of producing virtually free power through atomic fission. And as Johnny came marching home, Rosie was told to leave riveting to raise babies in the newly built suburbs.
>   A quarter of a century later, the United States had essentially been defeated by a small Asian nation on the distant battlefield of Vietnam. Its factories, like some of its large cities, were in decay. Its monopoly on weapons of mass destruction had long disappeared into a balance of terror. Indeed, the fabric of American society was being shredded in harsh and sometimes violent conflicts over war, human rights, and continuing and deepening poverty. Johnny and Rosie had probably gone their separate ways; the house in the suburbs had begun to disintegrate. Far from creating a harmonious chorus of "one for all, all for one," Americans had issued a cacophony of voices, all demanding a large piece of the action. (1965)

These paragraphs are seemingly devoted to "national" historical context and are followed by more of a literary history, beginning with the third paragraph which opens "the literature chosen to represent the last half of the twentieth century…". This "national historical" description thus opens with a statement and then brief description of the United States' emergence as "unquestionably the most powerful nation the world had yet known," and concludes with the snapshot of Johnny and Rosie and their move to the suburbs (P. Lauter, et al. 1965). The second paragraph describes disillusionment and failure for the United States, and concludes with a follow-up to the earlier scene.

While the first snapshot of "Johnny and Rosie" seems rather tongue in cheek, both snapshots nonetheless serve to reduce the national historical context (over time) through offering an average "American" couple of the respective time(s). The image offers a literal example of a storyline, scripting the lives of two people (and through them, many people) amidst the larger cultural storylines of American post WWII expansion, mobility, and prosperity, including positioning the female in the couple as a housewife without agency or a voice ("was told").

The second snapshot strives to pick apart the promises of the post-WWII period storyline: it suggests that narratives of suburbia, affluence, and unified national ideals were not what they promised, and were ceased to be believed. While these snapshots offer a more skeptical than propagandistic version of the time period, they nonetheless create a generic storyline that suggests a common America. "Americans" here are defined – until the "cacophony of voices" emerges – as a male soldier-housewife couple with the means to move to the suburbs and a tendency to divorce. Suggesting a common American familial experience of the past implies precisely the kind of history that the Heath claims is false. This narrative does not demand the same multi-cultural rethinking of the literary and national past that most of the Heath materials strive to do, and it presents an interesting example of disparate expectations across genres within the same anthology.

The next two passages come from the prefaces of the Heath and Norton. The Heath 6th edition (2009) preface opens:

> In this sixth edition of The Heath Anthology of American Literature, we have extended the innovative tradition established by the very first edition

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of the anthology…: "So that the work of Frederick Douglass, Mary Wilkins Freeman, Agnes Smedley, Zora Neale Hurston, and others is read with the work of Nathaniel Hawthorne, Henry James, William Faulkner, Ernest Hemingway, and others." Consequently, that first edition, while providing very rich selections of traditionally canonical authors, also contained the widest selection of writing by women and authors of diverse racial, ethnic, and regional origins ever assembled in an academic textbook. That is still the case in the sixth edition of the Heath Anthology— still innovating, still leading. (xxiii)

In the above passage, the editors draw attention to themselves as the voice behind the project ("we have extended") but also evoke the power of the textbook, and textbook edition, alone ("That is still the case in the sixth edition…still leading"). The passage appears to serve two primary purposes that are common to the contemporary anthology preface: to describe the "diverse" representation offered by the anthology and to promote the textbook as unique and successful as such. The Heath Anthology intimates that it has been interested in including non-traditional authors as well as "traditionally canonical authors," and that it is the most successful textbook to do so. This Heath passage reflects a key 20th-century disciplinary shift (toward broader representation in the American canon) and a standard rhetorical move (claiming and promoting the textbook's leading position in the preface).

The Heath preface also later claims the authority of the editors along similar lines as it promotes its apparatus texts: introductory texts are "written by scholars who specialize in a particular author" who form the "unusually large and diverse editorial board as we determine the changes that will make the anthology most useful" (xxiv). In these statements, the passage promotes the authority of editors and the Heath anthology process, also along the lines of diversity. It also suggests its uniqueness – it is "unusual" in its particular form of expertise. That the Heath anthology self-promotes according to diversity (as does the Norton to some degree as well) shows 20th-century evolution in anthology/canon expectations. At the same time, the expectation that the preface genre is principally a promotional one also limits the kinds of information offered – for example, anthology prefaces almost exclusively describe what is added rather than what is *left out* of each anthology edition.

In a slightly different construction of editor authority, the Norton suggests that each editor is "a well-known expert in the relevant field or period" (xxi), without evoking the social lived experience of the editor as a premise for authority; the expertise of the Norton editorial board is well-established and recognizable in a more conventional academic sense. The Norton also specifically addresses the role of the editorial apparatus:

> As in past editions, editorial features – period introductions, headnotes, annotations, and bibliographies – are designed to be concise yet full and to give students necessary information without imposing an interpretation. (xxvii)

The above passage promotes the editorial apparatus and characterizes it as "necessary" and "objective"— the editors know what is "needed" in reading American literature, and their detailed apparatus can present authors and texts without shaping a readers' experience. Such a characterization also suggests that student readers are known but unknowing with regard to their American literature learning needs.

From college composition textbooks

The next two passages come from college composition textbooks, the first from an instructor preface, and the latter from a student introduction. While I have indicated that prefaces are aimed at both administrators who consider adopting the textbook and at instructors (Swales "Role of Textbook"), I find that the discourse itself is aimed at new instructors, and so I describe it as such; this discursive pattern may be a strategic way to make the textbook appear useful for new instructors and therefore worthy of department-wide adoption. Additionally, composition scholar-editors have suggested that the instructor audience is the central one for composition textbooks (Tibbetts and Tibbetts).

This first passage is from Bartholomae and Petrosky's *Ways of Reading*, one of the leading composition textbooks analyzed in chapter 6. In the eighth edition (2008), the editors write the following in the final paragraph of the preface for instructors:

> With our colleagues, we have taught most of the selections in this book, including the new ones. Several of us worked together to prepare the assignment sequences; most of these, too, have been tested in class. As we have traveled around giving talks, we've met many people who have used *Ways of Reading*. We have been delighted to hear them speak about how it

> has served their teaching….It is an unusual and exciting experience to see
> our course turned into a text…(xii)

Here the editors construct their authority by positioning themselves as teachers and users of the materials included in the textbook. This basis for authority ("we have taught") is quite different than that evoked in the literature anthology prefaces, and it reflects the pedagogical priorities in the field of composition; these, for example, contrast what Gerald Graff has described as the express goal of American literature in the 20th century: research rather than pedagogy (Graff "Professing Literature" 121). The editors also evoke their presence in the field's professional organizations and networks ("traveled around giving talks"), but this, too is based on their authority as teachers and course-designers ("our course turned into text"). This positioning of editor-as-instructor is a repeating and notable feature in composition textbook instructor prefaces. Also notable, and shared with American literature anthologies, is the promotional tone, in this passage and throughout the preface.

The last example passage comes from an introduction for students in the 8th edition of *The St. Martin's Guide to Writing* (2008), another composition textbook examined in chapter 6. In contrast to the above passage from the *instructor* introduction, the language choices reflect a distant and authoritative editor and the assumption of a completely novice student audience:

> Although it is a big book that covers many different topics, at its heart is a simple message. The best way to become a good writer is to study examples of good writing, then to apply what you have learned from those examples to your own work, and finally to learn even more by reflecting on the challenges that the particular writing task posed for you. (xvii)

Here the editors, in an authoritative tone, suggest that students do not yet know what writing is, but they will. The editors also convey that they know the single "best way" to become a "good writer" though they do not offer any description of where that authority or knowledge comes from. Under the subheading of "The part one chapters," the editors continue to position the students as novice writers depending wholly on the textbook for instruction:

> For now, to understand how to use the book effectively to improve your writing, you first need to know that the most important part – the part that

all of the rest depends on – is Part One, Chapters 2 through 10. Each of these chapters is organized to teach you about one important specific *genre*, or type of writing. (xvii; emphasis theirs)

As the preface continues, the editors also rarely use the first person, relying instead on passive verb constructions and evoking the textbook as the agent of writing support and knowledge; for example, the editors write that each assignment chapter includes "A Guide to Writing that will help you write an effective essay in the genre for your particular audience and purpose. The Guides to Writing, the most important parts of the entire book, will be explained fully…" (xix). Unlike the instructor preface, which may explain such a decision (e.g., why the guides are the most important part of the book, or perhaps how those guides evolved), the preface instead serves as a "how to use" guide for these guides to writing, and it is introduced without the editors as clear agents of those choices ("will be explained"). This discrepancy provokes interesting questions about the authority and positions for editors and students made un/available in this genre.

In addition to the rhetorical analyses I have laid out, textbook analysis benefits from a way to identify and consider apparatus discourse patterns across time and texts in order to attend to the effects of repeated word patterns in the work of genres. This project employs corpus linguistics as well as the individual text analysis exemplified here in order to expose synchronic patterns (in texts produced at one time) and diachronic patterns (in texts over multiple years) in textbook prefaces, introductions, and overviews. This combined analytic method, outlined in the next chapter, is a valuable contribution of this dissertation study because it enables analysis of apparatus genres in their traditional, linear form as well as according to word frequencies and patterns across multiple texts and years.

Apparatus genres and their implications

The excerpts and analyses above offer a window into the nature and stakes of apparatus genres. Apparatus genres frame the national context, the objects of analysis, and the voices of authority in their fields, often in what could be called a rhetorical situation of address between an anonymous, "objective" editor (albeit with clear

knowledge of a disciplinary and commercial concerns) and a known but unknowing student. While one may reason that textbooks present a reductive version of knowledge and a field for the sake of being accessible to students, we need to question the cost of the way textbooks have decided to ensure and promote their accessibility. For example, we should question whether textbooks' unqualified, unattributed presentation of information contradicts scholarly writing in composition and American literature, as Myers has suggested of science textbooks (G. A. Myers 11). Much of the textbook apparatus discourse aimed at students implies that textbooks function to constitute (reify the textbook's version without presenting rationales or alternatives) and constrain (construct students as novices capable of analyzing only certain kinds of texts), even though these functions are at odds with disciplinary and textbook goals of fostering contextualized and multicultural reading and writing practices. This project asks that we consider the options and benefits of analyzing textbook apparatus genres as a part of fostering the genre and rhetorical awareness that is already valued in literature and composition courses.

Cast as "objective" or "not imposing an interpretation," pedagogical materials can typify reading and writing courses as sites of analysis of only certain (kinds of) texts. In that scenario, there is a boundary around when students are or should be "critics": they are critics of "the canon" but not of canonical "American" historical descriptions; they are critics of the rhetorical choices of "professional essays" but not of pedagogical overviews; they are critical of a field's objects of study but not of the field. An alternative scenario might acknowledge these apparatus texts as the first texts students will read that reflect the fraught issues at work in framing cultural and national narratives of particular fields, and as opportunities for advancing genre and disciplinary awareness. We might think of pedagogical materials as genres to be evaluated by students and teachers, analyzed for how they position their users and makers and for what they privilege and exclude; and we might open dialogues about how generic norms and educator assumptions have influenced these trends. Without repositioning these apparatus texts as worthy and important sites of analysis, we continue to overlook their discursive work, and we dissuade students and instructors from considering how these materials function. If we truly want to invite students to be critical readers and writers of all texts they engage in ways that acknowledge the importance of values and context in the production

of texts and culture, then we should also take seriously the apparatus materials students confront as a part of their studies.

We should additionally interrogate why we have not done so in the past. Is it that questioning such materials undermines the "expert/novice" dichotomy, which we (as instructors and scholars in either field) are not willing to give up? Do we think that students must first absorb "expert" definitions before they can question them? Do we approach textbooks ignoring the contextual forces that bring them into being? Do we believe that apparatus materials are less significant, or somehow apolitical, compared to "literary texts"? That is, do we believe that institutional, framing texts are not the stuff of American literature or composition? These questions (and these genres) are of particular relevance now, as textbooks undergo increasing scrutiny for under/representation, and as we now have a discourse on texts and pedagogical uses of them.

While apparatus genres vary according to each field, these issues and questions pertain to introductory textbooks across disciplines. I consider apparatus genres' functions within their specific historical and institutional contexts in this dissertation, but I also pose my questions and approach for a wide array of underexamined pedagogical genres in range of fields. Two questions that encapsulate this kind of genre analysis and can be brought to bear on pedagogical, editorial genres in many fields are: (1) How do the recurring features position the genre users and makers, especially students, in the field?; and (2) What are recurring disciplinary and cultural narratives in the genres? Answers to these questions in composition and American literature textbooks ultimately contribute to the larger question I address at the end of the dissertation: *What are the functions of apparatus genres?* While a genre analysis of textbooks must attend to their specific contexts and uses, these broad questions underscore the need for a better understanding of the work of pedagogical genres across many fields.

Organization of the Dissertation

In this chapter, I have laid out the questions, objects of analysis, and implications of this dissertation in broad terms. The first section made a case for the importance of textbooks and textbook apparatus analysis. I then introduced the term apparatus genres

and posited considerations and implications for analysis of these genres, including the benefits of a meta-pedagogical approach to what are often-overlooked parts of textbooks. Finally, the chapter included some passages from apparatus genres in order to exhibit example features and implications, though I also suggested that an in-depth examination of apparatus genres benefits from the more comprehensive approach used in the rest of the dissertation: a quantitative and qualitative examination of apparatus texts that is both diachronic (considers linguistic features over time) and synchronic (considers linguistic features at one time, across texts).

Chapter two of the dissertation maps out this diachronic and synchronic approach, a combination of corpus and individual-text analysis considered in light of concepts from positioning and genre theories. As I explain the definition and usefulness of corpus linguistic analysis in chapter two, I map out the details of the corpora compiled for the project, which consist of the apparatus genres from leading American anthologies and composition textbooks from the past and present. These corpora enable a valuable beginning investigation of textbook apparatus genres especially through: exposing themes and discourse features in textbooks from the same time period; uncovering repeating and shifting features across different time periods; and facilitating a consideration of what these discourse patterns suggest about the functions of apparatus genres vis-à-vis their institutional and disciplinary content. As a framework for examining patterns in the corpora texts, I propose concepts from literary and rhetorical genre studies with the useful addition of concepts from social psychology positioning theory. In contrast to chapters 3-6, which attend to the distinct texts and contexts within composition and American literature, this chapter offers an overview of concepts relevant to textbook analysis more broadly. This chapter and the introductory chapter also underscore the project's contribution to multiple bodies of scholarly work about written texts and textual analysis. I return to broader, cross-disciplinary considerations in the final chapter.

In chapter three, entitled Pedagogical con/texts of American literature, I turn my attention to scholarship and questions relevant to an analysis of apparatus genres of American anthologies. Such an analysis must take into account issues specifically at stake in contemporary presentations of national literature for classroom use. These

include ways we might rethink debates about the "American canon" by considering the many texts – aside from only conventionally-defined "literary" texts – that help construct it. This rethinking concerns not only canon debates but assumptions underlying them, such as what defines canons or anthologies. Chapter 3 offers a review of these debates vis-à-vis the history of and responses to the Norton and the Heath Anthologies of American Literature, two popular contemporary anthologies. A salient point in this chapter is that literature anthologies are almost exclusively defined by their tables of contents rather than the editorial features; few scholars have addressed apparatus genres specifically but have cast them as solely "handy" or "useful" rather than value-laden and potentially problematic. As such, though it is clear that representation of underrepresented voices in the U.S. is a paramount concern for classroom canons, the representation of such voices in apparatus anthology genres has not received the same attention or revision.

After describing the contexts of American literature anthologies, I turn to their texts in chapter four, entitled "Limits of the canon debates: American literature anthology analysis." This chapter offers a four-part analysis of the anthologies. The first is an analysis of words frequent in each anthology over time and then between the two anthologies, an analysis that shows shifts in who represents America and in what way (e.g., individuals versus socially- and ethnically-defined groups). The second analysis considers the Heath and Norton prefaces, which narrate the anthologies, the field, and each particular edition. In analyzing the prefaces, I especially consider editors' narratives about canon formation as well as their discursive positioning of authority within the field of American literature. The third and fourth analyses focus on the historical period introductions, which narrate the cultural, national context for the "literary" artifacts included in the anthology. Whereas the preface analysis focuses on positioning and disciplinary storylines, the period introduction analysis concentrates on national storylines, especially the portrayal of Native Americans in early American overviews and gender representation across all periods. In looking closely at the recurring patterns around Native Americans and women, I question how these storylines contrast the claims of the anthology preface (e.g., that they revise the neglect of underrepresented groups). Throughout the analysis, I address the patterns and changes across each anthology's

multiple editions as well as across the two anthologies, and all sections of the chapter work together to offer an in-depth analysis of discursive, structural, and thematic trends in the apparatus of these American anthologies over the 40 years of their publication. I argue that exposing such trends as well as shifts is a valuable addition to anthology use and to pedagogical approaches to American literature more generally. In closing the anthology analysis, I address two questions: (1) What do anthology apparatus genres tell us about the U.S. "canon" and efforts to revise it?; and (2) What do we gain by making anthologizing processes and choices more visible?

In chapters five and six, I turn to the pedagogical con/texts of college composition. Chapter 5 reviews 19th- and 20th-century composition history vis-à-vis the field's textbooks, a history that underscores the ways that textbook audience and use has shaped textbook production. The reciprocal relationship between textbook use and textbook production is especially evidenced in textbook shifts that occur between the 19th and 21st centuries: intended supplemental uses of textbooks from the 1890s (such as those in accounts from Payne's *English in American Universities*) contrast 20th-century accounts, which cast textbooks as prescriptive and comprehensive. The chapter explores how and why contemporary textbooks still carry the residue of this shift in the discourse and expectations of 21st-century apparatus genres. Chapter five's review of composition con/texts underscores genre use as a vehicle for genre change and acknowledges the importance of the 21st-century in composition studies, a moment in which untrained composition teachers remain prevalent, but in which there are also many more people trained in rhetoric and composition studies who can make textbook decisions. The chapter thus provides a context and case for apparatus genre analysis, which I posit both enriches our historical understanding of composition textbooks and also enhances the kind of analysis that has already been done on textbooks.

Chapter six, entitled "Knowing editors, known students: Composition textbook apparatus analysis," offers an examination of the prefaces and introductions to 25 composition textbooks, including 13 from the turn of the 19th century and 12 from the early 21st century. As composition studies is a field without a single textbook model, the corpus analysis spans a range of textbooks, revealing genre changes (e.g., a lengthy acknowledgment section added to instructor prefaces), and discursive changes (e.g.,

fewer hedges in contemporary apparatus texts). I especially highlight patterns that contribute to what I describe as the positioning and promotional functions of contemporary composition apparatus texts. These patterns resonate with the disciplinary context emphasized in chapter five, in which composition textbooks chiefly operate as large-scale, multi-author endeavors that must sell themselves as the most promising and comprehensive source for often-untrained instructors. The final analysis in the chapter takes a closer look at three leading contemporary composition textbooks, *The St. Martin's Guide to Writing*, *Ways of Reading*, and *The Norton Field Guide*, in order to compare the discursive positioning of students and editors in instructor prefaces versus student introductions. This comparative analysis shows far more contextualizing and self-positioning for an instructor audience, and more didactic and reductive conceptualizations of college writing for a student audience. In closing the composition analysis chapter, I address two questions: (1) How possible is it to simultaneously promote and problematize the practice and field of composition?; and (2) What do we gain by making textbook processes and choices more visible?

The final chapter of the dissertation addresses apparatus genre functions and pedagogical applications, and it brings together my conclusions from both fields to suggest overarching functions of apparatus genres and pedagogical applications for analyzing them as part of classroom use. Before doing so, the first section of the chapter takes a step back to consider the implications of our 21st-century moment, in which there are almost no composition or literature textbook reviews in scholarly journals. The second section of the chapter offers a comparison of the apparatus genre features in composition and American literature noted more separately throughout chapters 3 through 6. This comparison reveals the important ways that disciplinary, cultural context shapes genres and their use; it also shows the overlapping features of apparatus genres across fields and the cross-disciplinary challenges and possibilities of apparatus genre analysis. In advocating apparatus genre analysis across fields, I also underscore its importance in light of the increasing placement of pedagogical materials in online, and thus less-regulated, environments.

The third section of the chapter addresses the overarching question posed in this chapter: *What are the functions of textbook apparatus genres*? In response, I discuss what

I label as two principal functions of textbook apparatus genres: to constitute and constrain; to validate a field and textbook, while also delineating clear expert-writer and novice-reader positions (which further validate the textbook). I follow these cross-disciplinary conclusions with further directions for this work, including a close look at instructional applications I have used in my own practice. As a part of these pedagogical considerations, I consider what prior learning students can draw upon in apparatus genre analysis. Ultimately, I suggest that these considerations fall on individual instructors (as should any pedagogical approach); but I firmly support the notion that we can learn from textbooks while also seeing them through a critical lens, and I offer suggestions accordingly. This chapter ends the dissertation in a way that underscores its overarching goals – to defamiliarize textbook genres and to construct students and instructors as active participants in the often occluded institutionalized practices of which they themselves are a part.

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Chapter 2: Analytic approach to textbook apparatus genres: methods and frameworks

> Corpus analysis [is] corpus transformation and…
> different types of transformation can draw attention
> to different aspects of a text or corpus.
> Ute Römer and Steffi Wulff,
> "Applying Corpus Methods to Writing Research"

The previous chapter made a case for analyzing composition and American literature apparatus genres. This chapter outlines an approach for such analysis, a combined quantitative and qualitative methodology coupled with an analytic framework informed by genre and positioning theories. The first part of the chapter explains the methodology, especially in order to define corpus analysis and chart the details of the two corpora compiled for analysis, the anthology corpus and the composition textbook corpus. Throughout the chapter, I emphasize that though rarely used in U.S. literature and composition studies, corpus analysis offers a unique complement to rhetorical analysis because it transforms texts into linguistic patterns across many texts and over time. In the latter half of the chapter, I review recent genre studies and social psychology positioning theory, which together inform my claims about discourse patterns in the corpora. Positioning theory has traditionally been used for analysis of verbal speech, but it offers a valuable way to consider and label features of written textbook apparatus genres, which often reinforce expert-editor and novice-student positions.

This method and framework form an approach that suggests that apparatus genres are characterized by both thematic and word-level patterns, within and across texts. That is, these genres – and thus the social and textual expectations that inform them – are shaped by their thematic content as well as the effect of their repeating discourse patterns. In a case relevant to this study, textbooks have been described as operating within an unstated but firm set of assumptions (or ideology; see S. Miller; Welch), and the analytic approach outlined in this chapter facilitates a look at unstated assumptions reinforced by

recurring discourse and themes. For example, textbook prefaces delineate and promote new additions to each edition but rarely explain what is *not* in the textbook and/or what has been removed. In effect, textbook prefaces repeatedly promote what the textbook *does* offer, which is manifest in high quantities of verbs such as *shows, provides,* and *includes*. In turn, the textbook's version of itself and its field appear ever-expansive and largely decontextualized from the processes of inclusion and exclusion on which it depends. The recurrence of this and other patterns over time and textbooks reinforces particular ideas about editors, their authority, and textbooks more generally. These ideas help shape shared community expectations – essentially, how a particular text should be read and written – that constitute textbook apparatus genres. An important premise underlying this approach is that word-level patterns and shifts are not always readily-obvious but are important aspects of the work of genres, and that these patterns in textbooks help re/construct academic fields and the genre makers and users therein.

Corpus analysis and corpus compilation

Broadly defined as the study of linguistic phenomena in a selected collection of texts, corpus linguistic analysis is not new to U.S. English studies. Even before computer-based tools, literature scholars used manual corpus linguistics methods to quantify types of words in literary genres and texts; for example, to consider the evolution of verb forms in English poetry from medieval to modern times (e.g., see Wright). Likewise, since at least the mid-20th century, language and writing scholars have compiled corpora as resources for writing models and for studying language evolution (e.g., see Francis). Perhaps most extensively, corpus linguistics has been used in research on L2 (second language) English studies, which have been described as the child of composition studies and applied linguistics (and thus the grandchild of rhetoric and linguistics) and the product of both their conflicts and their productive synthesis (Silva and Leki). What all of these studies share is an approach that considers the quantity and placement of repeated linguistic features, whether counted by humans or by computer; they also all consider a selected body of texts that are naturally-produced, meaning that the corpora consists only of language produced for a purpose other than corpus compilation and analysis (Bowker

and Pearson). Corpus methods thus emphasize studying language in wide use, rather than making claims about language and texts based on patterns in a few texts, speculation, or prescriptive rules.

Contemporary collections of texts used in corpus analysis are usually comprised of machine-readable texts, and the term "corpus" (plural: corpora) thus refers to a finite collection of these machine-readable texts (McEnery and Wilson). Each of the two corpora in this project is a "specialized corpus," meaning it is a compilation of texts of a particular type: in this case, each corpus includes texts of shared generic conventions and functions, but specialized corpora can also be organized according to other characteristics (e.g., shared language register or time period). Alternatively, corpora can be larger and representative of language use, such as the online Contemporary Corpus of American English (COCA) of over 4 million words.[8] Though finite in number, available contemporary electronic corpora are almost as varied as their uses: one can explore how language in *Time* magazine has evolved over time using the COCA interface; one can purchase and download corpora of Jane Austen's and William Shakespeare's work to compare them using corpus linguistic software tools; and one can explore disciplinary differences in graduate student writing by using the Michigan Corpus of Upper-level Student Papers (MICUSP) and its interface. Larger corpora such as COCA and MICUSP have their own online search interface, while smaller, specialized corpora are generally explored using corpus linguistics software, which allows researchers to upload their own corpus texts and search and sort them. Large, representative corpora facilitate studies of language evolution and comparisons across genres and registers, while specialized corpora like my textbook apparatus corpora enable in-depth analysis of particular genres through approaches designed by the corpus compiler (as in this project).

As corpus linguists suggest, corpus analysis is text transformation, and different kinds of transformation can draw attention to different aspects of a text or corpus (Barlow; Römer and Wulff). Text transformation occurs because corpus software tools make familiar texts, and familiar textual structures, unfamiliar: instead of seeing language

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[8] Such a large corpus exceeds the size criteria for a representative corpus in English of a given type (see Gloria Corpas Pastor and Miriam Seghiri, "Specialized Corpora for Translators"). A smaller but still representative corpus can be seen in the Michigan Corpus of Upper Level Student Papers (MICUSP), compiled to be representative of graduate level academic English papers.

in its customary arrangement in terms of phrases, sentences, and paragraphs, and instead of seeing recurring words spread throughout a text in these larger linguistic units, corpus tools organize language according to how it recurs and where. In so doing, corpus software affords alternative and faster ways of accessing corpora by searching, sorting, and calculating patterns in them, effectively manipulating language data in ways impossible with printed matter (Römer and Wulff; Hunston and Francis 15; Bowker and Pearson 9). In basic features alone, such tools yield interesting details about corpora, including via concordance lines and type and token counts. Concordance lines are short sections of text containing particular words or phrases shared across the corpus, and the number of total words (or tokens) indicate text length while the number of *different* words in a corpus (or types) are a way of determining lexical variety.

Corpus software also exposes word-level patterns over time and many texts. For example, generating corpus word lists, which has been described as "probably the most radical transformation of a text used in linguistic analysis" (Barlow 207), transforms a text from a conventional, linear narrative into a list of words according to frequency. Word frequency lists provide an alternative and compelling way of viewing language and thematic patterns because repeated rhetorical, ideological choices often become more evident – for example, overrepresentation of males versus females would be manifest by higher frequencies of masculine pronouns versus feminine pronouns, though such a discrepancy may otherwise be more difficult to note across many texts.[9] Similar in concept but affording another view of textual features are corpus concordance plots, which provide a visual display of the appearance of a word or term in a text – for example, where and how often "American" occurs in a textbook introduction, which can speak to genre expectations vis-à-vis national culture and audience. Concordance plots can reveal points where linguistic features appear more or less and can thus display recurring but imperceptible word placement (e.g., using first person at the beginning but not the end of textbook prefaces). Word collocations, which show words that frequently co-occur with other words, – e.g., what verbs frequently co-occur with *instructor* versus

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[9] Feminine and masculine pronoun frequencies are examined in the anthology corpus in chapter 4. Word lists have also been used by corpus linguists to show disciplinary differences in students and scholars' writing (Hyland; Römer and Wulff); in these and other applications, word frequency lists can display themes and language patterns and reflect particular ideological orientations.

student – help expose lexical associations – e.g., that the noun *students* more often collocates with the verb *need* while *instructor* collocates more with *want*. Finally, basic word frequencies, the quantities of particular words in a given text or group of texts, reveal important thematic and linguistic trends and changes over time.

  To sort and search my own corpora, I use a popular freeware linguistics toolkit designed by Lawrence Anthony called Antconc 3.2.1 (Anthony).[10] I use Antconc software as a part of the combined approach that I explain in this chapter after describing the two corpora. Additional details about AntConc and corpus analysis terms and definitions are provided in the appendix.

The textbook corpora

  The introductory chapter emphasizes that this study does not intend to speak for textbooks' varied reception history or to be inclusive of every textbook used in introductory composition or American literature classrooms. Rather, my two specialized corpora, the anthology corpus and the composition textbook corpus, are comprised of often-used textbooks that together represent the perspective of multiple editorial boards and editions over time. The inclusion of textbooks from multiple time periods serves not as a way to catalogue when and where particular changes took place (although I do make some of these observations in the anthology corpus) but to show the features unique to particular time periods and especially to highlight features of textbooks currently in circulation. This focus has to do with the scope of the study and availability of materials, and the study aims to provide a basis for further study of textbook genres. To borrow Genette's rationale, the scope of my corpora and study is inspired by "the feeling that it is right to define objects before studying their evolution" (Genette and Maclean 162). While there are limitations to including some textbooks and not others (addressed further in the conclusion chapter), each of the corpora outlined below is sufficient for a descriptive study that exposes discursive patterns in popular examples of apparatus genres as they are

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[10] Antconc was developed by Laurence Anthony of Waseda University, Tokyo, Japan, originally for use in the technical writing classroom. The software is free for download from the author's homepage at http://www.antlab.sci.waseda.ac.jp/. Information about the program and its tools are available in the Readme file on Anthony's website. For a clear, step-by-step explanation of research using Antconc, see Ute Römer and Stefanie Wulff, "Applying Corpus Methods to Writing Research".

situated in larger institutional, disciplinary contexts. Underlying my study of these apparatus genres is the assumption that analyzing the features of examples of apparatus genres provides insight into the ideologies of their communities (Devitt *Writing Genres*) and the shared values between readers and writers in those communities (Frow).

No corpus of these anthology or composition textbook editorial texts previously existed, so a substantial part of my early work on this dissertation entailed digitizing all the apparatus texts used in the study. I completed the process of collecting, scanning, and converting these texts (detailed below) between April of 2008 and May of 2010. The first step was choosing and obtaining each textbook paper edition and volume from the University of Michigan libraries and Inter Library Loan system, used bookstores, online sites for buying and selling books, and colleagues in the UM English Language and Literature Department.[11] I discuss the choices that inform each anthology and composition textbook corpus selection in chapters 3 and 5, respectively. The second step entailed scanning each overview, introduction, and preface listed below into a portable document format (pdf) file and then converting each text into a machine-readable text (txt) file using Optical Character Recognition (OCR) software called Omnipage Professional 16.[12] In pdf form, this compilation of textbook apparatus materials is a unique portrait: they are images of texts, both fixed and dynamic. As pictures of document pages, they are unchangeable. They also share unchanging qualities in content and structure across the textbooks and decades they represent. Yet they also show change, sometimes in response to one another, and they also delineate disciplinary and textbook change, in the written text. These pdf files serve as a unique map of apparatus genres, and I consider them a resource for future research and teaching projects.

The text files of these same pdf documents constitute electronic corpora, also the first of their kind. These corpora provide a resource for corpus linguistic study of textbooks that has otherwise been dominated by textbooks in the sciences, business, and English as a Foreign Language (EFL) (Biber et al.; Carkin; Lee; Ute Römer). Both the pdf collection and the electronic corpora provide unique articulations of America

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[11] For the subcorpus of composition textbook prefaces and introductions from 1875-1919, I scanned the texts from John Brereton's documentary composition history (see chart in chapter for more detail).
[12] Optical Character Recognition (OCR) software Omnipage Professional 16; © 2002-2009 Nuance Communications, Inc. All rights reserved.

literature and college composition as they have been conceptualized and circulated for classrooms over time by leading editors and publishers. Further, as suggested in the opening chapter, these two fields function in particular ways as a mass introduction to national and academic values. The charts below offer the titles, editions, and other basic details about each text in each of the two specialized corpora. I discuss the individual texts in each corpus in more detail in their respective analysis chapters.

American literature anthology corpus

For the anthology corpus, I digitized two apparatus genres from all editions of the two leading survey anthologies most frequently evoked in canon debates, the Norton and Heath Anthologies of American literature (Arac; Bennett; Jay; Lazer; Lockard and Sandell). The anthology corpus is specifically comprised of the two parts of the anthology apparatus that offer an overarching narrative of American literature disciplinary and national history for classrooms: the anthology preface, which narrates the story of each anthology and edition; and the period introduction, which narrates American national literary history by periods. As canonical and cultural representation are key issues in American literature survey courses and anthologies, a corpus of the prefaces and overviews of all Norton and Heath editions offers a unique resource for conducting a rhetorical and quantitative analysis of apparatus genres. These apparatus texts are the account of the textbooks' canonical and cultural representation that the editors and publishers have chosen to tell.

The anthology corpus includes all prefaces and period introductions of the Norton and Heath Anthologies of American Literature from their respective beginnings in 1979 and 1989 to their most recent editions in 2008 and 2009. The corpus consists of 150 texts totaling 1,157,422 words.[13] A full table of the anthology editions, volumes, and sections titles by year is provided below as well as in the appendix.

Anthology	Edition	Year	Number of volumes	Texts included

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[13] The corpus thus consists of each preface, which are approximately 4-5 pages in length (1 per edition, per anthology), each period overview, which are approximately 12-20 pages in length (5-6 per edition, per anthology), and all subsections, which are 1-3 pages long and vary according to anthology and edition.

Norton Anthology of American Literature	1	1979	2	Paper preface and period overviews
	2	1985	2	Paper preface and period overviews
	3	1989	2	Paper preface and period overviews
	4	1994	2	Paper preface and period overviews
	5	1998	2	Paper preface, period overviews, and subsections*
	6	2003	5	Paper preface, period overviews, and subsections
	7	2008	5	Paper preface, period overviews, subsections
Heath Anthology of American Literature	1	1990	2	Paper preface and period overviews
	2	1994	2	Paper preface and period overviews
	3	1998	2	Paper preface and period overviews
	4	2002	2	Paper preface, period overviews, and subsections
	5	2006	5	Paper preface, period overviews, and subsections
	6	2009	5	Paper preface, period overviews, subsections
*In both anthologies later editions include subsections as a part of the period overviews. These subsections often highlight the experiences of a particular group or culture within the broader historical narrative.				

Table 2-1: American anthology corpus materials

Because genres are influenced by their antecedent genres as well as genres that surround them (such as the apparatus of competing textbooks), it is important to study various combinations of apparatus genres – for example, studying both the Heath and Norton prefaces from similar years, as well as studying textbook prefaces within a single textbook across multiple years. These combinations help expose genre choices unique to particular textbooks as well as shifting and static features across multiple examples of the genre. I thus designed my anthology corpus filing system to enable analysis of patterns within and across anthologies, anthology editions, and over time. Each text scanned and then converted formed a file; each of these files is separate and represents an example of its genre: each preface, for each edition, forms a separate txt file, and each period

introduction, for each edition, is also separate txt file. Every anthology edition is separated in this way, and I can thus use corpus analysis software to search individual texts or any number of combinations of texts from the corpus. For example, the converted files for the Norton first edition are separated like this:

- Norton 1st ed Preface (.pdf and .txt)
- Norton 1st ed Early American Lit 1620-1820 (.pdf and .txt)
- Norton 1st ed Amer Lit 1820-1865 (.pdf and .txt)
- Norton 1st ed Amer Lit 1865-1914 (.pdf and .txt)
- Norton 1st ed Amer Lit btw the Wars 1914-1945 (.pdf and .txt)
- Norton 1st ed Amer Lit 1945 to present(.pdf and .txt)

As shown in chapter 4, a variety of analyses within and across each anthology and edition yielded interesting (often troubling) results and comparisons. The corpus facilitated comparisons across the apparatus of two anthologies of different orientations as well as their changes over time. Additionally, the filing system allowed me to confirm or check certain observations. For example, when I found overwhelming discrepancy between the number of singular male pronouns and singular female pronouns in searches of the whole anthology corpus, I checked the numbers within each anthology to see how they differed. I also checked the contemporary overviews alone to see if the trend could have something to do with publication of and access to records about individual women in earlier versus later historical periods. These possibilities add a significant and robust dimension to rhetorical analysis: they provide possibilities for considering whether patterns noted in individual texts are similar or dissimilar to patterns across many texts, and they enable confirmation or disconfirmation of intuitions about textual patterns. I have stated that language patterns (such as the example of gendered pronoun discrepancies) work in both individual texts as well as across time and many texts. This analytic approach thus bears important implications for studying genre patterns by enabling various analytic combinations of genre examples. I offer detailed findings from my gender pronoun analysis and other anthology analyses in chapter 4.

Composition textbook corpus

As anyone familiar with composition textbooks might guess, it was much less straightforward to select the textbooks for the composition textbook corpus. There is a vast, ever-growing body of textbooks in college composition, and any given university or department may use a large number of them at once (Kitzhaber 263). There are also currently many types of textbooks, among them readers, rhetorics, and handbooks, which theoretically stem from distinct cornerstones of composition pedagogy (e.g., student-centered or discipline-centered; see Woods). Simultaneously, composition textbooks often overlap, and they increasingly strive to "do it all," or serve a number of functions, as evidenced in any number of the recent textbooks that have added *with readings* or *with MLA update* to their titles – e.g., *The Norton Field Guide to Writing with Readings and Handbook* or, less obviously in title but no less inclusive, Mike Palmquist's new *Joining the Conversation* which includes genre-based writing and reading activities, assignment topics, guidance for peer workshop, and sections on using references and documenting them.

To capture some of this contemporary variety in the composition textbook corpus, I chose the shared editorial texts (prefaces and introductions) to twelve popular composition textbooks from the past 3 years, 2007-2010. I chose these contemporary composition textbooks based on the scholarly and commercial attention they have received (Gale and Gale; Cain et al.; Vetne, Davis and Closser) as well as based on information from publishers, my own department's recommendations for new instructors, and the textbooks themselves. The textbooks are written by editors that are well-established names in rhetoric-composition studies, and they represent examples of ongoing, multiple edition-textbooks as well as brand new models. They also represent leading publishers for textbooks in university English studies: Bedford/St. Martins, Norton, Cengage/Wadsworth (previously Houghton Mifflin), and Pearson-Longman.[14] In the textbooks themselves, the *St. Martin's Guide to Writing* claims the lead place in handbook-like composition textbooks while the *Norton Field Guide* claims the position of the leading brief rhetoric (see passages in analysis chapter 5).

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[14] Of these, Bedford/St. Martin's claims the position as the leading publisher of textbooks for use in English college composition (see http://us.macmillan.com/splash/publishers/bedford-st-martins.html)

To enable some diachronic comparison, I also compiled a corpus of prefaces and introductions from earlier composition textbooks, textbooks from the turn of the 19th century whose introductory editorial texts were accessible thanks to John Brereton's Documentary History *The Origins of Composition Studies in the American College, 1875-1925*. The earlier corpus helps illuminate some of the contemporary patterns, especially by illustrating their uniform prevalence in contemporary example textbooks versus alternative discourse patterns in earlier textbooks.

Because composition textbooks vary so widely in the specifics of their content and structure, there are not consistently-shared apparatus overviews in the same way that literature anthologies share similar period introductions, though most composition textbooks have rather traditionally-structured prefaces. As with the anthology corpus, for the composition textbook corpus I sought the apparatus texts that narrate the field and textbook that were shared across the textbooks. In the composition textbooks, these texts were the prefaces – the introductory text directed at composition instructors and administrators – and the introductions, which were directed at students.

The chart below offers the details of the composition textbook corpus, including the earlier textbook corpus. In both the earlier and newer textbooks, the corpus includes the overall introductory material of the textbook – the textbook preface or introduction, and sometimes both. Brief word and text lengths (which I discuss in chapter 6) are as follows, and the subsequent chart offers more detail:[15]

- Contemporary corpus: tokens: 62054; types: 7709; texts: 22; textbooks: 12
- Earlier corpus: tokens: 15841; types: 3236; texts: 16; textbooks: 13

Contemporary textbooks: 2007-2010					
Combinations					
Joining the Conversation	Mike Palmquist	2010		Bedford/ St. Martin's	Preface for instructors
Norton Field Guide to Writing with Readings and Handbook	Richard Bullock, Maureen Daly Goggin, and Francine Weinberg	2010		W. W. Norton	Preface (for instructor); How to Use this Book (for students)
How to Write Anything: A guide	John J. Ruszkiewicz and	2010		Bedford/ St. Martin's	Preface for instructors

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[15] Full corpus: tokens: 77895; types: 9155; texts: 38; textbooks: 25.

Title	Editors	Year	Edition	Publisher	Texts
and Reference with Readings	Jay Dolmage				
Readers					
Ways of Reading: An Anthology for Writers	David Bartholomae, Anthony Petrosky	2008	8th	Bedford/ St. Martin's	Preface for instructors, Introduction for students
Patterns Across Cultures	Stuart Hirschberg, Terry Hirschberg	2007		Wadsworth	Preface
Writer's Presence	Donald McQuade and Robert Atwan	2009	6th	Bedford/ St. Martin's	Preface for instructors, Introduction for students
Handbooks					
The St. Martin's Guide to Writing	Rise Axelrod and Charles Cooper	2008	8th	Bedford/ St. Martin's	Preface for instructors, Introduction for students
Simon & Schuster Handbook for Writers	Lynn Quitman Troyka and Douglass Hesse	2009	9th	Pearson	Preface for instructors, Introduction for students
Everyday Writer	Andrea Lunsford	2009	4th	Bedford/ St. Martin's	Preface for instructors, How to use guide (introduction) for Students
Rhetorics					
They Say, I Say: The Moves that Matter in Academic Writing with Readings	Gerald Graff, Cathy Berkenstein, and Russel Durst	2009		W.W. Norton	Preface for instructors, Introduction for students
Good Reasons: Researching and Writing Effective Arguments	Lester Faigley and Jack Selzer	2009	4th	Longman	Preface for instructors, Introduction for students
The Call to Write, Brief Edition	John Trimbur	2008	4th	Houghton Mifflin/ Cengage	Preface for instructors
Earlier textbooks: 1875-1919					
Title	**Editors**	**Year**	**Edition**	**Publisher**	**Texts**
How to Write Clearly: Rules and	Edwin A. Abbott	1875	1st	Roberts Brothers	Preface

Exercises on English Composition					
The Principles of Rhetoric and their Applications	Adams Sherman Hill	1878 (2nd ed 1895)	1st	Harper and Brothers	Introductory
Practical Elements of Rhetoric, with Illustrative Examples	John Franklin Genung	1885	1st	Press of J.E. Williams	Preface and introductory
Paragraph Writing	Fred Newton Scott and Joseph Villiers Denney	1893	1st	Allyn and Bacon	Preface and Introduction
Compilation of standard rules and regulations used by the English Department of the University of Oregon	Luella Clay Carson	1898	1st	University of Oregon Press	Preface
Theories of Style: With Especial Reference to Prose Composition	Lane Cooper	1907	1st (reprint ed as *The Art of the Writer* in 1952)	Macmillan	Preface
Handbook of Composition	Edwin Campbell Woolley	1907	1st	Heath	Preface
College Course in Writing from Models	Francis Campbell Berkeley	1910	1st	Henry Holt and Co.	Preface and Introduction
Representative Essays in Modern Thought: A Basis for Composition	Harrison Ross Steeves and Frank Humphrey Ristine	1913	1st	American Book Co.	Preface
Expository Writing	Maurice Garland Fulton	1912	1st	Macmillan	Preface and Introduction
The Elements of Style	William Strunk Jr.	1918	1st	Privately printed (Ithaca,	Introductory

				NY)	
Sentences and Thinking: A Practice Book in Sentence Making	Norman Foerster and John Marcellus Steadman Jr.	1914	1st (2nd ed, 1923; 3rd ed, 1931; 4th ed, 1941; 5th ed, 1952)	Houghton Mifflin	Preface
The Writing of English	John Matthews Manly and Edith Rickert	1919	1st	Henry Holt and Co.	Preface

Table 2-2: Composition textbook corpus details

Like the anthology corpus, my composition corpus filing system is designed to aid a variety of analyses. This filing system enables analysis of the discourse patterns of earlier versus newer textbooks, all of the textbooks at once, only the contemporary textbooks, and the discourse of materials aimed at instructors (usually a preface) versus materials aimed at students (in a separate introduction, if there). My file folder system included separate file folders for various categorizations and combinations of the corpus files; e.g., earlier apparatus texts; newer apparatus texts.

Some examples of file names include:

- Abbott 1875 Preface_How to write clearly (.pdf and .txt)
- Berkeley 1910 Intro_College Course in Writing fr Models (.pdf and .txt)
- Berkeley 1910 Preface_College Course in Writing fr Models (.pdf and .txt)
- Bartholomae & Petrosky 2009 Preface_ Ways of Reading (.pdf and .txt)
- Bartholomae & Petrosky 2009 Intro _ Ways of Reading (.pdf and .txt)

Within the file folders, document names enabled a number of combinations and comparative analyses, including comparisons across types of files, such as introductions versus prefaces, or between contemporary and earlier introductory texts. Again, these analytic combinations help expose discursive and thematic patterns in genres by exposing recurring patterns over time and texts as well as patterns within smaller groups of genre examples.

Corpus analysis methods: genre analysis within and beyond texts

Apparatus genres both inform and are informed by genre expectations and disciplinary and pedagogical values. Textbook promotional-pedagogical genres both inform and are informed by genre expectations and disciplinary and pedagogical values. Analyzing them accordingly entails going "beyond the sentence" in order to reveal more about trends in genres and disciplines (Biber, Connor and Upton), or taking into consideration what discourse analyst Vijay Bhatia calls "text-internal" as well as "text-external" features (119): internal features such as discursive patterns and writer/reader relations (125) as well as text-external features like generic norms and conventions and disciplinary culture (127). This approach forms what I have taken to be a recursive process of rhetorical analysis (of individual texts) and quantitative corpus analysis (across multiple texts) informed by relevant disciplinary and historical information. Attending to patterns within and beyond individual texts speaks to the emphasis on how genre expectations are enacted through words and phrases as well as cumulative uses and patterns over time and texts. Given the dearth of studies on composition and literature textbook apparatus genres (or many published editor reflections about writing them), such an approach is also a more comprehensive starting point than one considering only textual or contextual features. At the same time, it is not wholly different from rhetorical or corpus linguistic approaches, but rather is a compelling "way in" to texts via both. This "way in" – a qualitative analysis of individual texts in light of quantitative patterns, or vice versa – offers a robust analysis of apparatus genres by highlighting patterns in and across texts vis-à-vis disciplinary and cultural concerns that inform them. (See appendix figure 0-1 for graphic representation of analytic approach).

This method draws on but also departs from other textual analysis and corpus linguistic approaches. My analysis of text-internal features includes word choices and themes in individual texts with the kind of rhetorical analysis often reserved for "literature" rather than the "non-literature" of pedagogical texts, e.g., tone, rhetorical organization, and audience. These seemingly basic considerations recast apparatus texts as interpretive rather than informational and unfit for rhetorical study (Scholes 6-7), a distinction explained in the opening chapter. My use of corpus analysis also departs from examples which are primarily data-driven and do not focus on individual texts or external

factors such as the context for which the text was written (e.g., see Ute Römer). My corpus searches were to some extent based on details from scholarship and rhetorical reading of individual texts; likewise, seeing patterns of language in the corpus guided me to examine particular aspects of individual texts. My apparatus examination is thus mixed rhetorical and corpus analysis, a combination of qualitative and quantitative analyses of the corpora considered in light of relevant contextual details from each field. This approach is reflected in the structural organization of this dissertation, in which the analysis chapters (4 and 6) are preceded by context chapters (3 and 5) that lay out relevant historic, institutional, and disciplinary details; all of these chapters are then followed by the final chapter which considers the textbook apparatus contexts and texts together. This organization aims to underscore the larger system of genres in which all of these genres function (Bawarshi "The Genre Function") and emphasize literary and expository genres as part of a "broader intertextual process" beyond themselves (Frow 142).

This chapter has especially focused on defining corpus analysis, as it is a lesser known method in fields in the humanities. This kind of quantitative language analysis is a valuable addition to more common textual analysis methods. At the same time, by also using rhetorical analysis of individual texts, I underscore the interpretive nature of apparatus texts and reveal how discursive patterns of genres are realized in smaller sections of text; this close reading attends to how writers use language and engage their audiences, and it has both driven my corpus searches and enabled closer examination of patterns revealed through corpus analysis. The combination thus considers the cumulative patterns I have emphasized above but considers them in light of individual texts, and vice versa.[16]

For example, in order to investigate how editors represent Native Americans in early American anthology period introductions, my approach entailed reading scholarship about early American representations in literature and anthologies, searching the anthology corpus – thus searching apparatus genres over time – for relevant words (e.g., *Native* and *Indian*), and analyzing individual period overviews for how and when Native

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[16] Rhetoric and rhetorical analysis include methods and philosophies that stem from a rich and varied set of traditions; I do not pretend to enter into those discussions here. By rhetorical analysis, I refer to attending to language-level choices and ways that writers construct and engage their audience.

Americans are presented (e.g., as a hostile part of Anglo American settling or as exploited by settlers). This recursive approach is richer than either single analysis, as it offers a diachronic and synchronic examination of the representation of individuals frequently marginalized and tokenized in American canons, concerns that have been at the core of canon and cultural debates in American literature for the last several decades. The results of this analysis are especially outlined in the "Storylines in early American period overviews" section of chapter 4, but I describe the basic sequence here in order to offer example steps of this combined and recursive analysis.[17]

Taking into account context and text means acknowledging cultural and institutional influences on textbooks while illuminating discourse patterns that speak to and affect these contextual elements. The anthology analysis thus focuses on apparatus genres in light of canon texts and debates; it also attends to how anthologies themselves are unique sites of contested versions of American cultures and canons, not least because the prefaces narrate anthologies' involvement in canon discussions and period introductions frequently do "recovery" work for groups traditionally underrepresented in U.S. literary history.[18] The anthology analysis accordingly focuses especially on canon-formation narratives and the representation of traditionally under-represented groups, in addition to premises for disciplinary authority and the positioning of students versus scholars. In college composition, important context for studying apparatus genres is the field's devalued status in U.S. institutions since the 19th century; given the related prevalence of untrained instructors and the recentness of scholarly journals, composition textbooks have often functioned as full introductions to the field. This history of audience and use has contributed to particular, recurring discourse patterns that serve the textbooks' untrained audience; thus, the composition apparatus analysis focuses on discursive positioning of editors, instructors, and students as well as how writing and textbook use are couched over time. A combined qualitative and quantitative approach to the study facilitates comparative analyses as well. This study includes comparisons

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[17] I also discuss the affordances of this combined approach in more detail in chapter 7.

[18] For example, later editions of the Norton include subsections that often detail experiences of underrepresented groups; e.g. the subsection overview entitled "Native Americans: Removal and Resistance" in the Norton 7th edition, volume B (1820-1865).

between the more "traditional" anthology of the Norton and the more "multicultural" anthology of the Heath, as well as a range of contemporary composition textbooks in contrast with rhetoric-composition textbooks from around the turn of the 19th century. The final chapter then compares apparatus genres across the two fields. These explorations underscore important differences as well as similarities that are difficult to note in individual-text analysis alone.

This approach is a combined quantitative and qualitative study of multiple, exemplary texts from a genre, an approach that Biber et al. suggest is surprisingly rare given the many studies that draw on either quantitative or qualitative methods (Biber, Connor and Upton 10-11). This approach affords a unique view of how discourse and themes of textbook apparatus genres specifically engage late-20th-century ideas about representation, curricula, and authority with which I opened the dissertation. I interpret discursive and thematic patterns and shifts in the corpora especially in terms of the social positions and actions they enact by drawing from genre and positioning theories, detailed below.

Overview of genre and positioning theories

Literary and rhetorical genre studies

Though it has rarely been brought to bear on the fields' textbooks, rhetorical and literary genre research provides valuable insight for doing so. To review literary and rhetorical genre studies, I address them separately at first, according to fields of "literature" and "rhetoric- composition," because of the long history of these fields' separation and, correspondingly, the frequent distinction between these fields' objects of study (put simply, the "every day" vs. the "literary"). As Amy Devitt writes, because of the long-debated question about the actual differences between "literary" and "non-literary" texts, the distinction between rhetoric and literature texts may be a false one; nonetheless, separate attention is justified by the distinction between them in the history of textual study, a history that has led to "different fields of investigation with different questions" (Devitt *Writing Genres* 164). At the same time, there are many significant

intersections between the two bodies of genre scholarship, and both inform the view of apparatus genres in this project.

Genre studies in literature

Genre is an old concept in literary studies. Scholarly and pedagogical treatments of literature genres often defined them by the formal characteristics such as the rhyme scheme in a type of sonnet, but conceptions of genre in literature have expanded in recent decades to include the dynamic, contextual, and social views of genre also espoused in rhetorical studies.[19] These genre studies in the field of literature focus almost exclusively on "literary" genres as entirely distinct from pedagogical genres; however, they also expose the often limiting work of literary generic categories and offer important ways to interrogate pedagogical genres.

Several thinkers are credited with informing contemporary notions of genre in literary studies, including M. M. Bakhtin, who suggests that all utterances are shaped by the utterances that came before them (Bakhtin "The Problem of Speech Genres"), that "form and content in discourse are one" (Bakhtin "Discourse in the Novel" 159), and that genre thus depends on the intertextuality of discourse. Two other major figures include Tzvetan Todorov, who suggests that genres reflect the "constitutive features of the society to which they belong" (Todorov 19) and Jacques Derrida, who suggests that texts *participate* in genres but never belong to a genre (Derrida and Ronell). Another figure informing contemporary notions of genre, Fredric Jameson, describes that "genres are essentially literary institutions, or social contracts between a writer and a specific public, whose function is to specify the proper use of a particular cultural artifact" (Jameson 106). For Jameson, genre is a mediator between fiction and the social: genre dictates how people tell their stories and thereby shapes the story that is told. The notion of genre as mediator is also espoused by rhetorical genre theorist Amy Devitt, who suggests that genres are mediators between contexts and individual actions, meaning that genres help

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[19] For a more complete history of literary studies of genre, particularly the resistance to formal genre categories or its reference only to "literary" texts, see Anis Bawarshi's "The Genre Function" and John Frow's *Genre*.

transform individual actions into contextually meaningful social actions (*Writing Genres* 33).

Literary scholar Thomas Beebee defines genres as the "use value" of texts for users (Beebee 7); for Beebee, genre is the "precondition for the creation and the reading of texts" (250). Beebee's concept of use value is social; as such, genres reflect and reproduce culture and are deeply ideological (a notion emphasized by Todorov and also taken up by Devitt). Literary genre scholar John Frow builds on the Derridian idea of texts' participation in genres as well as Beebee's notion of genres as "use value" to portray texts as agents, participating in and enacting genres. For Frow, texts perform genres through their formal features, thematic content, and the world that a particular genre creates, which he calls the genre's "structure of implication" (Frow 9-10). Like other literary scholars, Frow shares many conceptions of genre with rhetorical scholars, particularly his emphasis on genre as symbolic action (2). Frow writes that genres create effects of reality, truth, authority, and plausibility, which are central to the different ways the world is understood in the writing of history, philosophy, science, painting, or in everyday talk. Another notion Frow and rhetorical genre scholars share is that genres construct speaking positions between/ of readers and writers (2), a point I emphasize in the analysis chapters with the help of concepts from positioning theory.

Literary genre scholars have also examined established genres for the political, fraught nature of their generic designations, such as "sentimental" fiction (Tompkins; Howard). Far from being "neutral" or "formal" designations, genre categories reveal the political and dis/empowering nature of cultural-literary categorization. *Uncle Tom's Cabin* is just one example of a text with widespread reception and impact whose designation as "sentimental" fiction (inextricably tied to discriminatory associations with "women" and the pretense that the "domestic" can be separated from the "public" [Howard 73]) guarantees that it has frequently resided on the margins of American "classics" such as those deemed "Modernist" or "Realist." Recent work in genre calls into question these very generic categories; "Modernist" texts were heralded as aesthetically- and individually-oriented and therefore less social and more "neutral" – thereby hiding or justifying prejudiced and highly political distinctions such as that between the Harlem Renaissance and American Modernism (Lockard and Sandell 238).

Literary genre studies have thus to some degree concerned problems and questions particular to literary texts, but they share with rhetorical genre studies a focus on the ways that production and consumption of written texts are influenced by social positions and values.

Genre studies in rhetoric and composition

Often acclaimed as the pioneer of new rhetorical genre studies, rhetoric and composition scholar Carolyn Miller heralded new conceptions of genre in her portrayal of "Genre as Social Action" in 1984. In this article, Miller adds nuance to the roles and influences of genre; rather than a way to name formal textual features, she defines genre as "working" in certain ways. This work is social action, she argues; genre "acquires meaning from situation and from the social context in which that situation arose" (C. R. Miller 37). Anis Bawarshi has called this work the "genre function": genres become social actors within the genre function, endowed with certain social status and value (Bawarshi "The Genre Function" 357).

New genre studies in rhetoric and composition especially underscore that genres are both constraining and enabling. Devitt suggests that "people use genres to do things in the world (social action and purpose)" and that "these ways of acting become typified through occurring under what is perceived as recurring circumstances" (Devitt "Integrating" 698). Importantly, what can become typified are particular power relations: Devitt writes that "all utterances, all acts of discourse, entail power relationships, valorize some over others, enable some and constrain others," and that the point is not to understand certain texts as "genre-free" and others not, but to recognize that all texts and all contexts constrain as well as liberate (Devitt "Generalizing" 615). These concepts invite us to question who is constrained and enabled in apparatus genres, such as the ways that student-readers may be constrained by the power relation of educator-authority and student, and how these recur in various features of textbooks.

Like literary genre studies, rhetorical genre studies have included close examination of the work of multiple established or conventional genres; there has been a proliferation of these studies in the last 10 years. Devitt claims that within established

genres, what are seen as formal conventions have developed as rhetorical acts and
continue to act rhetorically; she offers lab reports, business memoranda, and journal
articles as examples. As rhetorical acts, these genres are defined less by their formal
conventions than by their purposes, participants, and subjects: by their rhetorical actions
(Devitt "Generalizing" 698). As such, a rhetorical genre perspective acknowledges the
contingent nature of genres, the ways that genres reflect what those who produce the
genre believe and how they view the world (Devitt *Writing Genres* 59).

Antony Paré addresses what he calls "institutional genres," genres that portray
"successful patterns in local discursive forms and functions," which, over time, have
"proven effective and endurable" (Paré 140). These genres' persistence, Paré emphasizes,
is not the result of "natural selection" so much as "human volition" – they are
sociorhetorical habits that "'work'" (140). He goes on to consider the implications of this
paradigm: for whom do these rituals "work"? To what end? Paré asserts that in his own
observations of institutional genres confronted by social workers, such as hospital
advisory reports, police reports, psychological assessments, and medical charts, these
materials often serve administrators, judges, and lawyers as opposed to the social workers
or the individuals with whom they work.

Composition scholars have also analyzed what they label "common" texts as
examples of genre working as a socializing force. Bawarshi lists various kinds –
technical, business, legal, literary, expository – as "complex rhetorical actions that
socialize their users into performing social roles and actions, roles and actions that help
reproduce the realities they describe and enact" (357). Miller names several "everyday"
kinds of texts. She writes:

> To consider such homely discourse as the letter of recommendation, the
> user manual, the progress report, the ransom note, the lecture, and the
> white paper, as well as the eulogy, the apologia, the inaugural, the public
> processing, and the sermon, is not to trivialize the study of genres; it is to
> take seriously the rhetoric in which we are immersed and the situations in
> which we find ourselves. (C. R. Miller 155)

To look specifically at conventional academic genres and the "insiders" who use
them, Carol Berkenkotter and Thomas Huckin compiled research from multiple

disciplines in order to examine how genre influences academic writing. They note the role of genre in knowledge production, which they argue is "carried out and codified largely through generic forms of writing: lab reports, working papers, reviews, grant proposals, technical reports, conference papers, journal articles, monographs, and so forth" (Berkenkotter and Huckin 476). They assert that genres are the media through which scholars and scientists communicate with their peers, and they examine research in academic articles to show the ways that actors in particular fields negotiate genre in order to perform effectively (476). For example, Berkenkotter and Huckin cite Marshall and Barritt's study of *American Educational Research Journal* (AERJ), which shows how philosophical considerations strongly affect the genre of these articles (488); scholars who publish in *AERJ* repeatedly manifest a positivist stance, shaping textual features such as the ways parents are referred to – in this case, as not having the same voice or status as researchers (Marshall and Barritt 603). Berkenkotter and Huckin conclude that during the years of their study, these generic trends encouraged researchers to think that methodology that did not adhere to positivist norms may not be as likely to be published; the genre continued to be defined and taken up accordingly by actors in the field (489).

The above examinations of literary and everyday genres illuminate important work of new genre studies: genres privilege certain perspectives and exclude others, and they influence readers and writers of texts. Nonetheless, studies in rhetorical and literary genre studies have not pursued textbook genre work and have focused little on pedagogical versus other kinds of texts. Laura Behling does make a passing mention of the generic work in "simply" putting together notes on a text before presenting them to one's students (424), and Bawarshi's look at genres of the first year writing classroom, including the syllabus and writing prompts, draws imperative attention to often mystified or unquestioned kinds of reading and writing in composition pedagogy (Bawarshi "Sites of Invention"). Further, Elsie Rockwell has researched classroom speech genres as crucial and formative genres that are situated, heterogeneous, and often overlooked (Rockwell). Textbooks genres, however, remain unexamined by literary and composition-rhetoric scholars.

In sum, both rhetorical and literary genre studies challenge us to note the ways that genres "work": genres actively function, shaping readers, writers, and reading and

writing. Critically confronting the work of genres includes questioning what teachers and editors assume about student-reader audiences and what student-readers assume about textbook materials and textbook writers. A genre approach informed by both literary and rhetorical conceptions of genre encourages such questioning and is further enhanced by positioning theory. Concepts from social psychology positioning theory, reviewed below, offer a pointed way of examining and articulating how recurring genre features privilege and exclude particular genre maker and user positions and perspectives.

<u>Positioning theory and considering genre reader-writer expectations and relations</u>

Though social psychology positioning theory has primarily been used to examine spontaneous, verbal interactions, it provides a way to think about all kinds of discursive exchanges. "Conversations" in positioning theory refer to exchanges that are written, visual, or spoken; in all of these, "social acts and societal icons are generated and reproduced" (Harré and Lagenhove 15).[20] Any written genre in some way positions its users and makers (most often readers and writers, respectively) and helps generate and reproduce social icons and ideas. Two positioning theory terms that help label this genre work are *discursive positioning* and *storyline*. Discursive positioning speaks to how people impose, take up, and/or resist social positions in communicative interactions, specifically in more fluid ways than the previous notion of more fixed roles (Davies and Harré; Harré and Davies; Rom Harré and Luk van Lagenhove; Rom Harré and Luk van Lagenhove; van Lagenhove and Harré). Storylines, according to Harré and Van Lagenhove, function like predictable scenes, stories, and subject positions resulting from the culture and therefore generally familiar to all participants in that culture.

In using these two terms in an analysis of genres, I map them onto already-existing concepts in genre studies. What I refer to as storylines could be considered the

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[20] For a more complete discussion of positioning theory, see Rom Harré and Luk van Langenhove, eds., <u>Positioning Theory : Moral Contexts of Intentional Action</u>. As this compilation makes clear, scholars *have* used positioning theory to discuss some written genres, such as national propaganda (see Berman, "Positioning in the Formation of a 'National' Identity"), but overwhelmingly positioning theory has been used, even more recently in educational scholarship, to describe verbal, conversational positioning, such as during collaborative student learning activities (Mary Barnes, "Social Positioning Theory as an Analytical Tool"). I have not found any studies of pedagogical materials or similar written genres that employ positioning theory.

thematic structures that draw upon conventional topics or topoi and project a plausible and coherent world according to a genre (Frow 9-10, 103). I refer to positioning to elucidate what has been called the differential positions of "anthology users" (students) as opposed to "anthologizers" (editors) (Dyer 15); or, more generally, differential authority between textbook editors and student readers of textbooks (Bleich; Sale). One salient storyline in textbooks that I will draw on is Joseph Janangelo's notion of composition textbooks as "good news narratives," that "serve [composition] programs as a vehicle of social control and self-legitimation," by attempting to produce obedient students and paint the field in a simple, celebratory way (Janangelo 93-96). I also continue to draw on Devitt's concept of genres as constraining and/or enabling (*Writing Genres* 65, 155) and John Frow's suggestion that genres create a "situation of address" that includes negotiations of power and authority, such as the example of an anonymous speaker position that can exert a "moral force" over listeners/readers (9).

Above all, I draw on positioning theory in conjunction with genre theory because I perceive discursive positioning as a crucial genre function. Positioning theory is a uniquely valuable addition to genre studies in that it offers some common ways of thinking and talking about what rhetorical and literary scholars have already noted in terms of how genres can privilege and exclude particular groups and perspectives (Bawarshi "The Genre Function"; Devitt *Writing Genres;* Frow; Janangelo; Todorov). Specifically, I consider discursive positioning of writers and readers as a part of the recurring "work" that genres do – such as establishing and re-establishing, with each reading and writing of hospital reports, that doctors are to report the scientific, minimum number of "facts" about a patient while entirely "eras[ing]" themselves as a "narrator" (Paré 148). I would argue that the genre of hospital reports that Paré examines in this example includes the discursive positioning of the doctor (as removed authority) and the patient (as factual case) and that specifically addressing this positioning helps illuminate the work of what Paré describes as an impersonal, institutionalized genre. As Bawarshi suggests, through their genres, discourses assume cultural values and regulate users' functioning within a society (Bawarshi "The Genre Function" 338); I suggest this regulation is wrapped up in the discursive positions and positioning enacted in genres.

Discursive positioning is a feature of genres that genre scholars have noted in various ways, but it is an undertheorized concept in genre studies. We have a good deal of scholarship that analyzes texts and empirically examines how writers and readers are influenced by genre expectations as they write and read; these dynamics are articulated in terms of negotiations of power, status, or authority through genres, such as whether readers can understand a genre they read, or whether students can write an effective example of a genre. What we lack is a clear theorization of the meeting of these constructs of text, reader, and writer in written texts – that is, the ways that reader-writer positions and positioning are realized *within* the text, in the discursive patterns that constitute genres. In conjunction with genre studies, positioning theory offers a framework for considering this genre work enacted in discourse.

In an example specific to this project, a significant, recurring feature that I have observed in textbooks is the use of the passive construction and lack of first person pronouns, i.e., statements of claims without a clear subject who makes the claim. This may be a discursive pattern related to what scholars have noted in other university textbooks: unlike research articles, textbooks tend to convey information in "non-attributed" form (Moore), as "fact" that readers should take as "accepted knowledge" (Myers 7, 13). In the case of literature anthologies and composition textbooks, this discursive pattern can thus position editors more as "reporters" rather than self-conscious authors of particular versions of cultures and fields. Thus, this positioning can mystify the subjective, choice-laden process of anthologizing and institutionalizing particular texts and fields. At the same time, some textbooks may offer an alternative, deliberate (or visible) self-positioning by drawing attention to its role in a choice-laden textbook-writing process in such statements as "when we began this project, we..." and "we believe that"; these I will visit more in subsequent chapters. These examples of alternative discursive positioning manifest the fluid, dynamic nature of genres and the potential for genre change – and a change that may work to enable rather than constrain readers. They may also manifest ways that in *particular* apparatus genres (such as the preface for instructors), editor self-positioning is more appropriate – even though editors are no less the "authors" of other genres (such as overviews or introductions for students). Thinking about discursive positioning is a valuable dimension of an analysis of apparatus genres,

as it offers a way to articulate how genre users and makers are discursively positioned within and across texts.

Chapter summary and implications

I opened the chapter by emphasizing that my approach to textbook apparatus genres underscores both their thematic and discursive work. I separate thematic and discursive work in my language in order to stress the importance of each, but this is a false partition given that language and content are inextricably tied. For example, in the following passage from the preface to the *Norton Field Guide with Readings and Handbook* (2nd ed), the words and the information concurrently send a significant message:

> ...we've tried to provide enough structure without too much detail to give the information college writers need to know, and to resist the temptation to tell them everything there is to know.

This passage (and surrounding text) suggests that the editors know everything there is to know about college writing, including what students need to know, and by extension, that students will learn all they need to know from the textbook. The discourse includes a first-person pronoun *we*, through which the editors self-position as authors of the textbook; it also includes the hedged verb *have tried* (versus *we have provided*), creating more of a collegial than didactic tone. Finally, the references to *college writers* and *them* suggest the editors are talking about these students rather than to them; this feature suggests an instructor audience rather than a student audience, which helps make sense of the assertion of editor knowledge and authority but also the more collegial tone. These thematic and linguistic features work together, as discourse and detail always work together to shape texts and genres.

Nonetheless, while content- or thematic-oriented analyses of composition and literature textbooks are relatively common (these I outline in the contextualizing chapters), discourse-level patterns are less studied and critiqued. It is along these lines especially that this dissertation study contributes to genre studies, by looking specifically at repeated discursive patterns in apparatus genres and how they narrate fields and

position the participants therein. Recent genres studies suggest that genres make possible certain social actions and positions (and not others) and that they influence readers and writers in disciplinary-specific and also discipline-transcendent ways. This study explores how such genre functions are enacted in written discourse as they repeat across time and textbooks. The study's specific focus on apparatus genres furthermore contributes to genre studies by looking closely at how an under-examined but widely-circulating, set of institutionalized genres help shape two academic fields. The coming chapters first offer a historical and institutional context for the analyses and then share the analysis findings.

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Chapter 3: Pedagogical con/texts of American literature

> The modern university is expected to preserve, transmit,
> and honor our traditions, yet at the same time it is supposed
> to produce new knowledge, which means questioning received
> ideas and perpetually revising traditional ways of thinking.
> Gerald Graff,
> *Beyond the Culture Wars*

The previous chapter offered a method and framework for analyzing the editorial apparatus of American literature and composition textbooks. As a blend of rhetorical and corpus analysis, the analytic method highlights thematic and discursive features of individual texts and also multiple apparatus texts over time and textbooks. Rhetorical and literary genre studies, with the addition of concepts from social psychology positioning theory, provide a valuable framework for interpreting features noted in a corpus and rhetorical analysis of anthology apparatus genres. In keeping with attention to context in recent genre studies, this chapter lays out a recent history of American literature studies vis-à-vis university anthologies, as a context for the anthology apparatus analysis in the subsequent chapter. This history includes the characterization of American literature emerging from canon debates, anthology definition and use, and the histories of two leading anthologies the Norton and Heath Anthologies of American Literature.

Anthologies as a way we make American literatures

Thanks to the late-20th-century education discussions mentioned in the opening chapter, perceptions of American literature have expanded to include the many contexts and processes that influence its construction. No longer limited to the model of national literature as a set of "American texts" that stand alone as transcendental objects of "American culture," American literature is usually acknowledged as an expression of social and cultural production and processes, shaped by (often mainstream) national ideas

and values, particular resources, and media from book clubs to publishing companies.[21] Canon debates have characterized the American canon as a "selection of values" rather than authors and texts (Guillory 88) and have prompted the inclusion of more underrepresented voices such as women writers. Leading classroom texts the Norton and Heath Anthologies of American Literature signal this evolution, and the tables of contents of the Heath and Norton feature many more women writers since the first publication of the Norton American anthology in 1979. Yet canon debates have also made clear that revision of the canon is not a matter of simply "adding" marginalized writers and "stirring" them into an anthology, or including such writers without challenging and rethinking values and structures that have excluded them ("Feminism"; Rosenfeld; Hames-Garcia). Such scholarship insists that ongoing study of the canon must consider not whether but *how* traditionally unrepresented voices are included in anthologies, and such explorations go beyond counting non-white, male writers in the tables of contents.

Many further argue that central to these social and cultural processes is the teaching of literature, and that the interchanges among texts, students, teachers, and literature classrooms are also an integral part of making American literature/s (Lockard and Sandell; Jay "The Discipline of the Syllabus; Christian; Gere and Shaheen). Indeed, though efforts to distinguish American literature from European literature and establish American literature scholarship occurred on the university level in the 19th and 20th centuries (Shumway), the teaching of American literature in schools began far earlier, and highly-influential early American anthologies like the *New England Primer* and the *McGuffey Readers* that portrayed a patriotic, Anglo, male-dominated U.S. were produced en masse as early as the 17th and 18th centuries (Ong; Sullivan; Lockard and Sandell).[22] Concerns about representation and teaching in the last several decades have spurred

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[21] Numerous scholars directly and indirectly construct literature in this way, emphasizing literature's influences from book history to the history of American literature as a discipline to the nature of understanding and categorizing literature (e.g., see Ronald J. Zboray and Zboray Mary S., A Handbook for the Study of Book History in the United States; David R. Shumway, Creating American Civilization; Harvey J. Graff, Literacy in History; Steven Mailloux, Disciplinary Identities; Franco Moretti, Graphs, Maps, Trees). These and many other aspects of "American literature" challenge us to see it not as a straightforward, concrete object of study but as a network of complex and value-laden choices and constructs.

[22] The Heath Anthology of American literature also describes the impact of the McGuffey Readers in the 1865-1910 overview of each edition.

demands to expand anthologies – the canons of the classroom – to represent a more diverse array of authors, characters and texts, based on the long-needed acknowledgment that those selections that have comprised traditional anthologies have been influenced by privilege and prejudice.

In addition to this expansion in our understanding of the construction of American literature, notions of texts themselves have changed. As outlined in the previous chapter, new genre studies in literary and rhetorical studies have challenged and expanded perceptions of texts and textual categories: they demand that we see genres as constituted by both form and content and their dynamic interactions with users, makers, and contexts.[23] Studies of "literary" and "every day" genres invite us to see how genres function to establish social identities and expectations – such as the identities of patient and doctor reinforced through a medical form, or the reader and writer expectations often attached to romance novels. As Todorov writes, genres construct an interpretive context within which both the reader and text are situated and which determines to a large extent the way that the two interact (Todorov).

Both of these moves – the expansion of our understanding of influences on "American" canon construction, and the expansion of how we think about genres – challenge us to acknowledge a crucial idea about American literature: that it is a made thing – a thing we do, a thing we construct and reconstruct as we read it, write it, market it, talk about it. This idea has the potential to empower students and teachers as critical actors in the construction and critique of American literature.

However, canon debate demands to expand American anthologies and rethink canonicity have focused little on the apparatus genres I have been discussing. In anthologies, these apparatus genres narrate anthology and American literary history in order to contextualize or otherwise work in the service of the "literary" texts they present.

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[23] Leading anthologies also acknowledge this shift in scholarly (and) pedagogical approach. Lauter writes in the Heath 1st edition preface, "Increasingly, literary study has moved away from purely formal scrutiny of isolated texts toward analyses which depend upon an examination of such historical contexts. We ask not only how a poem or story is constructed, about its language and imagery, but also about how it 'worked' in its world (and works in ours), and how it was related to other texts of its own and other times" (from the Heath 1st edition) ; the Norton says something similar in all editions along the lines of, "the anthology, which permits each of its selections to be read, understood, and *placed in historical context* without the need for access to a collection of reference books…" (from the 1st-4th edition prefaces; emphasis mine).

There seem to be two clear reasons for their absence in canon discussions: one, because U.S. canon revision has generally proceeded in the form of adding noncanonical works to the canon or creating separate courses to deal with noncanonical works (Eaton 306); and two – a reason that supports a genre perspective – pedagogical texts are for "reading" rather than the more critical "interpretive" reading of literary materials (Scholes), making apparatus genres *reflectors* (versus creators) of canon re/construction. This distinction suggests that apparatus genres *inform* interpretive reading rather than also undergo it; as the Heath and Norton say, editorial texts place *literary* texts "in relation to the cultural and historical contexts out of which they developed" (Heath 6th edition preface) and "give students the information needed without imposing an interpretation" (Norton 7th edition preface). The apparatus texts are not accompanied by essay questions in instructor guides nor are they otherwise framed as "literary" texts. This clear boundary around what counts as constitutive, rhetorical text is surprising given American anthology history – specifically the history of the Norton and Heath Anthologies of American Literature, which individually and comparatively represent sides of ongoing canon debates and are frequently cited as examples of how anthologies can reproduce or change the traditional canon (Arac; Bennett; Jay "The End Of 'American' Literature: Toward a Multicultural Practice"; Lazer; Lockard and Sandell; Elmer). Even scholarship addressing these two anthologies, reviewed below, reflects the dominant characterization of American literature anthologies (and "the canon") according to author-text selection alone, thereby glossing over the work/s of apparatus genres and the stories they tell about American literary history and the people in it.

These apparatus genres have the distinct purpose of narrating the national, disciplinary, and anthology context for American literature, and they are authored by the editors of the anthology, making the editors' anthology work from as much that of an author as that of a compiler/historiographer. This and the subsequent chapter operate under the notion that apparatus texts help inform and reflect the conceptions of national voices and history offered by an anthology, despite that anthology study has been dominated by examinations of "literary" authors and texts. While students and instructors may not frequently critically read these texts, they are written by well-established members of the field, and they re/produce conceptions and values of American literature

and its dissemination into classrooms; in this way, they pose overlooked opportunities for analysis of the canon and the field. They also get longer with each subsequent anthology edition, suggesting that editors and publishers believe and intend for them to do important work.[24] Yet in contrast to the extensive treatment of the "literary" genres of the canon, as in the scholarship below, apparatus genres remain almost wholly unanalyzed. The analysis of these genres presented in the next chapter suggests that such relative invisibility may permit reductive and discriminatory national narratives inside the very anthologies that aim to revise national, canonical representation.

Review of anthology research: Defining and using American literature anthologies by "what [literature] gets included and what is left out"

In the past forty years, we have fortunately seen a clear shift in the content of American literature anthologies, and an explosion of scholarship on diversifying the American canon. These shifts helped counter what Paul Lauter described in the 1980s as the "common academic experience" which had "exaggerated the degree to which aesthetic standards appear[ed] to be 'universal'" (P. Lauter *Reconstructing American Literature* xvii). Yet this literature-based focus on diversifying the canon often conflates a "multicultural canon" with multicultural reading *practices* and *positions*. American literature anthologies' implicit and explicit definition of a "progressive," diverse approach to American literature is almost entirely based on the *literature* texts selected or taught, rather than also the texts surrounding, or working in the service of those literature texts. Over recent decades, scholars studying the political nature of anthologies and the canon have continuously made those issues questions about what writers and texts are included and excluded, rather than also about what materials are contextualizing or presenting those writers and texts (Arac; Behling; Bennett; Dyer; Eaton; Elmer; P. Lauter *Reconstructing American Literature;* P. Lauter *Canons and Contexts*; P. Lauter "Cultural Boundaries; P. Lauter "Teaching with Anthologies; Lockard and Sandell; Murnen; Roemer; Spengemann; Templeton).

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[24] See graphs of anthology apparatus text lengths over time in appendix.

For example, in *Reconstructing American Literature*, the 1983 precursor to the *Heath Anthology of American Literature*, Paul Lauter and his colleagues drew revolutionary attention to the common texts being taught in American literature courses and the cultural paradigms they (re)produce: he pointed to the dearth of texts by women and by men of color in American literature and highlighted the significant ways that cultural values are created and upheld, including the compelling example that we may readily acknowledge battlefields or hunting as journeys and acts of heroism, but we do not have the same association with women's menstruation or labor (P. Lauter *Reconstructing American Literature* xvi). Lauter et al were interested in how courses revealed that such writers existed such as black writers and women writers and that "they were interesting to students, and even valuable to study" (xiii). Part of Lauter's justification for diverse literary selection was that "books – the experiences and people in them – influence consciousness and thus actions in the world" (xv).

In all of the examples Lauter offered for that project, he engaged questions about the intertwined issues of pedagogy and aesthetics by suggesting that the people and experiences in the books we read shape how we think and can make us biased against that which we are not accustomed to as "classic literature." In this precursor to the Heath and the start of the anthology itself, Lauter and his editorial staff thus strove to question and change what texts were designated "classic" by introducing a wider, more culturally diverse array of "literary" texts that students saw in their textbook. But underlying these examples and emphasis is the notion that literary texts themselves – through the "experiences and people in them" – are the (only) place to examine needed change in the teaching of literature. We need, Lauter stressed, a new set of texts and characters to be able to adjust our pedagogy and aesthetics and more justly and accurately engage American literature with students. *Reconstructing Literature* and the publication of the Heath were significant steps in changing American literature. But Lauter and other revisionist editors of "diverse" anthologies were working, and continue to work, within/through the genre of American literature anthologies, and that means not only the literary texts selected, but the uses and texts of the preface, historical overviews, and other apparatus genres.

Examining recurring apparatus genre features makes more visible the set of expectations in which textbook makers and users work. It invites us to confront a conceptual and discursive issue that these genres provoke: the actual possibilities of lauding a national literature and literary history while simultaneously troubling presentations and pedagogies of its literature. Many scholars already recognize that reconstructing U.S. canonical practices demands more than expanding the number of canonical texts; these demands support analysis of apparatus texts in consideration of how they too re/construct U.S. voices and culture. And if, as I have suggested, there are recurring features in anthology genres that resist making apparatus genres a site of change and student questioning, even in anthologies that present a more "multicultural" canon, then we must include a serious look at these materials as a part of not only teaching practices but also American literature scholarship.

A few literary scholars have looked specifically at anthologies for the work they do to construct American literature in particular ways, though most of their approaches also assess anthologies according to their "literary" authors and texts alone. For example, Joseph Csicsila's *Canons by Consensus*, published in 1999, takes seriously the role of anthologies. Csicsila writes:

> …the standing of American authors and works has always been related to inclusions in and exclusions from literature anthologies. After all, these editorial decisions essentially dictate who is taught in college classrooms across the country and how. (Csicsila xvi)

Here Csicsila notes the direct relationship between editorial decisions and the construction and dissemination of American literature. He also quotes from countless early anthology prefaces as a means to gage the values and impact of individual anthologies and anthologies over time. Nevertheless, Csicsila maintains the focus on author/text selection in his discussion of the impact of anthologies.

A compelling exception to the author/text focus is Jim Egan's 1997 article "Analyzing the Apparatus: Teaching American Literature Anthologies as Texts" in which he describes inviting students to read anthologies using the interpretive practices they use on the "literary" texts in the anthologies. Egan invites students to evaluate how anthology editors explain their choices; for example, students consider whether they agree with the Heath Anthology's criteria for selection for literary texts (103). Ultimately, Egan's

students form mini-editorial boards and must choose a few "representative" American authors. These exercises help students learn the "inevitability of having to make choices when producing materials that represent a culture," the importance of the rhetorical presentation of those choices, and how supposedly "nonliterary factors" are implicated in the process of selection (Egan 103-04). Egan writes that such exercises "take advantage of an anthology's shortcomings" (108) and have made students more confident and sophisticated than in those courses in which Egan has not had students read anthologies or engage in such activities with them (103). Egan's approach is still largely oriented around literature selection, but it is a rare and important investigation – with students – of the often overlooked anthology apparatus and how we might not take for granted the influences of our pedagogy and pedagogical texts.

Kenneth Roemer also offers a critical anthology-based approach to teaching American literature. In an article in the Fall 1999 Heath newsletter, Roemer emphasizes that many non-literary aspects of American literature anthologies are overlooked though they convey important messages about American literature (Roemer). Roemer writes that despite decades of canon debates and though students are required to read very different texts than when he first began teaching, there is "one disturbing constant…many students, even some graduate students, seem unaware of how often and how profoundly concepts of American literature have changed since Moses Coit Tyler wrote the first history of American literature in 1878" (para 1). In response, Roemer has developed American literature courses in which students examine the covers and tables of contents of American literature anthologies from the last two centuries. Students look closely at these parts of the apparatus of American anthologies for the "tales they tell"; these tales include disagreement and change over time about what gender means in America, when "American" literature began, and differing views of how American literature should be "told." As do I, Roemer interrogates the functions of non-"literary" parts of literature anthologies, and invites us to examine not only the tales these features tell, but "the questions [they] ask" (para 9). Beyond the table of contents, however, Roemer does not analyze the apparatus texts of these anthologies, making his analysis an intriguing addition to anthology discussions but one related to anthologies' literature line-up rather than their pedagogical (or) promotional content.

In addition to Egan and Roemer, the 2001 college and high school compilation *Making American Literatures* features teachers who take a critical approach to anthologies in American literature courses (Gere and Shaheen). Several contributors write about having their students specifically deconstruct American literature anthologies, at least in terms of their "literature" selections, as a part of critically approaching American literatures. High school teacher Linda Templeton asks her students to research and construct their own anthology as an attempt to resist the usual construction of an anthology as "already bound and ready to be consumed" (Templeton 17). Another high school teacher, Mimi Dyer, talks about her move to position her students as "anthologizers" rather than the usual position of "anthology user"; she asks students at the start of the course to flip through the course literature anthology and decide what they want to study and when. She claims that this can help "deconstruct an anthology" for students and that in doing so, the students "gain control over the text" (Dyer 15). University instructor Tim Murnen comments that in his teaching and reflection, he found that American anthologies hid the political and economic forces that drive American literature curriculum, that one anthology was "basically like the next," and that the anthologies and the teachers who use them rarely clarify *why* students study particular texts – a question he began posing to his students (Murnen 25).

More recently, Joe Lockard and Jillian Sandell provided a compelling historicization of American literature anthologies, labeling anthologies a genre with political and especially racialized and gendered basis for that genre's development over time. Lockard and Sandell draw needed attention to the history of anthologizing – always, they argue, a struggle for representation and competing political agendas. Further, they emphasize the ways that to pick up or to teach with an anthology is to do so with a "political and educational tool" (249) and that by missing this history and its importance in editor choices and classroom implementation, we miss an essential part of the "genre of anthologies." I consider American anthologies to be a compilation of apparatus and literary genres, whereas Lockard and Sandell seem to perceive anthologies as a genre, comprised (only) of literary texts and shaped by a crucial and often hidden political, cultural, and social history. They astutely expose and critique the politics of anthologizing and how those politics are embedded in generic features of American

literature anthologies, and they take us beyond discussions of anthology literary selections alone; they call for not only a change in "table of contents" but a "change of reading practices" (249). Yet they do not address the role or content of the apparatus texts in these anthologies, a needed additional step in these discussions about the "reading practices" and the genres (and) construction of American literature.

Opening the 2008 Spring/Summer edition of *American Literary History*, Jonathan Arac and Jonathan Elmer also stress the important work of anthologies, specifically in the construction of American literary history and historiography. Arac specifically identifies the Heath Anthology of American Literature as transformative in those processes and their role in classrooms and canons. He even goes so far as to say that "[I]f one wishes to engage in a collaborative project of literary history, one may make a bigger difference faster by working through journals and anthologies than through extended original composition" (8). Above all, however, for Arac (as for most who examine literature anthologies), the ways that anthologies and journals can have their impact is in the way they question "what gets included and what is left out" in the "literature" sections (6).

Elmer's response to Arac speaks more directly about the editorial features of the Heath. Elmer writes:

> We cannot do without this distinction [between history and historiography], it seems to me, but we should also acknowledge that the work of anthologists, like Paul Lauter and his team at Heath, trouble this distinction. As useful as the editors' headnotes are in The Heath Anthology, the impact of that work of literary scholarship on my teaching and writing has come more from the juxtapositions that the selections themselves bring to light, the implicit historiography involved in selecting some texts and leaving others out. (12)

Elmer's wording here suggests that the apparatus texts are clearly "useful." But ultimately, Elmer returns to the notion that selecting, placing, and excluding literary texts has the greatest "impact" on his scholarship and teaching. Elmer suggests what I think of as a common perception that influences service genre(s): that anthology apparatus texts can be "useful," but that they are essentially "apolitical"; the real politics and forces influencing American literature scholarship and classrooms lie in the selection and placement of "literary" texts. Yet it is precisely the apparatus texts that narrate which (new) "literary" texts are included in a new anthology edition and why, and from what

"important" events and culture(s) they emerged; it is these texts that narrate the anthology's version of "America's literature."

Two important themes surface in this review of anthology scholarship. One is that the language of teaching scholarship[25] often suggests a kind of "top-down" model in which curriculum, anthologies, and thus to an extent, American literature aesthetics and pedagogy, are determined by unseen forces mostly outside of classrooms. This "top-down" anthology model emerges frequently in teachers' accounts (Bennett; Dyer; Murnen; Templeton; P. Lauter "Teaching with Anthologies"), perhaps due to reasons including the following: regardless of teachers' positions, students are still "users" of the anthology, apart from anthologizing decisions; there are still thousands of teachers who use anthologies but do not contribute feedback; ultimately, decisions are made and editorial notes are written by "scholars" who "specialize" (P. Lauter, et al. xxviii) or possess "expertness" (N. Baym, et al. xviii) in a period or field (I will return to "editor-expert" positioning in the next chapter). Such language reveals the way that apparatus genres often function as an institutional/ized genre, unquestioned and supposedly distant from classrooms. The second theme is one I have already articulated: even acknowledgements and critiques of this "top-down" model of anthology use (such as those above) focus almost exclusively on the "literary" versus the pedagogical content of anthologies.

This dissertation suggests that the invisibility of the anthologizing process is embedded in the apparatus genres of these anthologies and recurring parts of their creation and use. That is, the invisibility of subjective choices, failures, and profound changes in making American literature(s) is not accidental; users and producers of American literature anthologies work within a matrix of particular generic expectations. By examining these genres, I, like many teachers cited in this overview, strive to highlight the importance of teacher and student awareness and examination of such patterns and expectations. But I also insist that "multicultural" literature, and reading and

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[25] By "teaching scholarship" I mean scholarship that attempts a synthesis of pedagogical knowledge and content/disciplinary knowledge (see Carolin Kreber, Scholarship Revisited : Perspectives on the Scholarship of Teaching). The scholars cited in this chapter who engage in reflective teaching practices vis-à-vis anthologies offer a form of classroom research that attends to disciplinary-specific concerns like "the canon" and publishing practices as well as the use and function of anthologies as classroom materials for instructors and students.

writing, are not only a matter of "published" (or) "multicultural" texts; they demand a much closer examination of the apparatus texts of American literature.

The Heath and Norton Anthologies of American Literature: a brief history

A recent history of American literature in classrooms is intertwined with the history of two leading undergraduate anthologies of American literature, the Norton Anthology of American Literature and the Heath Anthologies of American Literature (hereafter referred to as the Norton and the Heath). These anthologies have had a significant role in influencing the canon and pedagogical choices of American literature over the last 30 + years, and a look at these anthologies and their reception histories in many ways mirrors parts of the contemporary history of American pedagogy and canon debates. The Norton and the Heath are literally representative of contemporary survey American literature anthologies for classroom use in their size (approximately 3200 pages, in editions of 2 volumes [until 2003] and 5 volumes [after 2003]), organization (chronological-national-historical), compilation (by a general editor with a team of editors deemed to have period expertise) and general purpose (typically in year-long undergraduate survey American literature courses).[26] But they are also key symbolic figures in the landscape of American literature anthologies, making them an important two anthologies to study alongside each other.

A brief chronological history of the two anthologies begins with the Norton. The Norton Anthology of American Literature emerged following the highly successful Norton Anthology of English Literature, one of the first anthologies covering every conventional type and period of literature (as opposed to anthologies devoted to one type of literature, for example), and including editorial head notes and contextualizing overviews. The first Norton Anthology of English Literature edited by M. H. Abrams in 1962 received positive reviews for its range and depth and editorial reviews (Willingham) and has been evoked as the English literary canon since (Ayoub; NPR; Shesgreen).

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[26] The Norton and the Heath also publish "shorter" or "more concise" editions, which serve shorter, semester-long courses covering the survey of American Literature. Furthermore, the individual volumes can be used in more period-specific courses. However, as the general editors have confirmed in personal communication, the most common use of the anthologies is the year-long course. Additionally, editorial subgenres are largely identical, though sometimes shorter.

Shesgreen recently called this trajectory its "extraordinary ascendancy as the maker—not simply a reporter— of literary history" that has, in company with Norton policy, also rendered the particulars of the creation of the Norton Anthology of English Literature invisible (Shesgreen 296).[27]

The W. W. Norton company published The Norton American Anthology later, in 1979. In a specifically "American" context, the Norton became a venue for teaching and celebrating national literature in higher educational contexts; in this way, some see the anthologies as replacing the McGuffey school readers, 19th-century readers that celebrate Anglo-American ideals and virtues, often in the form of American literature (Lockard and Sandell 244). The first Norton preface states that it was "devised to close the ever-widening gap between the current conception and appraisal of the American literary heritage and the way in which American literature is represented in existing anthologies"; to do so, the editors drew on a combination of their own judgments and a poll of teachers (Gottesman et al. xxiii). The first preface suggests that the Norton "reprints traditional masterpieces of American literature but includes a number of innovations both in organization and content" in order to bring the anthology "into accord with contemporary evaluations and points of view" (xxiii). Of these innovations, the "most prominent" in the anthology is that the break between the two volumes occurs after Emily Dickinson (xxiii). Other innovations include arranging authors by date of birth (rather than schools of thought), as well as including twenty-nine women writers and including women in the teacher poll (in order to "redress the long neglect of women writers") and including fourteen black writers (to "do justice" to contributions of black writers") out of the 130 total writers included (xxv).

By the 1980s, however, both the Norton English and American anthologies received negative attention from feminist critics for gendered exclusions and responded at least in part in the publication of the *Norton Anthology of Literature by Women*, edited by Sandra M. Gilbert and Susan Gunbar. As literary scholars have recently noted, the history of the Norton series of anthologies might usefully demonstrate the "limitation of

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[27] Shesgreen's 2009 article in *Critical Inquiry* entitled "Canonizing the Canonizer" reveals the stakes of anthologizing not only in the details that Shesgreen depicts about the publication history of the Norton Anthology of English Literature but also the reception of Shesgreen's article, which was met with a forceful statement from the president of W. W. Norton as well as numerous calls to the journal, as reported in a follow-up article in *The Chronicle of Higher Education.*

using anthologies first to define canons of literature, and *then* to acknowledge (and implicitly canonize) previously excluded minority literatures" (Lockard and Sandell 242). Several scholars cited here characterize the Heath Anthology of American literature as an ongoing impetus for changes in how the Norton "implicitly canonizes." Nevertheless, the Norton Anthology of American Literature remains the most widely adopted teaching anthology of American literature in colleges worldwide.[28]

The Heath Anthology of American Literature was published in 1990, following a compilation cited earlier entitled *Reconstructing American Literature* by a group of instructors with Paul Lauter, who would become the Heath's general editor. This project and the later Heath critiqued what these instructors' deemed a canon dominated by white male writers. As Lauter states in the Heath first edition's preface, "scholars in the late 1960s, recognizing the richness and diversity of American culture, began to seek out the large number of lost, forgotten, or suppressed literary texts that had emerged from and illustrated that diversity…But courses in American literature, and the textbooks on which they depended, were slow to respond to the new scholarship" (xxxiii). Since its inception, scholars (and) instructors have often cast the Heath Anthology, and Lauter himself, as "key representatives" of this scholarship and attempts to create an "increasingly multicultural framework of American literature" (Lazer 363). This characterization of the Heath is predicated upon an alternative characterization of the Norton as a representative of slow-moving (and leading) tradition and hegemony. Lauter himself, in *Reconstructing American Literature*, writes that we can make important alternative literature selections "once we realize that the canon…is not foreordained by God…or even the Norton…" (xv). Similarly, when Jim Egan describes anthologies' promotion of each new edition, he writes, "one might expect this from previous editions such as the Heath," but he finds it surprising that "even…the latest edition of the *Norton Anthology of American Literature*, which *is* the tradition" does so (Egan 105; emphasis his). The Norton and Heath are

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[28] The Norton college books website announces its lead position in classroom adoption (http://www.wwnorton.com/college/titles/english/ampass/components.htm). I also asked Nina Baym how long the Norton had enjoyed this status. She wrote that while some other anthologies have "come close in sales at various points," the Norton has always been near or at the top and that she "knows that it is in first place now " (Baym, p.c.).

regularly compared, most often along the lines of the Norton as hegemonic, conservative canon, and Heath as multicultural trailblazer.

Gregory Jay claims the Heath (and Lauter's preceding book) is pivotal in the disciplinary history of American literature:

> …the ground-breaking Heath Anthology of American Literature [is] now widely adopted by reformers in the discipline. In fact, I take the position represented by Canons and Contexts and the Heath Anthology as my starting point, and hope to show where we can go from there….Lauter and others labored mightily to open the canon... (Jay *Culture Wars* 4)

Similarly, in *English Studies/Cultural Studies*, Smithson and Ruff place Paul Lauter's history of the Heath Anthology first in their collection, because, as they claim, "since its appearance in 1990 [it has] widened the scope of what is taught in survey courses and increased the cultural consciousness of teachers and students" (Smithson and Ruff 20). These and other characterizations evoke the Heath as a clear agent for social change, and as one that has influenced substantial change in other anthologies. Lauter, in his history of the Heath, writes that early on, he perceived that the anthology could serve a "broader cultural function." He explains:

> As had earlier been the case, an anthology could be used to stake out cultural boundaries different from those previously marked by such terms as *American literature*. That has, I think, happened. Not solely because of *The Heath Anthology*, to be sure, but because the movement in which the Heath has played a role – especially among younger academics – has so changed what goes on in today's classrooms that there is no going back to the monocultural curricula of the 1950s. I would not diminish the *Anthology*'s role in that process. (P. Lauter "Cultural Boundaries" 181)

Another point that Lauter mentions is that he saw the project that led to the Heath "as a progressive tool for encouraging and supporting curricular change" and thus for "pressuring creators of existing anthologies to alter their books, which they had been doing marginally, at best" (182). He also argues that the Heath's "very existence helps legitimate a variety in American literature classrooms virtually unthinkable in the early eighties" (183).[29]

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[29] Also in this history, Lauter defines the work of the anthologies, and thus of him and the other editors and contributors, as solely constructors of a canon, rather than as constructors of editorial features, a point mentioned earlier in the chapter.

In these characterizations of the Heath, other anthologies such as the Norton are cast as different, namely, as less "multicultural" while the Heath is cast as the embodiment of demands for a more multicultural canon. Some teacher-scholars have specifically posed the decision between the Norton and the Heath as a concrete example of the decision instructors and students face between a more traditional, exclusionary anthology (the Norton) and a more progressive and revisionist anthology (the Heath) (Bennett; Lazer).[30]

The Heath and the Norton are thus frequently referenced and used as classroom anthologies, and they represent positions ostensibly on either side of debates about "multicultural" literature in the "American canon." The Norton aims to offer an array of American literature according to traditional and changing literary concerns and contributing teachers' feedback (Baym xix). The Heath, on the other hand, specifically asserts a "reformist" objective and foundation; its inception served to provide a more "multicultural" alternative to anthologies (P. Lauter, et al. xxxv). Indeed, one way to distinguish between the approaches of each anthology is to look specifically at their incorporation of "multicultural" voices: the Heath stresses theirs as a proactive approach, demanding a multicultural representation of American literature through and with their anthology choices – they label the anthology as "a symbol and a tool"; in contrast, the Norton couches their choices as reactive responses to changing curricular and aesthetic interests, which may make the anthology more diverse, but is not done for the sake of initiating diversity or multiculturalism in American literature classrooms – the Norton's 2003 6th edition explains "that the 'untraditional' authors [that the Norton first included] have now become part of the American literary canon shows that canons are not fixed, but emerge and change" (xix) (N. Baym, et al.; P. Lauter, et al.; History; Lauter and Leeven). The language of the Norton here represents the canon as an emerging and changing thing, while the Norton is a venue to reflect, as opposed to incite, those changes.

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[30] It should be noted that Lazer, in his review of the Heath's 2nd edition, does stress the Heath as having "the reputation of being the most radical and innovative of the American literature anthologies" (see Hank Lazer, "Anthologies, Poetry, and Postmodernism"), as I have suggested. However, he foregrounds this reputation precisely to later take the Heath to task for "simply substitute[ing] different subjects (meaning both speakers and subject matter) for different modes of representation" and actually representing almost only dominant white modes of representation (366). Lazer ultimately uses these details to accuse the Heath of "aesthetic xenophobia" (370).

Unsurprisingly, these two anthologies have gained powerful and particular personifications in ongoing pedagogical discussions about "multicultural" or otherwise "progressive" versions of U.S. literature: "The Norton," as the older, staid spokesperson representing conventional "classic" American literature, and "The Heath," as the newer, progressive advocate brandishing its insistence on "multicultural" voices in the American canon. While these descriptions are oversimplifications, the names and characterizations of the Norton and the Heath are largely understood, normalized, and performed parts of American literature curricula and pedagogy. One can discuss "the Norton" and "the Heath" as if each is somehow one unified voice and approach to American literature – the former as more "traditional" and the latter as more "multicultural" – and as if one might be more "right" than the other. Far more than solely presenting "American" literature and literary history, these anthologies and their orientations form active and intricate ways that pedagogical materials do "multicultural" (and) "American" literature. Taken together, the two anthologies also reveal each one's continued evolution in terms of structure and content, perhaps largely due to the other. For example, the first three editions of the Norton published before the Heath's emergence opened with Puritan writings; after the Heath's first edition, the Norton opened with Christopher Columbus and eventually Native American writings, as does the Heath. In another example, The Norton anthology appeared for the first time in a "more flexible format" in its 2003 sixth edition, bound in five volumes divided by periods[31]; the Heath's 2006 5th edition also appeared in a 5-volume format, along similar period divisions.[32]

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[31] These volumes are separated as follows: in the Norton: volume 1 (to 1820), v. 2 (1820-1865), v. 3 (1865-1914), v. 4 (1914-1945), v. 5 (since 1945). In the Heath: volume A. (Colonial period to 1800); v. B (Early nineteenth century, 1800-1865); v. C. (Late nineteenth century, 1865-1910); v. D. (Modern period, 1910-1945); v. E. (Contemporary period, 1945-the present).

[32] After observing this connection in anthology format, I asked Paul Lauter in a phone interview in which he confirmed that indeed, the Heath moved to the 5 volume format primarily due to the Norton. As Lauter tells it, Houghton Mifflin would not alter the Heath 2-volume format before that point though Lauter wanted to; upon seeing the competitor Norton use a 5-volume format, Houghton Mifflin agreed to the 5-volume format for the subsequent Heath edition (pc, 2008).

Chapter summary and implications

A review of anthology uses and studies makes it clear that anthologies, and the American literary canon, are overwhelmingly defined by what "literary" texts and voices get included and excluded. In contrast, this dissertation stresses that apparatus genres are distinguishing features to anthologies and – far from only pragmatic or "handy" genres – can be seen as part of the construction of American literary history, canons, and reading practices. The question of "what gets included and what gets left out" is not only a question for "literary" selections. Viewing these apparatus materials as genres suggests that their recurring features privilege and exclude certain points of view and can be internalized by their readers and writers.

We are at an important moment for these considerations. There are current ways of thinking and talking about American literature and genre studies that attend to the formation of genres and canons as importantly related to context and privilege. Bringing these ideas to bear on apparatus genres invites us to question what perspectives they privileged and what positions they construct in ways that may expand our notion of how canons and canonical practices are continually reinforced in introductory American literature materials.

While recent American literature scholarship and anthologies have done some important work to diversify what is considered canonical, characterizing American literature anthologies according to their table of contents alone glosses over their anthology apparatus genres. As the editorial narrative of the textbook and field, anthology apparatus genres articulate some of the assumptions and values informing the version of American literature and culture offered by the anthology. If we do not consider these genres as we study anthologies, we miss opportunities for analyzing the construction of American literature, and we contradict demands for otherwise multicultural, critical makers and users of all kinds of texts. By bringing analysis usually reserved for literary genres to bear on apparatus genres, we uncover important opportunities for demystifying the production of meanings and knowledge in anthologies, and we consider new ways to interrogate texts and canons.

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Chapter 4: Limits of the canon debates: American literature anthology analysis

> [W]e must change our language so that we can change
> our ways of thinking. Words too shape social change.
> Diana Worby, "In Search of a Common Language"

The review of pedagogical texts and contexts in the previous chapter reflects the dominant characterization of American literature anthologies according to a "canon" defined as author-text selection alone. A locus of that review is the history of the Norton and Heath anthologies of American literature, which individually and comparatively represent sides of ongoing anthology/canon debates and are frequently used as an example – or as *the* example – of how anthologies can reproduce or change the traditional canon (Arac; Bennett; Jay; Lazer; Lockard and Sandell). This chapter offers an analysis of apparatus genres, the meta-narrative of these debates and issues as they are realized in the anthologies and specific editions.

The analysis presented in this chapter is a corpus and rhetorical analysis of the two parts of the anthology apparatus that narrate American literature for classrooms: the anthology preface, the story of each anthology and edition; and the period introduction, the story of American national literary history by periods. These two apparatus genres re/produce a particular set of expectations for anthology writers, readers, and "literary" selections, and they are distinct from the other anthology genres. A close look at these genres reveals tensions and contradictions in anthologizing literature for pedagogical use, and it suggests that transforming the "American canon" involves not only "adding" newly diverse voices, but revising how and when old and new voices are presented. Like chapter 6, this chapter casts apparatus genres as opportunities for interrogating how textbook discourse and expectations help construct fields and the pedagogical positions therein. An important part of this analysis includes examining whether anthology period introductions reflect the same multicultural consciousness as American literature scholarship and anthology prefaces.

Anthology analysis methods

As a reminder of the analytic method and framework laid out in chapter two, for this chapter, I use a combined quantitative and qualitative approach to all prefaces and period introductions of the Heath and Norton anthologies of American literature. This approach utilizes AntConc software for corpus linguistic analysis as well as rhetorical analysis, both of which are informed by relevant disciplinary and cultural information. I especially use AntConc to consider word frequencies and keywords in conjunction with rhetorical analysis, and I focus the word frequency patterns on how they reflect under/representations of women, men, and Native Americans in period introductions. This combined approach enables unique analysis of apparatus genre discourse and cultural representations, as in the example of considering Native American representation detailed in chapter 2. At the same time, the sequence is modified for each analysis in order to consider the particular kinds of language patterns involved; e.g., to analyze editor positioning in anthology prefaces (in analysis section II), I rely more heavily on rhetorical than corpus analysis, but I turn more to corpus analysis to examine gender representation across period overviews (in analysis section IV).

The anthology corpus and this quantitative, qualitative method offer a vast array of analytic possibilities; within the scope of this dissertation, the analysis includes only a few of these possibilities, which are the following:

I.   Words and keywords in and across Norton and Heath
II.   Storylines and positioning in anthology prefaces
III.   Storylines in early American period introductions
IV.   Gender pronouns and representation in the Norton and the Heath

Word frequency lists offer an interesting way to view ideology as it cumulates in language choices and changes over time, and so the first analysis section compares the word frequency lists of the earliest period introductions (until 1700) in two ways: between the Norton and Heath, and between the earliest and most recent editions of each

anthology. Keyword lists, offered next, expose discursive differences between the two anthologies, this time in the contemporary (1945-present) period. The analysis of anthology prefaces in section II addresses the representation of editors, anthologies, and American canon-construction. As addressed in chapter one, here "representation" refers to the representation *of* as well as *in* genres: analyzing the prefaces means analyzing the editors' discursive construction of the anthology itself, the canon, and their own position of authority. The third and fourth analyses make a case for two arguments that specifically concern early American cultural narratives and gender representation in anthologies: (1) the need to represent, even in introductory classrooms, American literature as a changing, ideological enterprise, contingent upon editor and social values and consciousness; and (2) the value of combined analytic approaches and attention to multiple genres in assessments of canon revision. All four analysis sections speak to the changing nature of American literature and the promise of new sites and methods for critical examination. After the analysis section, I consider two questions by way of closing: (1) What do anthology apparatus genres tell us about the U.S. "canon" and efforts to revise it?; and (2) What do we gain by making anthologizing processes and choices more visible?

Anthology analysis

I. Word frequency and keyword lists

Following Barlow's notion of a word frequency list as a "radical transformation" of texts (207), this section begins with several lists. The first two tables show word frequency lists of the earliest period introduction in the 1st and 7th editions of the Norton (entitled "Early American Literature 1620-1820" and "Beginning to 1700," respectively). The second set of tables show the word frequency in the corresponding period introduction in the 1st and 6th editions of the Heath (entitled "Colonial Period to 1700" and "Beginnings to 1700," respectively). These lists capture themes and discourse in a period introduction that has undergone significant change since 1979 (also discussed in section III). The third and final set of tables in this section show word patterns in

contemporary overviews, via keyword lists. Keyword lists show what words are especially salient in one subcorpus (i.e., Heath or Norton) compared to the other. Specifically, the keyword lists below show word frequencies in the contemporary (1945-present) overview in the most recent Heath edition in comparison to that of the most recent Norton edition (and vice versa). In contrast to the first (early period) lists, these keyword lists capture discourse patterns in present-day national narratives. All of the lists offer a unique view of discourse across the two anthologies as well as across the oldest and newest editions of each anthology. In each table, several words of interest are highlighted that I subsequently address.

Norton 1st (1979) Edition "Early American Literature 1620-1820": Word frequency list

Norton 1st edition		
N	Freq	Word
1	316	the
2	243	of
3	185	and
4	128	in
5	114	to
6	94	a
7	83	that
8	70	was
9	61	as
10	48	were
11	41	his
12	38	not
13	36	by
14	35	their
15	33	for
16	31	it
17	29	he
18	28	is
19	28	they
20	26	be
21	26	from
22	26	with
23	25	had
24	25	on
25	25	which
26	23	but
27	22	an
28	22	The
29	21	New
30	20	who
31	19	than
32	18	all
33	18	American
34	18	In
35	16	His
36	16	would
37	15	England
38	14	made
39	14	most
40	14	those
41	13	one
42	12	are
43	12	life
44	12	more
45	12	Puritans
46	11	have
47	11	our
48	11	them
49	10	about
50	10	first

Norton 7th (2007) Edition "Beginnings to 1700": Word frequency list

Norton 7th edition		
N	Freq	Word
1	552	the
2	346	of
3	255	and
4	220	in
5	173	to
6	125	a
7	86	that
8	82	as
9	66	s
10	63	was
11	55	by
12	55	had
13	48	from
14	47	on
15	47	their
16	45	with
17	43	were
18	42	America
19	36	New
20	36	The
21	36	they
22	34	his
23	30	for
24	30	not
25	30	or
26	29	English
27	28	he
28	28	is
29	28	this
30	27	it
31	26	American
32	26	In
33	24	European
34	24	who
35	23	but
36	23	England
37	22	at
38	22	peoples
39	21	an
40	20	other
41	19	Columbus
42	19	many
43	19	which
44	18	be
45	18	Europe
46	18	have
47	18	Native
48	18	new
49	17	Europeans
50	16	all

Table 4-1: Norton word freq lists, 1st, 7th Ed

Heath 1st (1989) Edition "Colonial Period: to 1700": Word frequency list

Heath 6th (2009) Edition "Beginnings to 1700": Word frequency list

Heath 1st edition		
Rank	Freq	Word
1	872	the
2	440	of
3	331	and
4	249	to
5	245	in
6	177	a
7	114	that
8	107	was
9	89	their
10	83	The
11	82	for
12	77	as
13	72	had
14	70	were
15	66	from
16	66	with
17	63	by
18	60	they
19	57	s
20	55	his
21	47	Spanish
22	43	or
23	41	who
24	40	he
25	38	English
26	38	Native
27	37	it
28	37	not
29	36	Indians
30	35	at
31	34	be
32	33	New
33	31	upon
34	30	American
35	30	people
36	29	have
37	29	is
38	29	on
39	29	own
40	28	all
41	28	England
42	27	Americans
43	27	an
44	26	Spain
45	26	which
46	24	century
47	24	God
48	23	Indian
49	23	most
50	23	when

Heath 6th ed		
Rank	Freq	Word
1	1107	the
2	635	of
3	529	and
4	322	to
5	298	in
6	232	a
7	126	as
8	118	that
9	111	for
10	103	was
11	94	from
12	89	their
13	87	were
14	87	with
15	82	by
16	82	The
17	81	Native
18	77	they
19	72	or
20	72	s
21	68	is
22	66	American
23	65	had
24	64	which
25	51	an
26	51	who
27	48	In
28	48	Spanish
29	46	his
30	46	not
31	44	at
32	43	it
33	41	are
34	41	he
35	38	most
36	38	New
37	37	on
38	37	stories
39	36	peoples
40	35	English
41	35	world
42	34	native
43	34	this
44	33	be
45	33	poetry
46	32	Americans
47	32	cultural
48	31	America
49	31	century
50	31	European

Table 4-2: Heath word freq lists, 1st, 6th Ed

Even someone unfamiliar with corpus linguistics can see from the lists above that different anthologies, and different editions of those anthologies, refer to various social groups in different frequencies – and accordingly tell distinct stories about early America and early Americans. In the first Norton edition, the most frequent pronoun is *his* (at rank 11), and the most frequent proper nouns are *England* and *America* (at 30 and 34). In contrast, in the most recent Norton edition, the most frequent pronoun is *their* (at rank 15), and the most frequent proper nouns are *American* and *European* (at 17 and 18). The drop in frequency of *his* and increase in *their* reflects a shift from individual to group characterizations, a shift that becomes more clear in a closer look at the texts. Rather than referring to (especially male) individuals in a narrative of early American history, the most recent Norton edition narrates the earliest period especially in terms of groups – e.g., English, European, and Native – though it refers to Native Americans less than the other two groups. Still, from the earliest to the most recent Norton early period introduction, there is a clear shift in representation: *Native* does not appear at all in the most frequent 50 words of the first edition overview (or in the overview at all), but it does (at rank 47) by the time the Norton publishes its 7th edition.

In the Heath Anthology first edition, the pronoun *their* is the most frequent (at rank 9), and the most frequent proper nouns are *Spanish* and *English* (at 21 and 25). In the most recent Heath early overview, the frequency list reverses this order of cultural-ethnic groups: *Native* is the first proper noun on the list (at 17), followed later by *American* and then *Spanish* (at rankings 22 and 28). The frequency of words shows how over time, both anthologies shift toward more frequent references to Native Americans; but the most recent Heath edition references Native Americans more than other group, while in the most recent Norton overview still references European and Columbus more by name than Native Americans.

An ensuing look at the texts shows that indeed, Norton editors mention Native Americans more in the most recent edition, and the story of Native Americans in the early period has also shifted. In fact, the Norton narrative in the latest edition is much closer to the early period story in all of the Heath editions. The first edition (1979) of the Norton overview of "Early American Literature: 1620-1820" begins:

> Before Captain John Smith established Jamestown in 1607, the European imagination had been entranced by rumors of the New World's plenty. But it was probably Captain Smith, rather than any other, who convinced English readers that there was an earthly paradise not far from their shores. In his "A Description of New England" (1616), he wrote…

In contrast, the opening of the Norton 7th edition overview of this same period opens:

> Columbus's voyage to the Americas began the exploitation of Native populations by European imperial powers, but we need not think of the intellectual exchange between the two hemispheres as being entirely in one direction. A Taino Indian whom Columbus seized and trained as a translator, and renamed Diego Colón in Spain, had as much to say to his people upon his return to the Caribbean in 1494 as Columbus did to Ferdinand and Isabella after his triumphant first expedition.

These two openings give voice to very different groups in the formation of "Early America" and its literature, and the word frequency lists reflect this thematic shift (e.g., in that *Native* does not appear once in the first Norton edition overview, but it is one of the 50 most frequent words by the 7th edition). Furthermore, "exploitation" appears as one of the earliest words in the overview. Still, the term *Native* is still less frequent than the term "Columbus," the word that opens the 7th edition overview. In contrast, in the Heath most recent edition, *Native* is the most frequent proper noun (at number 17), and "Columbus" does not even make the top 50.

In another example from the Norton, just as *his* (a singular, masculine pronoun) appears as the first pronoun in the first edition and then is replaced by the plural *their*, the content of the overview shifts from discussing individual, often Puritan men to describing Native and Puritan communities as distinct and conflicting cultural groups. In more detail, the first headline in the Norton 1st edition is "The Puritan Experiment," and the pronoun *his* most frequently refers to John Smith, Thomas Jefferson, and Puritan leaders and writers. In the 7th edition overview, the heading reads "The Marvels of Spain and America," and non-Native American figures are largely discussed as a group of "invaders." In contrast, the early period introduction in the 1st Heath edition already conceptualized early American events in terms of (often conflicting) social groups, though singular male pronouns are still more frequent in the early edition than in the 6th edition.

The next two tables exhibit discourse patterns in only the contemporary (1945-present) period introductions, from only the most recent (6th and 7th) anthology editions. These tables display lists of words that are "key" in each anthology's contemporary U.S. overview. In contrast to the early period introduction, this overview addresses some events that occurred within the lives of anthology readers. The keyword lists capture interesting differences between each anthology's depiction of the present day as it surfaces in apparatus discourse.

KEYWORDS Norton 7th ed 1945-present vs Heath 6th ed 1945-present		
Rank	Freq	Word
1	19	poets
2	9	beyond
3	8	postwar
4	9	open
5	6	conformity
6	6	expanded
7	10	great
8	8	short
9	5	if
10	5	larger
11	5	R
12	5	Richard
13	5	took
14	22	literary
15	8	out
16	8	poems
17	4	Communist
18	4	conventions
19	4	created
20	4	economy
21	4	experienced
22	4	Germany
23	4	involvement
24	4	Nixon
25	4	novelists
26	4	policy
27	4	possibilities
28	4	realism
29	4	Sixties
30	22	poetry

Table 4-3: Keywords Norton vs Heath

KEYWORDS Heath 6th ed 1945-present vs Norton 7th ed 1945-present		
Rank	Frequency	Word
1	27	prison
2	22	black
3	100	is
4	48	have
5	17	attacks
6	64	this
7	11	can
8	11	did
9	97	The
10	164	that
11	48	are
12	10	Asian
13	10	Cluster
14	10	DeLillo
15	16	included
16	9	Baldwin
17	9	Court
18	9	decisions
19	9	perhaps
20	9	Present
21	9	Supreme
22	9	young
23	8	Baudrillard
24	8	case
25	8	chaos
26	8	citizens
27	8	cluster
28	8	communities
29	8	essay
30	8	Kerouac

Table 4-4: Keywords Heath vs Norton

These keyword lists show distinct details between the two anthologies even while their overarching thematic content is similar. For example, both anthologies reference war frequently, but the Norton more frequently frames the late-20th century in terms of the Cold War, which explains its higher number of references to the Soviet Union (also captured in the keyness of the letter *R*, as in U.S.S.R, while *U* and *S* are not captured because both anthologies include frequent references to the U.S.). In the Heath, the term *black* is a keyword, based on the high frequency of references to black American ministers, feminists, artists, and youth in the contemporary overview, which especially

focuses on the U.S. Civil Rights movement. Interestingly, both contemporary overviews use the term "African American," but the Norton does not refer to the same group as *black*, as the Heath does; and the Heath dedicates more of the contemporary overview to details about the Civil Rights movement. In this instance, quantitative language data helps highlight differences between the Norton and the Heath's particular versions of U.S. history and black or African Americans.[33] A passage following the Heath Anthology's discussion of the Civil Rights Movement helps contextualize the keyness of *Asian*; the section is entitled "Cluster: Aesthetics and Politics of the 1960s and 1970s – Black, Brown, Yellow, Red" and discusses many groups who attempted to resist White Anglo-European models and norms, including, according to the overview, Asian American resistance to "model minority" stereotypes.

Other keywords also highlight distinct versions in each anthology's version of 1945 to today. The Norton focuses a great deal on contemporary *poets* as a group, while Heath references individual writers *Kerouac* and *Baldwin* enough that their names show up in the keyword list. The only individual figure disproportionately mentioned in the Norton overview is *Richard Nixon*, whose name appears in the keyword list. The Heath also features a "Sheaf of Prison Literature" by writers who learned to write in prison and/or who continued writing in prison, thus making *prison* a keyword for the Heath. The keywords furthermore reflect the distinguishing events of the contemporary period according to each anthology. The Norton contains many references to World War II, casting it as a central reference point in contemporary U.S. literary and national history especially by characterizing the 1950s and early 1960s as a *postwar* period of cultural *conformity*. The Heath, on the other hand, especially discusses late-20th century events directly concerning traditionally-marginalized groups, such as their overview of *Supreme Court* decisions that addressed the rights of black Americans, such as *Brown v. Board of Education*.

Both anthologies address September 11 (a point to which I return in the final chapter). Yet interestingly, *attacks* is a keyword in the Heath contemporary overview because it is the word repeatedly used by the Heath (versus the Norton) to refer to the

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[33] The Heath overview does not specify that *black American* refers to black individuals not of African descent, but rather seems to use the terms *black American* and *African American* interchangeably.

events of 9/11 – despite that the Heath's discussion of September 11 positions the U.S. as both perpetrator and victim. For example, the Heath overview suggests that there was international controversy and unrest over U.S. involvement in the Vietnam War and Persian Gulf War, and that overall: "America's global trade interests and its willingness to use its military power to control conflicts distant from its borders clearly provoked anger in less-powerful nations and factions abroad. Domestic tremors also foreshadowed the terror attacks." The Norton overview entitled "Writing in a Time of Terror" focuses on written responses, formal and informal, to September 11, which it characterizes as a "national wound," a "catastrophe," and the start of a "dark time."

Finally, both recent anthology editions speak of the contemporary period as a time of substantial change. The Norton, though, refers to things as expanding and growing, while the Heath casts social and cultural shifts in terms of their "newness." All of these brief examples highlight the subjective nature of anthology apparatus genres and how repeating discourse features contribute to distinct framing of U.S. culture and literature.

II.   Storylines and positioning in anthology prefaces

The previous chapter articulates reasons for looking to the editorial texts from these two anthologies, including the anthologies' popularity and prestige, their frequent evocation in scholarship, their canon debate stances, and their continuing and evolving editions. I also focus on them for a related but understated reason: for what they say about their *own* work as an anthology in these practices and processes. These self-articulations, most often in anthology prefaces, reveal editor articulations of central issues in the field of American literature. This analysis section focuses on storylines and positioning in anthology prefaces, especially in preface characterizations of editors, canons, and anthology editions. I organize these analyses by the following topics, though they all, together, characterize the genre of the anthology preface: editor versus teacher positioning, editor roles in canon construction, editor use of "scare quotes," and editor edition updates.

Editors as "expert scholars" versus editors as teachers

Each anthology preface characterizes the editors early in the preface (usually following the descriptions of changes to the given edition). Unlike composition instructor prefaces analyzed chapter 6, in these prefaces, American anthology editors characterize themselves as expert scholars rather than teachers in their field. I say "rather" because the anthology editors rarely identify themselves as both, and they clearly identify "teachers" as the recipients (versus creators) of the anthology. In both the Norton and the Heath anthology prefaces, editors highlight the teacher-status of their feedback contributors and recipients, but they do not refer to their own teaching experiences. In the following passages, the Norton and the Heath prefaces portray the anthology editors, and I have italicized relevant phrases:

Norton editions 1-4[34]	The editors of this anthology were selected on the basis of their *expertness* in their individual areas, and also because they combine respect for *the best that has been thought and said about literature* in the past with an alertness (as participants, as well as observers) to the altering interests, procedures, and evaluations in *contemporary scholarship and criticism*.
Norton editions 5-6[35]	The editors of this anthology were selected on the basis of *their expertise in their individual area*. We note with pleasure the addition to the editorial team…
Norton 7th edition	Each editor, new or continuing, is *a well-known expert in the relevant field or period* and had ultimate responsibility for his or her section of the anthology…
Heath 4th edition	A number of *scholars* who are no longer members of the editorial board contributed substantially to and wrote significant materials…
Heath 5th edition	Thorough introductions and textual annotations *by top scholars* put important works of literature into context for today's students.
Heath 6th edition	Unlike other anthologies, the Heath includes introductory notes that have *been written by scholars who specialize* in a particular author.

Table 4-5: Anthology preface passages re: editors

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[34] All four editions include these same statements with the exception of two words: the first edition of the Norton reads, "Each editor was given ultimate responsibility for his own period"; subsequent editions read "his or her own period".

[35] In the 5th and 6th edition prefaces, the 5th edition uses the phrase, "on the basis of their expertise" in the first sentence of this passage; the 6th edition switched back to the 1st-4th edition phrase "on the basis of their expertness." The omitted portions include the name and brief information about the editors who have joined the editorial board.

Across editions, the Heath and Norton prefaces couch the authority of the editors as rooted in their expertness in their particular period or type of literature. The Heath anthology prefaces have fewer statements to this effect, but also evoke "scholar" as the identity category for the anthology editors. In statements that promote the success of the anthology, both anthologies characterize teachers and students as a recipient group distinct from the editors, e.g.: "…worked well for both students and teachers" (from Heath 3rd); "found favor with a host of teachers and students…" (from Norton 2nd). Indeed, in Heath prefaces, the words collocating most frequently to the left of *teachers* are *and* and *for*, from the phrases "students and teachers" and "for teachers." In Norton prefaces, the most frequently collocating word to the left of *teachers* (aside from *the*) is also *for* (followed by *many*).

Interestingly, both anthologies include one instance (across all editions) in which the editors evoke their identity as teachers. In the Norton 7th edition preface, the editors include a new preface subsection entitled "Editorial Procedures" in which Nina Baym indicates that the editors "have updated all apparatus in response to new scholarship and new ways of thinking" (xxvii); Baym continues, "With the three additions to our editorial team, we offer an editorial lineup of experienced, active, expert classroom *teachers and scholars*." This latter statement characterizes the editorial team as not only expert scholars but "expert teachers" for the first time in a Norton American anthology apparatus genre. The otherwise dominant language of "expert-editors," along with the passive constructions I will highlight shortly, most often characterize Norton editors as "objective" "scholars," but perhaps the new preface subsection suggests a shift in priorities in scholarly identities, alongside drawing more attention to the anthology apparatus as a part of editorial procedures. The Heath apparatus also includes just one instance that directly characterizes the editors as teachers, in the 5th edition: "Such pedagogical support will prove largely ineffectual if *we as teachers* are not willing to take some risks along with our students" (emphasis mine). This statement includes a clear but rare deliberate self-positioning of the editors as teachers (which is not repeated in the 6th edition[36]).

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[36] The Heath 6th edition preface instead includes the following statement, which mentions teachers but does not explicitly position the editors as such: "we want to provide students with a large selection of well-

As literary and rhetorical genre theorists suggest, genres reflect and construct the ideologies of their communities, particularly the ideologies of the group in power, thereby reproducing the constitutive features of their respective societies (Devitt 59; Todorov 19). The discursive storyline of editor-as-expert-scholar reflects and reproduces particular values, including the hierarchy of scholarship as more important than teaching as a premise for expertise in American literature, even in an American literature anthology designed for classroom use.[37] Both anthologies emphasize the integral help of contributing teachers, but both also almost exclusively characterize teachers as recipients, and editors as expert-creators, of the anthologies. This anthology storyline underscores apparatus genres as compelling sites for analyzing disciplinary norms and values, and it provokes important considerations: if we find this dominant editor-scholar characterization unsurprising, we should interrogate the scholar-teacher dichotomy and its accuracy and usefulness; additionally, it is difficult to believe that as teachers and former teachers, editorial teams have not drawn on their teaching experiences as a basis for their authority in writing a pedagogical text.[38]

Editors and anthologies: reporters or constructors of canons?

In addition to (and related to) characterizing the editors, American literature anthology prefaces also communicate the anthology's role in canon-formation. In the following passages from Norton anthology prefaces over time, the "American canon" is a construct separate from the anthology (emphasis mine):

Norton 1st	The many new authors and selections are [in the anthology] not because of the glamour [*sic*] of contemporaneity, but because they are of high

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known texts whose literary power and cultural relevance had been established by generations of critics and teachers."

[37] Differential treatment of scholarship and teaching in professional academic fields is also discussed in chapter 6 and 7.

[38] Nevertheless, one relevant distinction between the Heath and the Norton is worth noting: as evidenced in the passages above that characterize the editors, the Heath prefaces do not explicitly stress editor selection as much as the Norton does, instead articulating the creation of the Heath anthology as a "democratic" enterprise. It is clear that the Heath editors are in control of this democratic process, doing the inviting and regulating: "We continue to invite the participation in these processes of all users of these books-students, teachers, critics, even the newspaper columnists who periodically pronounce upon the Heath" (From the 4th edition); but the "democratic" nature of the Heath anthology creation is an emphasis repeated in its prefaces (in the 3rd, 4th, and 5th editions).

	literary merit and because their presence *is needed* in order to make sense of the literary history of our age.
Norton 5th	As every teacher of American literature knows, over the last two decades the *American literary canon has become still more extensive and diverse than it was* in the mid-seventies. In each successive edition, we have adjusted our selections in response to detailed suggestions from many teachers…
Norton 6th	…[C]*anons are not fixed, but emerge and change.* At the same time, teachers over the last thirty years *have seen a striking expansion* in the extent and diversity of the authors they are expected and want to teach.
Norton 7th	…[I]t is clear that the number and diversity of authors *now recognized* as contributors to the totality of American literature *have expanded* dramatically since 1979.

Table 4-6: Norton preface passages re: canon construction

The storyline of canon-formation that emerges in the Norton prefaces is one that characterizes the canon as a changing, and the Norton as reflecting those changes.[39] In these passages, the editors suggest that they respond to and report (versus construct) the "American literary canon."[40]

The Heath tells a different story, based on taking a proactive approach to the authors and texts presented in anthologies, an approach that has drawn much scholarly, pedagogical attention (see chapter 3). The Heath's storyline emerges throughout the edition prefaces in statements such as the following (emphasis mine):

Heath 2nd edition	And the adoption of the anthology m every kind of institution of higher education as well as in some secondary schools has demonstrated that the opportunities this anthology affords *to extend canon and curriculum* are welcomed by most of our colleagues.
Heath 5th edition	The Heath Anthology of American Literature first began to be developed over twenty years and five editions ago *we had in mind* change— *change in the definition of what constituted "American literature"* and *change too in approaches* to teaching it.

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[39] Early reviews anthologies also evoke this storyline. In Lionel Kelly's review of the Norton 4th edition, in response to the tremendous increase in the anthology of Native American oral and written texts, Kelly writes: "The presence of this material will no doubt make this American Norton even more marketable, given the growth of contemporary interest in Native American history and culture" (Lionel Kelly, "Review"). Yet later in the same review, Kelly also evokes the proactive power of the anthology at the end of this review, writing that the neglect in classrooms of Louis Zukofsky "will continue unless anthologies such as this make an effort to represent him" (617).

[40] Per my previous points, it is worth noting that the Norton editors also do not name their own work as teachers as informing their canon observations but rather evoke what other teachers have observed.

Heath 6th edition	…we have extended the *innovative tradition established* by the very first edition of the anthology. That first edition…contained *the widest selection of writing by women and authors of diverse racial, ethnic, and regional origins ever assembled in an academic textbook.*

Table 4-7: Heath preface passages re: canon construction

An analysis of canon storylines in Heath prefaces is necessarily different from that of the Norton, as the Heath prefaces narrate the anthology's distinctly *proactive* beginnings, which, as the Heath prefaces tell it, were in effort to change "The problem [of] how to provide teachers and students with a textbook that truly displayed the enormous richness of the cultures of America" (Heath 1st edition).[41] The Heath's self-articulated storyline is no less promotional than the Norton – in fact, the Heath very much relies on its proactive "multicultural" storyline as its marketable value – but the Heath prefaces make clear that at least in terms of their selection of "published"/"literary" works, the Heath editors consider their work necessarily constitutive and innovative.

A quantifiable language pattern that reflects these canon-formation storylines is the passive construction. In many kinds of textbooks (including composition textbooks I address in the next two chapters), editors regularly use verbs in the passive voice, a construction which removes the editors as the subject of the sentence. Editors of the Norton and Heath anthologies use the passive construction (to different degrees) in their descriptions of changes to the anthology edition and the "American canon"; this particular use of the passive construction casts canon-formation as an external force, reflected by the anthology. The charts below show the instances of present and present perfect passives – *is*, *has*, and *have* verb phrases – across the Norton and Heath prefaces in all editions. In order to offer an organized version of these, I have categorized them according to their purpose. As I interpret them, most of these are promotional purposes (aside from an explanatory example in the Norton and a descriptive category in the Heath), which I highlight through category title.

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[41] In its first depiction of the state of American literature, in the Heath's 1st edition preface, the editors convey a similar message of canon construction (prior to the anthology): "As the canon changed, so too did courses and anthologies. A new anthology would necessarily be different from its predecessors, for as Emerson had put it, "the experience of each new age requires a new confession, and the world seems always waiting for its poet."

Norton prefaces: passive constructions **is *ed** [42], **has/have been *** [43]

Rhetorical purpose	Passive phrases: *is *ed; has been *; have been ** **Total number of instances: 106 (34 *is *ed*; 72 has/have been *)**
Promote feature and anthology	Number of instances: 15
	Examples the best that has been thought and said (the anthology) that has been called the standard (the 1820-1865 section) has been justly acclaimed has been devised
Promote revisions	Number of instances: 51
	Examples has been carefully rethought have been rearranged (new fictions) have been chosen have been enlarged (additional stories) have been provided has been included is enhanced with is strengthened with is augmented by canon is now enlarged (by the inclusion of Robert Penn Warren)
Explanatory	Number of instances: 7
	Examples (one example repeated in 7 editions) Whenever a portion of a text has been omitted, we have indicated that omission with three asterisks

Table 4-8: Norton preface passive verb construction

Heath prefaces: passive constructions **is *ed, has/have been ***

Rhetorical purpose	Passive phrases: *is *ed; has been *; have been ** **Total number of instances: 31 (*is *ed*; has/have been *)**

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[42] These also include *is **ed* and *is ***ed* phrases; such as: "*is now significantly recovered* with the inclusion of Muriel Rukeyser" (only this one example), and "is aptly demonstrated," "is newly anthologized," "is also carried forward" (there are 11 instances of these).

[43] In this table (and the analysis), I refer only to the *is *ed* and *has/have been *ed* phrases that are passive voice, which account for the majority of their appearances in the Norton prefaces. However, these verb phrases can also appear in the present perfect construction (e.g., "Our policy has been to reprint each text..."), and so I excluded these examples from the tables above. I deleted only two examples, the one above (repeated in four editions) and the following, which occurs in the 7th edition preface:" we have been able to listen to those for whom this book is intended." An easier approach is searching for only *ha* been *ed* phrases, but then irregular verb conjugations do not show up (e.g. *has been rethought; have been rewritten*).

Promote feature/ anthology	Number of instances: 9	
	Examples	
	We would hardly claim that nothing worthwhile has been omitted; but much that was lost and is excellent has been found.	
	have been designed to offer	
	(the Heath) is fashioned to raise a number of questions	
	is designed to support a curriculum	
	Volume C is designed	
	this anthology is constructed	
	(Heath Newsletter) is designed	
Promote revisions	Number of instances: 16	
	Examples	
	have been reorganized	
	has been moved	
	has been expanded to include the important woman writer	
	has been further increased	
	has been added	
	has been revised	
	is extended	
	(changes) have been undertaken	
Describing larger context	Number of instances: 6	
	Examples	
	the "question of the canon" …has been resolved	
	it is now widely agreed	
	today's global city-national identities that have been constituted	
	Writers…who have been overlooked in other anthologies	
	We ask not only how a poem or story is constructed	
	The canon is enriched in the best sense	
	[the canon] is expanded and made more diversely inclusive	

Table 4-9: Heath preface passive verb construction

In keeping with its proactive stance, the Heath shows fewer instances of the passive verb construction, but it is interesting to note that in a look across editions, there are more instances of passive constructions in the 4th, 5th and 6th editions of the (more established) Heath than in the first 3 editions. Overall, Norton prefaces show a higher frequency of passive construction (per 10,000 words), and these instances more often refer to the anthology creation process in the Norton. Heath editors do not use the passive construction as frequently as the Norton to describe the canon, but they do use it in descriptions of the larger disciplinary and cultural context of American literature. In large quantities, active or passive constructions discursively reinforce particular messages

about anthologies and canon formation. Both the Norton and the Heath at times project "the canon" as something constructed outside of the anthology through passive constructions, but the Norton's discursive patterns more often support that storyline. I will address canon-construction in the next section as well, in which I explore the ways anthology prefaces address changes to each edition.

Anthology changes: the storyline of the ever-better anthology

Another storyline central to anthology prefaces emerges from each anthology's descriptions of the changes to each edition. Both the Norton and the Heath detail the *additions* to each anthology but do not narrate deletions from previous additions nor the reason for previously not including any given author or text.[44] In this way, the anthologies at once justify their new choices and authority yet do not indict themselves nor the anthologizing process for exclusions in past editions. An important purpose of the preface genre is its articulation of anthology edition changes (i.e. improvements), and it carries both promotional and informational functions: the descriptions outline the anthology and promote the edition as ever-better, and they also insinuate the need for the newly-included selections in the teaching of American literature. Here are just a few examples of what these narrations look like (emphasis mine):

Heath Anthology prefaces	Norton Anthology prefaces
We concluded that *by presenting the colonial texts in terms of "contact"* rather than "exploration" and "settlement," *we can realize more fully our goal* of offering an account of multicultural literary development less driven solely by Europeans' concerns (Heath 2nd edition)	…[A]pproximately one hundred pages of new material *have been added* to the earliest section, the literature between 1620 and 1820. John Smith writes about our beginnings in Virginia, *and so balances the accounts* of New England included in the first edition. (Norton 2nd)
Changes in this section *reflect conceptual shifts* that more effectively *expand* the literary scope of the Heath	Sarah Morgan Bryan Piatt, *increasingly recognized as a major woman poet in the era, is newly represented*, as are fiction writers

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[44] In fact, in contrast to the frequently-used verbs referring to addition (e.g., "added" or "included") in the Heath and Norton prefaces, words for removal (e.g., "deleted" or "omitted") never emerge in the preface descriptions of changes to the anthology edition, with the exception of the following in the Heath 3rd edition preface: "We finally decided, after much discussion, to remove The Scarlet Letter and Adventures of Huckleberry Finn from the pages of the anthology proper and to make them available separately with the main books."

Anthology beyond New England. (Heath 4th)	Constance Fenimore Woolson, Abraham Cahan, and Sui Sin Far. These three writers *extend* this period's regional and ethnic representation, while *demonstrating anew* the capacious possibilities of American realism. (Norton 6th)
Volume C *now offers* an independent entry by *accomplished nineteenth-century poet* Sarah Piatt and one of the English-language fiction and poetry by the versatile Japanese writer Yone Noguchi. (Heath 6th)	To the 36 complete longer texts already in the anthology *we have added* Benjamin Franklin's Autobiography (restored by popular demand); Hannah Foster's The Coquette; Frederick Douglass's novella The Heroic Slave (never before in a survey anthology)…(Norton 7th)

Table 4-10 Anthology preface passages re: anthology additions

It is interesting to note that in the example from the Norton 7th edition preface, we learn that Ben Franklin's *Autobiography* is "restored by popular demand," though it would be impossible to tell from Norton prefaces when and why his *Autobiography* originally disappeared from the anthology. At several points, the language of these addition-narrations reflect the position of editor-as-reporter (versus constructor) of canon-formation, such as in the example of Sarah Morgan Bryan Piatt being "newly represented" in the Norton as a result of being "increasingly recognized as a major woman poet in the era." Taken in conjunction with the earlier examinations of editor characterization, these passages suggest that Norton prefaces simultaneously project editors as authoritative writers of period introductions due to their scholarly "expertise," but as reporters versus constructors of the "American canon." Furthermore, even in these few passages, differences in editor positioning and the canon-formation storyline emerge between the Heath and the Norton. The Heath suggests editor rationale for changes in such statements as, "We concluded that by…". The Heath also adds the very same Sarah Piatt but describes: "Volume C now offers an independent entry by accomplished 19th-century poet Sarah Piatt." In this addition narrative, the Heath's rationale is not an external, changing canon, but it is still a discourse of editor neutrality. What the Heath and Norton prefaces clearly share is the storyline of the ever-better anthology in a way that does not draw attention to deletions or omissions.

Prefaces and troubling terms

A final discursive feature of anthology prefaces I want to highlight is a seemingly subtle rhetorical move: scare quotes. Though "scare quotes" is perhaps a colloquial term, it refers to an important rhetorical gesture, and one that writers use to communicate a particular ideological orientation, often a resistance toward a well-known topic or term (Dillon; Lakoff; Schneider). "Scare quotes" as I use it here refers to the placement of quotation marks around a word or phrase to distance a writer from common uses of the term. For example, in previous chapters, I have used scare quotes around such terms as "multicultural" in order to trouble the use of the word; mainly, I want to distance my own use of the term from instances in which it evokes only non-Anglo cultures or communities, thereby suggesting normalized cultures (such as Anglo-American and middle-class) are neutral. As many writers do, I communicate my resistance to unproblematized uses of a term through placing quotation marks around them.[45]

Examining scare quotes in Heath and Norton prefaces affords another contrastive element between the two anthologies and their discursive messages about anthologizing and canon-formation. Norton and Heath anthology scare quotes attest to the fact that prefaces speak to far more than only the textbook and edition: they speak to disciplinary, social values over time and the anthology's stance vis-à-vis those values. Below are a list of key articulations of each anthology's goals and purpose. I have highlighted phrases of interest in gray, with the scare quotes highlighted in yellow in order to draw attention to terms that are scare-quoted differently over time and between the two anthologies. The highlighted words, in and out of scare quotes, speak to significant terms in U.S. canon discussions, and they are particularly interesting in light of when and where they appear in quotes. George Dillon also uses this method of noting similar terms in and out of scare quotes through comparison. For example, Dillon notes the suggestion of a writer's sympathy with one school of thought (the analytic school) rather than another (continental hermeneuts) because the latter is placed in quotation marks (Dillon 67).

Anthology, edition, year	Quote

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[45] Excluded in my definition of scare quotes are uses of quotation marks that help define a term or title (e.g. "a leader of the group known as the 'beat writers'…") or give the title of a literary work.

Norton Anthology Preface to the First Edition (1979)	The present anthology, as a consequence, not only reprints traditional masterpieces of American literature, but includes a number of innovations both in organization and content, which bring the volume into accord with contemporary evaluations and points of view.
Heath Anthology Preface to the First Edition (1990)	This anthology has been long in the making….[in 1968] many literary scholars were becoming aware of the narrowness of what was taught as "American Literature." Many courses— and some textbooks as well— were limited to perhaps a dozen "major" writers…
Norton Anthology Preface to the Fourth Edition (1994, first edition after the *Heath*)	From its inception, a guiding principle of The Norton Anthology of American Literature has been to provide a balanced combination of traditional and emergent works.
Norton Anthology Preface to the 7th edition (2007, most recent)	Although the so-called "canon wars" of the 1980s and 1990s appear to have subsided, it is clear that the number and diversity of authors now recognized as contributors to the totality of American literature have expanded dramatically since 1979.
Heath Anthology Preface to the 6th edition (2009, most recent)	Another major goal of the *Heath Anthology* has been to broaden our understanding of what constitutes the "literary".

Table 4-11: Anthology preface scare quotes

Using scare quotes in anthology prefaces allows editors to articulate a particular stance, especially by distancing themselves from previous uses of similar terms in other anthologies. In the 1st edition of the Norton Anthology of American Literature in 1979, the editors write that the anthology "…reprints traditional masterpieces of American literature." In the 1st edition of the Heath Anthology of American Literature in 1990, the editors distance themselves from unproblematized categories of "American Literature" and "traditional masterpieces" used in the Norton. Solely in the use of the scare quotes around "American Literature" and "major", the preface distances the Heath anthology from previous discursive representations of what American literature and anthologizing mean.

Later editions that I have quoted from above include the Norton 4th edition (the edition immediately following the publication of the Heath), as well as the most recent editions of both anthologies. In these examples, we can again see particular orientations, as well as cultural, disciplinary shifts, communicated through the use or lack of scare quotes. In the 4th edition, the Norton again uses "traditional" without the distancing choice of scare quotes. In the 6th edition of the Heath, we again see distancing scare

quotes, but for a new purpose: the destabilizing of the category of the "literary," in order to suggest a kind of revisionist reading of the "Literature" in "American Literature" as a stable object of study.

Along these lines, note the following shift: in the first preface of the Heath, editors wrote that the anthology "symbolized the desire among many teachers, critics, and students to study the full range of literatures…rather than…the 'literary canon'". By the 5th edition, Heath editors do not place scare quotes around *canon*. But by the 6th edition, the preface questions "what constitutes the 'literary'." This shift seems to suggest that the Heath does not consider the canon to be as problematic a term by the 6th edition and/or that the Heath anthology relies upon the construct of the canon even as it strives to trouble and expand it (I return to this point below). The Norton 7th edition also shows shifts vis-à-vis the canon over time, eventually suggesting that debates about it have subsided. The most recent Norton edition preface includes scare quotes around "canon wars" (unlike the 1st and 4th editions), but the editors do not necessarily distance themselves from the term because it is accompanied by "so-called." That is, if scare quotes themselves represent an implied *so called*, as suggested by Dillon and Schneider, then the Norton's use of both seems to suggest that the term is questioned but not clearly implicate the Norton anthology in that questioning.

Taken as a whole, my analysis of the Heath and Norton prefaces suggests the following storylines: anthologies are written by American literature "experts," and this expertise earned by being a "scholar" (versus a teacher); and anthologies can be reactive or constitutive compilers of American "canonical" texts. Though the Norton is frequently evoked as the creator of the canon, its own apparatus storyline suggests that it *reflects* the organic, external changes happening in American literature and its classrooms all the time. Heath prefaces conversely demonstrate ways that anthologies can assert a proactive stance that reflects the subjective process of anthology creation. Nonetheless, both anthologies detail the additions versus exclusions in anthology editions, a discursive move that can gloss over the highly contingent forces at work in anthologizing; and both anthologies remove the editor as agent in sentences describing choices for the anthology through the passive construction.

The multiple storylines I have described above construct particular disciplinary, genre expectations, and they communicate particular values. Publishers, editors, teachers, and students all work within and respond to the expectations of these genres, and while genres show instances of change, writers and readers are not "autonomous agents in relation to the structures of genres" (Frow 109) – rather, genres form influential recurring patterns internalized by those who use them (Devitt). According to the anthology's prefaces, canon debates and changes to what constitutes American literature are central to the creation and revision of the anthologies; furthermore, editors have authority to write the anthology for classroom use, and it is based on their scholarship. At the same time, editors' work is often cast as *responding* to changes in the "literary canon" and *reporting* literary, national history rather than actively changing and/or reproducing it.

Examples above suggest ambivalence toward "the canon" as an organizing principle for American literature; preface discourse especially insinuates editor ambivalence toward anthologies as canons. Heath preface discourse suggests the anthology opposes the "traditional canon" but still operates within a system in which experts select and legitimize a finite body of "representative" American literature; it is just that it is more "multicultural." The language (and scare quotes) of the earliest Heath edition prefaces undermine traditional practices of canonizing: "…teachers and scholars…began to question the 'canon' of American literature – that is, the list of works and authors *believed to be* sufficiently important" (emphasis mine). At the same time, the 2nd and 3rd Heath edition prefaces read: "the opportunities this anthology affords to extend canon and curriculum are welcomed by most of our colleagues"; and the 5th edition preface suggests that due to the modern literature section's juxtaposition of famous and lesser-known works, "The canon is enriched in the best sense – that is, it is expanded and made more diversely inclusive."

While Norton prefaces characterize the "American canon" as an external, changing entity to which it responds, the prefaces imply the anthology's authoritative role in canon formation as well. Consider the following examples: from the 2nd edition preface: "The section of Poetry [1945-present] was from the first praised for establishing a basic canon out of the confusing welter of contemporary writings; that canon is now enlarged by the inclusion of Robert Penn Warren…"; and from the 7th edition preface:

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"Our new materials have thoughtfully broadened the canon by representing 34 new writers in depth, without sacrificing widely assigned writers, many of whose selections have been reconsidered, reselected, and expanded." These examples reflect disparate notions about anthologies and canonizing: on one hand, anthologies can introduce and legitimize new voices into a valorized body of cultural texts; on the other hand, anthologies also reinforce the place of widely-assigned writers who should not be "sacrificed." Overall, this preface analysis suggests that the efficacy of anthologies to change canonical practices is not always clear: the anthologies' self-articulations suggest instances of potential change as well as reproduction of hierarchies and traditional norms in the field of American literature. These tensions are important aspects of re/making American literature for classroom use, and they surface in the discourse of apparatus genres in interesting ways. A premise for this project is my belief (addressed in chapter 1) that ignoring or treating apparatus genres as "objective" glosses over such important tensions; an alternative approach casts apparatus genres as interpretive and constitutive texts.

III. Storylines in early American period overviews (or: Can we indict Columbus and still celebrate "America"?)

In "American Literature discovers Columbus," Terence Martin describes the strategic use of Columbus in the early years of United States independence. In the first centuries of Anglo-American writing in what would become the United States, writers focused on the settlement of individual colonies and religious and political affairs, emphasizing local founders rather than distant explorers such as Columbus (Martin 17). What nonetheless emerged in these early literary works was the history of "discovery" of the early Republic as a "New World." Hitherto uncommon, it was not until almost 300 years after his travels to the Indies that writers began to evoke Columbus as a figure who represented precisely this lauded "American" notion of "discovery," independence, and uncharted territory for the taking and for new beginnings. Martin stresses the rhetoric of absence in these early writings, in which "America" is characterized as a new world, "empty" of the traditions and qualities of the "old" European world (18-19). As various

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kinds of U.S. writers attempted to distinguish its culture and literature – including in school room texts (21) – the sanctioned view of American history was one of discovery and newness, and Columbus' journey could be shaped as such (22). Martin suggests that in this early U.S. literature, writers shaped Columbus to their own purposes, and thus emerged a "national self-portrait" through literature (25). As a result, by the middle of the 19th century: "The more highly Americans thought of themselves, the more they praised the discoverer of their world" (29).

I cite Martin extensively here because I believe these conceptualizations lie at the crux of anthology early period introduction revision decisions. Given that successful American anthologies (must) value and laud national literature emerging from its national context, anthology editors are faced with the responsibility of promoting the value of the literature and the nation, in addition to the already self-promotional nature of many textbook editorial texts (Bhatia; Janangelo). At the same time, American canon and representation debates demand revision to American literary histories. Expected to fulfill the promotional purposes of anthology genres as well as the revisionist purposes of canon debates, writers of early period introductions have faced an interesting rhetorical situation. Accordingly, revisions of early period introduction across anthology editions reflect tensions influenced by, on the one hand, the processes Martin describes, and on the other, 20th-century revision efforts. That is, if anthology editors wish to problematize the figure of Columbus in "American" cultural history, they must find a way to do so while maintaining at least some praise for the unique qualities and "beginnings" of "America," which have for centuries been "discovery," exploration, and newness. This tension emerges clearly in the Norton (discussed below), whose earliest period introductions begin with little mention of Native Americans except in the service of Anglo-American settlers. Later editions mention Native Americans – and criticize Anglo settlers – more, but they maintain the characterization of "America" as an uncharted territory of discovery. These discursive patterns also resonate with the representation of American Indianness in the U.S. imagination that Philip Deloria and others so richly explore. Drawing on written contemplations from D.H. Lawrence to Rousseau, Deloria depicts the "noble savage" representation of American Indians as an embodiment of two key, perfectly counter-balanced qualities of U.S. identity: conquest and self-criticism

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(Deloria 4). Jim Egan suggests that rhetoric of exploration and conquest in anthology overviews extends even to the reading process: he and his students note the ways that editors position readers of the anthology as colonizers of the "virgin land" of American literature (104).

These tensions remain clear in early anthology overviews explored below, but the overviews have nonetheless changed over time to reflect more representation of Native Americans, a trend made obvious via corpus analysis. The graphs below reflect these changes in the early period introductions of the two anthologies.[46] In the Norton, references to Native Americans shift drastically, going from 3 appearances of the word *Indian/s* (and no appearances of *Native/s*) in the 1st edition, to 64 appearances (of both *Native/s* and *Indian/s*) in the most recent 7th edition. The Heath has a different trajectory, with its editions showing consistent appearances of the words with the exception of a greater number in the Heath 2nd edition, which also has a longer period introduction.
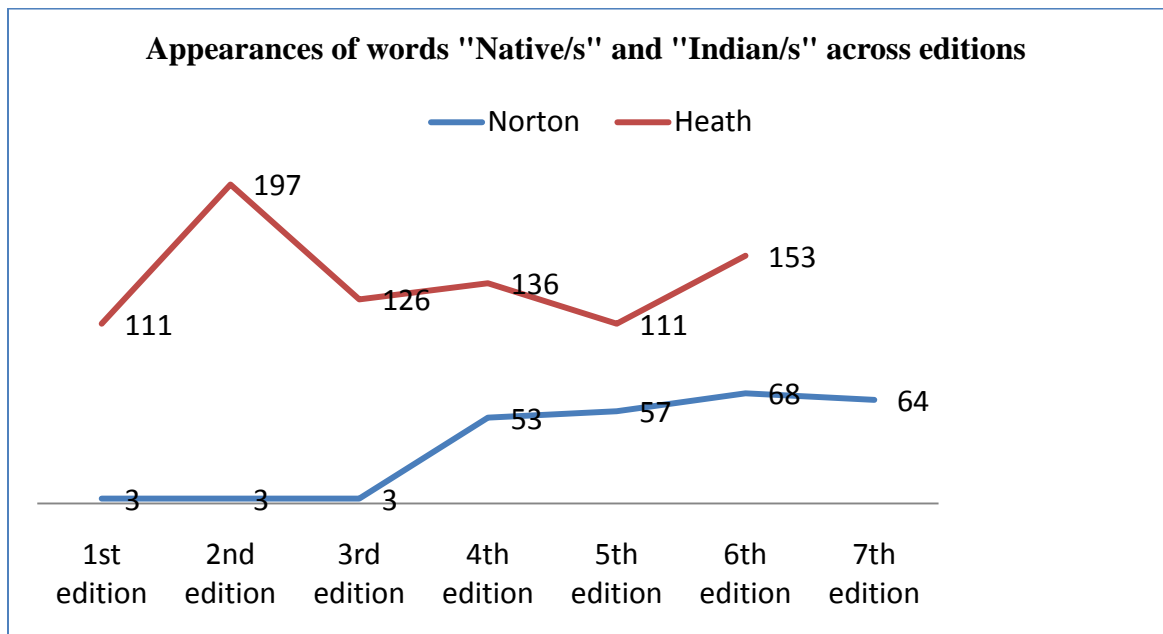
Figure 4-1: Anthology appearances of "Native/s" and "Indian/s"

Over time, especially visible in the second graph, these are significant changes: in the last three decades of publication of these anthologies, references to Native Americans

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[46] These early period overviews cover the years prior to 1700, but the specific years change over time in the Norton (first 1620-1820, then the years prior to 1620, then years prior to 1700); see the anthology chart in the appendix for exact titles.

as a part of early American history and literature have increased by almost 600%. These word appearances display a literal reflection of the shift in early American narratives.[47]

Appearances of words "Native/s" and "Indian/s" over time

Heath   Norton

434
400
9   110
132
1979-1989
1989-1999
1999-2009
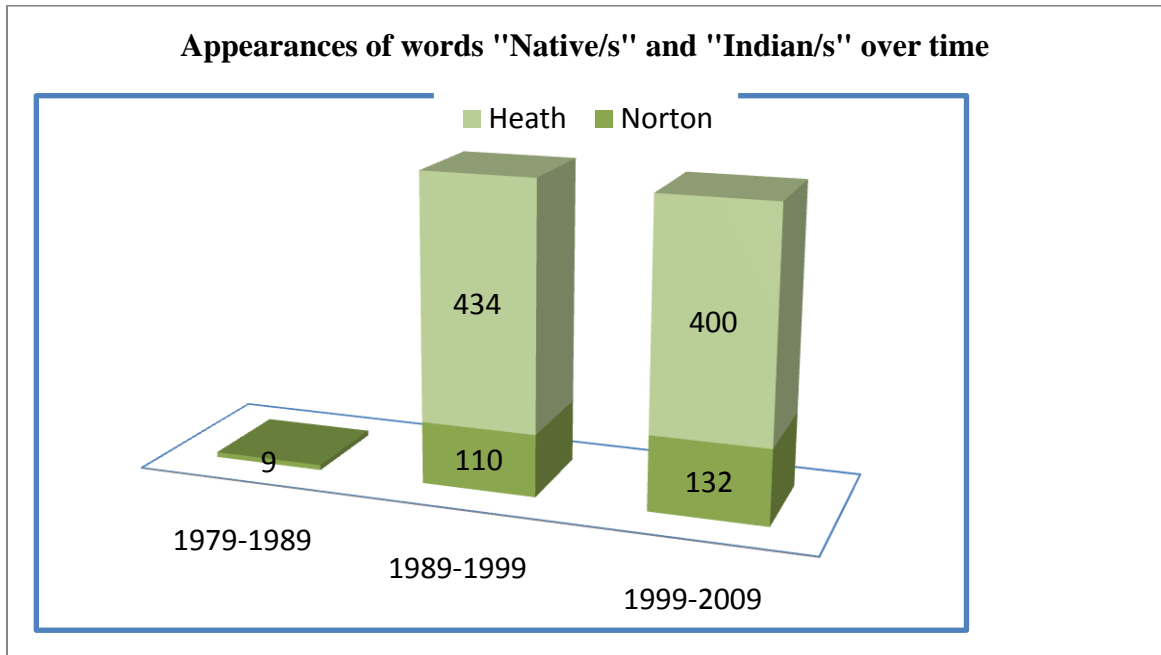
Figure 4-2: Anthology appearances of "Native/s" and "Indian/s": alternate view

The individual overviews from each edition reflect important details coupled with these corpus trends. For example, while the word *Native* did not appear in the earliest period introduction in the Norton until the 4th edition, the term "*Indian/s*" appears three times in the 1st, 2nd, and 3rd edition overviews. Yet these occurrences (which are the same in each edition) occur in the following two repeated passages (emphasis mine):

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[47] Because of the many changes to the Early Period overviews, it is interesting to note passages that do *not* change as well. As I discuss in detail in this chapter, the Norton representation of Native Americans and European settlers changes both in terms of characterizations and depictions of groups versus individuals. Yet other representations, such as of Benjamin Franklin, remain almost identical over 7 editions. The passage that introduces Benjamin Franklin for the Norton editions 1-6 reads: "In many ways it is Franklin who best represents the spirit of the Enlightenment in America" in that he " was self-educated, social, assured, a man of the world, ambitious and public-spirited"; the passage also suggests that when "Ezra Stiles asked him about his religion, he said he believed in the 'creator of the universe' but he doubted the 'divinity of Jesus.'". The only difference in those same articulations in the 7th edition is that they open with "For many" instead of with "In many ways": a move that locates the belief about Franklin as the "best" representation of "the spirit of Enlightenment" on some people and not others rather than as an accepted truth. This subtle shift as well as the unchanging characterization of Franklin – while representations of Appendix Figures like John Smith change substantially – are compelling examples of values and assumptions as they are enacted in apparatus discourse.

1. Mary Rowlandson, who had been captured by the *Indians*, saw her captivity as a lesson in the life of a representative soul who once wished to experience affliction and later experienced it only too well. Her *Indian* captors were, to her, more than uncivilized savages; they were devils incarnate.
2. [Edwards] spent his last years as a missionary to the *Indians* in Stockbridge, Massachusetts…

In these passages, American Indians function primarily as parts of the narratives of Anglo Americans Mary Rowlandson and Jonathan Edwards. In later editions, word references to Native Americans increase in number and more often occur in descriptions of Native Americans. However, in later edition passages in the Norton, Europeans still serve as reference points from whom Native Americans depart. For example, the section entitled "Native American Oral Literatures" begins, "When Columbus sailed from Europe in 1492, he left behind him a number of relatively centralized nation-states….Europeans spoke some two or three dozen languages…". After a paragraph description of these contexts, the second paragraph follows: "By contrast, in 1492 in North America, Native people spoke hundreds of languages belonging to entirely different linguistic families." The passage goes on to describe that, given the post-Romantic Western shift in the meaning of literature, "many Native American verbal types could quite comfortably be considered literary."

The Heath Anthology "Colonial to 1700" period introduction in all editions opens with European and Anglo references as a point of departure, though this opening is distinct from the Norton. The overview opens with the traditional story of Pocahontas and immediately indicts European ethnocentrism as the source for often erroneous and exaggerated narratives of Native Americans. Following the alleged story of Pocahontas, the Heath editors write, "These assumptions seem to stem from one key belief that the explorers who had come to the new world were much superior to the Native Americans already there. Such ethnocentrism…characterized the attitudes held by European settlers...". As evidence in the graphs, Heath pre-1700 period introductions contain hundreds of references to Native Americans, so the nature of the references vary; like the Norton, the Heath overview also refers to Native American oral literatures, though these follow descriptions of Native American social and political organization, in such statements as: "Given their manner of living, their social and political organizations, and

their religions, Native Americans generally had little use for written records. They relied instead upon group traditions and group memory…" (Heath 7th).

Overall, a look at individual and corpus references to Native Americans in early period introductions reflect increased attention to Native American figures and literature, as shown in the graphs. At the same time, Norton anthology discourse patterns may reveal ongoing tensions Martin presented over 15 years ago: though the use of terms *Indian/s* and *Native/s* increase over time in early period introductions in the Norton, so too does the term *new world* (going from 3 in the first edition to 16 in the latest, in texts of similar length). Only four of these evocations of the *new world* are problematized in the Norton through the use of scare quotes. Far more often, the period introductions promote the newness and discovery found in "America" at the time.

Under the subtitle "Voyages of Discovery", the early period introduction in the Norton 7th edition states: "For another twenty years few English explorers made serious new efforts, although the press bubbled with publications regarding *the New World*, particularly the works of Richard Hakluyt the younger, whose great collections gathered the fugitive records of English, and indeed European, expansion overseas" (emphasis mine). The Norton does not always tell a cheerful story in this overview; certainly, the early overview across editions increasingly tells a story of unfair exploitation of Native Americans. But the tenor of possibility and newness remains even so. Under the subtitle "Literary consequences of 1492," the Norton editors suggest:

> Starting on the Columbian voyages themselves and flowering in the Spanish West Indies, especially in the 1540s and 1550s when debates about the mistreatment of the natives earnestly moved the clerics and government officials at home, the New World inspired an outpouring of written expression.

Similarly, many words are used to describe new land and subsequent development – such as describing colonists' arrival to the "raw Massachusetts shore" in 1620, and the ways they "grew" despite the challenges of winter. And even as *Native American* rises in numbers, so too does *America*, moving from eight appearances in the (similar-length) first 3 editions and escalating to 33, 38, and finally 43 appearances in Norton's 6th and 7th edition early overviews.

Just after the five hundred year anniversary of Columbus' arrival to the "New World," Myra Jehlen wrote that it was time to stop problematic and impossible naming (and therefore Othering) of distinct cultural groups. Instead, she advocates considering "zones of contest" that imply neither cultural nor social areas defined in different ways by different groups, nor by "common ground." Rather, Jehlen stresses "zones of contest" as a phrase that acknowledges the inextricable relationship between the finding and what is found – for example, the European traveler and the San Salvador sand (Jehlen 12-13). Considering this idea in light of apparatus genres casts the work of contextualizing and framing literature as a fraught process, a process of both production and product, equally as implicated by rhetorical choices and contexts as are the texts these materials present. At the very least, we can approach these texts in ways that reveal their less visible patterns and their testimony to shifting representations of American literature over time and genres.

IV. Gender representation in the anthology apparatus: an analysis of pro/nouns

Women's representation in the "American canon" has been one of the central issues in contemporary debates about American literature and anthologies, and this concern is specifically manifest in women writer representation in the Norton and Heath anthologies. As noted in the previous chapter, the 1st Norton edition in 1979 boasts that it includes a revolutionary twenty-nine women (out of 130 authors) in order to "redress the long neglect of women writers"; Norton still later published the *Norton Anthology of Literature by Women* in response to feminist critiques about the nature and narrowness of the Norton's "inclusions" (Lockard and Sandell). The first Heath preface (as well as its preceding project *Reconstructing American Literatures*) asks, "where are the women?" as a key premise for the creation of the Heath, and Lauter and his colleagues emphasize the need for courses that made women and "crucial female experiences" more visible (P. Lauter *Reconstructing* xvi). Just as representation of women and men has been a key issue in canon debates, these examples speak to the importance of the issue of gender representation for teachers, publishers, editors, scholars, and students involved in the production and use of American Literature anthologies.

According to the notion that selected authors and texts primarily define an anthology, anthologies like the Norton and the Heath have heeded or even initiated these kinds of demands for equal representation; there is more or less a balance of female and male authors in each one's recent tables of contents. What is less transparent is the representation in the anthology apparatus: do the period introductions and the prefaces – the contextualizing national narratives for these authors and texts – offer a balanced account of the importance of male and female figures in U.S. literary history? Given each anthology's self-articulations and feminist critique of anthologies, it seems reasonable to assume there is minimal representation of women in early Norton editions and then increasingly balanced representation in later ones, and that the Heath achieves this goal earlier and more consistently. A discursive manifestation of such patterns would be that gendered pro/nouns such as "she/he," "his/him/her," and "woman/man" would at first be dominated by the masculine forms (especially in the Norton) and would in later editions be more or less equal.[48] This section offers a quantitative and qualitative look at these patterns in the Heath and Norton apparatus, offering a unique look at not whether but *how* women are represented in anthology discourse – specifically, whether female and male figures receive equal breadth and depth as figures of importance in overviews of U.S. national literary history.[49]

Examining gendered pro/nouns in individual apparatus texts

Given that personal pronouns (*she*, *he*, *his*, *him*, *her*) are used to refer to antecedent nouns or noun phrases (often at considerable length) (Bartkutė), and that "gender criterion" is easily determined in these pronouns (Rose),[50] quantifying personal

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[48] Other gendered plural referents, such as *ladies* and *gentlemen* or *boys* and *girls*, appeared too rarely to be of the same significance, and so they are not included here.

[49] I also checked whether or not *he*, *his* or *man*/*men* were used in generic terms to refer to individual and collective human beings in the anthologies. With the exception of material quoted by the editors, these terms are not used in this way except in a few instances in the Norton 1st and 2nd editions, mostly in the use of "man" as a synonym for "human"; the other terms are rarely used generically, hence my focus on *he*, *she*, *her*, *his*, *him*, *women*, and *men*.

[50] Linguists call the use of a pronoun to refer to an antecedent noun or noun phrase "pronominal anaphora" or "anaphoric pronoun use." Several linguistic studies have focused on pronominal anaphora *resolution*, or ways to consistently and accurately identify the antecedent to which pronouns refer, including efforts to create computational algorithms for resolving anaphoric pronoun use in ambiguous cases (e.g., see

pronouns offers a way to examine the space and narrative devoted to female and male antecedents. More specifically, determining the quantity and use of gendered pronouns helps reflect the depth and breadth of detail afforded to women and men in a given text, in this case, the men and women in the Norton and Heath overviews of American literary history. For example, in the following two sentences from early 19th-century period introductions, the first characterizes a writer in more detail than the second, and the length and number of pronouns of each corresponds to this detail (emphasis mine):

> When the newly unemployed Hawthorne remarked in "The Custom-House" preface to The Scarlet Letter that *his* Puritan ancestors would have been aghast at the thought that *he* was a mere "writer of storybooks," *he* was also speaking to *his* self-conscious sense that *he* was failing to live up to contemporary expectations of manly republican authorship (Norton 7th).

> Harriet Jacobs survives the rigors of nearly seven years hiding in an attic through the support of *her* family, which, much of the time, *she* can only hear (Heath 6th).

These examples of gendered language use are similar across the Norton and Heath period introductions, which I began to explore by examining the uses and frequencies of women/woman, men/man, she/her/hers, and he/his/him. The resulting patterns suggest that the same feminist scrutiny of tables of contents has not been brought to bear on the anthology apparatus, and that increased representation of women primarily means representing women as a group.

In anthology period introductions and prefaces (particularly the former), singular nouns and pronouns refer to individual figures of importance in American national literary history in order to offer more detail about them; these figures are predictably most often writers. Many of the contexts surrounding these singular terms are similar whether referring to males or females; they frequently include individual writer's influences and experiences with movements and other cultural events. In the Heath (all overviews, all editions), for example, two of the most frequent nouns that collocate (or co-occur) with *her* are "life" and "husband," and two of the most frequent nouns

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Towards a More Consistent and Comprehensive Evaluation of Anaphora Resolution Algorithms and Systems). Additionally, Darija Bartkutės work has shown (perhaps unsurprisingly) that the most frequently-used personal pronouns (which can act as pronominal adjectives as well as pronouns) are *his* and *her*.

collocating with *his* are "life" and "wife." The singular gendered pronouns often emerge in descriptions of the intersection between writers' lives and writing, such as in the following two examples: "Just as *his* contemporaries in poetry and fiction were changing and questioning their forms, so Eugene O'Neill sought to refine *his*. *He* experimented…" and "Zora Neale Hurston drew on *her* childhood memories of the all-black town of Eatonville, Florida, for much of *her* best-known fiction…" (Norton 7th 1914-1945 period introduction; emphasis mine). Editors also use these pronouns to convey important discrepancies in individual social experiences in a given time; the Heath 6th edition 1800-1865 overview describes that "However disparate, the views of Emerson and Poe by no means exhaust the range of responses to the vicissitudes of American society in the early nineteenth century" in order to lead into the description of Harriet Jacobs' life at the time, in which "*her* reality was confinement: hiding from *her* slave-master, she was suffering through a second year in the tiny attic of her grandmother's shed" (emphasis mine).

Frequently, pronouns appear in overviews in order to elaborate on literary figures whom editors suggest define a movement or historical moment. For example, the Heath early nineteenth century overview suggests that Emerson's "The American Scholar" signifies a "turning point in our culture" by marking the beginning of the "American Renaissance." The description continues on to detail Henry Wadsworth Longfellow's return and work at Harvard: "As reviewer and arbiter of literary taste, *he* would also significantly shape the reputations and careers of American writers, including most notably those of *his* fellow Bowdoin graduate, Nathaniel Hawthorne." The description goes on to mention Oliver Wendell Holmes' poetry and then describe that Angelina Grimké "had issued *her* tract Appeal to the Christian Women of the South" and "extended *women's* participation in the political and literary life of the republic" (emphasis mine). The passage then narrates the publications of John Greenleaf Whittier, Elijah P. Lovejoy, and Frederick Douglass. The rhetorical organization of the above passage is a common one: the editors have described a literary moment, including many male authors that help define it; when the editors mention a female author in that same moment, they characterize her according to her defining social group, women. The singular pronouns reflect this pattern: *he*, *his*, and *her*, serve elaboration about an author

(e.g., details about Longfellow and Grimké), and the plural noun (*women*) signals the mention of a gendered group.

Along the same lines, editors use pronouns as they elaborate about influential texts written by a mentioned author. For example, the Norton overview signals the importance of the following writers and texts during the 1914-1945 period entitled "American literature between the wars":

> Many writers of the post-Civil War period were still active in the 1920s and 1930s: for example, Hamlin Garland, the spokesman for literary naturalism, wrote *his* four-volume autobiography between 1917 and 1930; Edith Wharton published *her* masterpiece, *The Age of Innocence*, in 1920. (Norton 3rd; emphasis mine)

As evidenced (and predictable), editors use pronouns to offer more detail about individual figures of importance. These examples also reflect similarities in uses of singular pronouns whether referring to females or males. These similarities hold true across the anthology apparatus texts; the pronouns enable elaboration about the lives, experiences, and writing of individual figures in clear and concise ways. Indeed, as shown in the upcoming graphs, the difference in uses of gendered singular pronouns is not in quality but in quantity: there are *more* singular male pro/nouns, reflecting the greater depth and breadth of detail afforded to individual males in apparatus genres, a point I revisit shortly.

Plural gendered references show the opposite pattern. Women are discussed far more often as a group, in such descriptions as: "more *women* than ever in American history are writing fiction, memoir, cultural and social criticism…" (Norton 7th); "cultural norms for *women*" (Heath 6th); or the famous quote by Hawthorne, reprinted in the Norton 1st, 2nd, 3rd, and 4th 1820-1865 period introduction and in the 1800-1865 overview of every edition of the Heath: "that damned mob of scribbling *women*." In contrast, men as a group are primarily referenced in conjunction with women, in terms of society or human beings more generally, e.g., "In the United States, as the nineteenth century drew to a close, as the *men* and *women* who wrote…" (Heath 6th). Rather than addressing individual women at length, women are more often mentioned in the context of their attempts as a social group to negotiate gender discrimination; such patterns also mean that there are far more generalizations about women as a group than of men as a group.

The rhetorical moves around such references to women often follow the pattern described in the Grimké example above: editors introduce a period or movement, including individuals who defined that moment (at times both individual males and females, though more often males); within that description, editors mention women vis-à-vis that moment, often as an elaboration of the work of an individual woman (if mentioned). Perhaps the most obvious form this pattern can take is the form of a broader section (e.g. "American literature 1820-1865") with a subsection devoted to "Women writers" or "the Woman Question." For example, in the Heath 1st edition, the 1865-1910 overview lays out the whole period, then moves into "Publishing and Writing" as a subsection (addressing the increased production and consumption of literature by the 1890s), followed by "Women Writers" as the subsequent subsection. The "Women Writers" subsection begins:

> The most important pre-Civil War woman writer, Emily Dickinson, had been a recluse all her life. But the single most significant fact about women as a group in the post-war period was undoubtedly their visibility, as they increasingly moved outside the home to claim a place in the public world.

This passage categorizes Emily Dickinson as a woman writer and then offers a generalization about women during the period – one that is apparently more significant and generalizable than Dickinson's reclusiveness. In later Heath editions (2nd-6th), a similar subsection is entitled "Literature and the 'Woman Question'" or "Circumstances and Literary Achievements of Women." Interestingly, in the 5th and 6th editions of the Heath, Emily Dickinson is no longer used as a transition, and the above generalization is revised to read: "But the single most significant fact about women, *especially white, middle-class women*, as a group in the post-war period was their visibility…" (emphasis mine). Though still addressing women in terms of their collective "visibility," this revision includes a qualification in terms of race and class as well as a removal of "undoubtedly" from the earlier text. This passage is a compelling example of the ways apparatus discourse addresses shifts in social and disciplinary consciousness.

The pattern of introducing a period and then addressing women in that period occurs in overviews without subsections as well. An example cited in the chapter 1 comes from the Norton 7th edition contemporary overview ("American Literature since

1945"). The passage introduces the Sixties as "really" beginning with the assassination of John F. Kennedy and then describes women, in broad strokes, at that same time: "For the first time since the Suffrage movement following World War I, women organized to pursue their legal, ethical, and cultural interests, now defined as feminism." In an example from the Heath 6th edition, editors name individual male writers but address women as a group in order to characterize (and contrast) men and women. The 1945-present subsection entitled "The 'American Century': From Victory to Vietnam" states:

> Poor, marginalized men like Ellison, Baldwin, Kerouac, and Ginsberg struggled to get their experiences and visions into print, but women writers of the 1950s and 1960s were also revealing a widespread resistance to the cultural expectations, especially those that would keep them barefoot, pregnant, and in the kitchen.

After this description, the section references Betty Friedan's "The Feminine Mystique" in terms of its exploration of "the discontentment that so many middle-class women were experiencing," but it does not offer details about Friedan as an individual.

In a similar example, the Norton 5th edition 1620-1820 overview mentions the beliefs of three individual men – Freneau, Franklin, and Crevecoeur – during Enlightenment in the U.S. As a result of such ideas, the passage intimates, women (as a group) responded: "Fired by Enlightenment ideals of reason and equality, women began to speak and write on public subjects and to agitate for their rights as citizens."; the passage then returns to individual men, describing that "In many ways it is Franklin who best represents the spirit of the Enlightenment in America: self-educated, social, assured, a man of the world, ambitious and public-spirited…".

Speaking of women and women writers as a group can be a useful way to portray contrast and social struggles for quality, such as in the following example: "Ironically, many of the American male writers who spoke up for self-expression and individualism did not extend their ideas of freedom to women; indeed, Ezra Pound, F. Scott Fitzgerald, Ernest Hemingway, William Carlos Williams, and T. S. Eliot all interpreted the 'New Woman' as an ominous sign of social breakdown" (Norton 3rd and 4th editions, 1914-1945 overview). But this and other examples still reflect the frequent discursive pattern in which overviews include details about individual men and about an unindividuated group of women (or women writers). As these examples make clear, themes surrounding the

term *women* include that women have been discriminated against and have been an emerging social group in the "public sphere" in the 20th century as writers and as a group. These discursive patterns are worth examining further because they suggest that *how* women (and possibly other groups) are included and discussed in anthologies may still other and tokenize them even as editors strive to draw attention to them.

Examining gendered pro/nouns using corpus linguistics

A comprehensive analysis of the patterns I have noted demands not only examining gendered pro/nouns in their textual context, as I have done above, but also an exploration of language patterns across time and texts. The corpus linguistic tools used in this study can, for example, quantify the number of appearances of each gendered pro/noun in apparatus texts and show large-scale patterns of gender representation across time and anthologies. As evidenced in the examples below, corpus analysis can elucidate important and problematic discourse patterns that may not otherwise be as obvious.

One thing quantitative language analysis offers is a way to examine the comparative frequencies of terms – for example, to determine the ratios of female to male gendered pro/nouns in the Norton and Heath apparatus – as a way to explore discrepancies in the amount of details afforded to women and men across many texts. The following are the ratios of corresponding gendered nouns and pronouns (e.g., *he* to *she*) in the earliest and latest editions of the Norton and Heath. These numbers are normalized for their relative frequencies, meaning that they convey the number of appearances of the word in the same amount of text, regardless of the anthology or edition.[51]

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[51] In order to facilitate comparing the observed distributions across corpus texts that are different lengths, corpus linguists often report relative and/or normalized frequencies rather than just absolute frequencies. The relative frequency of , for example, "women" in the Heath 1st edition preface and period overviews can be obtained by dividing the number of occurrences of "women" (350) by the total number of words in these texts (102, 771). Since the resulting number (.0034056) is small and hard to interpret, we can additionally norm by an arbitrary value. Relative frequencies are typically normalized to ten thousand, making the relative frequency of "women" in the Heath 1st edition subcorpus 34.056, or 34. I have rounded numbers to the nearest whole number, rounding the number up for all values .5 and higher, down for below .5. See Romer and Wulff, pages 28-30, for more detail on frequency normalization, and see appendix for more example normalizations.

Anthology and edition (prefaces and overviews)	Normalized ratio *women* to *men*	Normalized ratio *she* to *he*	Normalized ratio *her*[52] to *his/him*
Heath 1st edition (1989)	*women*: 34 *men* : 11	*she*: 7 *he*: 22	*her*: 18 *his/him*: 36
Heath 6th edition (2009)	*women*: 28 *men*: 10	*she*: 5 *he*: 18	*her*: 15 *his/him*: 32
Norton 1st edition (1979)	*women*: 8 *men*: 9	*she*: 2 *he*: 46	*her*: 11 *his/him*: 71
Norton 7th edition (2007)	*women*: 19 *men*: 6	*she*: 5 *he*: 23	*her*: 14 *his/him*: 43

Table 4-12: Normalized frequencies, gendered pro/nouns in Heath 1st, 6th; Norton 1st, 7th

The apparatus genres of the Heath 1st edition (1989) show gendered pro/noun frequencies similar to those of the Heath 6th edition (published in 2009). The Norton, in contrast, shows drastic change between its 1st and 7th edition apparatus genres. In the Norton 1st edition (published in 1979), the ratio of *women* versus *men* is roughly equal, while *she* versus *he* is grossly unbalanced as is *her* versus *his/him*. In the Norton 7th edition (published in 2007), the ratio of terms *women* to *men* shifts to more than double the references to *women* than *men*, while the ratios of individual pronouns changes to be a bit more equal but still favor males. The individual pronouns in the Norton are furthermore still less balanced than the 1st (or 6th) Heath editions. Overall, the ratios in the Norton reflect change over time, and both anthologies, regardless of edition, show a pattern of male dominance of singular pronouns and (aside from only the Norton 1st edition) female dominance of the plural noun.

These relative frequencies, which allow an accurate comparison between the anthologies, are striking, but the raw numbers within all editions of each anthology are perhaps equally striking: in the apparatus of the Heath (all period introductions and prefaces of all editions), the word *men* appears 801 times, compared to 2249 appearances of *women*. In the same texts, *he* appears 1836 times while *she* appears 477 times. In the corresponding apparatus of the Norton (all period introductions and prefaces of all

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[52] The uses of "hers" in all texts and editions were too rare as to have above a .0 or .1 relative frequency (most often occurring fewer than 1 time per 100,000 words of editorial text), and this pronoun is thus not represented in the tables and charts. An example of such a use is the following passage, from the Heath 6th edition, 1800-1865: "The next day she [Margaret Fuller] joined for the first time in the club's meeting and feasting at the Emersons' home, perhaps adding *hers* to others' praise for how his "noble discourse' emphasized the value of individual inspiration and an original relation to nature over the mass of unexamined tradition" (emphasis mine).

editions), *women* appears 465 times compared to *men* appearing 231 times; in contrast, *he* appears 1224 times while *she* appears only 116 times.[53]

The pie charts below show the normalized (comparative) distribution of all gendered pro/nouns over all prefaces and period introductions of all editions of the Norton and Heath. In overall distribution, male referents still account for the majority of gendered pro/nouns, but there are notable differences between the two anthologies in their overall distribution.
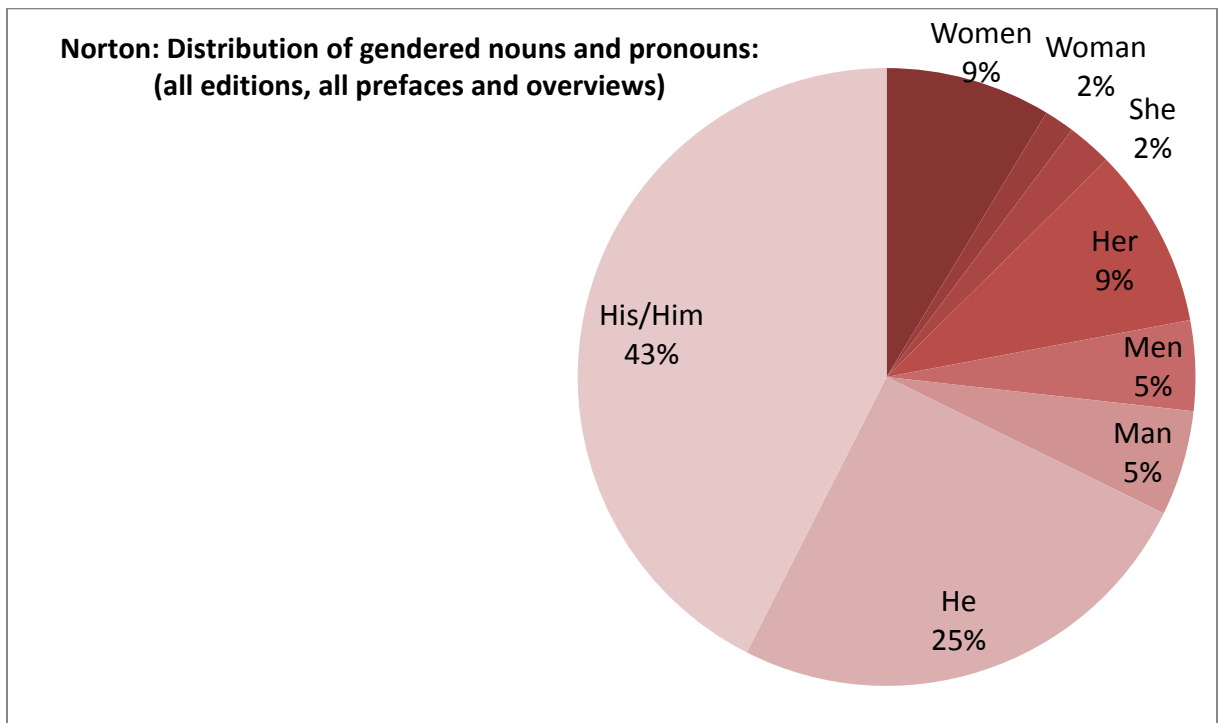
Figure 4-3: Norton distribution of gendered nouns and pronouns across all editions

Both the Norton and the Heath distribution reflects more male pro/nouns, but female referents account for a much higher 44% of the total Heath distribution compared to less than 25% in the Norton. A notable difference between the two anthology's pro/noun use is the Heath's frequent use of *women,* over twice the word's distributed frequency in the Norton.

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[53] In these same texts, in the Heath: *his* appears 2553 times while *her* appears 1274 times; in the Norton: *his* appears 1874 times while *her* appears 464 times. These numbers are not normalized, as I compare them only within each anthology.
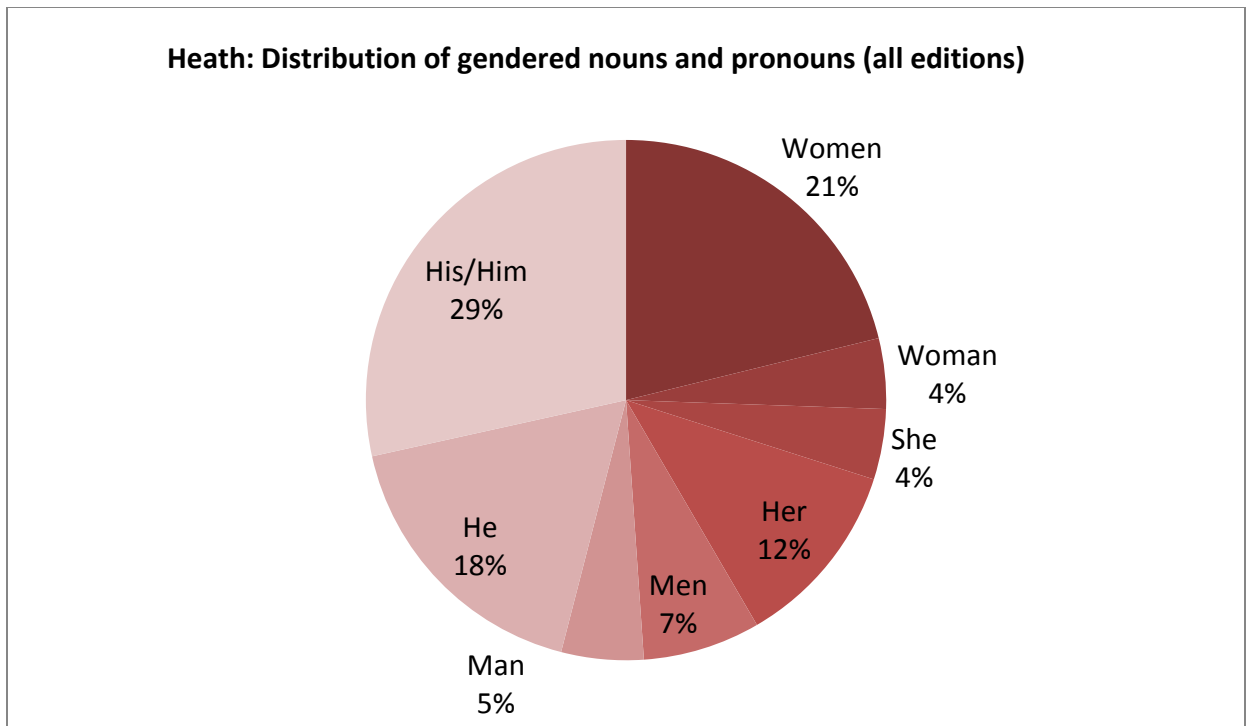
Figure 4-4: Heath distribution of gendered nouns and pronouns across all editions

Finally, the normalized frequencies below come from the contemporary (1945-present) overviews in only the most recent edition of the Heath and the Norton (published in 2009 and 2007, respectively). This more restricted set of numbers addresses the potential perception that greater detail about male individuals in U.S. literary history is due to a scarcity of early historical records on U.S. women (though the anthologies' alleged projects of "redressing" neglect of women writers and experiences stipulates historical recovery work on the part of the editors/anthology).

Anthology edition, overview	Normalized ratio *women* to *men*	Normalized ratio *she* to *he*	Normalized ratio *her*[54] to *his*/*him*
Heath 6th ed (09), 1945-present	*women*: 16 *men*: 4	*she*: 5 *he*: 9	*her*: 13 *his*/*him*: 25
Norton 7th ed (07), 1945-	*women*: 16 *men*: 3	*she*: 2 *he*: 9	*her*: 5 *his*/*him*: 18

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[54] The uses of "hers" in all texts and editions were too rare as to have above a .0 or .1 relative frequency (most often occurring fewer than 1 time per 100,000 words of editorial text), and this pronoun is thus not represented in the tables and charts. An example of such a use is the following passage, from the Heath 6th edition, 1800-1865: "The next day she [Margaret Fuller] joined for the first time in the club's meeting and feasting at the Emersons' home, perhaps adding *hers* to others' praise for how his "noble discourse' emphasized the value of individual inspiration and an original relation to nature over the mass of unexamined tradition" (emphasis mine).

present			

Table 4-13: Normalized frequencies, gendered pro/nouns in contemporary overviews

As in the overall corpus trends, regardless of anthology, singular pronouns overwhelmingly refer to male individuals, while plural group noun titles (*women* or *men*) show the opposite pattern. Interestingly, the group noun frequencies are remarkably similar in both anthologies, but the individual pronoun patterns are not parallel. The Heath overview contains roughly twice as many masculine individual pronouns as feminine ones, while the Norton overviews contain more than three times as many masculine individual pronouns as feminine pronouns. Even in these few texts, which only refer to contemporary US national and literary history, the pattern of references to male individuals and women as a group is clear.

Of my original speculations about the anthology apparatus – that Norton editions would move from underrepresentation of women to increasingly balanced representation, while the Heath editions would achieve gender balance earlier and more consistently – only one turned out to be true: over time, Norton editorial texts mention more individual woman and reference women more as a group as well. Yet there is little equality in female and male references. The numbers and ratios reflect a pattern of a dominance of male pro/noun in all singular referents (*he*, *his*, *him, man*), particularly those most commonly used to provide more elaborate details about an individual figure (*he* and *his*). In contrast, the plural referents are dominated by the female form *women*. Examples of these patterns can be noted in individual texts (as in examples above), yet their magnitude is difficult or impossible to grasp in the same way without an additional quantitative exploration of the patterns across time and many texts. For example, individual texts analysis helps make clear that singular pronouns are used in similar ways whether referring to females or males; coupled with corpus analysis, it becomes clear that nonetheless, male singular pronouns are used far more often.

A combined rhetorical and corpus analysis of anthology apparatus thus reflects important discursive and thematic patterns: regardless of the period, edition, or more "traditional" or "progressive" orientation of each anthology, men and women are figured differently in the larger "American" context informing its literatures – males are referenced more as individual figures of importance, while women are more referenced

as an (often unindividuated) group of importance. This section as well as the previous section underscore that without critically assessing the content of apparatus genres, through both quantitative and rhetorical language analysis, the discursive patterns of apparatus genres remain invisible even as they oppose disciplinary and anthology efforts to redress the neglect of non-Anglo-male individuals in US literary history.

Chapter summary and implications

To close, I return to the two questions I posed before the analyses:

What do anthology apparatus genres tell us about the U.S. "canon" and efforts to revise it?

Numerous scholars have rightly rebuked the "add women and stir" model, or the system of including marginalized groups into histories and scholarship without challenging and rethinking values and structures that have excluded them (Rosenfeld). Scholars echo these concerns with respect to "adding" marginalized groups to the American canon (Hames-Garcia; P. Lauter *Reconstructing American Literature;* Moya); an additive approach may drive a more diverse array of writers and national figures into curricula and textbooks, but they can also promote tolerance and "risk-free diversity" without acknowledging the challenging examination of "exploitation and injustice (as well as questions of blame)" (Hames-Garcia 30).

Kenneth Roemer, who teaches American literature courses primarily through the tables of contents of American literature anthologies, opens his "The tales tables (of contents) tell" with the following narration: that he was "stunned" by a show of hands in his sophomore American literature class that indicated that more students had read Zora Neale Hurston's fiction than had read Ralph Waldo Emerson's essays. This he takes to be a clear indication that "certainly times and literary canons have changed." But he relates another observation, of the "one disturbing constant": that despite more than two decades of canon debates, many students, even graduate students, seem unaware of how often and how profoundly concepts of American literature have changed.

The discursive and thematic patterns of the Heath and Norton Anthology apparatus indicates that the "disturbing constant" of students' lack of awareness about changes in disciplinary and cultural paradigms may in part due to the way that anthologies (and other classroom materials?) function in the field of American literature. These anthologies are a means of introducing students to the field; they present a particular canon and particular national, literary contexts in their apparatus genres; but they rarely draw attention to the changing values and assumptions on which they depend. Given these anthology genre functions, those of us who research and teach American literature may perpetuate the described "disturbing constant"; we may perpetuate disciplinary and classroom narratives in which students, editors, and teachers alike can fail to attend to the constructedness and implications of creating cultural-national, disciplinary narratives about American canons.

The claims in this chapter are only another layer of the already-fraught question of "the canon," but they insist that canons are constructed not only through non/canonical literary material but through canonical *practices* and *positions* – how canons are defined, presented, and questioned. Any anthology and edition is constructed by more than the texts and authors in it; it is shaped by the many discursive practices and perspectives that contribute to its re/creation and circulation. The analyses in this chapter make it clear that discursive patterns in Norton and Heath apparatus genres do not always support efforts to revise the canon. Drawing attention to them, however, casts these limitations as opportunities for understanding how discourse functions to challenge and also reproduce conventional canons and representations, as I address below.

What do we gain by making anthologizing processes and choices more visible?

Analyzing the discursive patterns in anthology apparatus genres brings to light the dynamic nature of the construction and circulation of American literature over time. These genres bring to light the fraught issues involved in presenting a cultural, national history and literature in anthologies. The great increase in the number of references to Native Americans alone speaks to changes and choices in "American" narratives, as does the Heath's significantly different number of references to the same. This kind of

quantitative language analysis can aid examinations of how underrepresented individuals and groups are portrayed in national, literary materials, not only because such analysis reflects discursive, generic patterns otherwise difficult to note, but it also highlights patterns of inclusions and exclusions in texts aside from anthology table of contents.

June Howard reminds us that in interrogating genres in American culture, it is not enough to say that unfair representation can or should be changed – or even that it has changed. A more comprehensive analysis questions, "what were the factors that contributed to these trends and made them possible?" (Howard 2-4). Analysis of Norton and Heath apparatus texts suggests that these factors include generic trends and expectations on one hand and a lack of comprehensive analysis of these texts on the other.

Rhetorical and corpus analysis of the anthology apparatus suggests it is not enough to "include" underrepresented groups in anthology author/text selections; examining the surrounding narratives of inclusion and the changes therein is also important. Women tokenized as a group may not change the dominant perception that founding and continuing "Fathers" ultimately shape national and cultural events; representing Native Americans in period introductions primarily in service to narratives about Anglos such as Mary Rowlandson may do little to change the perception that Anglo-Americans are the most important writers and leaders of U.S. literary and national beginnings, regardless of whether the table of contents begins with Native American creation accounts. Instead, we need more holistic ways of interrogating national literatures and examining the values and rhetorical choices of those who present them in anthologies, efforts that can help expand the understandings, sites, and methods more common to canon interrogations. Anthology apparatus analysis acknowledges the deeply political, changing nature of presenting nation and national literature, and it underscores the role of multiple genres, writers, and readers that can contribute to the re/construction of American literature.

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Chapter 5: Pedagogical con/texts of college composition

During the 18th, 19th, and early 20th centuries, composition-rhetoric
was overwhelmingly shaped by one great force: textbooks.
Robert Connors, *Composition-Rhetoric*

The introductory chapter outlined composition scholars' concerns regarding
textbooks in the field, including reductive content (Janangelo), textbooks' role as
"insurance for the inexperienced teacher" (Bleich "In Case of Fire" 19), and discouraging
publisher and institutional practices (Miller; Miles; Gale and Gale). That chapter and
those that follow also contend that textbooks are important materials which often serve as
introductions for teachers and students new to a field.

As with all genres, recurring features of composition apparatus genres are related
to their historical, institutional context. In the last two chapters, I reviewed 20th-century
canon debates vis-à-vis leading American literature anthologies and proposed that
anthology apparatus genres merit our attention as important texts in the construction and
pedagogical dissemination of American literature. In this chapter and the next, I turn the
focus toward composition studies, offering a chronicle of composition history vis-à-vis its
textbooks in order to situate the textbook analysis in a larger historic and institutional
context. This chapter's overview focuses especially on the development of English
departments and composition textbooks as well as recent analyses of composition
textbooks, all of which have informed apparatus genres and what they suggest about
textbook use and users.[55]

Rather than a full institutional history, this chapter focuses on 19th-, 20th-, and
21st-century developments within U.S. institutions that seem to have influenced

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[55] In this overview, I focus on the points of composition history that are especially relevant for the textbook
analysis in the next chapter. For a broader history of rhetoric and composition, see James Berlin's *Rhetoric
and Reality* or Robert Connors' *Composition-Rhetoric: Backgrounds, Theory, and Pedagogy*. For an
overview of the field that engages its history but is aimed more at new instructors and graduate students,
see Erika Lindemann and Gary Tate's *Introduction to Composition Studies*. Finally, for a look at
composition studies history vis-à-vis textual production, see Susan Miller, *Textual Carnivals : The Politics
of Composition.*

composition textbook production and use therein. This chapter's overview suggests that composition textbooks have an important role in the field and also that the field would benefit from: on the one hand, a more critical understanding of how textbooks function through their use and discourse; and on the other, possibilities for alternative approaches to them.

Considering composition con/texts

Introductory composition textbooks as we know them today – often cast as resources for under-prepared students and untrained instructors in an under-valued field – have a history largely dictated by audience, use, and production. It is this history that is emphasized in this chapter, rather than a history of textbook *reception* in terms of student and instructor uptake. By that distinction (also addressed in chapter 1), I mean that though there may be non-normative, undocumented uses of textbooks in individual classrooms over the past two centuries, I review general purposes and uses for textbooks recorded in U.S. institutional histories and administrative accounts (and later, textbook prefaces). This documented history of production and use I take to be important context for a study of apparatus genres because it highlights recurring expectations that have shaped textbooks over time.

I do agree with Susan Miller's critique of composition teaching histories that bestow textbooks with transcendental power by implying that textbooks do not change despite their wide range of contexts and uses, though I do not share her response. Miller argues that it is inappropriate "to believe in the coherent stability of a textbook apart from its reader's situational, purposeful, constructive use of it" (Miller "'Is There'" 22), an argument that resonates with a rhetorical genre approach to textbooks and one I espouse in the pedagogical applications outlined in the final chapter. At the same time, composition studies has little research on "reader's situational, purposeful, constructive use" of textbooks; we furthermore have little research that explores why such critical response is not a documented norm. Miller argues that as an alternative to the composition histories she criticizes, we need to better understand students' learning aside from textbooks, based on their prior knowledge and interactions with teachers (23). A

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different possibility offered by this dissertation is scholar and student analysis not aside from but *of* apparatus genres, as a way to consider their discursive work as shaping and shaped by the values of institutions and the field. This chapter's overview, then, aims to inform such analyses. It is a discussion of historic details that have led to a mutually-informative relationship between institutional and disciplinary developments and textbook production and use, a scenario in which composition textbooks have not only been influenced by developments in the field but have also helped shape the field (Connors *Composition-Rhetoric*). As Connors has argued in detail, at least up until the end of the 20th century, the field of rhetoric-composition has been shaped by what he labels the "one great force" of textbooks, and since 1860, the field's development from a theoretical to a practical pedagogy was "developed and passed along through the forms and genres of textbooks" (Connors *Composition-Rhetoric* 69).

Along with Connors, many 20th-century scholars of composition history have alluded to the importance of textbooks, including W. Ross Winterowd and William Riley Parker, who suggest that Hugh Blair's published *Lectures on Rhetoric and Belles Lettres* (1783) was perhaps the first composition textbook. Both underscore that Blair's publication reflects the field at the time, in its emphasis on oral rhetoric and belles lettres, but also that it signals part of what reduced composition to a late 19th/early 20th-century focus on written correctness: the move away from oral rhetoric and the association of belles lettres as a way of developing taste and expressing it. Susan Miller likewise place textbooks at the center of developments in composition, even suggesting that textbooks are largely responsible for the perpetuation of particular, conservative institutional ideologies for the past two centuries, including the sub-status of composition studies (Miller 154-59). Other composition scholarship levels similar critiques in terms of the disciplinary content of textbooks, which I review later in the chapter.

What is not always clear in such scholarship is how textbooks have continued to do the negative work they are criticized for, beyond that contemporary textbooks (from the late 20th and early 21st centuries) are reductive and are used by untrained instructors. Analyses and histories of textbook content like those of Miller, Connors, Fred Gale, and Xin Lu Gale have shed light on textbook versions of composition (e.g., as current-

traditional[56] and process-oriented), and they have underscored that textbooks matter in the dynamic relationship between the field, its institutional status, and its members. What they have not explored is how textbook discourse and expectations have shaped and been shaped by these practices. Without these explorations, we know little about how we might understand and take up textbooks now, beyond dismissing them.

As someone interested in how genres influence and are influenced by context, production, and use, reading textbook history and contemporary apparatus genres made me question these untold aspects of textbook past and present. Were textbooks always such a conservative, directive force? Were they always intended to be? Aside from casting textbooks aside, can textbook history tell us something about what we might do to help improve textbook use in the future? I suggest we learn something about how textbooks have evolved into what they are today and what they can be in the future by looking at narratives about composition textbooks from the 19th century forward. I also suggest (though this point is developed more in chapter 6), that studying composition apparatus genres both enriches our historical understanding of composition textbooks and also enhances the kind of analysis that has already been done on textbooks.

A brief history of composition textbooks

19th century developments in English departments and composition textbooks

In the 1960s, William Riley Parker described that university English departments, and thus the home of most university iterations of composition studies, were still shaped by two key developments in the late 19th century. These developments were importantly simultaneous and can roughly be described as: (1) the establishment of English departments in U.S. universities, and (2) the dispersal of rhetoric into oratory and written composition. In the first phenomenon, English departments moved from a more "chaotic" association of a variety of established fields – e.g., logic, rhetoric, and history – into one

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[56] Put in the words of Catherine Hobbs and James Berlin, an approach based on the idea that "knowledge is always prior to the act of writing, to be discovered through the appropriate inductive method of one's scientific area of expertise. As a result, invention as the discovery of the available means of persuasion is excluded from rhetoric, and attention is shifted to arrangement – the modes of discourse – and style, now primarily conceived as correctness" (Hobbs & Berlin 253).

discipline (348). Faculty members sought to establish "that the study of English and modern literatures was as intellectually legitimate and pedagogically beneficial as studying Latin and Greek" (Stewart 734) and to maintain jurisdiction of a number of these other fields. Such efforts to gain prestige were driven by concerns that as growing U.S. universities were restructuring and establishing departments toward the end of the 19th century, English departments needed to encompass a number of areas of study – unified loosely by a focus on modern languages – and thus appear as a worthwhile, versatile discipline and department.

Parker writes that the concurrent late 19th-century development in the field of rhetoric was its dissipation into oratory, which became associated at the time with the unpopular area of elocution, and written composition, which was primary embodied in the freshman theme-writing courses undesired as a teaching assignment. This separation contrasts the previous, long-established version of rhetoric, which normally at once included oratory, elocution, and all forms of written composition. Speech and written composition, the two trajectories of rhetoric as Parker described them at the time, were adopted by departments of English. These English departments were rapidly growing and being established at the time, in conjunction with other influences, such as the democratization of higher education and the establishment of land grant universities – and thus the admission of first-time students with distinct needs in terms of writing instruction (Winterowd 80). Also around this time were national developments like the 1892 National Education Association recommendation to unify literature and composition in high school curricula; and the early, widespread use of literature graduate students as composition instructors coupled with the practice of treating composition as "an apprenticeship to the real work of literature" (Connors *Composition-Rhetoric* 195). Another development was circulation of the Harvard Reports and other alarmist commentary about a "literacy crisis" around 1895 that helped firmly establish a version of written composition devoid of its relationship to oral composition and rhetorical theory (Miller 45; Connors *Composition-Rhetoric* 60). While the focus on oral composition did not gain popularity in English departments (though sometimes it did elsewhere, such as in communication departments), the union of English literature and written composition remained. As many suggest, it was further solidified as first-year composition programs

rapidly became valuable, economically sustaining forces for English departments (Parker 350; Stewart 734; Kitzhaber *Rhetoric* 1-70).

These evolutions are evidenced in the early popularity and later turn away from Blair's *Lectures* (Parker; Winterowd). With the 19th-century shifts away from public discourse and toward correctness in written spelling and grammar, more robust versions of rhetoric were not sustained. Other textbooks of the time were also focused on oral composition or recitation, including John Ward's two-volume *System of Oratory* (1759) and Thomas Sheridan's *Lectures on Elocution* (1763); and William Enfield's *The Speaker* (1774), an anthology of "recitations" from Shakespeare, Sterne, Pope, and more recent writers (Parker 343). Blair's *Lectures* was especially popular initially, adopted by Yale in 1785, Harvard in 1788, and Dartmouth in 1822. But, like other textbooks that emphasized oral composition, it was replaced by more reductive, exercise-based writing textbooks by the end of the 19th century (Miller 45; Connors *Composition-Rhetoric* 60). These textbooks have not been studied for how these authors themselves frame their textbooks, but it is interesting to note that they are (1) focused on oral composition, an element of composition not retained into the 20th century, and (2) they are (like the 19th- and 20th-century textbooks but not like those of the 21st century analyzed in the next chapter) written by a single author rather than a larger editorial board and can be more obviously traced to lectures and approaches chosen by these individuals.

As Andrea Lunsford would later emphasize, the oral to written paradigm shift is one of the most significant factors in the development of the field of composition (Lunsford), and it is a development that easily contributed to the separation of composition studies from its original association with long-established rhetorical principles and theories (Parker 340-42). Parker does not go into detail about the influence of textbooks in the disciplinary developments he charts; yet along with mentioning Blair's *Lectures* as both an influential text and a reference point for later changes, he identifies the same key historical developments that have otherwise been described in terms of textbooks. Robert Connors, for example, suggests that the foregrounding of written exercises in leading late 19th- and early 20th-century composition textbooks helped shape the shift from oral to written rhetoric (Connors *Composition-Rhetoric*).

In this example and others, Connors' historical description of composition in the 19th century in many ways parallels William Parker Riley's, but it emphasizes textbooks' role in the same phenomena. Parker describes the "explosion" of universities before the middle of the 19th century and how it happened in part as a resistance to the exclusive, traditional curricula of classical languages and literatures. This resistance to classical curricula, he suggests, helped boost the dominance of English literatures in newly-forming U.S. English departments, a focus that Miller, Winterowd, and Connors suggest contributed to composition's position as a devalued and textbook-guided area within English department (Miller 66; Connors *Composition-Rhetoric* 182; Winterowd 201). Connors more specifically describes that at two points in the 19th century, between 1820-1850 and 1890-1910, the establishment of more colleges and English departments, and the consequent need for college composition instruction, grew more rapidly than a trained teaching force. In both of these rapid expansions, teaching was handed over to unprepared instructors who gleaned their version of composition from textbooks; and it was the drill, exercise, and rule-based form of composition textbooks, convenient in these scenarios, that was able to dominate the field after the late nineteenth century (Connors *Composition-Rhetoric* 98).

Before elaborating on this previous point, I would like to dwell on terminology for a moment. Many disciplinary histories cited in this chapter separate the terms "rhetoric" and "composition" as they discuss 19th- and early 20th-century composition history, though the field is now regularly referred to using both terms. Using the terms separately in 19th and 20th century disciplinary histories essentially evokes the following: in the term *rhetoric*, a more robust field of oral and written texts informed by rhetorical theories of expression and argumentation; and in the term *composition*, a reduced form of the field, focused on writing only, viewed more as a technical skill to be mastered versus set of theories and principles to be studied. It does not follow that the shift to written texts necessarily had to be divorced from rhetorical theories and considerations, but it was primarily realized that way (as outlined above). This separation was solidified by reductive, correctness-oriented textbooks that furthermore used the term *composition* rather than *rhetoric* (Connors *Composition-Rhetoric* 88; Kitzhaber *Rhetoric* 138). It was also exacerbated by the reductive form of composition courses established at Harvard and

the alarmist Harvard Reports which cast college composition as remediation (Miller 52; Connors *Composition-Rhetoric* 60). Thus even aside from textbook *presentations* of composition, the association of composition *with* textbooks – and not with scholarly journals until the late 20th century – also cast composition on the side of "practice" versus theory in an institutional culture that favored scholarship and theory and in which English literature was being solidified as a legitimate scholarly pursuit. Accordingly, and clear in both Connors' and Parker's descriptions, timing was a key factor in these developments. Presumably, had universities not grown so rapidly at the time in which rhetoric was changing – or, conversely, had English departments responded by training graduate students in language and rhetoric studies rather than primarily textual analysis of literature, as Parker describes – then perhaps textbooks today would look different. They could, for example, be characterized by the rhetorical theory that had characterized the prior rhetorical treatises and similar classroom texts of the early 18th century (70).

Instead, late 19th-century composition textbooks were created to serve a less trained instructor and a greater number of students in a standardized version of freshman theme-writing. At the end of the 19th century, textbooks steadily became, in John Brereton's words, "easier, more accommodating texts" (314), and English departments had a stronghold on written composition courses even though their teaching force was trained primarily in literary studies. Connors writes that this simplified, rule-based approach in textbooks was not immediately successful in the 1890s, but it caught on and dominated quickly, as it seemed to promise an easy way to "remediate" still-developing writers (98-99). An example cited by Connors and analyzed in the next chapter is Edwin Campbell Woolley's *Handbook of Composition*.

These details form the historical backdrop for English courses at the end of the nineteenth century, many of which are documented in William Morton Payne's *English in American Universities*. These English course snapshots (originally recorded in *The Dial* in 1894) are written by professors across several universities about each university's composition-related courses at the time, and many of them contain references to uses of textbooks. Aside from a few indications that textbooks are *not* used, references to textbook use feature two main approaches: one, the use of textbooks as supplemental versus directive materials; and two, textbooks used for drills and exercises versus more

substantive content provided through other materials. These accounts from the end of the nineteenth century reinforced less theoretical textbooks but also implied that instructors should treat textbooks as one of many other resources, supplemental to their own instructional interests and approach. The textbook prefaces to late 19th- and early 20th-century textbooks analyzed in the next chapter also emphasize this latter point: textbooks are suggestive guides rather than comprehensive instructions.

Professor Barrett Wendell of Harvard College describes that in the 1890s, a full course in English composition was prescribed for first-year students in which they used A. S. Hill's *Principles of Rhetoric* (analyzed in the next chapter). Yet, as Wendell emphasizes for the first-year as well as second year "half-courses" in composition, the textbook was not regularly employed, because "it has long been held by the teachers of English at Harvard that each teacher's best method is his own" (Payne 48). Edward B. Hale, Jr. of the University of Iowa offers using a textbook as a practice regularly employed in English composition courses, but it is posited as one among other possibilities, with the primary goal to be the fostering of independence of the members (83-84). Similarly, Charles Mills Gayley of the University of California suggests that an English history textbook is sometimes used in "lower classes" of composition, but not always; and, "when used, it is treated as a guide, not as a bible" (107). Fred Newton Scott of the University of Michigan, who published a textbook analyzed in the next chapter, also describes that, at least in the introductory course to modern literatures, instructors employ a textbook that "is used to furnish a historical outline" but not as a large focus of class time (116).

A closer adherence to textbooks is described at Amherst College by John F. Genung, and they are used in drills: "two terms of work, based on the text-book and on the *Handbook of Rhetorical Analysis*, are carried on by daily recitations and written exercises" (113). Genung, whose own textbook is also analyzed in the next chapter, is deliberate about how drill should be approached: he states that "drill must be furnished, but the drill must be wisely directed"; that is, cast "not as the whole truth" (111). Felix S. Schelling's account from the University of Pennsylvania also suggests that composition courses included the use of a textbook for drills but as a supplemental source to be used with deliberate care. As Schelling wrote, the study of rhetoric in these courses was

"developed out of the reading and composition work and, although systematized by reference to a text-book, is not studied as a thing apart from daily practice" (131). This description implies both that textbooks risk decontextualizing composition work and should be approached as part of daily composition practices. Also used in conjunction with other materials such as lectures and "auxiliary reading," the University of Wisconsin at this time offered an advanced, optional course in rhetoric, which used two textbooks, Minto's *Manual* and Lessing's *Essays on Criticism.* The course aim was to "cultivate the literary taste" and included emphases on oration, oral debates, and critical reading (137).

A final, interesting 19th-century account comes from George E. Maclean of the University of Minnesota. Minnesota's first-year composition makes use of textbooks for drills, practices, and a correctness-emphasis but reasons such use as a necessary part of first-year university education in a state with many non-English speaking immigrants (such as those of Scandinavian decent). He writes:

> Constant practice in writing, constant attention to correct grammatical and rhetorical forms in speech, and thorough drill in the text-book, is the work of the Freshman year. It may be urged that the high schools should do this work. Very true, and some of them are doing it admirably; but where, as in Minnesota, so large a proportion of the population consists of foreigners who are ambitious and capable, the University must be content to do a part of this drill. (159)

Here, the textbook is clearly positioned as an important resource for early students; however, Maclean's description of the second-year course suggests that after the first year, the textbook becomes more supplemental than central: "In the Sophomore year the text-book is still used, but it is subordinate to the application of principles in the study of authors and in the criticism of the student's own work" (160). In Maclean's account, textbooks are to be supplemental once students have proved they can break from writing focused on drills and correctness, a view intimated by 21st-century instructors and textbooks as well. Maclean's account thus suggests, like those above, that this more supplemental approach is more appropriate to college-level composition.

Certain historical details that are especially interesting in light of these snapshots include the following: 19th-century developments in English departments and English as a discipline – related to and coupled with increasing number of institutions of higher

education; efforts to legitimize modern English literature versus older, classical languages and literatures; and the uptake of rhetoric primarily as written composition – contributed to a late 19th-century scenario consisting of untrained, often reluctant composition instructors, and a rather devalued place for composition in university English departments. At the same time, accounts of 19th-century English courses and textbook use suggest that textbooks were often drill and correctness-oriented but also that they were intended to be treated as one of many guides for students.

In this history, important influences on textbook genres in the late 19th-century include textbook audience and use. Given a historical moment in the 1890s and afterward, in which many composition instructors were not trained in composition and rhetoric studies, the approach to textbooks as guide-versus-bible may not be as feasible as even well-meaning rhetoric-oriented editors and professors hoped. Use of textbooks as supplemental versus directive materials presumes that instructors of the courses will be trained in what they teach. As several cited composition histories suggest, many instructors of composition in English departments for the past century have been trained in the more privileged literary studies rather than in composition and rhetoric. That lack of training was coupled with unpromising views at the turn of the 19th century that did not recommend a more positive view of rhetoric and composition for the 20th century: confused and disparate goals of composition studies (Kitzhaber "Present State" 258); a field of English still very new to the *teaching* of English and written composition (Parker 342); and the increased potential for textbooks to be produced and used more as directive than supplemental.

It follows that many 19th-century instructors would need to take up textbooks more as comprehensive directives than supplemental guides, just at the time when composition textbooks focused on *written* composition were focused on drills and correctness. As such, even if these textbooks were intended and produced to be supplemental – perhaps to other instruction and to materials that emphasized oral composition as well – the prevalence of untrained instructors suggests that they would have been regularly used in ways that reinforced correctness, drills, and the textbook as representative of composition studies. Such use would have encouraged the production of textbooks that are less rhetorically theoretical and more practice and drill-based, as well

as textbooks that promise comprehensive and authoritative guidance for an untrained instructor. And indeed, untrained composition instructors only continued to pervade in the 20th century, and the 21st-century textbooks I analyze in the next chapter assert themselves as just that.

While my emphasis here is unusual in its exploration of these historic details in light of textbook *use* as a greater determiner of textbook production than textbook content, I am not alone in suggesting that the end of the 19th century was an important turning point in composition studies and textbooks. As referenced earlier, Winterowd has suggested that current-traditional textbooks and a devalued version of composition in universities especially began around 1895 (Winterowd 88-91), and both Susan Miller and Robert Connors suggest that the 1890s marked a turning point due to a number of factors, including the treatment of composition as an apprenticeship to literature and the late 19th-century Harvard Reports. Residual effects of these developments lasted throughout the 20th century, which I address below.

20th century developments in English departments and composition textbooks

As in the late 19th century, 20th-century developments in composition studies influenced and were influenced by composition textbooks. One major development was the influx of (even more) first-time students in higher education, which I have already suggested led to particular textbook use of textbooks that continues today. Others included the establishment of composition studies as its own field toward the middle and end of the century, followed by continued efforts to legitimize composition as a professional academic field in U.S. English departments and universities. Notable within the field in the 20th century were an emphasis on process writing and the later "social turn." I allude to these developments, but I am more focused on continuing the narrative of textbook production and use of the last section. This focus is based on the fact that it was the late 19th-century developments that especially led to the textbook production and use that is evidenced in the 21st-century apparatus (and not in the 19th-century apparatus) that I will show in the next chapter. That is, apparatus discourse of leading composition textbooks today suggests that the 20th century offered more of a continuation of late 19th-

century textbook use than any major shifts, despite major evolutions in the field. Accordingly, the 20th-century details I emphasize are those that help explain the persistence of late 19th century developments even as time went on.

The 20th-century influx of a wider range of students into higher education – made possible in many cases by the World War II GI Bill – corresponded with the widespread establishment of mandatory college composition courses. Students attending new land-grant universities at the time had different goals for higher education than traditional students; many of these students needed unprecedented writing support and also helped fuel a trend toward less traditional literatures and a more democratic spirit in higher education (Winterowd 80). A specific outcome of the GI Bill was the increase in numbers of graduate students, many of whom, as in the 19th century, became trained in English literatures while being entrusted to teach composition as it became a mandatory university course (Connors *Composition-Rhetoric* 204). In David Bartholomae's view, this university response in the form of composition courses is a defining characteristic of the history of composition studies, which he labels as: "institutional and professional responses to challenged standards, challenges to a standard of writing produced by writers who were said to be unprepared" (Bartholomae "What Is Composition" 11). Cast in these terms, it is interesting to consider the shift from early 19th-century courses in (oral and written) rhetoric to 20th-century composition courses is a shift from one obligatory course to another. What shifts more radically is the conception of what makes the courses obligatory. Earlier 18th- and 19th-century courses that focused on rhetoric (such as in the snapshots above) implied rhetoric as essential for the good of the students – for example, for their development as thinkers and citizens. Later 19th- and 20th-century courses that couched as essential for *remediating* students alternatively cast the courses for the good of those who would teach and work with them later (who were often outside of the field). In an institutional scenario in which literature remained privileged as the highest form of scholarly and student pursuit, this shift suggested that the mandatory course based on remediation could hardly promise institutional legitimacy for the newer form of composition.

The 20th century was also a time in which these new types of students helped support new, populist ideas in higher education, ideas that temporarily provoked new

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kinds of composition textbooks. For example, in the 1960s and 70s, some textbooks showcased the 20th-century influence of linguistics on composition, particularly in a focus on the structure of discourse and grammar (Berlin *Rhetoric and Reality* 112-13); there were also textbooks that referenced a newly rhetorical perspective between 1960 and 1975 (133-35). Yet Connors, along with many late 20th-century textbook critics cited later, suggests these textbook changes did not last. Most of them were seen as passing "educational fads"; and "the textbook of 1980 was mostly built of material that would have been familiar to a teacher of 1950" (Connors *Composition-Rhetoric* 102). One reason for this outcome was that even as scholars researching composition and rhetoric pursued new directions, composition textbooks, so often a tool for those not trained in the field, tended to remain the same, a scenario exacerbated by the fact that there were few widely-circulating alternatives to textbooks that represented composition studies.

A thread that emerges here is composition studies' situation as an unestablished field until the second half of the 20th century. As many institutional histories note, for most of the last 150 years, written composition has not been recognized as a scholarly field, particularly in its separated form from its rhetorical and oral origins (Connors *Composition-Rhetoric;* Janangelo; Kitzhaber "Present State; Miller; Parker; Welch; Winterowd). A result already noted is teaching of composition by untrained instructors whose version of composition comes largely from textbooks. Another is that until the latter half of the 20th century, there were no scholarly journals in the field – even for those willing to read them – to offer a counter to the often conservative narratives offered by publishers and textbooks (Connors *Composition-Rhetoric* 105). Composition textbooks could thus represent the most "conservative and reductive rhetoric available" (94), without a widely-circulating alternative.

Most scholars cite the formal establishment of composition studies as a late 20th-century phenomenon, spurred especially by developments in the 1960s and 1970s. The Conference on College Composition and Communication was established in 1949, and in the 1960s and 70s, presentations at the conference were increasingly focused on rhetorically-oriented approaches to both scholarship and teaching in composition (Connors *Composition-Rhetoric* 205-07). By now, the field of composition studies has its

own journals, books, and doctoral programs, but it achieved this more clear institutional sanction only from the 1970s and on (Rosner, Boehm and Journet).

Furthermore, even with the more formal establishment of the field, composition scholars in the late 20th century have suggested that there remains a two-tier system in English departments in which composition rarely shares the same status as literary studies and teaching (Ede; Connors "Writing the History of Our Discipline; Miller; Horner). Many English departments continue to treat composition as less important or less prestigious than the study of literature and have intimated that the teaching of composition took away from, or denigrated, the intellectual experience of the instructor (Estrich). As evidenced by placement exams and "freeing" high profile instructors from teaching first year composition, there have been (and continue to be) contexts in which composition has been primarily seen as a "service course" constructed to remedy deficiencies of high schools (Kitzhaber "Freshman English: A Prognosis; Purdy; Bartholomae "What Is Composition"), or, even as it has become mandatory, as a kind of "universal test" to be gotten out of the way once students have proved they were worthy to begin their "real" studies (Miller 86). For the purposes here, this scenario matters especially insofar as it contributes to an institutional context in which composition courses are often taught by graduate students (and textbook users) who are not trained in composition and rhetoric. It also relates to 20th-century efforts to improve the status of the field of composition (addressed below), which have not necessarily translated into clear support for improvements in composition textbooks.

Some scholars locate the devalued status of composition in English departments on the status of "unskilled" writers and their texts in university education. In "Resisting Privilege: Basic Writing and Foucault's Author Function," Gail Stygall argues that the marginalization of basic writers (and their teachers) within departments of English is inevitable if English studies continue to privilege traditional literary texts and writers. Stygall argues that this conceptual framework relies on what Michel Foucault describes as the author-function – a framework in which texts are given transcendental status as independent creations of famous authors. Drawing on Terry Eagleton, Susan Miller casts similar ideas in a more institutional-historical light: in the wake of religion's failure to unite "the masses" into solitary, contemplative activity rather than disruptive political

engagement and action, literature became the tool for such indoctrination, fortified later by 20th-century "New Critical hegemony over literary texts." As such, English study became preferably a timeless, perfect, and spiritual tradition, based on "classic" literature without the messy, contextualized processes of writing and language study (Miller 19-35). In this value system – not unlike the double-bind of efforts to establish composition studies – composition scholars are in a sense doomed-if-they-do, doomed-if-they-don't: they are doomed if they position composition students and their texts as "basic" and flawed because it suggests they belong to a category other than that which contains sophisticated text, worthy of time and scholarship; but they are similarly doomed if they gloss over the "trivial," messy, recursive process of student writing that benefits from (mandatory) university instruction that they can provide.

The continued devalued status of composition in English departments has given rise to 20th-century efforts to legitimize composition as a professional academic field in U.S. universities. These efforts have led to conflicts within composition studies, based on the fact that traditional notions of legitimacy mean theory-oriented scholarship, a hierarchy that helps explain that scholars have called back to rhetorical origins of the field in order to help make a case for its importance and what it should look like. Yet here lies a dilemma: in a system in which academic work as the disinterested pursuit of knowledge, composition studies in many ways faces the choice between (1) turning away from a critical engagement with students, history, and the social, or (2) remaining unrecognized according to traditional university values. As the field strives for recognition, then, it risks contradicting foundational goals and alliances of composition studies (Horner 376); to some, even the formal founding of the field has meant a "retreat" from its pedagogical, service orientation (Connors "Composition History and Disciplinarity"). That this shift is a clear topic of concern for composition scholars is a testimony to the pedagogical underpinnings of the field, but it also speaks to evolution therein and the inverse relationship in the contemporary academy between pedagogy and scholarship, or between "practice" and "theory." I suspect this tension helps explain the alternating moments of a directive and then more collegial tone in composition textbooks explored in the next chapter. These tensions also mean there is no clear, unified alternative for the continued use of textbooks by untrained instructors who still operate in

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an institutional context that does not privilege rhetoric-composition study or teacher training. Accordingly, despite moments of a less directive discourse in 21st-century textbooks, they are still characterized overall by a directive tone aimed at known and unknowing students, which I also explore in the next chapter.

As Bruce Horner casts it, the separation between "practice" and "theory" is based on a discourse of professionalism that suggests that legitimate work is "the production and reception of (scholarly) texts" while teaching is cast as a separate "labor" (Horner 376). Institutionally cast on the side of "practice," composition studies has suffered in light of the privileging of theory in this dichotomy – a dichotomy which seems at least partially explained by the origins of English departments in the United States, in which the established practices of English language and literature study were not related to teaching, nor were the first scholars in the field teachers themselves (Parker 340-43). The 20th-century construction of composition teaching as "practice" and "labor" – entwined with the devaluing of student texts and the continuation of 19th-century privileging of literature (and literary analysis) as legitimate, scholarly pursuit – reinforces the teaching of composition by an untrained teaching force and the use of textbooks that imply they are directive and comprehensive. Explained in broader terms, if a field's academic legitimacy can be justified according to the *population* served by the field, the *institution* in which it exists, or the *discipline* content itself, then composition in the 20th century had to assert itself as a discipline. That is, given an institutional scenario in which student writers and composition as a field is under-valued, it falls to the discipline to assert itself as a legitimate field of study. These complicated (and some would say, only partially successful) efforts characterize the 20th century in the field and led members of the field to legitimize the field in more institutionally-sanctioned ways, including more obvious connections between composition and earlier forms of rhetoric.

Allow me to dwell on two simple questions here for the sake of pulling out some key points in a detailed history. Why weren't textbooks *enough* as a 20th-century representation of composition? Why did 20th-century composition scholars and teachers strive to create a counter-narrative to textbooks that in part rested on earlier rhetorical principles? This chapter suggests that the answer requires accounting for a myriad of forces that have led to the form of composition critiqued today in textbooks. The answer

therefore contains many developments, but also tensions, including: an institutional scenario in which scholarship is privileged and composition textbooks are seen in opposition to those (as evidenced, for example, in that textbooks rarely count in tenure promotions); a scenario in which textbook production was based on use by instructors outside of the field and thus not necessarily representative of what those interested in being in the field wanted to claim; and a scenario in which one of the field's objects of study (student writing) has less value than the focus of other fields. Given the once-privileged field of rhetoric, many composition teacher-scholars had both institutional and intellectual reasons to summon those rhetorical origins – and thus resist textbooks that did not – as a part of efforts to legitimize the field of composition.

Two other 20th-century developments within the field of composition studies merit mention though I do not discuss them in detail: the "social turn" and movements like Writing Across the Curriculum (WAC)/ Writing in the Disciplines (WID). The "social turn" in composition studies in the late 20th century took more into account the ways that student and teacher writing and reading practices are influenced by contexts, power relations, and positions that students and teachers are un/able to occupy (Berlin "Rhetoric and Ideology in the Writing Class; Bartholomae "Writing with Teachers; Vandenberg, Hum and Clary-Lemon 3, 10-11). For example, Bartholomae's influential composition essay "Inventing the University" asserts that the rhetoric of teacher-authority and student-novice may communicate to students that they are "not in a position to carry on [the] discussion" in university academics (Bartholomae "Inventing the University" 8), a point taken up in the next chapter vis-à-vis Bartholomae's popular composition textbook. A number of studies following Bartholomae's pursued the "more politically oriented brand of inquiry," that characterized the social turn (Durst 1661-62). These studies positioned first-year writers as largely privileged students in need of heightened awareness about dominant discourses and social inequalities (1661). In this way, social turn approaches attempted to move away from process-oriented writing that drew little attention to institutionalized power structures. At the same time, it did not remove from instructors the onus of gate-keeping, resulting in a tension for instructors between wanting to be co-learners and also being the ultimate assessors of student work (Trimbur 110-13). Composition studies scholars continue to express concerns about the conflicting

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positions they occupy in relation to students – as students' peers in the university but also authoritative gatekeepers. These conflicts remain salient inquiries in composition courses and research (Corbett 29; Dickson 740; Elbow 64), and they convey post-social turn concerns about positioning, power, and pedagogy.

Nevertheless, scholarly attention to this tension appears to have had little bearing on contemporary apparatus discourse, which tends to convey a fully authoritative editor perspective. Perhaps here, as in the conflict over how to label student writing, the lack of a single consensus has ensured that composition textbook production and use has continued without much change. Certainly, the conflict between instructor-as-guide and instructor-as-gatekeeper cannot truly be "solved," especially for the inexperienced instructor; furthermore, as I have referenced throughout this project, expectations and norms informing textbook discourse suggest it should be authoritative, unlike the more hedged prose of academic research article (G. A. Myers 111). I have proposed, thus, that we benefit from considering whether the unqualified, authoritative discourse aimed at students might be taken up in ways that draw attention to some of the tensions created by the rhetorical challenges of textbook writing. The tensions presented in studies around and after the social turn in composition strike me as encouragement for such critical textbook use, as contemporary textbook discourse often functions to position students as unknowing novices, even as the same students are positioned in scholarship as peers in the universities.

A second, related 20th-century development in composition studies includes Writing Across the Curriculum (WAC) and similar movements that emphasize the need for active student engagement with the genres of various disciplines through writing (McLeod). Like social turn research, WAC strives to recognize writing and language use as motivated and implicated by social practices – in this case, practices that vary according to disciplines as well as academic and non-academic discourse expectations (Bizzell 191). This approach draws attention to the teacher's responsibility to introduce students to academic and discipline-specific expectations (191) and draws on pedagogical techniques used in general composition to foster learning in all classes across the university (Walvoord). In its more formal but also less explicit iterations (e.g., non-English faculty expressing interest and concern about students' writing skills), heightened

interest in university writing practices in and across disciplines underscores that written forms and content are not separated, as they often are in correctness-oriented textbooks that decontextualize writing tasks.

In response to WAC/WID movements, there are now WAC-oriented textbooks for students (e.g., Muriel Harris' *The Writer's FAQs. A Pocket Handbook* or Kirscht and Schlenz's *Engaging Inquiry: Research and Writing in the Disciplines*), which are not analyzed in this dissertation. More general composition handbooks, as I discuss in the next chapter, both do and do not reflect WAC/WID ideas: apparatus genres still often gloss over discipline- and task-based specifics of academic writing in favor of an implied, comprehensive standard of "good writing." In the 1980s, Kathleen Welch suggested written models in textbooks are removed from their context and the writing processes that shaped them; in the following decade, David Bleich suggested that textbooks' focus on mechanically-correct writing projected written forms as separate from their content (Bleich *Know and Tell*). Contemporary apparatus genres are, however, more attentive to context and genre-specific discourses than 19th-century textbooks, as shown in the next chapter. Regardless of WAC/WID approaches that have heightened awareness about the importance of composition studies across universities, composition teacher training and institutional status remain underprivileged.

Late in the twentieth century, scholars continued to note the role of textbooks in composition as a means to guide instruction for teachers and students who have not been specifically trained in the field (Bleich "In Case of Fire; Welch). Dwight Purdy, in a description that echoes back to other moments in the late-19th and mid-20th centuries, wrote in the late 1980s that composition courses – and specifically their textbooks – expect less from students than even twenty years prior, largely because the field was increasingly serving students with less academic writing experiences who would not have been previously admitted to universities (Purdy 792). At the very end of the 20th century, Robert Connors wrote that in the recent past and perceivable future, textbooks have been a principal way that composition scholars share ideas and advance in the field (though this dynamic may depend upon the persistence of untrained instructors, as I suggest below and in chapter 7) (Connors "Composition History and Disciplinarity" 20).

In response to 20ᵗʰ-century efforts to foster professionalism in composition studies, Anne Ruggles Gere applauded professionalism but cautioned against creating unhelpful and erroneous divisions between amateur and professional writers. To avoid such risks, she called for members of the field to "scrutinize the culture of professionalism," including taking seriously its material and ideological functions (Gere 87). Composition history suggests that textbooks warrant scrutiny not only because they have been repeatedly cast as arbiters of reductive approaches to composition, but also because they are widely-circulating sites where professional and amateur writers meet – and consequently, are often sites that help support ideologies like a rigid expert/novice dichotomy. Textbooks may be seen in other fields as a reductive version of knowledge more theoretically engaged and debated in a field's academic journals – and they may be viewed this way in composition now. But this view risks ignoring the constructive work textbooks do, and it also risks ignoring the ways that textbooks have operated uniquely in composition studies for most of the past 100 years, as an important narrative of the field and as a locus of tensions brought about by institutional forces and the field's increasing professionalism.

Furthermore, textbooks still carry the residue of past institutional ideas and uses, and so scrutinizing the field over the past and present is enhanced by attention to textbooks, just as future use and production of textbooks benefits from an understanding of textbook history. Specifically, if we consider that textbook use in the 19ᵗʰ century helped established norms that have lasted over a century – though they were in some ways contrary to their intended use – then we pose a serious challenge for textbook use now as a force that will help shape composition studies over the next century. That challenge to textbooks is not only that they should contain content more obviously tied to rhetorical theories, but that they be recast as rhetorical genres. That is, if we consider genre use as a vehicle for genre change, and we acknowledge our current moment as one in which more people than ever are capable of scrutinizing the field and its materials, then we now face important possibilities for changing present and future textbook use and production by using them now in different ways. The textbook use I promote contributes to but also departs from analyses that have been done on composition textbooks, reviewed below.

Composition textbook research: concept-content and tonal analyses

As this chapter's overview illustrates, many composition scholars have commented on (and critiqued) the role of textbooks in the history of the field. Concern over composition textbooks is also manifest in research on textbook content, most of which comes from the late 20th century. I call this research "concept-content analysis" to distinguish it from my more discourse-oriented analyses. These analyses range from examinations of particular rhetorical and composition concepts to cultural representations and ideology in textbooks, with some commentary on the more general tone of composition textbooks (the most analogous to my own analysis). These studies especially consider cultural and disciplinary paradigms espoused in textbook content and have not been concerned with apparatus texts. A shared premise between these and my own study is the significance of textbooks as constructors and distributors of ideas about knowledge and university culture – and about what students must do to be listened to and understood given those ideas. Two distinctions are: (1) this dissertation project considers apparatus genres; and (2) the research reviewed below portrays textbook analysis as work for scholars rather than students – often for the *sake of* students – while this study poses textbook analysis as an activity for both scholars and students (especially discussed in chapter 7).

Concept-content analyses of textbooks have largely focused on rhetoric-composition traditions and sociocultural subject matter in textbooks. For example, compositionists have critiqued textbook treatment of argumentation as limited or inaccurate (Bleich "In Case of Fire") or as defined only by trying to persuade readers, for example, in Axelrod and Cooper's *Concise Guide to Writing*, which I also analyze (Kroll). Also focusing on a disciplinary concept, Patricia Roberts-Miller addresses the definitions of fallacies in textbooks, based, she argues, only on form, audience, or reality, all of which are deeply problematic on their own and yet tend to be muddled together (Roberts-Miller).

Another concept-content analysis by Ivan Davis critiques textbooks' uniformity of approach, suggesting that textbooks rely particularly heavily on the process model of

drafting, rewriting, and revising, with similar sections of the textbook; most similar across textbooks, however, are the kinds of assignments (by genre) laid out for students (Davis 533-34). Davis suggests these genre assignments are often form-focused despite the apparent description of genres as dependent on social context; furthermore, they are often rigid and irrelevant genres, such as "the definition essay" or "compare-contrast essay" that do not exist outside the world of the classroom (534). Davis suggests that Axelrod and Cooper's *Concise Guide to Writing*, in addition to other examples, privileges writing in a prescribed genre over using a genre to serve a meaningful purpose for writing. Bruce Closser also critiques *Concise Guide to Writing* vis-à-vis its approach to writing assignments, which he suggests is formulaic (Closser).[57]

Other analyses more explicitly draw attention to textbooks as reductive presentations of the larger history of composition. Wade Mahon analyzes how current-traditional rhetoric is applied to teaching writing in composition textbooks (namely, writing as discovery), and stresses that though some textbooks claim that they address the complexities of history and theory, they often fail to do so (Mahon 64). Carol Poster analyzes the treatments of figural rhetoric in composition textbooks, suggesting we must return to a more complex understanding of the semiotics of figural terms, including a more historical understanding of figuration (Poster). Other analyses also evoke composition textbooks' need for a more contemporary version of the composing process, such as more content on digital and other multimodal communication (Harris; Jasken).

In content-concept analyses that concern social, cultural paradigms, Lizbeth Bryant charges that there is not enough acknowledgement of class, gender, epistemological, and racial differences in composition textbooks (Bryant). Shelley Reid has suggested that "multicultural" textbooks are not scrutinized enough for *how* multiculturalism is represented in them, beyond having incorporated more "diverse" selections for reading (Reid); other scholars scrutinize inadequate treatment of such related constructs as whiteness (Behm), dis-ability (Martin), and "non-traditional" students (Wastal). This scholarship highlights that textbooks construct a limited student audience that does not account for a diverse set of college students with a variety of

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[57] In this same Roundtable, Leah Vetne praises the Concise Guide for offering her what she needs as a new writing instructor (Leah Vetne, "My Three Cs," <u>Pedagogy</u> 5.3 (2005).

cultural backgrounds and capabilities, extending earlier critiques that composition studies and textbooks assume a homogeneous and pre-adult student subject (Miller; Ohmann). In my own analysis, I also suggest that apparatus discourse – across 19th-, 20th-, and 21st-century textbooks – constructs a largely homogenous student audience even as higher education has become more diverse.

Kurt Spellmeyer critiques U.S-centric content in composition textbooks, suggesting they send cultural messages such as that America had a destiny and was founded by war heroes, and that "war might be the price you pay when you want to get something done in this world" (50). Per my observations in the previous chapter about anthology period introductions, Spellmeyer's analysis suggests potential parallels between national storylines in literature anthologies and composition textbooks. This and the other concept-content analyses call for greater diversity of ideas and student representation in textbooks, rather than continued reliance on single, uniform models of college students and composition concepts.

Studies that consider the overall tone of textbooks convey similar conclusions about textbook homogeneity and oversimplification, including some of those cited above. Spellmeyer suggests that textbooks foster a "crippling self-doubt" (Spellmeyer 51) by reinforcing an impression of total predictability in the conduct of everyday life and by failing to offer students the freedom to choose texts or how to interpret them (45-46). These trends, Spellmeyer emphasizes, occur especially in classes in which textbooks are used. Joseph Janangelo, cited in the opening chapter, suggests that composition textbooks intimate a "purposeful simplification of composing," constructing a "good news narrative" of linear, uncomplicated success for obedient students in writing courses (Janangelo 94). David Bleich's description of the "discourse of direct instruction" – the dominant, authoritative discourse of textbooks – is also a notion I draw upon for my analysis (Bleich "In Case of Fire" 16). Michael Kleine and Xin Lui Gale also describe a disinterested, authoritative tone in composition textbooks, one that makes the textbook appear transcendental or free from values or persuasion (Gale 200; Kleine). Xin Lui Gale additionally suggests textbooks present themselves as a "full toolbox" of answers that do not encourage critical thinking and questioning, for example, *The St. Martin's Guide to Writing* (also analyzed in chapter 6) (Gale 191). These tonal analyses suggest that

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textbooks present composition, and even writing more generally, as an "authority-obeying classroom exercise" rather than the "socializing, thinking, and symbolizing process" that it is (Gale 191).

As evidenced, concept-content analyses of composition textbooks have largely considered depictions of composition vis-à-vis concept and content, such as the writing process and cultural representations. The tonal analyses have addressed the more general discursive effect of composition textbooks, a focus that contrasts scholarship on American literature textbooks (reviewed in chapter 3). Scholarly consideration of anthologies *refers* to apparatus genres (namely prefaces), but they are not critically analyzed for tone or content, a pattern that intimates that apparatus genres do not influence the work of anthologies. As evidenced, composition textbook scholarship alternatively takes into account both informational content as well as overall messages sent by textbooks about composition and student authority (or lack thereof). Nonetheless, in both American literature and composition textbook scholarship, disciplinary concepts and content remain the focus, with little close analysis of recurring discourse patterns within them; textbook scholarship in both fields has also implied that textbook analysis (when conducted) is for scholars rather than students. I have proposed that an important additional direction is apparatus genre analysis, and that students and scholars alike can engage in this work.

Textbooks in light of these details

The historical details outlined in this chapter suggest that composition has developed largely in response to institutional needs which did not necessarily summon the field's preceding theoretical, rhetorical influences. Bartholomae has more specifically characterized the history of composition as a record of responses to "challenged standards" and "unprepared" writers " (Bartholomae "What Is Composition" 11). The institutionally-responsive nature of composition without corresponding departmental attention and teacher training has meant that composition textbooks can be especially influential – especially if instructors trained in subjects like logic or literature felt inclined

only to do what was needed get through the "slave labor" of teaching composition courses before moving on to teach what they really preferred to teach (Parker 346-47).

Relatedly, one of the most emphasized aspects of composition studies history is its pedagogical orientation. Though complicated by aforementioned 20th-century concerns about composition as an academic field, it is still distinguished as a field driven by pedagogical concerns (Harkin 422). James Berlin has suggested that accordingly, any history of composition studies is one that considers not only rhetorical and composition theories but the "classroom practices to which these theories have led," accounting as much for what scholars say as for "their pedagogical strategies for achieving their aims" (Berlin *Rhetoric and Reality* 5). Composition studies history thus includes both "rhetorical history and past developments in composition teaching" (Rosner, Boehm and Journet 4), and a key commitment of the field of composition is to "make students and learning" the "heart" of the work of composition scholars (Lunsford 6).

The central role of pedagogy in composition studies is related to the mutually-reinforcing relationship of field and its textbooks in the past two centuries,[58] a past marked by old and new pedagogies, changing student needs, and untrained instructors (Berlin *Rhetoric and Reality;* Tibbetts and Tibbetts; Connors *Composition-Rhetoric;* Connors "Composition History and Disciplinarity"). The pedagogical responsiveness of the field helps explain negative scholarly responses to composition textbooks geared toward instructors who lack rhetorical and pedagogical training. By the same token, it should support serious consideration of textbooks for the foreseeable future in which graduate students trained in literature may continue to teach composition. Furthermore, given the increasing possibilities of online textbook materials (which may also be less vetted), textbook genre analysis is a valuable direction for a field that takes pedagogy and students' learning seriously. At the same time, the 21st century is also a significant moment in composition history for its evidence that there is a more trained teaching force

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[58] Though such a reciprocal relationship may appear intuitive, pedagogical concerns are not always manifest in this way in university humanities textbooks. Addressed in the previous two chapters, Heath and Norton American literature anthologies do not include questions or essay prompts or other such exercises, nor do they attempt to scaffold the skills students are required to learn and demonstrate in literature classrooms; they also do not include an introduction for students. In simple terms, we might describe American literature anthologies as more content-oriented than pedagogy-oriented, even though both university anthologies and composition textbooks present an introductory survey of standard disciplinary content and ways of thinking.

than ever before. There are now multiple composition-oriented journals and conferences, as well as increasingly numbers of people trained in a more robust version of rhetoric and composition. There are now more scholars than ever who edit composition textbooks, scholar-teachers who, in the words of Amy Devitt, are "keenly aware" of the application of scholarship to individual students (Devitt "Written Language in Use"). But composition textbook history suggests that dismissing textbooks, or primarily suggesting that they should contain different disciplinary content, are not responses that account for all of the work that textbooks do, since they also achieve particular functions through apparatus discourse as well as internalized expectations about textbook use. Furthermore, in ignoring (and indicating students should ignore) apparatus genre discourse, we support approaches at odds with the field's 20th-century efforts to reposition students as peers in university pursuits.

New directions: analysis of apparatus genre discourse

The research reviewed in this chapter provides some discussion of composition textbooks, and it makes clear that composition as a field takes seriously the materials used by new university learners and instructors. While my own analysis of composition textbooks in the next chapter contributes to explorations of textbooks, it also departs from concept-content and tonal analyses. My apparatus genre analysis touches on textbook content such as foregrounded disciplinary knowledge but especially focuses on discursive patterns and positioning – word-level patterns in textbooks that construct the users and makers of the apparatus genres in particular ways. In doing so, the study strives to contribute important conversations about textbooks, especially in order to consider how contemporary textbook discourse constructs fields and pedagogical relations and positions. Considering this discursive work enriches our historical understanding of composition textbooks because textbooks' influence is not solely based on their informational content. Rather, textbooks shape fields and pedagogical positions through expectations about textbook users and use and textbook discourse that reinforces constructions thereof. Such an approach contributes to rhetorical genres studies as well as prior composition textbook studies by (1) illuminating disciplinary and cultural values as

they are enacted in discourse patterns across many years and textbooks; and (2) providing a close look at a widely-circulating, under-examined set of textbook genres.

Particularly relevant in this project are notions about power and positions enacted in genres. Central to genre studies is the belief that the social expectations of genre users and makers interact constantly with genres' content and uses. An argumentative essay assignment in a first-year writing course constructs a particular student subject position that students are asked to occupy as they write the assignment; in this assignment, the genre enacts a student position, a teacher position, a student-teacher relationship, the content and dynamics of the course, and the explicit parameters of the assignment. Such relations in writing assignments are further inflected by forces outside of the classroom and university, including the historical and cultural moment and the institutional, disciplinary contexts in which, according to Susan Miller, college composition students are constructed in rigid ways as pre-economic, pre-political individuals with the resources and means to finish a college degree in a four-year period (Miller). Likewise, distinct con/textual and positional interactions are at work in textbook production and use, and these, I suggest, are uniquely narrated in repeating and shifting patterns in apparatus genre discourse.

Rhetorical genre scholars emphasize that genres continually influence student writers and teachers in composition courses and that engaging genre in classrooms is an important way to draw attention to institutional and disciplinary discourses (N. Myers 168). Yet the editorial apparatus of textbooks is often treated as less important and less rhetorical than the interpretive genres they present such as sample student essays. Like all genres, apparatus genre speak to the values of particular writers and their communities (Bawarshi; Devitt "Generalizing"), and these values speak to the field's history – such as the importance of pedagogy, the importance of correctness and rules, and the importance of academic versus other kinds of writing. Also like all genres, apparatus genres privilege and exclude certain perspectives and give some people more authority than others (Paré). The history of composition, too, underscores the significance of university power structures (including institutional disempowerment of both composition faculty and students) in the development of the field and its textbooks. Accordingly, the discourse patterns I especially emphasize in the composition apparatus analysis are those that

position the actors most implicated by the genres: editors, instructors, and students. In analyzing apparatus genres, I suggest we better understand textbook functions and how they enact particular historical influences, and we take up distinct pedagogical opportunities by extending the boundary of student critical authority to include considerations of pedagogical materials.

Apparatus genre analysis also illuminates discursive manifestations of themes already noted in textbook studies: the good news narrative (Janangelo), the discourse of direct instruction (Bleich "In Case of Fire"), and the fact that rhetorical theorists are not acknowledged even as they are implied in textbooks (Gale 206); and it posits some generic expectations that may re/create such discourse and content. Furthermore, while first year students may not be able to engage in historicized content analysis such as a textbook's approach vis-à-vis classical rhetoric (as can more experienced scholars), they can look for reader and writer positions and cultural and disciplinary storylines. Students can consider how they think they are being constructed as a student reader and what rhetorical and thematic choices editors make in their overviews; they can consider what a textbook suggests successful academic writing entails and how they might describe the same. These are the kinds of questions we already pose to students – those that concern how writers develop ethos, consider their audience, and make and support arguments – but with an additional invitation to consider institutional levels of genre influence. The production, critique, and meanings of textbooks vis-à-vis these writerly choices are not solely the work of advanced members of the field; teachers, scholars, editors, and students alike can turn critical attention to the discursive patterns of these materials. An important basis for this work is recognizing textbook apparatus texts as genres with recurring expectations and features that re/construct institutional values and assumptions, an exercise I especially delve into in the next chapter.

Chapter summary and implications

I pull together the following takeaways from this chapter for considering textbooks and what composition history suggests about them: (1) Because of their wide circulation and use, and without a counter narrative in academic journals until the mid-

20th century, textbooks have been an important force in the field. (2) In the 19th century, whether or not they were intended to be taken up as such, rhetoric and composition textbooks often used as comprehensive guides for an untrained teaching force, and this use has continued in the 20th and 21st centuries. (3) Textbook genre analysis offers a valuable direction for reflecting on the field in terms of its present professionalization and its future textbook use and production.

Despite several examples in this chapter of 20th-century scholarship that cast composition textbooks as reductive texts employed by untrained instructors, we have little research on how textbooks have helped re/construct these practices or on alternative uses for textbooks. I posit that accounts of textbook use in the 19th century, as described in textbook prefaces and recorded in William Payne's 1894 *English in American Universities*, imply that while textbooks were often reductive and correctness-oriented, they were intended as supplemental rather than prescriptive texts – but that by the late 19th and early 20th century, they were increasingly taken up as the latter.[59] My study of composition textbooks considers 21st-century textbooks in light of this longer history of textbook discourse and use, especially as it emerges in the editorial meta-narrative of the textbook apparatus. That longer story suggests that genre influences like the use and audience of textbooks have led to the authoritative and promotional version of textbooks we see today.

More specifically, I suggest that 19th-century textbook discourse and classroom accounts written by scholars of rhetoric and composition imply that textbooks are to be used in conjunction with other materials and instruction, including instruction on oral composition. However, two key developments in the late 19th and early 20th centuries complicated the possibilities for such use: (1) written composition was being separated from its relationship with oral composition and rhetorical theory as English was being established as a discipline; and (2) new university English instructors were increasingly trained in English literatures rather than composition and rhetoric studies. It follows that many late 19th/early 20th-century instructors took up textbooks as comprehensive

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[59] I do not go into detail about prescriptive versus descriptive approaches to language here, though there are many valuable sources that do (e.g., see Anne Curzan and Michael Adams' *How English Works*). In using *prescriptive* here, I refer more generally to approaches to language and writing study that assume there are a definitive set of rules to be mastered (whereas a more descriptive orientation would approach writing as varied according to existing practices and uses).

introductions to rhetoric and composition and used textbooks in ways that reinforced correctness and drills, thereby implying that rhetoric and composition was defined by such drills and exercises. Such uses furthermore encouraged production of less rhetorically theoretical, more drill-based textbooks, as well as textbooks that in their own discourse promised to offer comprehensive and authoritative guidance for an untrained instructor. And indeed, the prevalence of untrained instructors only continued to be the case in the 20th century, and the 21st-century textbooks I analyze in this chapter primarily promote themselves as directive and comprehensive texts. While this reading of composition textbooks and history is not altogether new, it is one that has not been emphasized in light of contemporary textbook discourse and use. Equally as important, it is one that underscores how genre use can change genres, encouraging considerations for alternative uses of textbook genres now, a moment in which more people teaching and administering composition courses and programs are trained in rhetoric and composition studies.

The next chapter offers an analysis of patterns in apparatus discourse as a way to alternatively take up textbooks. The chapter's analyses are a unique look at how disciplinary, institutional, and cultural expectations are enacted in textbooks, and they challenge us to consider what might be gained by scrutinizing these materials in new ways. This approach takes advantage of what the research reviewed above has portrayed as shortcomings of textbooks, because it suggests that identifying assumptions and values embedded in them is a way to advance genre and disciplinary awareness. Put another way, if composition courses at their best enable students "to learn something about themselves, about the often-unstated assumptions on which their lives are built" (Berlin *Rhetoric and Reality* 189), we can consider textbook analysis an addition that enables us to examine often-unstated assumptions on which fields and institutions are built.

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Chapter 6: Knowing editors, known students: A Composition textbook analysis

> The textbook-bound classroom as it now often exists…promotes passivity.
> Kathleen Welch, "Ideology and Freshman Textbook Production"

The previous chapter presents a review of 19th- and 20th-century composition history vis-à-vis composition textbooks, a history that highlights the significant role of textbooks in the development of the field as well as 20th-century scholarship that critiques the role and content of composition textbooks. Historic details outlined in chapter 5 suggest that there are particular genre expectations that have for a long time shaped textbook production and use, including a largely untrained teacher-audience and the absence of scholarly journals in the field until the late 20th century. Composition textbooks have carried a unique significance in the field and have been critiqued for functioning for most of the past century as a reductive and prescriptive force in the field. I have proposed that the genres that narrate the textbooks, the apparatus genres, are compelling and valuable sites for genre analysis, an approach that offers alternative possibilities for textbook use. I have furthermore suggested that the history of composition textbook use makes a strong case for the power of how textbooks are taken up. While rarely addressed in composition scholarship or summoned by the discourse of textbooks, a critical uptake of apparatus genres supports post-social turn interests in composition studies that encourage a more contextualized and descriptive approach to academic writing.

As follows, this chapter offers an examination of composition apparatus genres in the form of a corpus and rhetorical analysis of examples of late 19th/early 20th- and 21st-century textbook prefaces and introductions. These two composition apparatus genres (defined in detail in chapter one) introduce each textbook and its version of composition studies. I approach these genres as informed by the historical development of composition studies and as constructed through expectations that play out in repeating

discourse patterns. Like chapter four, this chapter posits apparatus genres as opportunities for interrogating how textbook discourse and expectations help construct fields and pedagogical positions therein. Critical examinations such as this one offer a pedagogical approach in which textbook discourse patterns are not overlooked or taken for granted, but rather are constructed as opportunities for advancing genre and disciplinary awareness. This analysis additionally contributes to new genre studies in rhetoric and composition more generally in two ways: one, it attends to the ways that the field takes seriously the work of everyday and "non-literary" genres but brings them to bear on pedagogical genres hitherto under-examined in composition studies[60]; and two, it foregrounds discourse-level patterns as a significant part of how genres enact expectations and user and maker positions.

Composition textbook analysis methods

As a reminder of the method and materials laid out in chapter two, for this chapter, I use a combined computer-aided and rhetorical approach to analyze my electronic composition textbook corpus. The corpus contains the prefaces and introductions to 13 textbooks from between 1875 and 1919 and 12 textbooks from between 2007 and 2010, for a total of 38 introductory texts; the textbooks, as is true in composition textbooks more generally, range in type (e.g., Reader versus Rhetoric). The corpus does not represent every textbook of each timeframe but rather serves as a tool for a descriptive study: it enables identification and examination of patterns in earlier and newer popular textbooks in an effort to better understand the functions of apparatus genres and how we might take up current textbooks in newly critical ways. As such, my comparison in this chapter of earlier and newer apparatus genres aims not to describe exactly when or why certain linguistic changes took place but rather to show that they did

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[60] There are compelling examples of this kind of work in other fields, such as in Ann Johns' chapter "Genre and Social Forces" in her book "Text, role, and context" (1997). In that chapter, Johns suggests that pedagogical genres – textbooks, above all – appear to be "consensual information" to students, but that they can be analyzed and compared for the particular ways they present information. She offers anecdotal examples in which she and her students interviewed professors about their choices for textbooks as well as analyzed textbooks. Such activities, as Johns' convincingly indicates, "begin to break down students' theories of autonomous, unmotivated texts and to assist them in understanding that all written discourses draw from other texts, are written for one or more audience, and are prepared and selected by individuals with particular backgrounds and interests" (Johns 49.)

take place and to consider contemporary implications and possibilities. Following the apparatus analysis, I pose two related questions: (1) How possible is it to simultaneously promote and problematize the practice and field of composition?; and (2) What do we gain by making the functions of apparatus genres more visible?

My analytic approach utilizes AntConc tools as well as rhetorical analysis, both of which are informed by relevant disciplinary and cultural details outlined in chapter five. I especially use AntConc tools like word frequencies, keywords, and word collocations in order to facilitate a comparison between the contemporary textbooks and earlier textbooks in my two corpora. This combined quantitative and qualitative approach foregrounds how patterns in the textbook apparatus reinforce ideas and expectations at work in composition studies and enables a new perspective on textbook discourse. As is true of the anthology analysis offered in chapter four, the composition textbook corpus and this method offer a vast array of analytic possibilities. Within the scope of this dissertation, I narrow my analysis to the following:

I.   Thematic and discursive change in composition apparatus genres over time

II.   The promotional function of the textbook apparatus: textbook self-presentations

III.   The positioning function of the textbook apparatus: projected producer-user relationships

IV.   A closer look at discursive positioning: comparative analysis of instructor prefaces versus student introductions in three textbooks

Each analysis benefits from particular elements of this combined approach. The first analysis section focuses on differences between earlier and newer textbook introductory texts illustrated through word frequencies and keywords, such as the disciplinary shift from exposition to argument and the genre shift to including an acknowledgment section at the close of textbook prefaces. The second and third analysis sections elucidate some of the word frequencies and keywords by focusing on two key functions of contemporary composition apparatus genres: promotion and positioning,

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especially the promotion of the textbook and the positioning of editors and students. For those two sections, corpus word collocations and concordance searches are especially helpful for considering thematic and discursive features of newer apparatus genres vis-à-vis those of earlier textbooks. My fourth and final analysis is informed by corpus patterns but is primarily a rhetorical analysis. It offers a close look at three contemporary textbooks that each have similar-length introductory texts for both instructors and students in order to compare and contrast the discursive constructions of audience and authority therein.

Composition apparatus analysis

I. Thematic and discursive patterns in composition apparatus genres over time: changes in the field, discourse, and genres

Initial details shared below about the two corpora show that contemporary textbook prefaces and introductions are longer and more promotional than those of the earlier textbooks. After I highlight some general differences across the textbooks, I turn to word frequency lists, which display significant content words in each corpus. Perhaps the most interesting patterns in word frequencies are displayed through the subsequent keyword lists, which show what words are especially frequent in each corpus in comparison with the other. Throughout this analysis section, I lay out sets of discourse patterns in table form before discussing their corresponding implications.

Basic contextual and textual differences

The earlier and more recent composition corpora are both specialized corpora that contain the introductory materials for instructors and students to multiple textbooks, but clear differences emerge between them in basic details like text length and the number of introductory texts, listed below:

Sub/corpus	No. of Texts	Textbooks	Avg text length	Tokens

				(total words)
1875-1919	16	13	990 words	15841
2007-2010	22	12	2821 words	62054

Table 6-1: Composition corpus text lengths

These details reflect some general textbook norms at work in the years in which the textbooks were published. The earlier corpus includes textbooks that were published over a greater number of years (textbooks were not published and updated nearly as quickly at that time [Brereton]), and the newer corpus contains more texts due to a greater number of textbooks that contain student introductions in addition to instructor prefaces. This latter detail reflects a contemporary textbook expectation – that textbooks will have an introductory text explicitly directed at students that precedes the textbook content – that is not shared by earlier textbooks. While only 3 of 13 textbooks in the earlier corpus have a student introduction, 8 of 12 of the newer textbooks do. (Contemporary textbooks also contain more chapter and section overview materials for students than do earlier textbooks, though I do not analyze them in this dissertation).

A shared generic convention across both timeframes is the closing of the instructor preface with the editors' names or initials. This convention appears to have shifted from primarily initials to exclusively full names in the contemporary prefaces, but the majority of each set of prefaces include them, a detail that both personalizes the introduction and the textbook material and attributes these materials to the editors. Only one introductory text aimed at students (in either corpus) includes this kind of editor attribution. The *Simon and Schuster Handbook for Writers* (2009) includes one introductory text specifically directed at students, entitled "Personal Message to Students From Lynn Quitman Troyka and Doug Hesse." This Message closes with the following valediction: "With cordial regards, Lynn Quitman Troyka and Doug Hesse." Troyka and Hesse's student introduction also contains the editors' email addresses and encourages students to "always feel welcome to write [them]." This inviting and personalized tone in an introduction for students is rare and manifests a number of features that break from more conventional editorial texts aimed at a student audience. Troyka and Hesse's example illuminates both genre convention and potential genre change and thus poses a site for students and scholars to consider its rhetorical effect and implications.

Frequent words in earlier and newer apparatus genres

   The charts immediately below display the overall word frequency lists of the earlier and newer corpus, respectively. These lists reveal the words used more frequently than any other words within each corpus. Within the earlier and newer wordlists, words of interest are highlighted that I explore in the analysis that follows them. These highlights are color-coded according to parts of speech because interesting patterns emerged around them: nouns, largely signaling themes in composition studies, are highlighted in gray; pronouns, primarily used to characterize and address students and editors, are highlighted in yellow; and verbs, most often describing writing practices and uses for the textbook, are highlighted in blue. Comparisons between the earlier and newer corpora word frequencies are further elucidated by subsequent keyword lists.

Word frequencies: 1875-1919 corpus		
Rank	**Frequency**	**Word**
1	1000	the
2	901	of
3	497	to
4	480	and
5	353	in
6	280	a
7	262	is
8	179	be
9	156	for
10	154	as
11	151	or
12	138	The
13	121	it
14	116	that
15	114	are
16	107	by
17	98	not
18	91	may
19	87	with
20	77	from
21	74	have
22	74	s
23	74	this
24	73	A
25	72	which
26	71	writing
27	67	an
28	60	its
29	58	but
30	56	has
31	55	we
32	51	book
33	50	English
34	49	I
35	47	been
36	46	at
37	46	on
38	44	exposition
39	44	some
40	44	these
41	43	more
42	43	one
43	42	so
44	41	composition
45	41	It
46	40	his
47	40	In
48	37	they
49	36	rules
50	36	will

Table 6-2: Word freq list 1875-1919

Word frequencies: 2007-2010 corpus		
Rank	**Frequency**	**Word**
1	2620	the
2	2154	to
3	2152	and
4	1867	of
5	1189	a
6	1077	in
7	722	that
8	680	you
9	677	for
10	580	is
11	497	as
12	474	with
13	473	on
14	464	writing
15	411	or
16	409	students
17	396	s
18	363	The
19	350	are
20	341	we
21	313	have
22	309	they
23	294	this
24	279	University
25	274	what
26	270	can
27	265	it
28	257	their
29	255	book
30	252	your
31	240	an
32	237	be
33	237	by
34	225	not
35	215	College
36	214	work
37	211	from
38	191	about
39	191	at
40	176	reading
41	174	essay
42	169	I
43	167	how
44	165	will
45	158	We
46	153	our
47	150	also
48	148	one
49	144	read
50	143	more

Table 6-3: Word freq list 2007-2010

Considering thematic and discursive patterns in frequent pronouns, nouns, verbs

As is true of written English in a variety of genres, the most frequent words in the two composition corpora are function words like _the, and, to, of_ and _a._ [61] The most frequent nouns in the two corpora are also unsurprising; they are shared content words, such as English and Writing. There are even some rather uncanny similarities between the two corpora, like the verb _have_, which is the 21st most frequent word in both. A closer look, however, reveals some interesting distinctions between the corpora and especially illuminates contemporary thematic and discursive features, such as: nouns that reflect changes in composing for 21st-century higher education, and pronouns that highlight a shift toward addressing textbook readers with the second person direct address. As with other features enabled by corpus linguistic tools, word frequencies help expose similarities and distinctions across time that are otherwise more difficult to note in even close readings of individual texts.

These word frequency lists reflect important expectations and values, and they manifest how such values become clear in repeated word use. Pronouns, for example, help discursively construct the textbook users and makers according to institutional and cultural expectations. Similar frequent pronouns in the two corpora include _we_ and _I_, which appear in mostly parallel ways and help construct the editor/writing subjects. In both corpora, _we_ and _I_ are used by editors to refer to themselves and often to the choices they have made for their textbook, especially to narrate their choices for an instructor (versus student) audience. These pronoun frequencies manifest the ways that textbook introductory materials for instructors often function as a kind of editors' narrative of textbook creation and success. At the same time, _we_ in the earlier apparatus genres also at times refers to a collective of writers more generally, a collective that includes editors as well as instructors and students. Only one use of _we_ obviously refers to a similar collective in the contemporary textbooks; in the _Ways of Reading_ preface, the editors use _we_ to refer to themselves and instructors reading the preface as "expert readers" (viii).

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[61] Wordlists include both lowercase and uppercase instances in order to show when words frequently begin a sentence or title of a section.

Also in the earlier corpus, *I* is slightly more frequent on account of more textbooks edited by a single person, while contemporary textbooks are most often edited by multiple editors with a large team of contributors.[62] This shift carries the potential to foreground writing as a collaborative enterprise. More obvious in apparatus discourse, however, is that the shift from individual to multiple editors is intertwined with a key difference between earlier and newer apparatus genres alluded to in chapter 5: earlier textbooks present more of a description of the editor's personal advice as a writer, while contemporary textbooks more often imply that the textbook itself is the instructional agent and that it has all the answers. I return to this point in my discussion of frequent verbs.

More dissimilar between the two corpora are the frequent second and third person pronouns. In the earlier corpus, the frequent pronoun *his* signals institutional, historical realities: *his* most often refers to individual male students and illustrates the gendered discourse of the time period as well as women's lack of access to college writing around the turn of the 19th century. At the same time, the new corpus does not show high frequencies of the corresponding third person *her* and *his* but instead shows different kinds of references to the intended student audience for the textbook: the contemporary apparatus genres discuss *students* as a collective group (most often in instructor prefaces) and/or address individual students in the second person *you* or *your* (most often in the student introductions). The frequency of *you* and *your* in the contemporary apparatus genres help discursively position students in a more direct and conversational way than the third person. The conversational tone of contemporary apparatus genres is reinforced in other patterns addressed below as well.

Despite these differences in discourse, both the earlier and newer apparatus genres suggest that students are somewhat homogenous, whether they are implied to fit into repeated descriptions of a generic individual student *he* or are referred to as a group of unindividuated *students*. For example, in the contemporary textbook prefaces for instructors, Faigley and Selzer write that "*students* need to be able to read arguments critically"; Graff and Berkenstein suggest that with texts assigned in college, "*students* need to identify the views to which those texts are responding"; and Hirschberg and

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[62] Normalized frequencies of *I* are 30 for the earlier corpus and 27 for the newer corpus.

Hirschberg write that the first chapter of the textbook "introduces the skills *students* need to be successful college writers." Also suggesting a known and homogenous student but a masculine and individual one, examples from the earlier textbook prefaces for instructors include the following: Foerster and Steadmen write that "When the freshman comes to college, *he* is prepared to exchange his excellent high school conviction[s]" for college-level inquiry; Berkeley suggests that, regarding "prohibited points" every freshman must memorize, "All of these things he is told never to do, many of them he never does do, anyhow"; and Fulton explains the inclusion of science versus literary material for reading accordingly: "It is interesting in itself to the student, because *he* is essentially in the popular science age." Such patterns suggest continued discursive construction of a largely homogeneous (and known) student audience over time, but students are constructed more as a collective group in the contemporary prefaces. Also interesting in these examples is the contemporary construction of a student audience according to what students *need*, an emphasis that helps the promotional goals of the instructor preface.

Another frequent contemporary noun, e*ssay*, is clearly indicative of values espoused in contemporary textbooks: guidance for writing and analyzing essays is foregrounded as one of the major functions of contemporary textbooks according to their apparatus genres. More specifically, contemporary textbooks emphasize the study and production of *argumentative* and *student* essays, which are the most frequent collocates (co-occurring words) with *essay* in the contemporary corpus. The term *essay* (most often in the phrase *the essay*) does appear in the earlier corpus, but much less; it appears at about a third of the frequency compared to the newer corpus and in only 4 of 13 of the textbooks in contrast with 9 of 12 of the contemporary textbooks. [63] Furthermore, within these appearances in the earlier textbooks, the majority occur in Scott and Denney's preface to their 1893 textbook entitled *Paragraph-Writing*, as they repeat the word in their justification of why the paragraph, versus the "too complex and too cumbersome" whole essay, is a more manageable discourse unit for student writers.

The higher contemporary frequency of *essay*, especially in phrases *student essay* and *argumentative essay*, highlights the importance of written essays in contemporary

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[63] In normalized frequencies: *essay* appears 28.6 in the newer corpus versus 10.1 in the earlier corpus (raw frequencies are 178 versus 16, respectively).

composition classrooms as well as a rather standardized contemporary approach to them in popular textbooks. That is, appearances of the term in both earlier and newer textbooks attests to the significance of the essay in composition studies over centuries (Bloom 94-95), but the increased frequency and particular contemporary uses of *essay* underscore 21st-century values and practices: the increasing use of example student essays as models and reading material in contemporary textbooks (Welch), and a disciplinary emphasis on argument in college writing, which I also underscore below (along with a discussion of the early corpus word *exposition*). A surprising, additional detail related to essay is the frequent contemporary word *work*, which also sometimes refers to an essay. A closer look at the word *work* in context reveals that it is used in some overlapping ways in the earlier and newer corpus, e.g., as a noun referring to an essay or other textual work by a professional author, or to students' work in a course taught with the help of the textbook. However, the verb phrase *work on*, which accounts for almost a quarter of the total appearances of *work* in the newer corpus, does not appear in the earlier corpus. Instead, *work on* seems firmly located in the lexicon of contemporary textbooks and classrooms. This verb phrase is rather conversational and imprecise, in contrast to verbs like *analyze*, *revise*, or *consider*, all of which *work on* seems to refer to in the contemporary textbooks. For example, in the following passage from *Ways of Reading*, the introduction for students suggests: "And once you have constructed a reading – once you have completed a draft of your essay, in other words – you can step back, see what you have done, and go back to work on it," which suggests *to work on* refers to re-reading and revising students' writing. In addition to the frequent, conversational address of readers as *you*, it is interesting to consider this verb phrase as evidence of a shift toward a more conversational tone in contemporary apparatus genres. The frequent nouns in both corpora support studies that suggest that textbooks and other written teaching materials have high frequencies of nouns, versus the higher frequency of verbs in more informal, conversational English (Biber). Nonetheless, this example of *to work on* (which also appears as a frequent trigram below) may be an illustration of how genre features can not only conform to academic genre expectations (e.g., formality), but can also challenge and change them.

Finally, frequent relative clauses beginning with *that* highlight two important discursive patterns in contemporary apparatus genres. Closer examination of the contemporary corpus reveals that the word *that* collocates especially with the following nouns and pronouns: *you, students,* and *they* to the left (or the 1L position; e.g., *that you, that students*). *You* and *they* overwhelmingly refer to *students* and *writers*, which are among the most frequent nouns in the contemporary corpus. These frequencies point to two recurring patterns: descriptions of *students* and *writers* in the texts as well as the removal of the editors from *writers* when they are referenced – thus leading to the high frequency of *they*. These patterns help contribute to what I later describe as the construction of knowing editors and known students.

Indeed, the contemporary introductory texts reference actors in composition classrooms – students, writers, teachers, and instructors – far more often than the earlier texts, which only reference *teachers* almost as often as the contemporary corpus. The chart below shows the number of references to these actors in each corpus in frequencies that are normalized by 10,000 words to facilitate accurate comparisons regardless of text length. These normalized frequencies show that the contemporary prefaces and introductions discuss *writers* and *students* more and also that they discuss teachers a bit more but refer to them more often using the term *instructor*.

Relative normalized frequencies (per 10,000 words):[64]

Lemma	1875-1919	2007-2010
Writer*	20.83	55.6
Student*	36	70
Teacher*	13.3	8.5
Instructor*	8.2	18

Table 6-4: Normalized freqs: composition actors

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[64] The symbol * indicates modifications to the lemma to create various words; e.g., *writer** accounts for *writer* as well as *writers*. Raw numbers are as follows:

Lemma	1875-1919	
Writers/ writer*	8 writer* 33	writers: 165, writer* 345
Students/ student*	23; student* 57	students: 433; student* 532
Teachers/ teacher*	teachers 10; teacher* 21	teachers 33; teacher* 53
Instructor/ instructor*	13/ 15841	112 / 62054

Word counts (in ch 2): 1875-1919: 15841; 2007-2010: 62054

Recurrent discussion about writers, students, and instructors in the textbook apparatus helps reinforce the message that editors are knowledgeable about them and that the textbook responds to their needs and experiences.[65]

Keywords in early composition textbooks versus contemporary textbooks

The word frequency lists discussed above highlight how repeating words reflect the thematic content of a given corpus. Corpus linguistic tools also facilitate a look at words that are especially frequent in one body of texts in contrast with another, a tool especially helpful for comparing discourse patterns across different bodies of texts. Comparatively frequent words are called *keywords* for their high relative frequency, or *keyness*, in a given corpus. Therefore, below, the first keyword list exposes words especially key in the earlier corpus relative to the newer corpus (and vice versa for the second list). The list shows the keywords as well as their keyness values. Words have a high keyness value if they occur considerably more frequently in a selected corpus than they occur in figures derived from a reference corpus. In the charts below, I have again highlighted particular nouns in gray, pronouns in yellow, and verbs in blue that I will emphasize throughout the rest of the section.

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[65] Other nouns in each corpus – e.g., *writing, English,* and *exposition* versus *writing, students,* and *reading* – also surface in the keyword searches and thus are addressed below. Likewise, the most frequent verbs in each word frequency list – especially the hedging verb *may* in the earlier corpus versus the more emphatic *will* of the contemporary corpus – show evidence of the higher frequency of hedges and a less didactic tone in the earlier textbook introductions, a point I return to in the positioning analysis in section III.

Keyword list 1875-1919 (vs 2007-10)			
Rank	Freq	Keyness	Keyword
1	901	226.164	of
2	44	131.027	exposition
3	91	126.060	may
4	1000	109.832	the
5	179	109.390	be
6	50	98.401	English
7	29	92.380	rhetoric
8	36	82.957	rules
9	35	71.001	art
10	22	70.081	Professor
11	25	66.289	expression
12	28	63.396	discourse
13	28	57.349	principles
14	72	57.121	which
15	262	54.212	is
16	60	51.135	its
17	21	50.175	upon
18	27	49.613	paragraph
19	18	41.479	treatment
20	21	41.020	Subjects

Keyword list 2007-10 (vs 1875-1919)			
Rank	Freq	Keyness	Keyword
1	680	231.337	you
2	252	104.711	your
3	409	82.299	students
4	215	61.764	College
5	279	58.991	University
6	473	50.876	On
7	105	47.745	Community
8	122	47.044	her
9	103	46.835	guide
10	93	42.288	arguments
11	87	39.560	readers
12	87	39.560	readings
13	270	38.812	can
14	191	36.473	about
15	95	35.265	State
16	144	34.209	read
17	114	33.490	help
18	257	32.958	their
19	101	32.570	find
20	88	32.234	You

Table 6-5: Keywords in each comp corpus

These keyword lists underscore important patterns unique to the contemporary introductory texts: an emphasis not on *expression* but on *argument*; an emphasis on *readers* and *reading* as key parts of writing and writing courses; the use of the second person direct address; and the verb *can* in contrast with earlier corpus verbs *may* and *be*. I address the first two of these observations below and then return to *you/your* and *may/be/can* in the positioning analysis.

The emphasis on argument in contemporary apparatus genres appears in collocations with the frequent word *essay* (mentioned above), but it also shows up in clear contrast to the keywords *exposition* and *expression* in the earlier apparatus genres. Only 5 of the 13 textbooks in the earlier corpus contain references to argument, and within those, it is treated as one type of written composition (e.g., narrative writing and argumentative writing); in contrast, *argument* appears multiple times in each textbook in the newer corpus, and within those instances, it is treated as a primary function of academic writing regardless of text type (e.g., research proposal or compare/contrast essay). The term *expression* only appears twice in the contemporary corpus, *exposition* once, and *expressive* does not appear at all.[66] The de-emphasis on *exposition* and *expression* coupled with the emphasis on *arguments* in the newer corpus underscores academic argumentation (in composition as well as other fields) rather than written expression and explanation as the function of contemporary academic writing (Bryant; Miller; Hyland). Even brief examples below from the concordance of *expression* in the earlier corpus and *argument* in the newer corpus show clear ideological and pedagogical differences: in the earlier texts, a mix of, on the one hand, a *belles lettres* emphasis on writing as a means to express individual ideas in accordance with the *principles* of *rhetoric*, and on the other, a Romantic notion of expression of individual genius as art; in the later texts, a more promotional tone and emphasis on formulating critical arguments as a socially-situated rhetorical action.

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[66] The absence of *expression* as a frequent word in the contemporary corpus may also in part speak to the fact that by the 21st century, "expressivist," narrative writing was a particular kind of writing and instruction in composition studies led by Peter Elbow and others.

Examples from *expression* concordance, 1875-1919
and so true genius for **expression** must be to some extent born in a man
the art of **expression** one needs by faithful study and practice to get better
the first comprising what relates to **expression**, the second what relates to the thought
is to awaken in the student the desire for self-**expression** through the written and spoken word.
in the thought expressed and in the technique of **expression**. To see the stirring of interesting
facility, naturalness, and individuality of **expression**. At first it will be well to allow each student
good usage and suggested by common sense for the **expression** of thoughts in English

Table 6-6: concordance examples: *expression* in earlier textbooks

Examples from *argument* concordance, 2007-2010
While the heart of an **argument** course should be the critical reading and critical
commonsense thinking. The crux of teaching **argument**, in our view, is to appreciate its rhetorical
accepts the assumptions and evidence on which the **argument** is based. Our emphasis on audience
So that students can see how argument is a social act—that is, how **arguments** develop out
The importance of visuals in **argument** is emphasized throughout with a new full-color de
view"), and in a new paragraph to state your own **argument** ("My own view is that"), to qualify
expanded the coverage of critical thinking and **argument** in this edition and placed them in a
will be a great deal of resistance to her **argument**. In other words, she imagines a reader who will

Table 6-7: concordance examples: *argument* in newer textbooks

In addition to argument, contemporary apparatus texts emphasize *reading* in contrast to earlier apparatus texts. Each of the 12 contemporary textbooks contains some reference to reading (via words like *reading, reader, read*). Put in comparative (normalized) frequencies, these references appear 111 times in the contemporary corpus compared to 24 appearances in the earlier corpus (or over 4 times as frequently in the newer apparatuses). In this example, apparatus discourse speaks to shifts in textbook content, but so too do contemporary textbook titles: while only three of the contemporary textbooks in the corpus are explicitly "Readers,", many rhetorics and handbooks have added selections for readers and "With Readings" to their titles (e.g., *They Say, I Say with Readings*).[67] The increased references to reading may in part speak to 19th-century

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[67] Also speaking to a shift in disciplinary name and focus is the earlier corpus keyword *English*, which contemporary textbooks do not use to refer to the field in the same way (see word frequencies of *English, Grammar,* and *Language* in the appendix). I was surprised that only three textbooks in the contemporary corpus reference English language learners in the introductory materials (Troyka & Hesse; St. Martin's; Lunsford). Only Lunsford references English as *standard academic English* rather than taking for granted the language dialect espoused by the textbook; likewise, only Lunsford's introduction locates the textbook's advice and perception of students in the U.S. ("shows the problems U.S. college students are most likely to have" and "New coverage for multilingual writers clarifies U.S. academic writing"). Insofar as use of these terms helps locate the textbook instruction and values in a particular context of U.S.

institutional shifts toward the association of literature with composition and from spoken to written rhetoric; but they also reflect some contemporary emphasis on critical reading as a way to develop writing skills (such as that promoted in Readers included in the contemporary corpus; e.g., *Ways of Reading*).

The keyness of the capitalized words *College*, *University*, and *Community* is due to their frequent appearance in the now-standard acknowledgement section at the end of contemporary prefaces. The acknowledgement sections list contributors by name and institution name, and they are fairly lengthy – 1-2 pages in prefaces around 5 pages in length. As such, the keyness of these words draws attention to the evolution of the textbook preface genre, now operating under the expectation that it will close with a relatively long acknowledgement section. The earlier textbook introductory texts contain no acknowledgment section; we can, however, potentially see the beginnings of one. Five of the earlier textbooks contain some brief (1-3 sentence) expression of thanks at the end of their prefaces, four of which use some version of the word "acknowledge".[68] This evolution in the textbook preface genre reflects expectations for both a greater number of contributors/reviewers for textbooks as well as the importance of the contributor's institutional affiliation. Implications for this genre expectation include the suggestion that one must be a part of a formal network of composition in higher education in order to be a contributor to its textbooks. The cumulative list of a range of institutions perhaps also contributes to a vision of composition studies as a field with wide institutional viability.

Furthermore, the inclusion of *University, Community,* and *College* as keywords show the expansion of iterations of higher education throughout the 20th century – now including community college and turning to the expertise of writing instructors in all three types of institutional contexts. There are actually more instances of *University* than *College* in the contemporary corpus (279 versus 215), but *College* is more key because

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instruction and standard academic English, there seems to be little expectation that textbook introductory genres will do that kind of contextualizing work.
[68] E.g., Steeves and Ristine's 1913 preface states "We desire also to express our acknowledgments to Viscount Morley and Dr. Alfred Russel Wallace, and to Macmillan and Company (London), the Popular Science Monthly, the Contemporary Review, and the Edinburgh Co-operative Printing Company Limited." The one of the five introductions that does not contain "acknowledge/ment" is still similar to contemporary acknowledgment section language: Manly and Rickert's 1919 instructor preface, which closes with the following: "To Dr. Charles Manly and Mrs. Hellen Manly Patrick are due thanks for invaluable assistance in the reading of manuscript and proof, and in the preparation of the Index".

the earlier corpus, too, lists University affiliations 14 times (College receives 6). Likewise, *Community College* appears much less in the contemporary corpus than *University* (with 101 hits versus 279); but it is a highly key term since it does not appear a single time in the earlier corpus. These three keywords indirectly reflect significant national, institutional shifts. The last corpus word frequencies I share more directly reveal cultural shifts that extend far beyond academic institutions.

Changing times

Other thematic shifts that emerge in corpus concordance searches merit mention because they reflect and help construct new concepts in 21st-century composition. The appearance of new, contemporary terms (listed below) in apparatus genres suggests, as Thomas Kuhn insisted over 50 years ago, that textbooks reflect dominant paradigms of their fields; but it also shows how textbooks help re/construct larger sociocultural shifts.

Linguistic reflections of contemporary values, issues		
Lemma or word	Hits 2007-2010	Hits 1875-1919
Cultur* *(culture, cultures, cultural)*	36	1
Divers* *(diverse, diversity)*	16	2
Genre* *(genre, genres)*	122	0
Chang* *(change, changes, changing, changed)*	32	3
Quick* *(quick, quickly)*	30	0
Web* *(web, website, webpage, webCT, web-based)*	56	0
Online	52	0
Electronic	11	0
Digital	16	0
Ebook	26	0

Table 6-8: new words in newer corpus

Many of these new terms are unsurprising: the advent of digital communication has had a huge impact on textual culture and composition studies (as scholars like Naomi Baron and David Crystal have made clear); more recently, web resources have become a part of textbook resources. Late twentieth-century debates about cultural diversity, addressed in the opening chapter of the dissertation, have also helped shape ideas that are stressed in the composition textbook apparatus. Additionally, the area of new rhetorical genre studies has grown significantly since the 1980s, and many pedagogical approaches

to composition studies consider genre to be an important part of textual analysis and writing assignments.

Word-level differences like these between the earlier and newer corpus signal the interrelatedness of social norms, disciplinary values, genres, and discourse. There is also an interesting, accompanying theme to the words in the contemporary textbooks that is salient but perhaps less obvious: the theme of a rapidly-changing, fast-paced world – and fast-paced study habits. High frequencies of words relating to *change* and *quick* appear both in statements about present-day living and writing as well as textbook use: despite that textbooks suggest students should take time with their writing, they make frequent promises about quick and easy retrieval of textbook information (e.g., in *quick access boxes* or *quick access menus*).

Considering the opposite comparison – of content words that appear regularly in earlier textbooks but rarely in newer ones – led me to the term *discourse*, which is an earlier corpus keyword. In a startling comparison of normalized frequencies, *discourse* (always singular) in the earlier textbooks occurs 18 times per 10,000 words, in contrast 1 occurrence per 10,000 words of *discourse* (including *discourses*) in the contemporary textbooks. The term appears in 9 of 13 earlier textbooks and in only 3 of 12 of the newer ones. In more detail from their textual contexts, in over half of the instances in the earlier textbooks, *discourse* is used in the prepositional phrase *of discourse*, especially referring to *units of discourse* and *principles of discourse* (and not *discourse analysis*). In contrast, the prepositional phrase never occurs in the contemporary textbooks, as *discourse* is instead used only to refer to types of discourses – *public, academic,* and *civic* – that resonate with WAC/WID and genre-influenced notions of discourses as embedded in tasks and communities. The keyness and examples of *discourse* in the earlier textbooks imply an understanding of spoken and written language as less context- and task-specific than that implied in contemporary textbooks.[69]

Summary of word frequencies and keywords

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[69] Appearing in only one of the early textbooks (Fulton's 1912 *Expository Writing*) but also showing a shift in writing technologies is Fulton's mention of the *typewriter*.

The word frequencies and keywords of the composition corpora reflect some important and promising patterns. The acknowledgement section of contemporary textbook prefaces rightly draws attention to the many people and contexts that help shape textbook and knowledge production; likewise, it draws attention to different kinds of institutional spaces in which postsecondary composition takes place in our contemporary moment. The emphasis on argument in contemporary textbooks is clear; so too is its contrast to a late-19th and early-20th century textbook emphasis on writing for and as expression. References to a quickly-changing world and to digital resources and communication reflect new practices and understandings of composition: that writers write in many genres and capacities, and that often, writing takes place in contexts marked by multi-tasking and fast-paced exchanges. Likewise, the emphasis on genres and cultures draws helpful attention to the ways that contexts shape writers, readers, and written texts.

At the same time, the lack of contextualizing of textbook content and expectations – for example, in terms of academic essays versus other kinds of writing, and in terms of standard academic written English, primarily for U.S. classrooms, versus other dialects and spaces – also risks glossing over the context-specific and value-laden version of composition presented in apparatus genres. Mediated by expectations that suggest that textbooks are transmitters of information rather than highly subjective constructors of it, such discourse patterns can be misleading. As I address more fully in the final chapter of the dissertation, even simply noting features, alternatives, and changes in apparatus genres with students can help emphasize the collaborative and subjective nature of writing texts and textbooks as well as how genres work to construct and reinforce those processes.

The subsequent two analysis sections also highlight discourse patterns in the corpus but cast them in light of what they suggest about the two apparatus genre functions of promotion and positioning.

II. The promotional function of contemporary apparatus genres: textbook self-presentations

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As I have suggested, two primary functions of contemporary composition textbook prefaces and introductions are to promote and position. These two functions are overlapping, but this section focuses on promotion, especially through textbook self-references (i.e., a textbook introduction referring to the textbook itself).

References to the textbook as the instructional agent

While contemporary apparatus genres emphasize the value of composition studies and writing more generally, they especially promote their respective textbooks through self-referencing. This promotion of the textbook is manifest discursively especially in two ways: the high frequency of general references to the textbook (e.g., *this book, our book, the book*, or *this textbook*), and the frequent appearances of the formal name of the textbook.

Contemporary textbooks frequently refer to themselves in promotional ways through the bigram (two word phrase) ending in *book*. This bigram occurs 345 times in the contemporary corpus in contrast to 60 times in the earlier corpus (normalized frequencies are approximately 56 and 38, respectively). But unlike the earlier apparatus genres, the newer apparatus genres also contain numerous promotional references to the textbook using other words, such as *this chapter* or *this section* and especially *this edition*. As references to the textbook and its sections in the contemporary prefaces and introductions, these phrases are followed especially by verbs such as *will, provides,* and *helps.* References to the textbook in earlier introductory texts are most often followed by *is*, as in "this book is intended for use in English courses."

More telling in terms of promotional self-reference is the frequency of each textbook's references to its own formal name, which are much higher in the contemporary apparatus genres. Such self-references are frequent and consistent enough in the contemporary introductory materials as to appear as an expectation for textbook apparatus genres. This discursive pattern often helps promote the textbook (e.g., "*The Everyday Writer* provides a 'short and sweet' writing reference"), but it also evokes the textbook as an agent in the work the textbook does (e.g., versus editors or instructors). The following chart offers the raw number of references in the introductory texts of each

textbook to its formal name. The chart lists raw frequencies only, as normalized frequencies would essentially amount to "0" in almost all cases in the earlier corpus because the number of references is so low. As with the references to ___ *book*, these self-references in the contemporary apparatus genres are followed by mostly promotional verbs and verb phrases such as *doesn't stop with*; *also emphasizes; helps; supports; provides; is designed to*.

Appearances of textbook title in corresponding textbook introductory text(s)			
1875-1919 Textbook Name	**# of refs**	**Contemporary (2007-2010) Textbook Name**	**# of refs**
How to Write Clearly	1	*Joining the Conversation*	29
College Course in Writing from Models	1	*Norton Field Guide to Writing with Readings and Handbook*	19
Compilation	1	*How to Write Anything*	26
Theories of Style	0	*Ways of Reading*	21
Sentences and Thinking	3	*Patterns Across Cultures*	4
Expository Writing	2	*The Writer's Presence*	26
Practical Elements of Rhetoric	2	*The St. Martin's Guide to Writing*	40
Principles of Rhetoric	1	*Simon & Schuster Handbook*	8
Writing of English	1	*Everyday Writer*	16
Paragraph-Writing	1	*They Say, I Say*	9
Representative Essays in modern thought	1	*Good Reasons: Researching and Writing Effective Arguments*	10
Elements of Style	0	*The Call to Write, Brief Edition*	8
Handbook of composition	1		

Table 6-9: Textbook self-references

Even these much higher contemporary frequencies do not convey the extent to which the contemporary apparatus genres self-refer in promotional ways. For example, while *They Say, I Say* does not refer as often to itself by its formal name, it contains 29 promotional statements beginning with *this book* – almost twice as many as any other textbook in the contemporary corpus, and over four times as many as any one textbook in the earlier corpus. Likewise, the contemporary textbook with the fewest self-references, *Patterns Across Cultures* with 4, is also the textbook with the shortest introductory material; *Patterns Across Cultures* contains only a preface for instructors, which contains 1847 words, while the average contemporary introductory text length is 2821 words and most of the textbooks contain two introductory texts (the preface for instructors and introduction for students, as addressed in chapter 2 as well as below).

These promotional, self-referencing patterns are reflected in the n-gram frequencies of each corpus as well. While the most frequent trigrams (phrases consisting of three words) in the earlier corpus are more general phrases such as *the art of* or *the study of*, the trigrams in the contemporary corpus are most often the names of the textbooks or other references to the textbook (e.g., *in the book*); they also include the name of the publisher Bedford/St. Martin's due to frequent promotional references to it. The chart below offers the most frequent trigrams in each corpus.

15 most frequent trigrams in each corpus			
1875-1919 Textbooks	**Freq**	**2007-2010 Textbooks**	**Freq**
the art of	13	*as well as*	42
the study of	11	*in the book*	35
of the book	8	*of the book*	35
the University of	8	*St Martin s*	31
part of the	7	*in this book*	29
the student s	7	*Joining the Conversation*	29
the writer s	7	*Guide to Writing*	28
the writing of	7	*Writer's Presence*	27
in order to	6	*The Writer's*	26
in this book	6	*to Write Anything*	26
the laws of	6	*How to Write*	25
the purpose of	6	*reading and writing*	22
the use of	6	*Bedford St Martin*	21
as a whole	5	*some of the*	20
at the University	5	*to work on*	20

Table 6-10: Most frequent trigrams in earlier and newer corpus

These trigrams and other self-references in the contemporary apparatus genres are a part of statements that promote the textbook and what it makes possible; they are rarely explanatory (e.g., an explanatory example from Palmquist's preface occurs when he thanks someone for "her leadership throughout the years *this book was in development*"). Aside from trigrams that aid contemporary textbook self-promotions, *to work on* appears only in the contemporary corpus, and is the sole verb phrase in the frequent trigrams, a point addressed in the previous section.

Overall, fewer promotional phrases in the earlier corpus suggest that, at least in comparison with newer apparatus genres, textbook introductory texts between 1875 and 1919 were not expected to promote the textbook, or present it as an instructional agent, in the same obvious ways.

Summary of promotional genre features

The self-referencing patterns in contemporary introductory materials suggest they are clearly expected to function as promotional texts for the textbook. These distinctive expectations and their manifestation in discourse speak to an expanded, competitive 21st-century textbook market and to what Janangelo has noted about the need for contemporary textbooks to tell a positive story about themselves (Janangelo 94-95). This unhedged, promotional discourse of textbook genres also contrasts the more qualified and attributed (to research in the field) assertions in the academic writing in refereed journals, a discursive dissimilarity that Gregory Myers suggests may fail to prepare students for later reading and writing journal articles (Myers 12). As new genre theorists suggest, genre patterns re/construct expectations and the cultural, institutional forces that surround them. Contemporary apparatus genres, in especially promotional self-references – as opposed to apparatus genres that self-reference little and refer to more general statements about the nature of writing and craft – reinforce the expectation that apparatus genres should function less as explanatory and supplemental genres than as promotional and directive ones. The use of the direct second person address, which I address in the positioning analysis section below, also helps serve the promotional function of the prefaces and introductions.

III. The positioning function of contemporary apparatus genres: knowing editors and known students

Positioning students as known: use of the second-person direct address

As this chapter has already made clear, the second person pronoun *you* occurs in the newer textbook apparatus in strikingly high frequencies. Between introductory materials for instructors and students, it also appears far more in the materials directed at students: across all of the contemporary student introductions, the use of the second person to address student readers is a shared, recurring feature. This pattern serves the

promotional functions of the introductory genres in articulations of what students will be able to accomplish thanks to the textbook. But the frequency of the second person direct address, coupled with other discursive features of the prefaces and introductions, also positions the students as recipients of textbooks (talked *to* rather than talked *with*) and as known by a knowing editor.

In more detail than the frequency lists above provide, *you* appears 85 times in the contemporary introductory texts aimed at instructors only in contrast with 683 times in the contemporary introductory texts aimed at students only. In comparative, normalized frequencies, then, *you* appears almost 75% more in the contemporary texts aimed at students.[70] In contrast, *you* appears in the earlier corpus only 12 times *total*, whether directed at instructors or students. Furthermore, those 12 appearances of *you* occur in only 3 of the earlier corpus texts, and 9 of the 12 occur in Scott & Denney's 1893 introductory text to *Paragraph-Writing*. Parallel to patterns in the contemporary corpus, all 9 appearances of you in *Paragraph-Writing* are in the introduction for students rather than the preceding preface directed at instructors.

Words frequently collocating with *you* in the contemporary corpus also speak to the ways the introductory texts position the editors as knowing and student writers as known. The most frequent collocations with *you* are listed in the table below.

Most frequent collocates to *you* in contemporary corpus (1L to 1R)		
allows, invites, prepares, lead, direct		*you to*
you can	consult, use, find, benefit, easily	
what you	have learned, have discovered, need, say, read	
you will	find, want, get, need, be	

Table 6-11: Collocates with *you* in newer corpus

These *you* phrases frequently occur in statements about the textbook discussed in section II. The first two examples typically follow references to the textbook or parts of it, e.g., the following example from the Norton Field Guide's introductory text for students states: "The genre chapters also…*direct you to* the exact pages in the book where *you can find* help doing so". Likewise, phrases including *what you* frequently occur in statements promoting how the textbook helps with writing and parts of the writing process, e.g., "The

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[70] Appearances normalized by 10,000 words are: 57 appearances of *you* in contemporary texts aimed at instructors versus 213 appearances of *you* in contemporary texts aimed at students.

Simon & Schuster Handbook for Writers is designed to help you find *what you need* to become a better writer." Finally, *you will* suggests experiences students will have and things they will find or discover because of the textbook. For example, the student introduction to *Writer's Presence* states "At other times, however, *you will notice* a great distance between the reader the author imagines and you as an actual reader", and the student introduction to *They Say, I Say* states, "In addition, once you begin to feel comfortable with the templates in this book, *you will be able to* improvise creatively on them and invent new ones to fit new situations and purposes." The use of *you will* suggests that the editors have determined these trajectories for students with certainty, a point addressed below.

Knowing editors, known students: earlier and newer textbook verbs

The chart below offers some more details from the corpus about *will* and *may*, verbs that I posit help construct editors and students in particular ways. Note the higher frequency of the modal verb *may* in the earlier apparatus genres and the higher frequency of the more directive verb *will* in the newer ones.[71]

	Normalized freq	Collocations (1L and 1R) (Frequency threshold: 3)	
1875-1919			
Will	**21** (raw: 34)	**1L**	*he, reader*
		1R	*be, not*
May	**58** (raw: 92)	**1L**	*we, it, they, that, it, he, exposition*
		1R	*be, also*
m* be (may /might be)	**42** (raw: 66)	**1L**	*it, that, elements*
		1R	*made, called, regarded*
2007-2010			
Will	**26** (raw: 160)	**1L**	*you, that, they, it, book, students, we, questions, links*
		1R	*help, be, find, have, need, lead, want, not, often, recognize, make, come, also*
May	**8** (raw: 50)	**1L**	*you, students, point, it*
		1R	*be, not, have, also, seem, find, feel, differ*
m* be (may	**3** (raw: 21)	**1L**	*it, what*

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[71] **1875-1919**: 36 total hits - 2 instances of *we will* (0 instances of *I will*); **2007-2010**: 168 total hits - 8 instances of *we will* (0 instances of *I will*). In the chart, the initial numbers are raw frequencies, the number following "normal" refers to frequencies normalized by 10,000 words.

/might be)		1R	*said, worth*

Table 6-12: Frequencies of *may* vs *will* in earlier vs newer corpus

In these instances in the corpus, the use of *may* and *might*, in contrast with *will*, suggests a more hedged, less definitive outcome or authority. The repeated use of *will*, a verb that indicates both permission and obligation, indicates that the apparatus genre anticipates and predicts future action (Bawarshi 125). However, as with similar wording in a course syllabus, "the discursive and ideological conditions it initially constitutes are already at work…to insure that these future actions will be realized" because of the expectations that inform textbook use and make them recognizable materials (125).

While the earlier apparatus genres contain more instances of possible or hedged outcomes, the newer textbooks more often use the verb *will* to suggest that *you* will, *students* will, and the *book* will *find*, *need*, and *be* particular things in particular ways. For example, in the screen shot of the AntConc concordance below, appearances of *you will* in the contemporary corpus – almost all from the introduction aimed at students – largely offer definitive predictive outcomes. These instances, as though from an omniscient editor/writer, primarily prescribe what the (known) student audience will experience and get out of the textbook.
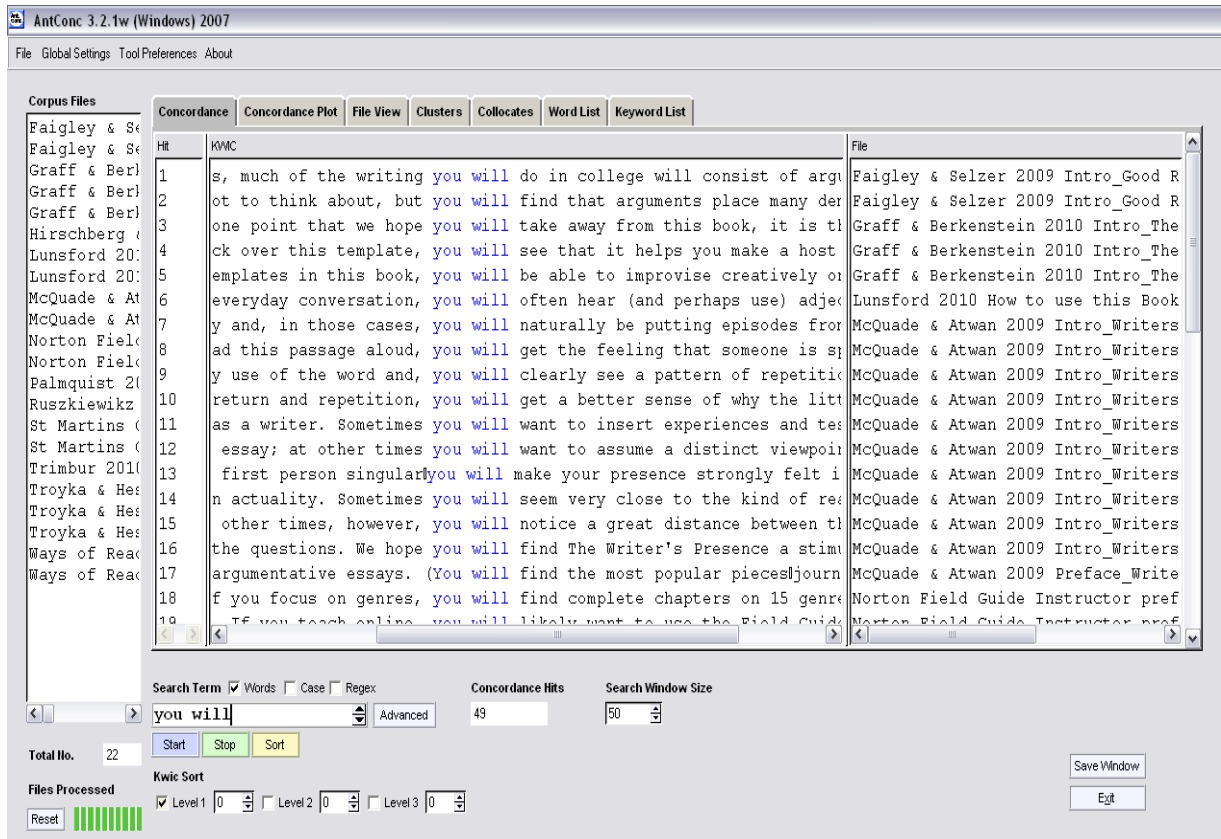
Figure 6-1: AntConc concordance of *you will*

Summary of positioning features

Word frequencies and the patterns of *will* versus *may* in the contemporary textbooks suggest they are more prescriptive than earlier textbooks but perhaps less obviously so. Contemporary apparatus texts are less likely to feature words such as "rules" that are semantically associated with a prescriptive approach (favoring words such as "guide"). Yet contemporary texts adopt a more didactic tone, with fewer hedges and more evocations of what students "should" do; they also evoke and promote the authority of the textbook more often. Furthermore, frequent self-references and predictive verbs repeatedly intimate that the textbooks offer definitive solutions and answers. Even without references to "rules" and drills, such discourse helps perpetuate a textbook tone critiqued in the late-20th century for being highly didactic and prescriptive (Gale and Gale; Welch). In contrast, while references to known "rules" and "principles" are frequent in the earlier corpus, early textbooks' few self-references and verbs such as *may*

parallel the more hedged assertions of academic prose (Myers 11). Earlier prefaces and introductions imply that the contents of the earlier textbooks *may* offer help; at times, they even explicitly state that particular parts of the textbook are not the only possibilities, as in the following example from Berkeley's 1910 introduction: "The 'adapted subjects' and the 'suggestions' are intended to be suggestive rather than definitive." These editorial suggestions add some nuance to evaluations of drill-based textbooks from the turn of the 19th century: even as these textbooks were critiqued for being over-simplified, perhaps assessments of these textbooks, too, have been oversimplified in their indication that the textbooks were intended to be comprehensive prescriptions for student writing.

This is not to say that earlier textbooks do not offer didactic statements and explanations or that they never suggest they know and understand students. Fulton's 1912 introduction for students contains a section entitled "The Subject-Matter of Exposition" that begins with the indication that "Broadly speaking, the material of all writing is experience." Berkeley's 1910 introduction also suggests its approach emphatically, but it does so via clear editor self-positioning and a more descriptive approach: "It is my own firm belief that no student ever yet learned to write by means of studying rules and abstract principles from a text-book on rhetoric."[72] The discourse I have highlighted in the contemporary apparatus genres contains some hedging, as the earlier apparatus genres contain some didactic suggestions. However, in contrast to more personal and hedged assertions of earlier textbooks, the most frequent discursive patterns in the contemporary apparatus genres construct a knowing editor, a known student audience, and a portrayal of the textbook as a definitive solution. These patterns manifest particular expectations as they play out in the discourse of popular textbooks: for producers, that a textbook and its content need to offer a definitive, clear "solution" for college writing needs; and for users, that as textbook readers, they need not question textbook information. A closer look at differences between contemporary instructor prefaces and student introductions

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[72] Likewise, other chapter overviews in the earlier textbooks – not included in the corpus – may construct knowing editors and known students. The following example from Manly and Rickert's 1919 chapter one overview constructs a knowing (and cheeky) set of editors, but at the same time, it also includes the hedge *probably*: "Do you like to write? Probably not. What have you tried to write? Probably 'themes.'…In a word, a 'theme' is first and last a product of composition-a laborious putting together of ideas, without audience and without purpose, hated alike by student and by instructor..."

further elucidates how such patterns and expectations are realized for different audiences of these two apparatus genres.

IV. A Closer Look at Discursive Positioning: a case of three textbooks

Concepts informing comparative analysis

I have emphasized writer-reader relations as important genre features and expectations and have posited that positioning theory offers ways to think about and articulate some of the important work that genres do. Because many composition textbooks have separate introductory materials for instructors and students, they are valuable sites for a closer, rhetorical analysis of how the two different audiences are constructed and positioned. Such a comparison exposes assumptions about users (instructors and students) and makers (primarily editors) embedded in apparatus genres. Whereas the earlier three analysis sections employed corpus and rhetorical analysis across many texts over time, this analysis is based on close, comparative reading of two genres in three of the composition textbooks in the contemporary corpus:

> (1) *The St. Martin's Guide to Writing* (8th edition, Eds. Rise Axelrod and Charles Cooper, Bedford/St. Martin's, 2008);
>
> (2) *Ways of Reading: An Anthology for Writers* (8th edition. Eds. David Bartholomae, Anthology Petrosky. Bedford/St. Martin's, 2008);
>
> (3) *The Norton Field Guide to Writing, with Readings and Handbook* (Eds. Richard Bullock, Maureen Daly Goggin, and Francine Weinberg. W. W. Norton, 2008).

These three leading textbooks each contain substantive introductory materials clearly aimed at instructors (in a preface) and at students (in an introduction) and have warranted a good deal of scholarly and commercial attention.[73]

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[73] These three textbooks have been part of discussions and analysis in composition scholarship (Xin Liu Gale and Fredric G. Gale, (Re)Visioning Composition Textbooks : Conflicts of Culture, Ideology, and Pedagogy (Albany: State University of New York Press, 1999), Jeffrey P. Cain, Tom Kerr, Bonnie L. Kyburz and David Bartholomae, "Roundtable " Pedagogy 1.3 (2001), Leah Vetne, Ivan Davis and Bruce Closser, "Roundtable " Pedagogy 5.3 (2005). Additionally I was interested in examining these three

Rhetorical genre theorist Amy Devitt describes genres as the mediators between individual actions and their cultural contexts, emphasizing that genres reinforce and construct the very constructs out of which they developed (122). I have especially emphasized that genres reinforce and construct their contexts through discursive positioning: that through recurring discourse patterns, apparatus genres reinforce particular contexts, such as the rhetorical situation of the classroom and university in which teachers have a position of authority and students do not (Clark and Ede 12). Put another way, John Frow refers to the "structure of implication," a phrase uses to evoke the ways that genres presuppose a range of background knowledges and therefore set up a kind of complicity with readers, who are dependent on the specialists in the field (9). These ideas about genre especially speak to the ways that genre features construct user and maker positions and relations. Of course, while such genres prescribe certain positions for editors, students, and instructors, the actualization of these expectations depends to some degree upon their use in context by those students and instructors; but textbook discourse helps reflect and influence normative genre expectations and use through repeating patterns. Analysis of apparatus genres like the following shift the expectations embedded in their discursive positioning and instead suggest that apparatus genres can and should be subject to critical interrogation.

I organize the following comparative analysis section according to themes which rest on the instructor- and student-directed genres' recurring functions and expectations. In the analysis of instructor prefaces, these themes include: (1) The editors' narrative of the textbook, their authority, and their student audience; and (2) The promotional overview and reasons for the parts of the textbook.[74] In the analysis of student introductions, the recurring themes include: (1) The positioning of students as novices,

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closely because, anecdotally and in the University of Michigan English Department Writing Program new instructor materials, these textbooks are recommended to beginning instructors at my university, above all because instructors have continuously used them in their courses as well as that they are comprehensive and easy to use. Finally, though publishers are not forthcoming about actual numbers, according to the publishers, the St. Martin's is the leading publisher of textbooks for use in English college composition (http://us.macmillan.com/splash/publishers/bedford-st-martins.html), and the Norton Field Guide is the leading brief rhetoric in college composition.

[74] I will also comment periodically on the positioning of instructors, particularly new instructors, though only vis-à-vis the positioning of editors and students. While also a part of examining apparatus genres, a more in-depth analysis of the positioning of instructors is outside the scope of this dissertation.

including the "how-to-use" nature of the materials; and (2) The (often invisible) positioning of editors, including infrequent reasons for editors' choices.

Instructor Preface Analysis: The tale of the textbook: editors narrate hopes, choices, authority

The textbooks' instructor prefaces open with the editors' tale of the beginning hopes and continuing success of the textbook. Folded into this narrative are some indication of the impetus for starting the project, the premise for the editors' authority, and authoritative statements about what students (and sometimes instructors) need to know in composition. Textbook editors' discursive patterns include what Harré and van Langenhove call "deliberate self-positioning," or making clearly personal assertions, usually through the use of the first person (Harré and van Langenhove 24).

Throughout the *St. Martin's Guide* preface to instructors, Rise Axelrod and Charles Cooper self-position and articulate what they want for students; they also (accordingly) reveal their beliefs about composition, textbooks, and their own authority. They begin with their initial hopes for the project:

> When we first wrote *The St. Martin's Guide to Writing*, we took what we had learned from classical rhetoric as well as from contemporary composition theory and research and did our best to make it accessible to students. We aimed to demystify writing and authorize students as writers. We wanted to help students learn to commit themselves to writing projects, communicate effectively with chosen readers, and question their own certainties. We also wanted them to understand that knowledge of writing comes from both analyzing published and student writing and from working seriously on their own writing and giving and getting advice on work in progress.

The first sentence begins with the origin of the project – the place where many personal narratives begin. In this narrative, the editors do not specifically cite their experience with teaching and students as the basis for their textbook beginnings; rather, their incentive stems from their knowledge of a particular trajectory of composition scholarship, one that begins with "classical rhetoric" and accounts for "contemporary composition theory and research." The editors also communicate their beliefs about the role of a composition textbook and editors – to make that scholarship "accessible," to "demystify" writing, and

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to "authorize students as writers" – to, in a sense, unveil the mysteries of composition (the practice) and give students the authority to engage in it. The final two statements of the opening paragraph communicate the processes the editors identified as integral for students in composition as they began the textbook, including analyzing "published and student writing" and getting feedback during the writing process.

The second paragraph of *The St. Martin's Guide* instructor preface brings the story up to the present day by drawing attention to the success of the original plan, the timeless nature of the goals, and the contemporary rendition: "The response from instructors has been overwhelmingly positive ever since the first publication of *The Guide* in 1985…[it became]…the most widely adopted text of its kind in the nation, and the book has maintained that position" (v). The editors also share their goals: "to take the best of current composition research and practice and turn it into forms that are as useful as possible for both instructors and students…" (v). In describing the success of the textbook (and therefore naming the authority therein), Axelrod and Cooper also now rhetorically reposition the textbook not as *The St. Martin's Guide to Writing*, but as "*The Guide.*" The editors also suggest there is an identifiable "best" in composition research and practice and that the editors have "taken" it and transformed it into a "useful" form (thereby also suggesting it is not in a "useful" form as it exists outside of this textbook).

Bartholomae and Petrosky's *Ways of Reading* also offers the beginning and continuing story of the textbook, but their narrative is a chronicle of reflecting on teaching. Their instructor preface opens with the following paragraphs:

> *Ways of Reading* is designed for a course where students are given the opportunity to work on what they read, and to work on it by writing. When we began developing such courses, we realized the problems our students had…were not "reading problems"…. Our students knew how to move from one page to the next….Our students, however, felt powerless in the face of serious writing, in the face of long and complicated texts – the kinds of texts we thought they should find interesting and challenging…. It didn't work, of course. The issue is not only *what* students read, but what they can learn to *do* with what they read. We learned that the problems our students had lay… in the classroom – in the ways we imagined what it meant to work on an essay. (vii; emphasis theirs)

In addition to their narrative of reflective teaching – which contains mistakes and revisions – these opening passages acknowledge a certain understanding of this same

teaching and reflection on the part of an instructor audience ("of course"). The editors suggest that their identities, and the basis for their authority as editors for the textbook, lie in their teaching and learning from students. This contrasts the references to research in rhetoric and composition as the impetus for the editors' choices in *The St. Martin's Guide to Writing*.

Throughout the *Ways of Reading* preface, the editors also identify themselves as writers and readers, a part of an "expert" community that also includes the instructors:

> As expert readers, we have all learned what to do with a complex text. We know that we can go back to a text…We know that a reader is a person who puts together fragments….These are the lessons our students need to learn, and this is why a course in reading is also a course in writing….This, then, is the second distinctive feature you will find in *Ways of Reading*: reading and writing assignments designed to give students access to the essays…We wanted to acknowledge that rereading is a natural way of carrying out the work of a reader, just as rewriting is a natural way of completing the work of a writer. (viii-ix)

Here the editors certainly promote the features of *Ways of Reading*, but they do so by explaining their reasoning and positioning themselves and the instructors as a part of a community of "expert readers." The editors use "we" throughout the passage, deliberately self positioning themselves as writers and readers but also evoking instructor-readers in the same community, thus creating solidarity between the authors and their audience (Loudermilk 200). The editors' explanations also intimate an unknowing but known student audience – students who don't know how to carry out the work of the "expert reader" but "need to," and who can count on this "expert" community of editors and instructors to show them the way.

As the instructor preface of *Ways of Reading* continues, the editors continue to evoke their teaching experience as a premise for their authority, including describing that the editors have "taught most of the selections in this book, including the new ones" and that most of the assignment sequences "have been tested in class." Here the editors again position themselves as having authority, an authority based on their own teaching and use of the actual materials and assignments included in the textbook. A narrative throughout this instructor preface is the importance of teaching and students as foundational to editors' authority and choices in the textbook. This disciplinary storyline of teaching-

success-as-premise speaks to composition as a field that values pedagogy. In this preface, Bartholomae and Petrosky communicate their approach to reading and writing instruction, and they suggest that they have made thoughtful, continual choices for their textbook editions. Theirs is a particular approach to composition, and according to the instructor preface, a chronicle of teaching and reflecting on teaching enables them to write this textbook. The editors also suggest in this preface that students may struggle with the tasks they give them, but that they should have an equal place as editors and teachers for critically engaging in reading and writing practices. At the same time, the editors suggest that students are not in the same community of "experts" as the instructors, with whom Bartholomae and Petrosky build solidarity through their rhetorical choices.

Like those of *Ways of Reading* and the *St. Martin's Guide to Writing*, the instructor preface to *The Norton Field Guide to Writing with Readings and Handbook* (edited by Richard Bullock, Maureen Daly Goggin, and Francine Weinberg) begins with the initial goals of the project. The editors then promote the success of the original vision and its current, evolved state:

> *The Norton Field Guide to Writing* began as an attempt to offer the kind of writing guidelines found in the best rhetorics in a format as user-friendly as the most popular handbooks…. It was to be a handy guide to help college students with all their written word. Just as there are field guides for bird watchers and accountants, this would be one for writers. The book touched a chord with many instructors, and it quickly became the most widely used brief rhetoric. (iii)

Along with the usual narrative of early and continuing novelty and success, this description also implies that there can be a single guide to the field of composition and to "all written word" for college students and that the textbook represents what instructors demand.

The *Norton Field Guide* editors also overtly specify their authority as writers of the textbook:

> *The Norton Field Guide* aims to offer the guidance new teachers and first year writers need and the flexibility many experienced teachers want. From our experiences as teachers and WPAs, we know that explicit writing guides work well for students and novice teachers. Many instructors chafe at the structure imposed by such books, however, and

> student complain about having to buy books that have much more detail than they need. So we've tried to provide enough structure without too much detail – to give the information college writers need to know, and to resist the temptation to tell them everything there is to know. Most of all, we've tried to make the book easy to use. (iii)

This paragraph makes the intended instructor audience clear – both new and experienced instructors, who may want two different things from a composition textbook. The editors position themselves and their authority to re-instantiate their knowledge about students and instructors. This authority and knowledge is based on their "experience as instructors and WPAs" (Writing Program Administrators). Based presumably on this experience, the editors construct known but knowing students as well as instructors: they know what "college writers need to know," and they "know that explicit writing guides work well for students and novice teachers"; they know that new instructors and first-year writers "need guidance," and that many experienced instructors "want flexibility." In evoking their authority and experience, the editors also discursively construct an insider-status between themselves and their instructor audience through their use of the acronym "WPAs" without expansion/definition.

Following the editors' tale of the textbook and before their list of acknowledgments, instructor prefaces move into a promotional overview of the textbook. This overview presents the sections of the textbook, most often in their order of appearance. In all three textbooks, this overview section is especially promotional. This section also includes statements about what students need to know in composition (similar to those in the editor narrative portion of the preface).

The *St. Martin's Guide* instructor preface overview recommends ways to teach using the textbook and explains the editors' choices. For example, the editors write:

> You may choose among these chapters and teach them in any sequence you wish, though they are sequenced here from writing based on personal experience and reflection, to writing based on first-hand observation and library or Internet research on established information, and then to writing about ongoing debates over controversial issues and problems. (vi)

This passage promotes and explains the editors' authority and organizational choices. Other statements throughout the overview include positively-evaluative and authoritative statements about the chapter organization, such as describing activities that "get students

working," a "critical apparatus designed to help students explore connections," "a flexible guide to writing, tailored to the particular genre, that scaffolds students," and textbook choices that are "based on our nationwide study." Folded into the *St. Martin's Guide* overview is a section entitled "Proven Features." Here the editors include explanations for their ("proven") choices, such as, "because we see a close relationship between the ability to read critically and the ability to write thoughtfully, *The Guide* combines reading instruction with writing instruction" (vii). This statement both provides editor rationale as well as promotes the textbook's content. The editors' overview also promotes the *usability* of the textbook in addition to providing editor explanations: the editors write, "With each new edition, we have tried to respond to new thinking and new issues in the field of composition and to continue our tradition of turning current research and theory into practical classroom activities – with a minimum of jargon" (viii). This statement reasserts assumptions about the role of this early university textbook as a "practical" classroom guide without jargon; this characterization seems to elaborate on the editors' goal to "take" composition research and make it "useful" and "demystified." These sections also make promises about the work that the textbook can do, e.g., "Like the chapter on Interpreting Stories, the new chapter *teaches students to closely analyze given texts…*" (x; emphasis mine).

Similarly, the *Norton Field Guide* instructor preface offers a promotional overview that describes the sections of the textbook and some of the editors' reasons for them. They organize this overview around "ways of teaching" with the textbook, based along broad approaches to composition such as, "If you base your course on readings…" or "If you want your students to do research…" (vi-vii). After naming each broad approach, the editors promote the textbook's uncomplicated answer to such an approach; for example: "If you wish to assign students to write an essay organized entirely around a particular strategy, each of these chapters ends with links that will lead students through the process of doing so" (vii).

The overview in the instructor preface of *Ways of Reading* similarly follows the opening narrative, precedes the acknowledgements, promotes the textbook, and offers editors' reasoning, but it is more integrated into the editors' tale. For example, after describing the lessons students "need to learn," Bartholomae and Petrosky write:

> This, then, is the second distinctive feature you will find in *Ways of Reading*: reading and writing assignments designed to give students access to the essays. After each selection, for example, you will find "Questions for a second reading." We wanted to acknowledge that rereading is a natural way of carrying out the work of a reader…" (ix).

When describing the written assignments that follow each selection, the editors describe the "basic principles behind them."

Amidst narrating the textbook editions and their own position, editors also convey particular approaches to academic writing in instructor prefaces; these portrayals function both as promotion and enculturation. The *Norton Field Guide* offers a range of approaches (described above) while the approaches in *St. Martin's Guide* and *Ways of Reading* are more narrow. Toward the end of the opening paragraphs of the *St. Martin's Guide*, the editors emphasize this dual function of the textbook: "[W]e have focused our efforts on better preparing students for writing in today's academy…working with sources, working online, and considering document design and other visual aspects of writing" (v). In this description, the editors suggest that preparing students for technology, document design, and writing in "the academy" are the functions of college composition. In *Ways of Reading*, Bartholomae and Petrosky clearly value a reading based approach, writing that "There is no better place to work on reading than in a writing course…[*Ways of Reading*] contains selections you don't usually see in a college reader: long, powerful, mysterious pieces…" (viii). In these textbook overviews, the editors share their reasoning and promote and explain the structure and use of the book. Following the overview sections, as appears to be generic custom, the instructor preface closes with "additional resources" (the companion website and other books written by the editors), and finally, the "acknowledgment" of those who have offered feedback and support such as instructors, publishers, and family members.

The genre function(s) of the instructor preface

The passages above reveal recurring discursive patterns and themes in instructor prefaces, including: the editors' tale of the textbook and their authority, deliberate self-positioning by the editors, and the evocation of a known but unknowing student (and

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instructor) audience. They also reveal important distinctions: whereas in *The St. Martin's Guide to Writing*, the basis for the editors' authority is research in rhetoric and composition, the editors of *Ways of Reading* and the *Norton Field Guide* evoke their experience as educators and administrators.

Shared goals across the textbooks include some version of demystifying writing, making composition research "useful," and authorizing students to engage the academic writing process. In all of the instructor prefaces, the name of the textbook is evoked as the source of authority, but the editors frequently deliberately self-position through the first person as well as personal explanations that suggest their way is the right way (e.g., the example from the *St. Martin's Guide*: "You may choose…and teach…in any sequence you wish, though they are sequenced here from writing based on personal experience…"[v-vi]).

New genre research highlights the ways that genres function as social actors with particular purposes that depend upon certain assumptions about writers and audiences. Bringing these ideas to bear on the instructor preface, we can ask: What social actions and purposes does it fulfill? (That is, how does the instructor preface function?). According to the details of the written texts, the instructor preface establishes and promotes the values, objects of study, and particular student socialization that the textbook will provide in such a way that narrates the story, from past edition to present, of the editors' thinking, authority, and support received. In the case of the *Norton Field Guide*, the editors base their authority on their teaching and writing program administrative experience, whereas the editors of *Ways of Reading* focus on their teaching experience, and the editors of the *St. Martin's Guide to Writing* evoke their knowledge of rhetorical and composition theory. Furthermore, the editors of each textbook at times evoke their knowledge of what composition students and instructors need, constructing an audience that is largely known but unknowing (rather than a more heterogeneous student audience with varying degrees of knowledge). Such patterns are interesting in light of the student introductions in the same textbooks, which narrate the textbooks and construct the same actors (particularly editors and students) in dissimilar ways.

The title of the student introduction in the *St. Martin's Guide*, "Preface for Students: How to Use,*"* is an apt name for these introductory texts. Unlike the articulated rationales and deliberate self-positioning of the instructor preface, in which the editors portray their authority but also position themselves as writers with reasons for their textbook decisions, student introductions most obviously give directions on where to turn in the book. Throughout most of these directions, editors evoke the textbook itself as the authority and do not explain the premise for their authority or their (subjective, writerly) choices. In promoting the textbook as an easy-to-use solution, the student introductions also often convey success in composition as an uncomplicated and linear process and one that is as yet completely unknown to the student audience. Likewise, the construction of a novice student audience risks suggesting that students all come to the textbook with little to no knowledge and leave it with sufficient knowledge, a characterization that belies academic writing as a recursive process and as a fluid continuum of more and less knowledge and authority that depends upon social and cultural forces, contexts, and genres.

In the opening paragraph to their student preface, Axelrod and Cooper acknowledge their authorial role and their student audience: "As the authors of *The St. Martin's Guide to Writing*, we have written books with you, the student reading and using it, always in the forefront of our minds" (xvii). But as the student preface continues, it shows little editor self-positioning and constructs a completely novice student audience – that is, that the students are known but unknowing; that they do not yet know what writing is or how to use a textbook, but they will:

> Although it is a big book that covers many different topics, at its heart is a simple message. The best way to become a good writer is to study examples of good writing, then to apply what you have learned from those examples to your own work, and finally to learn even more by reflecting on the challenges that the particular writing task posed for you. (xvii)

This passage makes statements about *all* writing, not just college writing,[75] and it portrays "good" writing as the outcome of a single, uncomplicated, and linear process. The textbook overview in the *Norton Field Guide* student introduction sends similar messages. Their overview is promotional and, as in the other textbooks, uses verbs such as "need" that suggest that the students are unknowing but known. The title of the textbook continues to be the agent of authority in this section, such as in the following example passage: "If you know your genre, simply turn to the appropriate genre chapter…The genre chapters also…direct you to the exact pages in the book where you can find help doing so" (xiii). These assertions, that make writing with the textbook "simple" and suggest that the textbook directs students to "the exact pages" where the student can find help for writing tasks, resonates with the storyline of the composition textbook as a "good news narrative" (Janangelo): writing might be difficult, but it is a rewarding process that is not too complicated, and one in which you can succeed, using this textbook.

Under the subheading of "The part one chapters," the *St. Martin's Guide* editors continue to discursively position students as novices to writing and textbooks:

> For now, to understand how to use the book effectively to improve your writing, you first need to know that the most important part – the part that all of the rest depends on – is Part One, Chapters 2 through 10. Each of these chapters is organized to teach you about one important specific *genre*, or type of writing. (xvii; emphasis theirs)

As the preface continues, the editors rarely use the first person, relying instead on the passive voice and posing the textbook sections as agents for aiding student writing growth: "…A Guide to Writing that will help you write an effective essay in the genre for your particular audience and purpose. The Guides to Writing, the most important parts of the entire book, will be explained fully in the next sentence" (xix). Unlike the instructor preface, which may explain such a decision (e.g., why the guides are the most important part of the book, or perhaps how those guides evolved), the student introduction instead serves as a "how to use" manual for these guides to writing, and it rarely portrays the editors as a clear author/agent of those choices ("will be explained"). Likewise, the

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[75] Bleich has described that some composition textbooks show "ambivalence" about whether they are about the teaching of writing or about teaching college writing (Bleich, "In Case of Fire" 26).

Norton Field Guide to Writing student introduction contrasts the instructor preface in tone and discursive positioning:

> There's no one way to do anything, and writing is no exception. Some people need to do a lot of planning on paper; others write entire drafts in their heads….And writers' needs vary from task to task, too: sometimes you know what you're going to write about and why, but need to figure out how to do it; other times your first job is to come up with a topic. *The Norton Field Guide to Writing* is designed to allow you to chart your own course as a writer – to offer you guidelines that suit your writing processes and needs. It is organized in seven parts. (xi)

In this paragraph, the editors evoke the textbook as an authority without a clear editor presence and process behind it ("is designed," "is organized"). Further, though the editors assert that there is "no one way" to write, they nonetheless suggest that the textbook offers a "simple" solution to the challenges of writing. As in the *St. Martin's Guide*, the *Norton Field Guide* editors also employ "the discourse of direct instruction" (Bleich) and do not position themselves as writers or writing instructors.

The *St. Martin's Guide to Writing* and the *Norton Field Guide* send a few messages in their student introductions: one message, in the opening lines of the *St. Martin's Guide*, suggests the editors make subjective choices on behalf of the students; many more statements throughout each suggest that students are unknowing but known, and that they have an objective and thorough guide in the form of the textbook for what they "need" to learn to write. The contrast between the articulation of personal choices and reasoning for instructors and the how-to-use instructions for students is notable. These discursive patterns suggest that students do not have previous writing experiences that may aid or augment their college writing experience, and that either the editors' reasoning, background, and scholarly work are not directly relevant to the organization and content of the textbook, or that students need not know or understand them.

In their introduction for students, Bartholomae and Petrosky both parallel and diverge from the above patterns. On the one hand, their student introduction insists that students should feel they have an equal place as editors and teachers for critically engaging in reading and writing practices. At other points, however, the editors use a detached and authoritative voice in which they define things such as reading for an apparently unknowing and passive audience. Furthermore, Bartholomae and Petrosky's

process of "reading against the grain" and "speaking back to texts" is part of a critical reading process laid out for the published, expository texts but not the pedagogical ones (such as this student introduction).

The following is the opening statement of the introduction for students in *Ways of Reading*:

> Reading involves a far measure of push and shove. You make your mark on a book and it makes its mark on you. Reading is not simply a matter of handing back and waiting for a piece, or its author, to tell you what the writing has to say. In fact, one of the difficult things about reading is that the pages before you will begin to speak only when the authors are silent and you begin to speak in their place, sometimes for them – doing their work, continuing their projects – and sometimes for yourself, following your own agenda. (1)

This opening adopts the discourse of direct instruction, that of a parent or teacher reporting to seemingly unknowing and uncritical readers about what "Reading is." In this opening passage, the editors relate several things about what reading is, as well as what the reading process entails – for example, that students will begin to speak back to texts "only when" they are doing certain things. The paragraph asserts a definition of reading and a "to do" list for how to be a reader, and the discursive positioning throughout the paragraph suggests a kind of knowing-editor-authority and unknowing-passive-student reader. Here, the editors' suggestions about reading and how to do it appear uncritiquable, or as reported "fact."

However, as the introduction continues, the editors at other points use more of a voice that "recommends" rather than "reports," and they draw attention to their choices as editors-authors. They write, "We'd like you to imagine that when you read the works we've collected here, somebody is saying something to you, and we'd like you to imagine that you are in a position to…say something of your own in turn" (1). Here, Bartholomae and Petrosky deliberately self-position, using first person pronouns. Further, they make visible the subjective choices involved in creating a composition textbook, in this statement ("the works we've collected here") as well as others ("When we chose the selections…we chose them with the understanding that they were difficult to read….We chose them…knowing that we would be asking you to read something you were most likely not prepared to read" [12]). These patterns contrast the more hidden editor-writer

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presence in the other student introductions. These uses of "we" are not the same solidarity-building move as that of the instructor preface (in which the instructor-readers and instructor-editors are a part of the same community), but they do draw attention to the editors as having specific purposes and goals, rather than portraying them only as "objective" authorities communicating accepted knowledge in the field of composition. Further, they offer a unique storyline for a composition textbook, inviting students to enter academic conversations and presenting an "unusual way to talk about reading" (1).

At the same time, it is important to note the ways that genre and content might be slightly at odds here, in that students, via a traditionally didactic genre, are being *instructed* that they are "in a position to speak back," and later in the same introduction, the editors again assert what "reading is" (10), things that are "often necessary" and even "desirable" as a part of the reading process (9), and what "writing gives" and "allows" for the students (4). Throughout the introduction, Bartholomae and Petrosky position themselves differently, at different points: they are at times a rather distant reporter of "objective" statements about what reading is; at other times they point out subjective reasons for choices they've made and identify themselves as teachers, drawing on their experiences teaching one of the texts they include in the textbook (3). They also articulate their authority for speaking for the discipline, and they highlight their role and the textbook's role in student enculturation; the final line of the student introduction reads: "This is the closest approximation we can give you of the rhythm and texture of academic life, and we offer our book as an introduction to its *characteristic ways* of reading, thinking, and writing" (23; emphasis mine). Bartholomae and Petrosky's introduction is a valuable site for considering how genre expectations influence discursive patterns and positions, even when they may be at odds with other values espoused in the text.

More often, the above narrative and self-positioning appears only in the instructor prefaces. As in many of the examples above, student introductions are characterized by the relative absence of the editors' reflective narrative; when presenting the textbook for a student audience, the editors rarely articulate the reasons or experiences that drove their choices. One description in the *St. Martin's Guide* student introduction includes some justification for the section and a limited glance into the life and work of composition scholars (albeit mixed with textbook promotion and the suggestion that it is clear what

the students "need"): "We have designed the Handbook so that you can find the answers you need quickly, and we have provided examples from a nationwide study we did of college students' writing" (xxxi). This is the only direct mention (though without a citation) to composition research in the preface to the students; this passage also includes the first person, in contrast to the rest of the student preface. The *Norton Field Guide* student introductions shows no deliberate self-positioning (or any use of the first person) and does not include a narrative about the evolution of the textbook; instead, the editors frequently use the name of the textbook (e.g. "*The Norton Field Guide* gives you the writing advice you need"[xii]).

In this respect, then, *Ways of Reading* is different: though not as often as in the instructor preface, the editors draw attention to themselves as teachers and as thinkers, such as when they narrate, "When we have taught 'The Achievement of Desire' to our students…" (Bartholomae "The Life of the Author")(3). As Harré and van Langenhove indicate, deliberate self-positioning "involve[s] not only speaking and writing rights…but also expectations as to how someone in a certain position will exercise their rights" (van Langenhove and Harré 103). The editors communicate in these statements that students will doubt their ability and right to critique, but that they are invited to do so and should be aware of the editors as a subjective presence behind the textbook. These patterns in Bartholomae and Petrosky's student introduction challenge generic conventions. Nonetheless, some genre expectations persist in their student introductions; as I noted previously, the students are invited to "read against the grain" and "speak back" to the works the editors have collected and framed, but not the apparatus texts the editors have written.

The genre function(s) of student introductions: "speaking back" (at least to some texts)

In the relatively rare editor narrative in student introductions, the editors do important rhetorical work: they imply that the choices and values in the textbook are traceable to them – not necessarily to the entire field of composition or even to every single student. The editors of *Ways of Reading* include some statements in which they insinuate themselves and their experiences though it is an infrequent pattern in the three

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textbooks. Recurring patterns in student prefaces suggest that these texts do not (and are not expected to) offer the reflective narrative of the instructor preface.

To return to a point I mentioned earlier, in the introduction for students, Bartholomae and Petrosky elaborate on what they mean by "speaking back" to texts. They write that after reading Adrienne Rich's essay "When We Dead Awaken," students can consider such questions as: "If Rich is arguing for a collective movement, a 'we' represented by the 'we' of her essay, who is included and who excluded by the terms and strategies of her writing? To what degree might you say that this is a conscious or necessary strategy?" This kind of critical questioning of expository texts fosters critical thinking and genre awareness that students can also exercise with apparatus genres. Such questioning offers a kind of meta-pedagogical exercise. What if, for example, we asked the above questions – who is included and excluded, and what is the effect of the writers' strategies – about the following statements from the *Ways of Reading* student introduction?:

> For good reasons and bad, students typically define their skill by reproducing rather than questioning or revising the work of their teachers (or the work of those their teachers ask them to read). It is important to read generously and carefully and to learn to submit to projects that others have begun. But it is also important to know what you are doing…(11)

Bringing critical interpretation to bear on apparatus genres in this way offers an opportunity for fostering disciplinary, rhetorical, and genre awareness. It is worth thinking about ways to do so more often, and why it is uncommon.

The genre of the student introduction includes rhetorical patterns that reveal and construct particular expectations and storylines in apparatus materials: in the field and practice of composition, editors are expert readers and writers who will indicate for students what they should read and write critically, and students are (at least at first) knowable but unknowing readers and writers. Even in *Ways of Reading*, a textbook showing deliberate self-positioning of editors-as-instructors, there are instances of this disempowering discursive positioning of students, and there is a clear boundary around what students are to critically read and "speak back" to.

The discourse patterns I have noted in the student introductions reflect disparate expectations between apparatus texts aimed at instructors versus students. In many ways,

these distinctions are understandable given that students have far less experience with college writing and composition studies than textbook editors and (to some degree) composition instructors. However, a close look at these discursive patterns should encourage us to consider if such consistent themes and positioning are indeed optimal for students – rather than discourse that suggests that written genres are motivated and based on a number important choices that have alternatives. I advocate casting textbooks as sites where students and teachers can "access and inquire into the interplay between rhetorical and social actions as well as the…relations enacted there" (Bawarshi 161), as they do with other genres. I consider part of examining this interplay to be thinking about potential alternatives to existing rhetorical actions in textbooks and what those alternatives might achieve – for example, considering ways of promoting the textbook and making it accessible while also acknowledging the previous knowledge that students bring to it.

Chapter summary and implications

In leading contemporary composition textbooks, the genre of instructor preface offers the story of the textbook and editors: the initial and evolving offerings of the textbook, including some articulation of reasons and methods for choices and changes therein; often editors narrate this story in the first person. Folded into this narrative is the basis for the editors' authority as writers of the textbook as well as their characterization of composition students and what those students need to know. The genre of student introduction functions largely as a "how-to-use" guide for the textbook, with rare uses of the first person and most often what Bleich calls the discourse of direct instruction. Putting the above ideas into approximate categories, these two editorial introductory genres share similar structural dimensions that constitute a genre according to John Frow: formal organization, rhetorical structure, and thematic content. The formal organization of the instructor preface includes three rough moves: a narrative about the beginning and continuing success of the textbook, a guide to the layout of the textbook, and acknowledgments, with the first two being highly promotional; these moves could be called promotional narrative, promotional guide, and acknowledgments. The rhetorical

structure is a situation of address between expert-editor and (usually new) instructor. Finally, the thematic content includes the choices and changes in the given textbook edition and the insinuation of editor and textbook as reliable authorities for college writing. The shorter student introduction is organized around the layout of the textbook; the rhetorical structure is a situation of address between expert-editor and novice student; and the thematic content is "how to use" guidance for the parts of the textbook. In the student introduction, editors position their own and their student-readers' authority by evoking an unknowing student audience whom they can guide to necessary knowledge in composition.

Before coming to the final chapter considerations, let me pause to reinforce the ways that these discourse patterns resonate with the context in which apparatus genres operate. We know from the previous chapter that current composition studies is considered established as a field around 1970 (after the earlier corpus and before the newer one); that it is often devalued institutionally; and that contemporary textbooks face a competitive market of a range of textbook approaches and examples. We also know that 21st-century textbooks are used in a more expansive set of educational settings because of the establishment throughout the 19th and 20th centuries of community colleges, land-grant universities, and other institutions that cater to a diverse array of students rather than a privileged few. Finally, we know that they are largely used by instructors who are not trained in rhetoric and composition studies. These cultural and institutional realities help support the expectation that contemporary textbooks not only give an overview of the contents of the textbook but also that they are more clear and convincing than ever about whom they can serve and how, a scenario that was not true during the production and use of the earlier textbooks.

This contextual and textual scenario helps explain the two primary functions of the contemporary apparatus genres emphasized in this chapter: promotion and positioning. Despite that apparatus texts become longer over time, their discursive content reveals a honing of their purposes; namely, to the two primary functions of promoting the textbook and positioning students and editors. While earlier apparatus genres have the shared function of informational and explanatory overview, such an overview especially focuses on the particular content of each textbook, which varies.

Textbook content also varies in contemporary textbooks, but promotion and positioning is privileged above overview of content, and the result is lengthier but more lexically-similar texts. Put another way, even as contemporary textbooks include longer texts directed at both students and instructors, these texts especially consist of repeated, positive descriptors about the authority of the editors and about the helpfulness of the textbook for students, messages that often simultaneously construct a known and unknowing student audience.[76] These recurring features and their implications for composition pedagogy and genre studies merit further study, especially in light of the ways pedagogical genres function in positioning their users and makers. In the following chapter, I discuss specific ways to do so, and my answers to the following two questions help reinforce my rationale for such an approach:

<u>How possible is it to simultaneously promote and problematize the practice and field of composition?</u>

My analysis suggests that within the current matrix of the expectations around apparatus genres – and how they must function to promote and enculturate – these materials cannot problematize the field and practice of composition. The materials especially imply that the first-year writing course is *not* the place to problematize composition for students; instead, in the student introductions, the discursive fulfillment of the promote-and-enculturate functions often results in contradictory messages and a reductive version of composition, composition students, and textbook editors. It is my goal that by naming these pedagogical materials as genre(s) and looking at discursive patterns in them, we can begin to think about these materials as interacting with, and constituting and being constituted by, students and teachers and classroom. We can thus begin to think about how we might reshape the expectations of the genre to allow for a clearer vision of the promises and problematics of the writing process – for editors and instructors as well as students. This includes positioning of instructors *and* students as

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[76] The addition in contemporary prefaces of a 1-2 page acknowledgement section (a point addressed earlier in the chapter) accounts for less than half of the longer contemporary length.

peers in the field, privy to the explanations for editors' textbook choices, and the positioning of students as rhetorical readers of not only of published and student essays but of the apparatus texts as well. It is my belief that if we never invite students to be critics of apparatus genres, we run the risk of glossing over the subjective and constitutive nature of such choices as how writing and reading are conceptualized, regardless of the ostensible goals of the textbook or composition course. We also run the risk of modeling discourse that does not reflect the kind of hedged and supported claims expected in academic writing. Instead, analyzing apparatus genres offers opportunities for constructing undergraduate students as peers involved in similar, critical pursuits as their instructors – rather than obedient novices, ideally critical only when and with what information an authoritative voice asks them to do so.

I cannot suggest that a textbook's audience, of course, is only the instructors and students that use the textbooks in composition classrooms. They are also narratives of the field of composition for departments and universities – including, of course, people outside of the field who are not always invested in or knowledgeable about composition. As Janangelo points out, composition departments often have to justify their place, and there are hierarchical, structural realities that make promotion seem the only viable option for textbooks. At the same time, we can still turn critical attention to textbooks and subject their apparatus materials to rhetorical analysis as we do other texts in writing classrooms – we can pose precisely these fraught issues to students as a part of our pedagogy. In doing so, we open rich opportunities for disciplinary and rhetorical awareness: we not only acknowledge unique opportunities for genre awareness by thinking of editors as writers in a particular (quite relevant) rhetorical situations in which the students are an audience, but we also communicate that students are capable of understanding the field and its many voices, challenges, and conceptualizations.

What do we gain by making the functions of apparatus genres more visible?

This question picks up right where the previous one left off: it seems contradictory or at least unhelpful to socialize university writers as uncritical of the good news storylines of the field and practice of composition. Yet even aside from this view, to

hide the choice-laden process of textbook writing is to overlook opportunities to model writing process concerns and "authorize" students to critically approach disciplinary and rhetorical pursuits as they play out within genres. Just as we ask students to critically read published texts – e.g., when Bartholomae and Petrosky ask students to analyze the audience assumptions and moves that Adrienne Rich makes – we can ask students what assumptions and moves instructors (and) editors make in these materials, as well as what version of writing and writing courses they pose. We can ask students how they might change that version, inviting them into a critical conversation about the practice and discipline of composition, inviting them to be our peers in the university. And it is worth considering how editors might, as they do with instructors, use language that draws attention to the writerly choices that they make as a part of their negotiation of the field and practices of composition as well as part of their (textbook) writing process. Such approaches make pedagogical texts pedagogical in new ways.

In "Rhetoric and Ideology in the Writing Class," James Berlin states:

> [A] way of teaching is never innocent. Every pedagogy is imbricated in ideology, in a set of tacit assumptions about what is real, what is good, what is possible, and how power ought to be distributed. (23)

A textbook, of course, is never innocent either. Nor is it innocent to simply toss textbooks aside, assuming they are genre sets for novice teachers and students, who need to rely on greater structure and prescriptive composition, as some of my colleagues have suggested to me. Under those assumptions, not only do we create unnecessary and erroneous divides between colleagues and students, we also suggest our handouts, syllabi, and other pedagogical genres are wholly different than textbooks, when in fact they are often similarly didactic and regulatory. Rather, we engage rich new sites for genre study if we acknowledge pedagogical genres as they are – reflections of the rich and varied landscape of composition and the many ideological, rhetorical concerns therein. We can thus acknowledge and examine apparatus genres within textbooks, like instructor prefaces and student introductions, as windows into that landscape, written by editors who are working with particular values within a matrix of generic expectations.

Near the end of the 20th century, Connors called for efforts to make composition textbooks meaningful "servants" rather than "masters" (Connors 111). With heightened

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awareness of apparatus genres, we become more capable of understanding and improving textbooks as such – as tools that help foster critical reading and writing of the discursive patterns that influence us as learners and teachers in academic and wider cultures. With more adequate scrutiny, we who research and teach and learn composition can use these tools to come to a more comprehensive understanding of how rhetorical position/ing and disciplinary culture are constructed and disseminated in college composition classrooms.

The generic patterns I have highlighted in my analysis suggest that though composition is a field concerned with students and pedagogy, and a field which seems interested in communicating to students that they are peers in our academic conversation in the university (Bartholomae "Inventing the University"), textbook materials for students often take on the voice of an unquestioning and definitive authority reporting to a passive, unknowing student without prior conceptions of (academic) writing. These trends suggest two recurring expectations informing apparatus genres written for students: (1) they do not (have to) convey the process of writing a textbook, even though they portray writing as a process; and (2) they are not subject to critique by their audience, even though they laud interpretive reading and more evidence-based writing as a part of composition. These discursive features are at odds with composition studies' goal of making students better thinkers and readers of every kind of text (Corbett; Dickson; Lu and Horner) and to portraying writing as a complex, intertextual, and recursive process. Part of this contradiction can be explained by the fact that textbooks and their apparatus genres are not traditionally analyzed by students, but they can and should be. These contradictions and expectations are worth exploring, because they reflect parts of the discourses, genres, and assumptions at work in composition. In bringing critical analysis to bear on these materials, we open up new possibilities and new (meta)pedagogical approaches to textbooks, topics I address in detail in the final chapter.

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Chapter 7: Genre functions and pedagogical applications

> I would like to encourage an attitude of mind, one in which instructors
> and students, through research and practice, attempt to come to terms with
> the variety of factors influencing the processing and production of texts.
> Ann M. Johns, *Text, Role, and Context*

The previous chapters offered an analysis of discursive positioning and thematic patterns in apparatus genres, an analysis that contributes to genre studies and illustrates possibilities for textbook use. The chapter begins with a review of the affordances of the combined quantitative and qualitative analysis used in the project and continues with a cross-disciplinary comparison of apparatus genres. This comparison highlights shared patterns across composition and American literature apparatus genres as well as differences that shape the genres in distinct ways. Following these comparisons, I turn to a broader discussion of what my research suggests about cross-disciplinary functions of apparatus genres and their problems and possibilities. This review provides a relevant lead into the final section of the chapter, a discussion of pedagogical questions and applications. Woven throughout my pedagogical considerations are two related issues: 1) uses of quantitative methods in classrooms, and 2) concerns about when beginning university students are "ready" for textbook genre study.

A combined analytic approach

This study foregrounds a combined quantitative and qualitative approach uncommon in U.S. literature and composition research. Rhetorical analysis on its own is familiar in these fields, but I have suggested that corpus analysis offers a valuable complement to rhetorical analysis by exposing linguistic patterns across time and texts, and that so, too, does corpus analysis benefit from attention to how patterns are realized in individual texts. I pause here to underscore this argument, because chapters 4 and 6 evidence that far from wholly different than the aims of corpus linguistic *or* rhetorical

analysis, this combined method offers multiple ways into textual study and multiple ways to view texts. Written genres – and thus the social and textual expectations that inform them – shape and are shaped by the rhetorical content of single texts as well as the effect of repeating patterns across texts; these patterns are not all visible in only single texts or only across many of them. Our critical *analyzing* of texts and discourses that are a part of our textual world is accordingly enhanced by examination of both individual texts and recurring patterns across them.

This analytic approach coincides with existing ideas in composition and American literature that relate to teaching in these fields. One of these ideas is that texts from the literary to the everyday contain messages covertly present within them, and that part of our work as teachers and scholars is to uncover and interrogate those messages. Rhetorical genre scholarship, for example, presents genre awareness as a way to expose the privileging of standardized forms of language (Devitt 212) or to identify covert assertions of authority in writing assignments (Bawarshi 131). A pedagogical iteration of this same idea is the study of hidden messages in cultural icons in English courses, an emphasis salient in many composition textbooks.[77] A second, related idea is that part of critical reading and writing is re-viewing texts from different perspectives – of entering old texts from newly critical directions. As Adrienne Rich has suggested in the case of a feminist perspective, such re-viewing can be "an act of survival" because it is only thus that we resist the "self-destructiveness" of a male-dominated society (18). In *The Resisting Reader*, Judith Fetterley suggests that this kind of feminist re-viewing of texts precedes the re-*vision*, or change, of sexist ideas (viii).

These two ideas – the importance of re-viewing texts and of recognizing the power of covert messages within them – are threads woven through late 20th century discussions in higher education cited in the opening chapter: that uninterrogated texts and practices can operate in our classrooms, and that university English courses can empower students with an alternative, critical perspective. The evidence in this project suggests that a combined qualitative and quantitative approach makes such re-viewing possible in

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[77] For example, a widely-published essay in composition textbooks (even 16 years after its publication) is Anne Norton's "The Signs of Shopping," in which she draws attention to oppressive messages of Anglo imperialism hidden in Ralph Lauren clothing advertisements.

literal and theoretical ways. Literally, the approach exposes quantitative patterns across many texts which are illuminated by critical reading of individual texts; more theoretically, it casts individual texts as working within intertextual, genre sets, a notion that challenges understandings based only on reading one text at a time. In a genre analysis such as this one, this combined approach highlights important genre implications: patterns that persist across many texts signal norms and expectations, while large-scale shifts signal important change; and details of individual texts illuminate how such patterns are realized in smaller-scale rhetorical choices and also how individual texts show potential instances of genre change. To reinforce the idea that no single way into apparatus texts – qualitative or quantitative – offers the same critical engagement with them, I discuss two examples from previous chapters below.

The first example comes from the analysis of anthology gender representation discussed in chapter 4. Due to canon debate efforts to revise under-representation of women in American anthologies, one of the anthology analyses considered whether apparatus genres (like their corresponding tables of contents) offered balanced representation of women and men. A glance at individual texts in any period introduction in a recent Heath or Norton edition suggests that indeed, women are mentioned regularly and are especially visible compared to early Norton editions. There are, for example (in both anthologies), more subsections that include explicit mention of women, and in every period or movement description, there is always some mention of women writers and figures therein.

A look across many editions at noun and pronoun distribution, however, tells a different story, one in which women may be mentioned more in recent editions, but are most often mentioned in references to women as a group. In figures made possible by quantitative analysis, references to *women* or *men* in the Heath's most recent (2009) edition apparatus break down to 74% *women* and 26% *men*. In contrast, singular subjective pronouns *he* and *she*, are dominated by *he* at 76%, with *she* accounting for 24% – almost an exact reversal of the plural distribution. In the Norton most recent (2007) edition apparatus, references to *women* or *men* similarly breaks down to 76% *women* and 24% *men*. But in even more stark contrast than in the Heath, singular subjective pronouns *she* and *he* are dominated by *he* at 82%, with *she* accounting for only

18% (see table 4-12). The overall quantitative finding, then, is that even in the most recent anthology editions, there is clear gender imbalance, even if women are referenced more than in the past: while apparatus texts offer details about men as individuals, details about women mostly concern them as a group. Also possible with the help of quantitative tools is that despite these differences in quantity, descriptions of individual females and males are generally similar in quality: the most frequent words that collocate (co-occur) with both *his* and *her*, for example, are *life* and *work*. In contrast, references to collective social groups *women* and *men* are different: *men* collocates most often with *and* and *women* (as in *men and women of the time*), while *women* collocates most often with words like *of*, *writers*, and *were* (as in *women writers were concerned with Suffrage efforts*).

Even with these compelling patterns, we miss important information without a close look at individual texts, such as how such disparate representation happens in terms of rhetorical moves in individual texts. An analysis of individual texts shows that many passages begin with a description of an individual female figure or writer and then quickly move to how the female writer represents and confronts issues of women's rights and experiences. For example, Angelina Grimké's life and work are characterized by how she "extended *women's* participation in the political and literary life of the republic." This move, especially repeated often, leads to more instances of the word *women* because even individual women are elaborated in terms of the collective. On the other hand, examples of individual male figures elaborate the man's experiences and influences and rarely draw attention to his influence on or from men as a collective group. This combined look at individual texts and across them helps illuminate the imbalanced gender representation in the anthology apparatus, even in the service of mentioning women more often. It also draws attention to particular discourse patterns we can challenge to avoid such imbalance. (See chapter 4 for more detail.)

A second example comes from the composition apparatus analysis in chapter 6. In response to the critique that composition textbooks tell a misleading "good news narrative" about composition studies and writing itself (Janangelo), this analysis sought to determine ways that textbooks generate this narrative through discourse. A look at individual prefaces and introductions made it clear that contemporary textbook prefaces

exhibit an especially promotional tone. The contemporary prefaces especially advertise each part of the textbook and what it promises rather than a more informational outline of textbook contents. Individual texts make this rhetorical effect clear via descriptions of textbook sections as "new and improved," as "providing what students need to begin an assignment," or as "a distinguishing feature" of a given textbook.

Such common contemporary apparatus features show both a promotional rhetorical move (the outline of textbook contents in terms of what they can do for students) and particularly promotional language. This idea is supported by Bhatia's recent suggestion that academic genres previously-considered informational are increasingly promotional in nature (89). An additional quantitative look, however, sheds light on multiple ways that contemporary textbooks exhibit this promotional function – and also that earlier textbooks did not operate under the same expectations. Word frequency lists and frequent trigrams, for example, show repeated contemporary references to the formal name of the textbook as the omniscient agent of instruction. Coupled with a close look at individual prefaces, this self-referencing appears particularly located in contemporary textbook expectations: contemporary apparatus genres reference their textbook's name an average of 18 times per textbook, whereas earlier apparatus genres reference their formal name just over one (1.1) time per textbook (see table 6-9). The recurrence of this pattern, along with other patterns noted in chapter 6, reinforces particular ideas about textbooks and their authority, a pattern reinforced by individual textbooks as well as many textbooks over time. Repeating contemporary self-references suggest, for example, that a textbook can be comprehensive, and that its apparatus should contain the unqualified, promotional assertions more akin to advertisements than academic journal articles. In this example and the others in the project, a combined approach offers valuable possibilities for uncovering hidden assumptions in texts and re-viewing texts from new perspectives.

These possibilities take on particular exigency in light of the recent publication of Google's Ngram Viewer,[78] a searchable corpus of the 500 million books digitized by Google in recent years. Described as a "New Window on Culture" in the New York Times, this corpus is indeed by far the largest corpus in the world.[79] Yet while it allows

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[78] See http://ngrams.googlelabs.com/
[79] http://www.nytimes.com/2010/12/17/books/17words.html

an exciting look at the changing quantities of particular words and phrases in books across time, it does not suggest the importance the textual contexts of those same words and risks glossing over the value of combining qualitative analysis with quantitative data.

For example, the screen shot below shows the hits of *women* (blue line) and *men* (red line) from 1980-2000 in the books in Google's corpus.
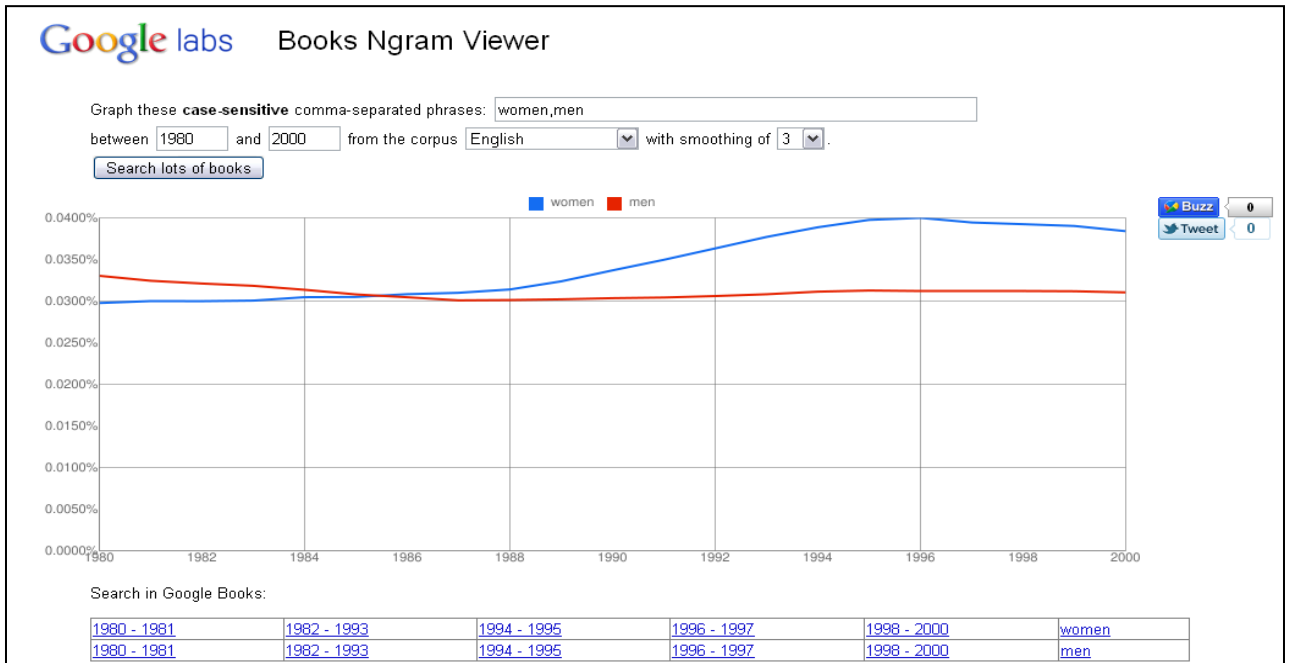
This view shows a compelling pattern: in these 500 million digitized books, references to *women* surpassed references to *men* at some point in the mid-1980s. Such a shift speaks to important changes in cultural values and linguistic practices. Yet without a view of the actual texts, we miss crucial information: for example, how often *women* appears in phrases with *men* (e.g., *American men and women*) versus alone, or how often references to *men* are meant to imply all human beings, or only men. Likewise, we cannot tell whether these references are written by men or women or in what kinds of texts they are most likely to appear. Even these basic details would be important for illuminating what these patterns tell us about shifts in cultural values vis-à-vis the use of the terms *women* and *men*. Accordingly, a risk for this kind of quantitative approach in scholarship and in teaching is that it glosses over the important work done in individual examples and in particular genres. It can offer a way into texts, but should not stop there; for example,

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this same search could be the impetus for a closer look at texts published between the years of 1984-1988, which appears to be a significant time. These directions could be further refined using a corpus with more context surrounding each word appearance, like COCA or COHA, which allows for comparisons across different kinds of books.[80]

In these examples and others throughout the dissertation, a combined approach emphasizes that genres are reinforced by recurring discourse and themes and that these recurring patterns are realized in individual texts in important ways. This approach suggests on the one hand, that repeating patterns and shifts are not always readily-obvious but are important aspects of the work of genres; and on the other, that quantitative patterns are elucidated by close analysis of individual texts. Such a dual way into texts underscores the importance of rhetorical features as they contribute to genre persistence and genre change. And it challenges us to consider that some of the power of texts and linguistic norms are precisely those we do not always see unless we re-view them in newly critical ways.

Textbook apparatus discourse: cross-disciplinary comparison

In this project, this combined approach enables textbook analysis across time and two fields, and in contrast chapters 4 and 6, this section elucidates parallels and contrasts that emerge in the project as a whole. A comparison between composition and American literature apparatus genres draws attention to the mutual relationship between textbooks and their disciplinary cultures but also the features of the textbook apparatus that transcend them. I explore the following shared features across the two sets of textbooks below: the positioning of editors and their authority; the deliberate self-positioning of editors; the construction and positioning of a student audience; and the rhetorical organization of editorial prefaces. These features and their manifestations across the textbooks speak to characteristics of both fields – e.g., as often mandatory, introductory courses for early university students – as well as distinctions between them – e.g., the centrality of teaching in composition versus the centrality of scholarship in American literature. At the same time, these features pose considerations for textbooks in a variety

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[80] See http://corpus.byu.edu/coha/compare-googleBooks.asp for a description by COCA/COHA founder Mark Davies of why COCA "often produces much more insightful analyses for cultural and societal shifts" than Google's new corpus.

of fields, a point to which I will return toward the end of the chapter. These considerations include the ways that repeating discourse-level patterns help reinforce values and paradigms in their fields, including who has what kind of authority; as well as what we gain from examining what assumptions are at work in the construction of pedagogical materials.

Positioning of editors and their authority

Both composition and American literature textbook editors position themselves and offer a premise for their authority in their instructor prefaces. In the leading composition textbooks I analyzed, the editors draw far more attention to their teaching as part of their identity and authority for textbook-writing than do the anthology editors. They draw attention to having been teachers and administrators, and some of the editors even emphasize that they have taught precisely what they have included in the textbook by way of highlighting the "tried and true" nature of the pedagogical approach. In the leading anthologies I analyzed, editor authority rests almost entirely on the editors' scholarship on a given period or author. This scholarly expertise, despite the pedagogical role of the anthology, is stated as the unqualified premise for authoritative anthology creation; no editor's teaching experience is highlighted as a part of the reason for her/his presence on the editorial board of any Norton or Heath edition. Each editor's expertise is also clearly related to the disciplinary values of a given time; for example, whereas early Norton editions of the 1970s and early 1980s espouse the expertise of an editor according to a movement or period, later editions, and all editions of the Heath, frequently foreground editors' expertise in the literature of a traditionally marginalized group (e.g., African American literature; women's literature); the first and sixth Heath edition prefaces (1989, 2009) even give credence to the sociocultural diversity of the editorial board as a premise for its authority.

A related distinction between the two sets of textbooks is how the respective editors name the act of creating the textbook: composition editors more often refer to "writing" the textbook, designating themselves as writers/authors of the textbook. Anthology editors do not refer to themselves as writers, even though they write lengthy

contextualizing materials such as period introductions and author biographies. Naming themselves as authors may position composition textbook editors as subjective and invested in ways unbetrayed by the term "editor," challenging us to consider the ways that they operate as writers, writing out of particular perspectives – writers who, in the words of Toni Morrison, "transform aspects of their social grounding into aspects of language" and "limn out all sorts of debates blanketed in their text" (Morrison 4). At the same time, in neither set of textbooks do editors foreground their writerly choices for a *student* audience, a point to which I return below.

Editor self-positioning

Editor self-positioning, or drawing deliberate attention to editors' choices and opinions through the use of the first person, occurs similarly across the two sets of textbooks. (As a reminder, *self-positioning* is different than *positioning*, which happens discursively in all the texts. All makers and users of a genre are positioned through the genre's discourse, though authors may not always self-position). In both the composition and literature textbooks, editors self-position more in texts aimed at an instructor audience (the instructor prefaces) than those aimed at a student audience (student introductions or overviews). Editors stress their authority in the creation of the textbook, but they also narrate many textbook choices for their instructor audience and build solidarity with them, such as through the use of a collective "we."

For example, in both the Norton and Heath prefaces, the use of "we" refers to the editors, in such examples as "In Volume A, *we* have reorganized the Native American entries to better reflect current scholarship and to include a broader representation of native cultures" (from Heath 6th edition preface; emphasis mine); in the period introductions, the references to a collective involving the editors is instead a patriotic, cultural one, in such examples as "Bradford's account of a chosen people…who struggled against all adversity to bring into being the City of God on earth, is ingrained in *our* national consciousness" (from Norton 5th edition 1620-1820 overview; emphasis mine). In the first example, the authors behind the statement are clearly the editors, and the action (reorganizing Native American entries) is traced to the editors, as is the rationale

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(to reflect scholarship and include broader representation of native cultures). In the second example, the author/ity behind the statement is unstated. Instead, the second person "our" assumes the students and editors in single a national, collective population and consciousness. This is an interesting example of how discourse constructs genres and genre user and maker positions. The first instance of the first person, from the Heath preface for instructors, justifies and promotes the editors' anthology revisions along the lines of representation, a key contemporary concern in the field of American literature. Such a statement reinforces the editors' authority, but in a way that acknowledges potential concerns of the audience and field. In the second example, from an overview aimed at a student audience, the first person constructs a shared account of nation and literature without further explanation.

In composition textbooks, deliberate self-positioning is also common for an instructor audience but not for a student one. Examples explored in chapter 6 include Bartholomae and Petrosky's instructor preface statement that begins "as expert readers, we know that…" (viii), and the absence of a single instance of the first person in the *Norton Field Guide* student introduction (in contrast to several in the instructor preface). Instead, the *Norton Field Guide* student introduction adopts more of a promotional transmitter-to-recipient voice in such examples as, "These guides are designed to help you through all the decisions you have to make…" (xii). The combination of these examples reinforces the discursive construction of *knowing editors* and *known students* in composition apparatus genres that I discussed in the previous chapter. The clear distinctions in patterns of self-positioning suggest that in both fields, the genre expectations for an audience of instructors (and administrators) stipulate a narrative of reasons for textbook choices, while the same is not valued or expected for a student audience.

The construction and positioning of a student audience

In contrast to materials aimed at instructor readers, then, recent textbook materials aimed at students in both fields show rare editorial self-positioning. Contemporary composition textbooks more explicitly address students through the student introduction

and the tasks and questions throughout the textbook, but these instances are dominated by promotional guidance in the second person for how to use the textbook (e.g. "you will find what you need for research paper writing in chapter 4…"). Composition editors especially tend to mention students – particularly students' needs and influences – more in the instructor prefaces than in the student introductions, a pattern captured visually in concordance plots featured in the appendix. In the student-directed genres in both fields – the period introductions in American literature textbooks and the student introductions in the composition textbook – recent textbooks employ a discourse of direct instruction and position students as recipients without prior knowledge, whose needs are known to the (all-knowing) editors. In the tone and content of student materials, both sets of textbooks intimate that students are "empty vessels" of sorts; that is, the materials do not explicitly mention or build on students' prior knowledge of writing or American culture and literature. Instead, as Vijay Bhatia describes, the writers of the textbooks are largely "specialists" and "transmitters," writing to students as though they are "non-initiated apprentice[s] in the discipline" and "recipients of established knowledge" (Bhatia 33). Such features suggest generic expectations – conscious or not on the part of writers and readers – that re/construct students as obedient recipient readers of pedagogical texts who, upon using the textbook as the editors have designated, will become critical enough to be members of the field and the broader academic and national community.

The rhetorical organization and formal features of editorial prefaces

In addition to parallels in discursive positioning across the fields, instructor prefaces in American literature and composition textbooks share the same basic rhetorical organization. Instructor prefaces are the opening narrative in each textbook analyzed, and, while they presumably intend to speak to a range of administrators and instructors who may adopt the textbook, their discourse appears to be directed specifically at those who will *use* the textbook in classrooms. In both fields, instructor prefaces open with a narration of the beginning and continuing success of the textbook. They then offer a promotional overview of the parts of the textbook and almost exclusively mention – and praise – what the textbook *includes* rather than *excludes*. In the case of American

literature anthologies, these rhetorical moves include explicit mention of additions to each edition without mentioning deletions; in composition textbooks, these rhetorical moves emerge in the promotional overview of what the editions includes with no mention of what the editors have opted to exclude.[81] Finally, the prefaces close with "acknowledgements" of support from contributors, colleagues, and family, a generic feature that nods to the collaborative nature of writing and the textbook writing process (and one that includes words that reflect a greater variety of institutions of higher education [e.g. community colleges as well as universities], as discussed in chapter 6). This organization loosely follows the overarching moves of academic prefaces as described by John Munby: first "establishing niche," then "describing book," and finally, "expressing gratitude" (Munby); but editorial prefaces also show what Bhatia describes as the increasingly promotional (versus informational) nature of academic introductory texts that betray a "hidden agenda" akin to advertisements (Bhatia 73). In these prefaces, there are no citations for ideas and information presented; they are "unattributed" presentations of seemingly established knowledge, also noted in textbooks of other fields (Moore; Myers).

The functions of textbook apparatus genres

A review of the similarities and differences between the textbooks in these two fields provides a useful lead into the broad question posed in the opening of the dissertation: *What are the functions of apparatus genres*? I can now label two principal functions of textbook apparatus genres: to constitute and constrain – to validate a field and textbook, while also delineating clear expert-writer and novice-reader positions (which further validate the textbook). Given the prevalence of American literature and composition courses in U.S. schooling, the promotion and enculturation functions of apparatus genres support a kind of national, academic indoctrination for early college

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[81] An exception occurs in the *St. Martin's Guide to Writing* preface for instructors. Under the section entitled "changes to the eighth edition," editors write: "…the new 'Explaining Opposing Positions' chapter serves as a bridge between the more personal, expository genres in the earlier chapters of the book and the more argument-based genres that follow it. (To make room for it, we dropped the chapter on Remembering People.)" (ix). The preface makes no more mention of deletions, and interestingly, this parenthetical one is offered as though an afterthought.

learners that enables and constrains particular student actions. Anthology and composition apparatus genres additionally narrate values that support national literacy and citizenship and constitute their fields within that context: a shared textual history, a shared linguistic history (Standard Academic English) and a shared social, cultural history – including, as Ernest Renan suggests, shared promises and regrets. There are furthermore over-arching values that appear in composition and American literature textbooks that merit question in textbooks across many fields, especially given that textbooks largely operate according to the expectation that they are informational rather than interpretive.

For example, some apparatus messages I have noted in earlier chapters reinforce mainstream educational and capitalist U.S. values, such as: the ideal student is an obedient one with a traditional college path and learning style; particular U.S. linguistic and cultural norms (such as Standard English, college attendance, and acclamation for wars and presidents) are uncontroversial; there are undisputed "novices" and "experts" in academic fields; and the incoming university student is the former. Field-specific messages can be less obvious but no less insidious, such as the suggestion that women are a collective and men are single individuals in American anthologies or the good news narrative of composition textbooks. These beliefs and ideas in textbooks are typically presented as accepted knowledge, without citations or other references to their origins in or beyond the field. In this project, I have thus attempted to highlight the importance of what gets included and excluded in textbooks but also that apparatus discourse often conveys that what is included is to be unquestioningly consumed as accepted fact by unknowing students. According to new rhetorical genres studies, the reading of apparatus genres is thus mediated by apparatus genre expectations and reader/writer positions; it is therefore likely that students will read what is written in textbooks as widely-accepted knowledge, even if it is not, unless they are repeatedly encouraged differently.

Because promotional discourse in apparatus genres often reproduces the mainstream academic, cultural values of its historical moment, we learn much about the past and present of a field and its surrounding cultural contexts through apparatus genres. For example, diversity has long been a trumpeted quality of the U.S., even when U.S. policy has been particular about what kinds of diversity are unwelcome. In composition

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and literature, contemporary diversity takes the shape of something both praised and obligatory. It is no coincidence that diversity – of voices, texts, and editorial boards – is not only visible in tables of contents but in apparatus genres in both composition and literature. In another example, American literature, a field that owes much of its shape and development to 19th-century U.S. endeavors to distinguish itself from "Old World" European literature, carries that early legacy clearly in its anthology apparatus texts. The storyline of U.S. "discovery," adventure, and newness, and its extrapolation from the figure and diaries of Christopher Columbus, have influenced the early period introductions of American literature anthologies even as they shift to account more for Native American voices.

In some ways, this promotional aspect of apparatus genres, like those of national education writ large, bears common sense. Like any text to be consumed, a textbook has to promote itself and its reason for being; that means promoting its text and context, including espousing particular kinds of learning, classrooms, and society. An example of what this promotion can look like is the following, from the student introduction to Graff and Birkenstein's template-textbook *They Say, I Say*, which implies a single, authoritative template model and learning trajectory: "In addition, once you begin to feel comfortable with the templates in this book, you will be able to improvise creatively on them…". However, textbooks also suggest that they foster critical students in a diverse world; as such, the discourse of apparatus genres is at times at odds with the genre's own alleged mission.

Put in another light, left unexamined, apparatus genres are missed opportunities for different kinds of choices that could help advance genre and disciplinary awareness, or even alter textbook genres. I have, for example, had colleagues point out that the imbalance of gendered pronouns in anthology editorial overviews only mirrors other texts – that is, over representation of male individuals is not unique or especially reprehensible on the part of anthologies. My response is that the analysis and awareness of such patterns is worthwhile, and that an anthology that claims to redress traditional gender imbalances should do so in its many narratives, not just its table of contents. In this example and others, analysis of apparatus genres interrogates often-obscured, rhetorical actions that are part of fields and their representations in textbooks. Textbooks in all

fields also convey what publishers, editors, and (some) instructors deem to be the most valuable ways and things to learn. If we do not take for granted the discourse and themes in apparatus genres, there is much to be learned by questioning what is promoted in fields as they are widely disseminated. In this way we make the boundary around texts for critical analysis more fluid, and we engage new ways of noting how disciplinary values evolve.

For example, in its most recent edition, the Norton has a new, separate overview after its 1945-present overview entitled "Writing in a Time of Terror." The presence and content of this overview suggests that September 11, 2001 is the most important U.S. national, cultural moment since 1945. It follows from such editorial choices that the next defined period of national literary history – hitherto 1945 to the present – could possibly begin with September 11, 2001, a move that re/constructs a particular national identity and collective memory (and perhaps a far more patriotic one than that which Hurricane Katrina could offer, for example). Critical discussions about such choices pose valuable questions about their impact and the values that underlie them. Similar questions can be posed about introductory textbooks in other fields: according to the apparatus genres, what are the most important 21st-century events in the field world thus far, and what constitutes that importance (in textbook discourse and details)? Do students agree with such choices? Why or why not? Such questions, for students and instructors, complement more traditional analyses that have dominated introductory university study. Of course, as with any pedagogical approach, those well-versed in a given field can more adequately formulate specific questions; likewise, any classroom approach must account for the community of learners and the parameters of the course (I will return to this point as I specifically address pedagogical applications below). But it takes a repositioning of apparatus texts as sites for genre analysis to begin this work.

At the same time, I have seen that apparatus genres are even more complicated than I first supposed. Textbook editor and student-reader positions constitute unresolved tensions. On the one hand, I believe that makers and users of textbooks can be more reflective about apparatus genres: textbook authors can draw attention to the origin of some of the textbook content, and instructors and students can consider editor ethos in introductions, for example. I believe that even this repositioning of the genres changes

them because it places them more clearly into their layered context of personal, institutional, rhetorical choices. I also believe that editors and instructors can be more self-conscious in their linguistic choices – they can rhetorically draw more attention to their own voice, choices, and what informs those choices.

But carrying out this project has provoked key questions about the efficacy of these materials as well. My take on textbooks necessarily betrays an ambivalence, a sense of both suspicion and optimism. I believe that textbooks remain an integral enterprise in field, culture, and student meaning-making because they help guide courses for new instructors and students, and I believe that we can take advantage of apparatus genres and textbook shortcomings as analysis opportunities; this rethinking of textbooks provides a "next step" of sorts for textbook critique that does not presuppose an entire revamping of the textbook industry. Simultaneously, I am suspicious of many principles on which textbooks are largely predicated: an expert/novice dichotomy, an unquestioned cultural or disciplinary "canon" of texts as an object of study, and the notion of an editorial presentation of a field without drawing attention to rhetorical and institutional influences on such a history and presentation. Textbooks do, after all, function as one of the earliest, most mass-produced disseminators of the ideas of the modern university, which is supposed to at once "preserve, transmit, and honor our [American] traditions," but also "produce knowledge, which means questioning received ideas and perpetually revising traditional ways of thinking..." (Graff *Culture Wars* 7). As such, my own belief is that these genres, and their users and makers, simultaneously occupy positions of problem and promise. Apparatus genre analysis, such as in the pedagogical applications I detail below, necessitates an acknowledgement of both.

I do understand that students seek structure and clear, authoritative sources of knowledge, often particularly as new university students. But I contend that thinking critically about textbook values and discourse does not mean textbooks do not still offer knowledge and structure, but rather that they offer particular knowledge and in a particular way. What I propose in classrooms is analysis of textbooks as sets of rhetorical genres, via questions such as those I pose below, which in turn transforms students' relationship to the textbook. Such questioning and applications do not take for granted

how genres function, an approach we want our students to bring to bear on other genres they confront throughout their lives.

Limitations of the study

Before addressing pedagogical applications, I must note the study's limitations. As a study restricted to textual analysis and only some textbooks, the study offers only part of the larger picture of how apparatus genres operate. First: there are, of course, textbooks I have not studied. In American literature, there are survey anthologies that precede the Norton and Heath, including The *Oxford American Anthology*, published in 1940, which was reviewed as having a surprising range of Early American literature in a variety of forms (Kurtz). There are also contemporary survey anthologies other than the two I study, including *The Bedford Anthology of American Literature*, which, unlike the Norton and Heath, is promoted in terms of the teaching experience and devotion of its editorial board.[82] The *Bedford Anthology* appears to be similar in apparatus discourse and organization at first glance, but I have not studied it closely, and it would be interesting to see how the apparatus of this anthology, the work of a different publisher and set of editors, would be similar to and/or different from the Heath and Norton.

More common are anthologies organized according to more limited categories than "American literature," such as by cultural groups, time periods, or literary genres. A remarkable array of anthologies of African American literature can be found today, which range from the more traditional *Norton Anthology of African American Literature* – an anthology adopted by a staggering number of universities in the 1990s (Foundation) – to anthologies that attempt to resist race as an organizing principle for such an anthology, such as *African American Literature Beyond Race: An Alternative Reader* (authored in 2006 by Gene Jarrett*).*

There are even anthologies that label themselves in purposeful opposition to the educational obligation suggested by classroom canons like the Heath and Norton, such as

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[82] http://www.bedfordstmartins.com/newcatalog.aspx?isbn=031248299X

Dave Egger's *The Best American Non-required Reading*. These anthologies do not claim to offer the same U.S. literature introductory survey, but they are a part of the pedagogical materials available for use in classrooms; also analyzing their apparatus texts would enable a comparison between anthology approaches as they are manifest in editorial discourse. Examination of any of these types of anthologies could potentially shed light on whether the discourse of newer, less traditional anthology designs also engender different apparatus discourse patterns. This study is restricted to the discourse of apparatus materials in two anthologies that are based very much on the same chronological structure and even many of the same chronological divisions. This simultaneous sameness and difference is a compelling part of studying the Norton and Heath, but it also leaves out what we might learn from the apparatus of more divergent anthologies.

Likewise, though the composition analysis considers many more textbook examples, composition textbooks are even more numerous and varied, as mentioned in chapter 2. This study accounts only for some textbooks, and patterns from a larger sample would afford greater possibility for generalization. There are also new textbooks and new additions to textbooks all the time, and so a study which considers multiple editions of many textbooks (though older editions are often difficult to obtain) would also show when and where changes take place as well as the extent to which the discourse of apparatus genres changes over editions.

The textual focus of the study also means that it does not consider behaviors and beliefs of genre users and makers from their perspectives. As an initial inquiry into apparatus genres, this study maps out recurring patterns in the discourse of apparatus genres in order to consider what those patterns suggest about textbook and apparatus expectations. It would also not be possible to hear from the editors of several of the textbooks analyzed because they are no longer living. But editor perspectives would provide additional information and insight into the complex relations that shape textbook discourse. In light of rhetorical scholarship that suggests that genres are internalized by their users without their explicit knowledge, it would be compelling to ask editors about particular discourse choices and whether they had models they (consciously) followed. These considerations could help identify to what extent editors are working knowingly

within textbook discourse expectations. I suspect that although many editors are reflective about their textbook writing and their teaching experience, their discourse in the actual genre betrays less reflectiveness because they are upholding genre expectations. As noted in chapter 4, even my brief exchanges with Nina Baym and Paul Lauter (via email and telephone, respectively) highlighted both the conscious and unconscious work of apparatus genres.

A related part of textbook apparatus study not researched in this study is how much publishers and previous textbook editions influence editor agency. I have wondered, for example, if editors joining or taking over a project have to closely follow their predecessors' approach to apparatus genres, especially if a textbook has been commercially successful. My interest in this topic was piqued by my exchanges with Baym and Lauter. Baym, who followed Ronald Gottesman as the general editor of the Norton Anthology of American Literature (an anthology published after the highly-successful Norton Anthology of English Literature), suggested that for each edition, she follows a template for the editorial preface provided by Norton (Baym, pc). Lauter, on the other hand, who was general editor of the first Heath edition and a part of the start of the project, said that he sent the preface to other editors and publishing personnel after writing it, but that it was largely left to him (Lauter, pc).

It would also be valuable to see how students and instructors respond to these materials and what they might gain from approaches to them like what I have done in this study. In my own teaching experience that I share below, students are astute at analyzing apparatus genres and creating their own. But empirical studies that research various students' and instructors' responses to textbooks would contribute to a better understanding of textbooks in use. Anis Bawarshi notes that to a great extent, students have to accept the positions made available to them in a classroom genre in order to succeed using it (Bawarshi 133); but he notes that accepting and resisting these positions is a part of genre "uptake" and that sometimes, people can change genres by repeatedly using them in a new way (117). Likewise, positioning theorists suggest that, although the level of agency varies according to people and situations, people often have the option of resisting the positions discursively imposed on them (Harré and Lagenhove).

There are many possibilities for empirical studies of apparatus genres that, given recurring patterns noted in this study, could attend to user responses to discourse patterns. For example, a study could examine student responses to a unit using a textbook versus students doing the same unit with similar materials but without the textbook apparatus. Follow-up discussions or surveys with students about their experiences could include questions pertaining to the tone and language of apparatus materials and what students found helpful and/or unhelpful about the style and structure of materials with and without an apparatus. Likewise, an empirical study could gather student responses to textbooks between two groups: one set of students that has completed a project in which they write their own textbook introductions, versus in a set of students who has not. Questions for these students could probe the genre awareness of one group versus the other; i.e., how able students are to recognize the formal features and social expectations at work in examples of apparatus genres they have not seen before.

Central aims of this project have been: one, to map out the discourse of examples of under-examined apparatus genres across time and textbooks vis-à-vis a larger institutional context, and two, to interrogate expectations surrounding apparatus genres and make a case for their analysis. The scope of this dissertation enabled the fulfillment of these goals in order to serve as a beginning inquiry into apparatus genres. My hope is that future research can explore the many layers of apparatus genres and their use and thus contribute to a more comprehensive understanding of the genres than this dissertation has done.

Pedagogical questions and applications

Like many composition textbooks, the *St. Martin's Guide to Writing* asks students, after each genre included for study in the textbook, to "reflect on [their] experience with the genre and to consider some of its wider social and cultural implications." These are the kinds of interpretive, rhetorical questions composition textbooks pose for various published texts and student essays in the textbooks. I have stressed that like any text, a pedagogical text – be it an editorial overview or handout or syllabus – cannot convey the whole of its content and context. Such limitations are all the

more reason to ask interpretive, critical questions of them, as we do of other kinds of texts, questions about what perspectives are foregrounded or overlooked and about their wider implications. These questions help us interrogate the assumptions embedded in these genres and challenge us to consider what we gain by writing and discussing these materials in more transparent and cautionary ways. As I have suggested throughout the dissertation, students can consider the cultural and social implications of apparatus genres and those of the textbook as a whole. One way I do so is to have more than one textbook in the class in order that students can compare textbook narratives. In addition to facilitating comparisons, using more than one textbook resonates with the idea that our instructional materials can and should vary as much as our students (Chaplin 60).

Beyond textbooks, in each course I teach, I also invite student feedback about the ideas, definitions, and values they observe in my syllabus after reading it the first week. Depending on a teacher's comfort level, this can take the shape of a whole-class discussion or an individual letter to the instructor. In the form of a letter, I have asked students to describe to me how, in my syllabus, I am defining "good writing" or "American literature." I have asked them to give evidence of their perspective from the syllabus and describe ways that my definition is similar or different from theirs. In another example, in an American literature-based, first-year composition course I taught, my students analyzed anthology editorial overviews in light of American literature they read (and vice versa) and ultimately selected their own "representative" literature texts and wrote editorial overviews to them. As such, they confronted and analyzed a variety of rhetorical contexts in which American literature is shaped and presented, and they had to articulate their respective ideas and rationales. In my experience, first-year students become more and more adept as the semester goes on at thinking about the impact of audience, rhetorical situation, commercial concerns, genre expectations, and argument through their confrontation with both the more standard "framed" texts as well as the "framing" con/texts.

In that spirit, here I address a few pragmatic questions about pedagogical applications of the analysis I have proposed. The first two are general questions pertaining to apparatus analysis: (1) *How can teachers use this research to change their take up of textbooks*?, and (2) *At what stage in their learning are students able to analyze*

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apparatus genres? The final two questions specifically address corpus analysis: (3) *What do teachers and students gain from my analysis of quantitative language data, and how should they use this information?;* and (4) *What other areas need more analysis of the type I demonstrate, and why?*

(1) How can teachers use this research to improve their take up of textbooks?

In addition to compiling corpora and analyzing multiple textbooks, there are everyday ways that scholars and teachers can be conscientious presenters of pedagogical information. There are already potentially genre-changing examples already in existence in textbooks. For example, in *Universal Keys for Writers*, editors Ann Raimes and Maria Jerskey write in one of their editorial overviews: "be aware that the suggestions offered in this section refer to practices common in colleges and universities in North America, which may differ from practices common in countries using other languages as the language of instruction" (Raimes and Jerskey 10). These statements draw attention to the parameters of the textbook and the presence of alternative Englishes rather than treating North American academic edited English practices as the only practices. Instructors, too, can draw attention to the parameters of their courses and the textbooks they use in order to help students be conscientious about values and exclusions entailed in any academic course. Other discursive moves noted in the dissertation, such as deliberate self-positioning, can also change the usual discourse of direct instruction to a more self-conscious portrayal of the values and choices involved in pedagogical work. Simultaneously, instructors, by engaging with their students in critical reading of editorial and other pedagogical genres, can also be responsible participants in the dissemination of knowledge via textbooks. A place to begin is with the basic questions I have posed in this dissertation for the pedagogical and editorial texts used in the course: How are readers and writers of the genres positioned? What does this positioning achieve? What storylines (narratives) seem valuable to the editors and field? What alternatives do students imagine, and what do such alternatives achieve?

(2) At what stage in students' learning are they able to analyze apparatus genres?

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As indicated throughout the dissertation, I take issue with the tendency of textbooks to position students as coming to textbooks with no prior knowledge and as incapable (prior to the textbook) of analyzing texts that present the values and skills of a field. In composition and American literature, such a belief implies that students have not previously been critical of the many cultural texts that surround them and that they have not developed critical reading and writing skills. At the same time, I do understand that students seek and appreciate guidance, and that to some colleagues, my approach to textbooks appears to undermine clear authority and structure that especially new – and often struggling – university students seek. Ken Hyland, for example, has critiqued new rhetorical genre studies for failing to engage the most effective ways to help students both access powerful discourses as well as the means to critique them (Hyland 122), whereas Australian and English for Specific Purposes (ESP) genre pedagogies more obviously intervene so as to offer students "explicit knowledge of relevant genres" with specific attention to marginalized students and their career opportunities (123). Likewise, Chris Tardy, who works with non-native speakers as they write genres new to them, claims that students must in some ways be ready and invested in a genre in order to engage meaningfully in writing the genres (Tardy). By this Tardy means that students have more success writing in unfamiliar genres in class when then have both been exposed to details of the genre and anticipate using the genre in the future. This means students tend to have more success if they have previous skills and exposure they bring to genre analysis; we might call this combination "genre readiness."

Hyland and Tardy raise important concerns, but my approach is slightly different in its engagement with institutionalized genres, in two principal ways: one, it primarily asks that students critically *read* these textbooks genres; and two, it concerns genres with which university students are often already familiar. By the time students enter college-level courses, they have generally confronted numerous textbooks, as well as book prefaces and introductions; they have also often been asked to consider a variety of texts and what authors can do through those texts via their use of language, organization, evidence, etc. It does not follow that students will necessarily feel efficacious in writing them, or even in reading them, without practice. Yet distinct from the former, the latter

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requires more of a repositioning of students vis-à-vis textbooks than fostering new skills. Textbook apparatus genre analysis can begin, for example, with questions that draw upon students' previous experiences with textbooks and with critical reading: how have textbooks functioned in their schooling? What is the role of the editor? How should textbooks be read and why? What do different parts of the textbooks suggest about different rhetorical expectations and why? Such questions call attention to the fact that all genres are situated and motivated – including texts that may have seemed off-limits previously – and that we can engage texts and learn from them while also recognizing their rhetorical, social functions.

Like Chris Tardy, Amy Devitt discusses students' writing of new genres, but her rationale speaks to the critical reading of genres as well. The approach Devitt advocates for first-year university students is the following:

> I will argue *not* for teaching the textual features of particular genres, *not* for the goal of teaching students how to produce texts within particular genres, but rather for teaching genre awareness, a critical consciousness of both rhetorical purposes and ideological effects of generic forms. (Devitt 192; emphasis hers)

Asking students to consider the rhetorical purposes and ideological effects of both the textbook apparatus and more traditional rhetorical genres (like published essays) reinforces the notion that students can apply their genre awareness across texts they read throughout their lives, including familiar texts that appear outside of the bounds of critique. In my own experience, one way to foster such genre awareness is by introducing meta-level questions from the start of a course that invite students to consider each text they confront in and out of class as a rhetorical situation with social implications. In my courses, this starts with the first assignment, which asks students to analyze the course syllabus and articulate (in writing) what definitions, values, and expectations are informing the course. This genre awareness continues as we bring similar questions to bear on the cover of any textbook we use, the interface of web materials we access, and the parameters for projects the students complete. I offer an example assignment of apparatus genre creation in the next section.

I believe genre readiness for apparatus genres has to do with cultivating a critical genre awareness that transfers across reading materials for new university students, who

have been introduced to critical reading in a variety of assignments already and who have also already confronted textbooks throughout their schooling. As with any pedagogical application, each instructor must attend to the specifics of her/his context and students, but university students already have critical reading skills they can use to analyze apparatus genres. Most university students have been asked to analyze various textual features in various genres: to examine writer *ethos* in an essay, to analyze the subtext of an advertisement, to consider the feminist arguments in a poem. Asking students to apply similar analytic tools to institutionalized, pedagogical genres is not beyond university students' critical capacities, and it is in fact in line with the understanding in American literature and college composition that texts are shaped by values and rhetorical choices and that students should be critical and conscientious readers of them. I believe that, so long as instructors model example questions and ideas that foster genre awareness, university students are ready for apparatus genre analysis.

(3) What do teachers and students gain from my quantitative analysis, and how should they use this information?

While rhetorical analysis requires less change and fewer resources than corpus analysis, the latter offers unparalleled opportunities for textual analysis. Corpus analysis takes advantage of contemporary technology and provides a unique view of texts. On a basic level, quantitative language analysis offers a view and organization of texts (e.g., according to word frequencies) otherwise impossible, and it makes possible considerations of the effect of repeated language patterns over time. It provokes different kinds of questions than individual text analysis, and, when used concurrently, individual and corpus analysis captures a variety of ways of reading and learning and draws on a digital age; quantitative language analysis, like what I have done with apparatus genres, utilizes modern technology in ways that allow us to view and consider texts in whole new ways. I do not advocate decontextualized analysis of texts which only consider language quantities. However, when considered with individual texts, this quantitative analysis yields important and unparalleled details about them. I advocate for this kind of analysis of writing including students' own. For example, a mentor of mine had her students

compare the frequency of the word *interesting* in a corpus of the students' latest papers with a corpus of academic journal articles. When the students discovered that *interesting* rarely appeared in academic journal articles, which favored more specific adjectives like *innovative* or *well-researched*, they began to reflect on what they meant by *interesting* in their own writing, and the word rarely appeared in student papers again (Curzan, p.c.).

In another example, in searching the anthology corpus for the appearances and collocations of the word "war," I discovered that both the Heath and Norton mention the Cold War more than the Vietnam War. Such a difference provokes compelling questions about the anthologies' and the nation's investment in particular wars. What story do institutionalized educational materials want to tell and why? One can interrogate how apparatus genres re/construct their field and nation via rhetorical analysis, but this kind of example emphasizes that quantitative analysis reveals impactful thematic choices otherwise more difficult to note.

In answer to the second part of the question, teachers and students can incorporate corpus analysis in their classes in a variety of ways. In a composition course, for example, students can compile their own corpora of their own and/or the class' writing (by saving all documents as text files) and, using Antconc (Anthony), search word frequencies and lists for dominant themes and linguistic choices. Antconc is the freeware toolkit used in this project (and described in chapter 4), and it can be accessed from any up-to-date computer and is a user-friendly interface for all kinds of corpus analysis work. For example, in an analysis of their own writing, students could examine when and in what type of writing they are more likely to use the first person, and they could consider why. Students can also compile a corpus of writing in their field, whether of research articles or of upper level papers, and do the same thing; the Michigan Corpus of Upper Level Student Papers (MICUSP) is an excellent, free resource that is organized by field and level (Römer and Wulff). Student can also analyze themes and discourse in more popular, cultural material using resources like the BYU *Time Magazine* corpus (http://corpus.byu.edu/time/), and for cultural linguistic analysis, students can compare language patterns in British English versus American English by comparing COCA and

the British National Corpus (http://corpus.byu.edu/bnc/).[83] Helpful information about introductory approaches to corpus analysis can be found in Svenja Adolphs' *Introducing Electronic Text Analysis : A Practical Guide for Language and Literary Studies* or Guy Aston's *Learning with Corpora* (Adolphs; Aston).

(4) What other areas need more analysis of this type, and why?

The analyses I have done are only a beginning toward a more comprehensive look at pedagogical genres. Given their overlooked nature, handouts, course descriptions, and syllabi are other valuable directions for analyzing discursive positioning in genres. For example, students can analyze the syllabi to courses in their anticipated major, as well as research articles in that field, in order to examine the positions and values they note therein; this approach offers students a critical introduction to the institutional, disciplinary culture they are entering as a university student. Incoming university students are often quite familiar with pedagogical genres like textbooks and course outlines, as well as the "dos" and "don'ts" proffered therein. Asking students to analyze course materials challenges students to re-view familiar rules and materials in unfamiliar ways, and it is an intellectual exercise that helps model critical, textual awareness.

Another site for this analysis would be the introductions and prefaces to editions of "classic" texts of a variety of fields – how such introductions characterize surrounding culture and the text's importance. But the more specific content focus of such analyses are endless in number. Given the importance of cultural representation, the depiction of many social groups – dominant and marginalized – merit closer study; we can, for example, bring a more complicated understanding to educational materials and heteronormativity by examining how homosexuality and heterosexuality are addressed in texts, for example, but identifying the frequency of various pronouns in references to couples or families. Educational materials of various kinds also send messages about individualism and human responsibility – responsibility (or lack thereof) to other humans, to other nations, to the global world; these messages warrant further exposure and

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[83] The BNC is also available for purchase for uses with other corpus linguistic tools (versus using the COCA interface); see http://www.natcorp.ox.ac.uk/.

examination. Uniting all of these examples is the attempt to not take for granted choices that frame and dictate what new students and instructors learn and how they learn it, and from whom.

In a more positive spin of digital publishing, there are also indications that with more digital texts, new kinds of reading and analyzing are possible. For example, textbooks often now have materials online and some entire anthologies are digital; this usually means more text can be included. Other texts, from magazines to blogs to newspapers, are online, opening up opportunities to accessing and analyzing a greater variety of genres as they help shape cultural values and social relations. On that same note, the fact that students confront and produce more text than ever today (e.g., see Baron; Crystal) opens up opportunities in literature and composition courses for analyzing large bodies of texts is valuable and relevant. A benefit of quantitative analysis is that students themselves can determine the answer to this very question I have posed, by studying and noting thematic and discursive patterns of interest to them.

Apparatus analysis in the classroom: an example

As a part of an analytic approach to apparatus genres, students can create their own textbook apparatus for a given composition or literature course. Students can do so by creating a table of contents that introduces the field or some aspect of it (and, if desired, collect the materials as well); then, students author editorial introductions to these materials. This task introduces students to the challenging rhetorical task of deciding, presenting, and justifying their view of a field.

For example, as the final project in a first-year, literature-based writing course I taught, my students created American literature anthologies as their final project. The course was entitled "American Texts and Contexts," and, in additional to academic and popular articles related to U.S. canon construction, we read and analyzed the apparatus

and literary selections of both the Heath and Norton anthologies.[84] The following is the description of the final assignment that the students received:

> In this final assignment, you and three of your peers will assume the role of an editorial board and create your own anthology of American literature. In doing so, you will design the anthology, select 12 (or more) texts that belong in it, and create the editorial "framing" for these texts. As a group, you will design a "cover" (for paper or web interface) and write the preface for the anthology. This preface should be about 1000 words and should map out the premises and stakes for your anthology – it should, in effect, make a thoughtful argument for the role, merits, and limitations of your anthology. As you did individually in your last project, your editorial board will need to determine and in some way articulate your definitions of "American," "literature," and "anthology" as a part of your anthology's argument. As individuals, for four of the texts you have selected, each one of you will write up an editorial introduction to them. These should be no longer than 500 words. You can select your focus for these – they can be biographical, historiographical, sociocultural, rhetorical analytic, or a combination of all of these – but whatever you chose, these texts should support the preface's articulation of the role and importance of an anthology.
>
> Your anthology can be in digital, audio, or paper form. You have many options as to how to approach the parameters of the assignment: you may make an anthology that only represents a particular time period, literary movement, cultural group, or event; you may approach your selection of 12 texts as "representative" or as only part of the anthology. You just have to articulate your rationale and your approach.

None of the four anthologies that the students designed were identical, though they had some compelling overlaps. Three of the anthologies, for example, included at least one graphic novel and suggested (in various ways) that they were a part of the definition of "literature" espoused by the anthology and thus had to be included. None of the anthologies only included traditional poetry and prose. Two of the anthologies were organized thematically rather than chronologically, and one of those two included a

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[84] I taught this course at the University of Michigan in the fall of 2009 to a group of 16 students, 15 of whom were first-semester first-year students, and one of whom was a transferring sophomore. The course fulfilled the writing requirement at the University but was tailored toward students that were considering being language or literature majors, and about half of the students in the course were considering majors in fields in the humanities. See appendix for course description.

section entitled "traditionally canonical texts" as one of its five parts. One group created a children's anthology, claiming that an anthology's role according to the editorial board was to provide a representation of texts cherished by the national culture, and that this was best captured in texts for the nation's youngest generation. Another group claimed that the role of an anthology was to represent those texts that appear to have reached the widest mainstream audience, as determined by their commercial success. Another group's definition of American literature included widely-disseminated texts and images, including Coca-cola's trademark and a screen shot of the Facebook interface. The four prefaces to these anthologies were some of the most thoughtful prose I saw all semester. The students articulated the implications of what they included and *excluded* in reflective and meaningful ways. The exercise facilitated lengthy and often heated discussions within their groups about what defines (and does not define) "American," "American literature," and "American author." No project is without its flaws, and I recognize that, though we agreed as a class on the parameters of the project beforehand, the project was designed largely by me, not the students, and that this supports usual university power structures. But I believe in their work on this project, the students thoughtfully engaged some of the most critical issues in U.S. reading and writing courses.

My students' remarkable work with this project further affirmed my belief that studying, discussing, and creating examples of apparatus genres can foster a level of meta-awareness that encourages teachers and students to consider the social actions of the many genres they consume and produce in their courses. It foregrounds these skills for when students confront other pedagogical texts, in other fields, which may be new but are recognizably editorial, institutional genres. I have found that students can both learn from textbook genres while recognizing them as motivated, situated genres that help shape fields and knowledge, and I believe this approach serves them as they confront pedagogical materials in other courses as well.

Final considerations

Ken Hyland writes that textbooks provide a "coherently ordered epistemological map of the disciplinary landscape" and, through their textual practices, portray the

"values and ideological assumptions of a particular academic culture" (Hyland 104). As featured in the opening epigraph to this dissertation, Vijay Bhatia suggests that these values and assumptions include writer/reader positions: "Textbooks…disseminate discipline-based knowledge and, at the same time, display a somewhat unequal writer-reader relationship" (Bhatia 33). Such an unequal writer-reader relationship, I have argued, is embedded in the discursive patterns of apparatus genres, and these and other patterns can be examined by approaching apparatus texts as sites for genre analysis.

Across academic fields, introductory textbooks are written by established members of the fields and aimed at making information accessible for a population un-enculturated into those fields. A danger in this arrangement is the potential insinuation that student populations come with no previous knowledge and that editor/writers can be "objective" in their dissemination of disciplinary knowledge, and these expectations are visible in recurring discourse patterns shown throughout the previous chapters. Such editor and student positions make the at times fraught, subjective content of textbooks – such as a linear writing process or the imbalanced treatment of social groups – appear to be a form of "established" knowledge to be absorbed rather than interrogated.

The approach in this project suggests an alternative to the outright embrace or dismissal of textbooks (both reductive responses) by changing the answers to key questions about textbook genres. Bhatia asks: *Who have the authority to contribute what to the construction of the genre?* And *Who takes control at which stage of the process?* (Bhatia 129). Analyzing apparatus genres has the potential to include new students and instructors, sooner, in the process of re/construction of genres that help distinguish textbooks and make them what they are. Students enter university writing and literature courses with is some knowledge of critical, analytic reading, and such capacities can be brought to bear on pedagogical, apparatus materials as well.

Critical consideration of apparatus genres does not change the fact that textbook writers have more knowledge and experience in a field than most readers who use their textbooks. But apparatus genres can enact disempowering positioning and reductive cultural storylines if docile students are the expected (and preferred) reader audience. Apparatus genre analysis brings conscious attention to how such expectations are manifest in apparatus discourse. It furthermore shifts textbooks from being purveyors of

reductive and disempowering discourse to being opportunities for fostering rhetorical and disciplinary awareness: awareness of paradigms and values espoused by textbooks, and awareness of the complex rhetorical situation confronting textbook writers and readers. Corpus and rhetorical analysis, interpreted through genre and positioning concepts, offers one possibility for analyzing apparatus genres as a part of textbook use in American literature and college composition, and additional research and teaching that takes an analytic approach toward textbooks can further expand our understanding and uses of them. Ultimately, this kind of work suggests that academic fields are things we make through many genres, and it positions teachers, students, and editors as they are: integral participants in the practices and texts that re/make American literature and college composition.
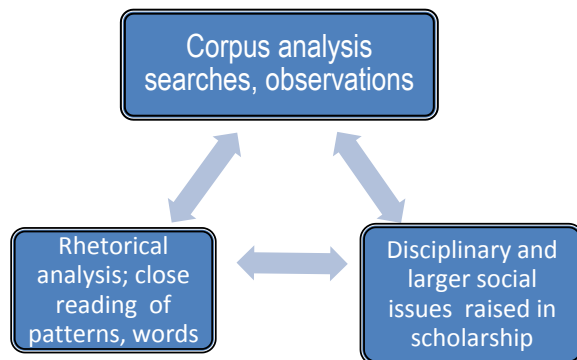
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Appendix materials

Graphic display of recursive analysis process

Corpus analysis searches, observations

Rhetorical analysis; close reading of patterns, words

Disciplinary and larger social issues raised in scholarship

Appendix Figure 0-1: graphic of recursive quantitative, qualitative analysis process

Corpus linguistics definitions

A **Concordance** is a corpus that has been entered into corpus analysis software to be read. The concordance tool generates concordance lines (or KWIC: key word in context) lines from one or more target texts chosen by the user.

A **Concordance plot** offers an alternative view of concordance lines. In a concordance plot, all the hits, or appearances of each word, for each file are plotted in the form of a 'barcode' indicating the position in the file where the hit occurred. The plot provides an easy way to see which files include the target search term, and can also be used to identify where the search term hits cluster together.

Clusters are frequent groups of words that appear around a given search term. These appear in ordered lists in Antconc.

Collocates are words that co-occur with a given word. The collocates tool in corpus analysis software show the words that appear near a search term in the text or texts targeted.

A corpus **Word List** is a generated list of words in a targeted text or texts. Frequency word lists generated by Antconc software rank the most often used to least often used words in a given corpus, although they can also be ordered alphabetically, from least to most frequent, etc.

Corpus tools: screen shots from Antconc tools

Concordance tool

Below is a screen shot of the concordance of *American* in Heath prefaces and period introductions. The corpus files appear on the left, the central field ("KWIC" or "keyword in context") appears in the center, with the name of the file to the right. The term *American* is located in the center of all of the concordance lines.
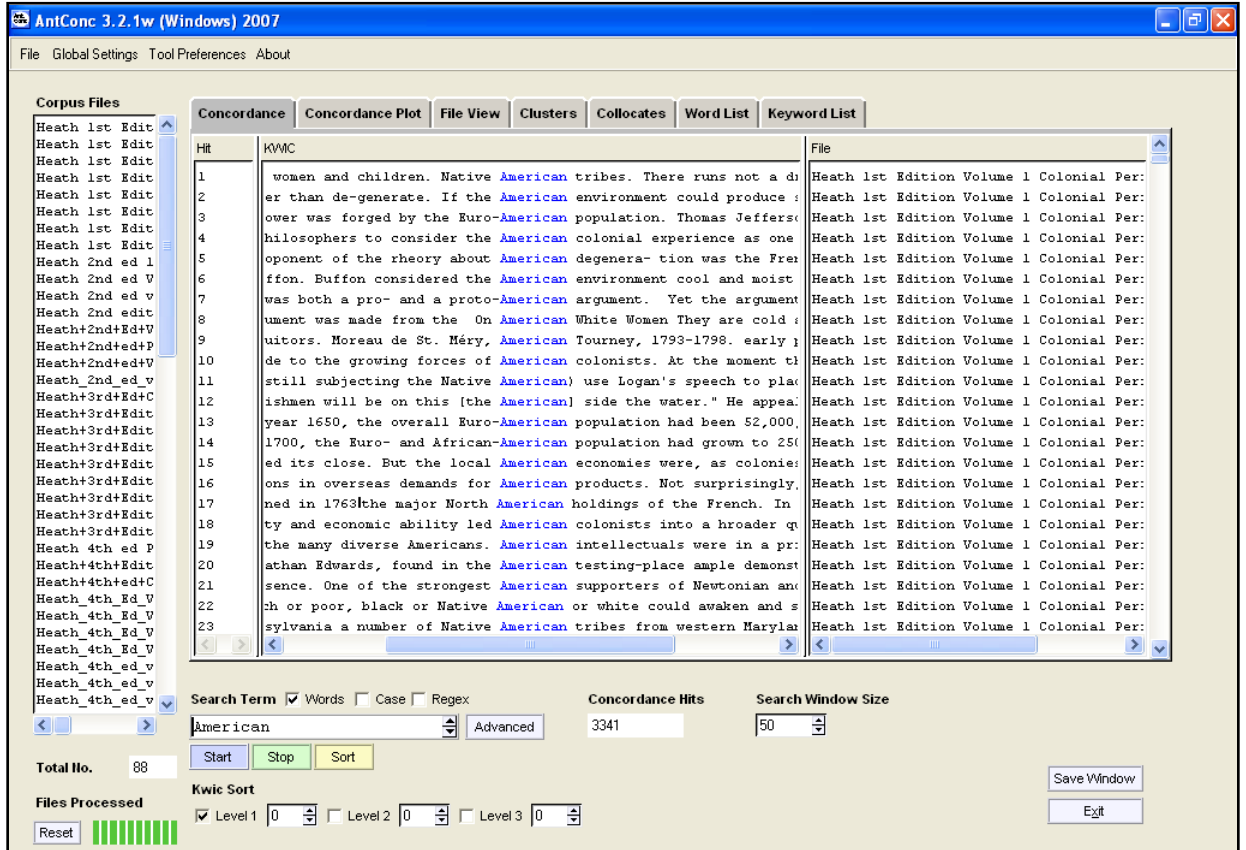
Appendix Figure 0-2: AntConc concordance screen shot of *American*

Concordance plot

Below are screen shots of plotted appearances of the term *students*, first in the newer corpus, and second in the earlier corpus.
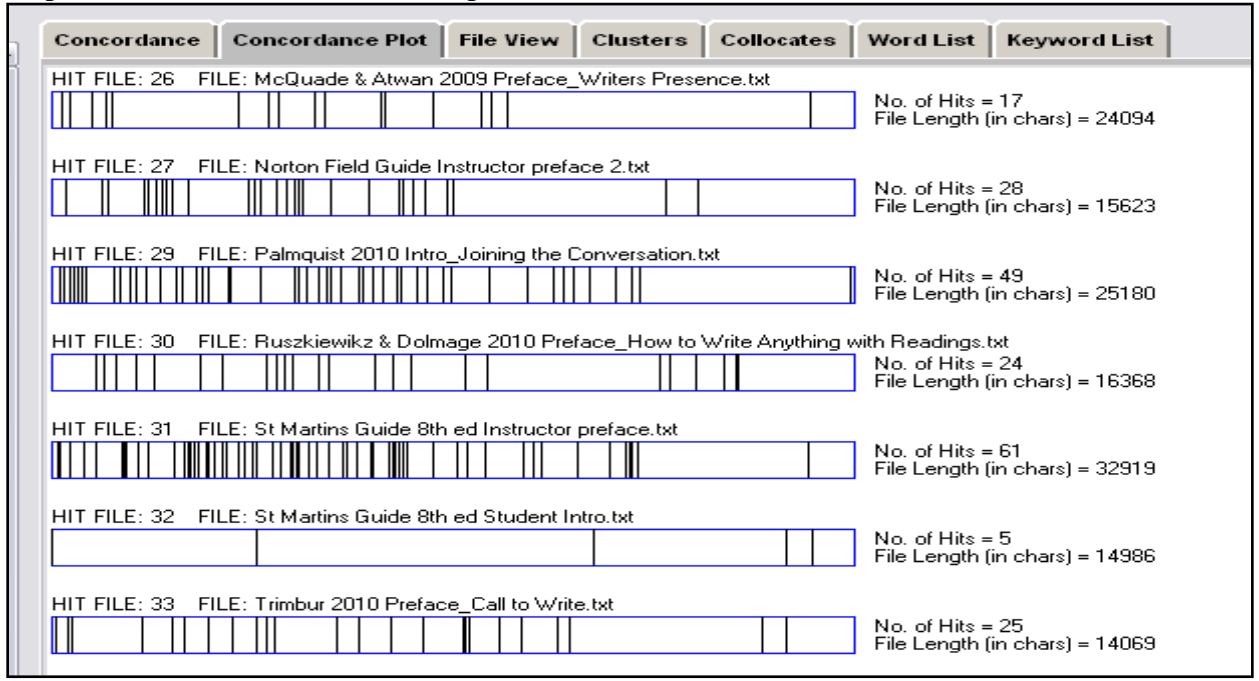
Concordance plot: students in Newer Composition textbooks (2007-10)
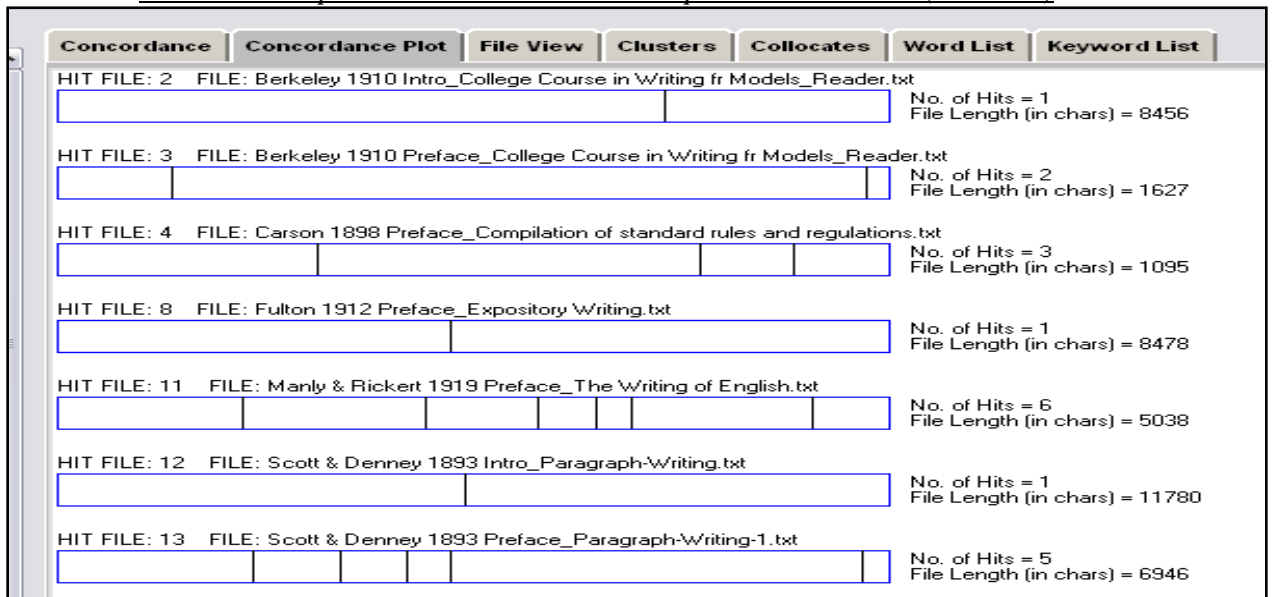
Concordance plot: students in Earlier Composition textbooks (1875-1919)

Appendix Figure 0-3: concordance plots of *students*, earlier vs. newer composition textbooks

Corpora details (also in Chapter 2)

Anthology corpus			
Ed	Year	Vols	Texts included
Norton Anthology of American Literature			
1	1979	2	Preface Period overviews: **Vol 1**: Early American literature 1620-1820; American literature 1820-1865 **Vol 2**: American literature 1865 to 1914; America literature between the Wars 1914-1945; Contemporary American Poetry 1945-; Contemporary American Prose 1945-
2	1985	2	Preface Period overviews: **Vol 1**: Early American literature 1620-1820; American literature 1820-1865. **Vol 2**: American literature 1865 to 1914; America literature between the Wars 1914-1945; Contemporary American Poetry 1945-; Contemporary American Prose 1945-
3	1989	2	Preface Period overviews: **Vol 1**: Early American literature 1620-1820; American literature 1820-1865. **Vol 2**: American literature 1865 to 1914; America literature between the Wars 1914-1945; American Poetry since 1945; American Prose since 1945
4	1994	2	Preface Period overviews: **Vol 1**: Literature to 1620; Early American literature 1620-1820; American literature 1820-1865; subsections **Vol 2**: American literature 1865 to 1914; America literature between the Wars 1914-1945; American Poetry since 1945; American Prose since 1945; subsections
5	1998	2	Preface Period overviews: **Vol 1**: Literature to 1620; Early American literature 1620-1820; American literature 1820-1865; subsections **Vol 2**: American literature 1865 to 1914; America literature between the Wars 1914-1945; American Poetry since 1945; American Prose since 1945; subsections
6	2003	5	Preface Period overviews: **Vol A**: Literature to 1700; American literature 1700-1820; subsections

			Vol B: American literature 1820-1865; subsections **Vol C**: American literature 1865 to 1914; subsections **Vol D:** America literature between the Wars 1914-1945; subsections **Vol E:** American Poetry since 1945; American Prose since 1945; subsections
7	2008	5	Preface Period overviews: **Vol A**: Beginnings to 1700; American literature 1700-1820; subsections **Vol B:** American literature 1820-1865; subsections **Vol C**: American literature 1865 to 1914; subsections **Vol D:** America literature 1914-1945; subsections **Vol E:** American Literature since 1945; subsections
Heath Anthology of American Literature			
1	1990	2	Preface Period overviews: **Vol 1**: Colonial Period to 1700; Colonial Period 1700-1800; Early Nineteenth Century 1800 to 1865; subsections **Vol 2**: Late Nineteenth Century 1865-1910; Modern Period 1910-1945; Contemporary Period 1945 to the present; subsections
2	1994	2	Preface Period overviews: **Vol 1**: Colonial Period to 1700; Eighteenth Century; Early Nineteenth Century 1800 to 1865; subsections **Vol 2**: Late Nineteenth Century 1865-1910; Modern Period 1910-1945; Contemporary Period 1945 to the present
3	1998	2	Preface Period overviews: **Vol 1**: Colonial Period to 1700; Eighteenth Century; Early Nineteenth Century 1800 to 1865; subsections **Vol 2**: Late Nineteenth Century 1865-1910; Modern Period 1910-1945; Contemporary Period 1945 to the present; subsections
4	2002	2	Preface Period overviews: **Vol 1**: Colonial Period to 1700; Eighteenth Century; Early Nineteenth Century 1800 to 1865; subsections **Vol 2**: Late Nineteenth Century 1865-1910; Modern Period 1910-1945; Contemporary Period 1945 to the present; subsections
5	2006	5	Preface Period overviews: **Vol A**: Colonial Period to 1700; Eighteenth Century; subsections **Vol B:** Early Nineteenth Century 1800 to 1865; subsections

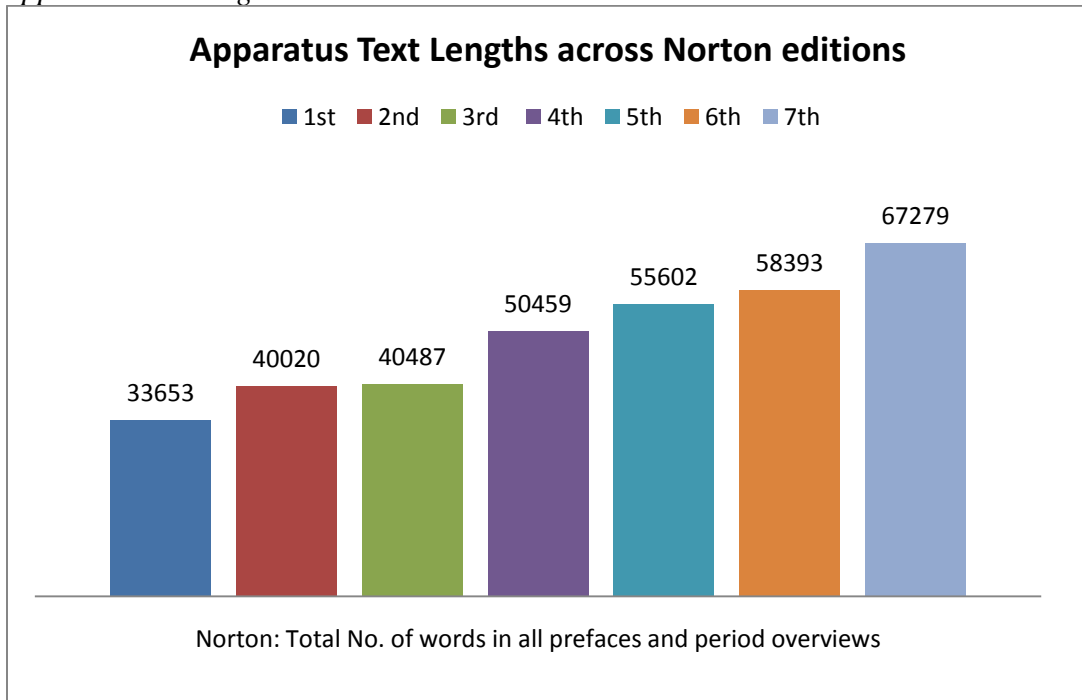|			
			Vol C: Late Nineteenth Century 1865-1910; subsections **Vol D:** Modern Period 1910-1945; subsections **Vol E:** Contemporary Period 1945 to the present; subsections
6 (in press)	2009	5	Preface Period overviews: **Vol A**: Colonial Period to 1700; Eighteenth Century; subsections **Vol B:** Early Nineteenth Century 1800 to 1865; subsections **Vol C:** Late Nineteenth Century 1865-1910; subsections **Vol D:** Modern Period 1910-1945; subsections **Vol E:** Contemporary Period 1945 to the present; subsections
*In both anthologies later editions include subsections as a part of the period overviews. These subsections often highlight the experiences of a particular group or culture within the broader historical narrative.			

Composition textbook corpus					
Contemporary textbooks: 2007-2010					
Combinations					
Joining the Conversation	Mike Palmquist	2010		Bedford/ St. Martin's	Preface for instructors
Norton Field Guide to Writing with Readings and Handbook	Richard Bullock, Maureen Daly Goggin, and Francine Weinberg	2010		W. W. Norton	Preface (for instructor); How to Use this Book (for students)
How to Write Anything: A guide and Reference with Readings	John J. Ruszkiewicz and Jay Dolmage	2010		Bedford/ St. Martin's	Preface for instructors
Readers					
Ways of Reading: An Anthology for Writers	David Bartholomae, Anthony Petrosky	2008	8th	Bedford/ St. Martin's	Preface for instructors, Introduction for students
Patterns Across Cultures	Stuart Hirschberg, Terry Hirschberg	2007		Wadsworth	Preface
Writer's Presence	Donald McQuade and Robert Atwan	2009	6th	Bedford/ St. Martin's	Preface for instructors, Introduction for students
Handbooks					
The St. Martin's Guide to Writing	Rise Axelrod and Charles Cooper	2008	8th	Bedford/ St. Martin's	Preface for instructors, Introduction for students
Simon & Schuster Handbook for Writers	Lynn Quitman Troyka and Douglass Hesse	2009	9th	Pearson	Preface for instructors, Introduction for students

|					
Everyday Writer	Andrea Lunsford	2009	4th	Bedford/ St. Martin's	Preface for instructors, How to use guide (introduction) for Students
Rhetorics					
They Say, I Say: The Moves that Matter in Academic Writing with Readings	Gerald Graff, Cathy Berkenstein, and Russel Durst	2009		W.W. Norton	Preface for instructors, Introduction for students
Good Reasons: Researching and Writing Effective Arguments	Lester Faigley and Jack Selzer	2009	4th	Longman	Preface for instructors, Introduction for students
The Call to Write, Brief Edition	John Trimbur	2008	4th	Houghton Mifflin/ Cengage	Preface for instructors

Earlier textbooks: 1875-1919					
Title	**Editors**	**Year**	**Edition**	**Publisher**	**Texts**
How to Write Clearly: Rules and Exercises on English Composition	Edwin A. Abbott	1875	1st	Roberts Brothers	Preface
The Principles of Rhetoric and their Applications	Adams Sherman Hill	1878 (2nd ed 1895)	1st	Harper and Brothers	Introductory
Practical Elements of Rhetoric, with Illustrative Examples	John Franklin Genung	1885	1st	Press of J.E. Williams	Preface and introductory
Paragraph Writing	Fred Newton Scott and Joseph Villiers Denney	1893	1st	Allyn and Bacon	Preface and Introduction
Compilation of standard rules and regulations used by the English Department of the University of Oregon	Luella Clay Carson	1898	1st	University of Oregon Press	Preface
Theories of Style: With Especial Reference to Prose Composition	Lane Cooper	1907	1st (reprinted as *The Art of the Writer*	Macmillan	Preface

			in 1952)		
Handbook of Composition	Edwin Campbell Woolley	1907	1st	Heath	Preface
College Course in Writing from Models	Francis Campbell Berkeley	1910	1st	Henry Holt and Co.	Preface and Introduction
Representative Essays in Modern Thought: A Basis for Composition	Harrison Ross Steeves and Frank Humphrey Ristine	1913	1st	American Book Co.	Preface
Expository Writing	Maurice Garland Fulton	1912	1st	Macmillan	Preface and Introduction
The Elements of Style	William Strunk Jr.	1918	1st	Privately printed (Ithaca, NY)	Introductory
Sentences and Thinking: A Practice Book in Sentence Making	Norman Foerster and John Marcellus Steadman Jr.	1914	1st (2nd ed, 1923; 3rd ed, 1931; 4th ed, 1941; 5th ed, 1952)	Houghton Mifflin	Preface
The Writing of English	John Matthews Manly and Edith Rickert	1919	1st	Henry Holt and Co.	Preface

Appendix Figure 0-4: apparatus text lengths across Norton editions
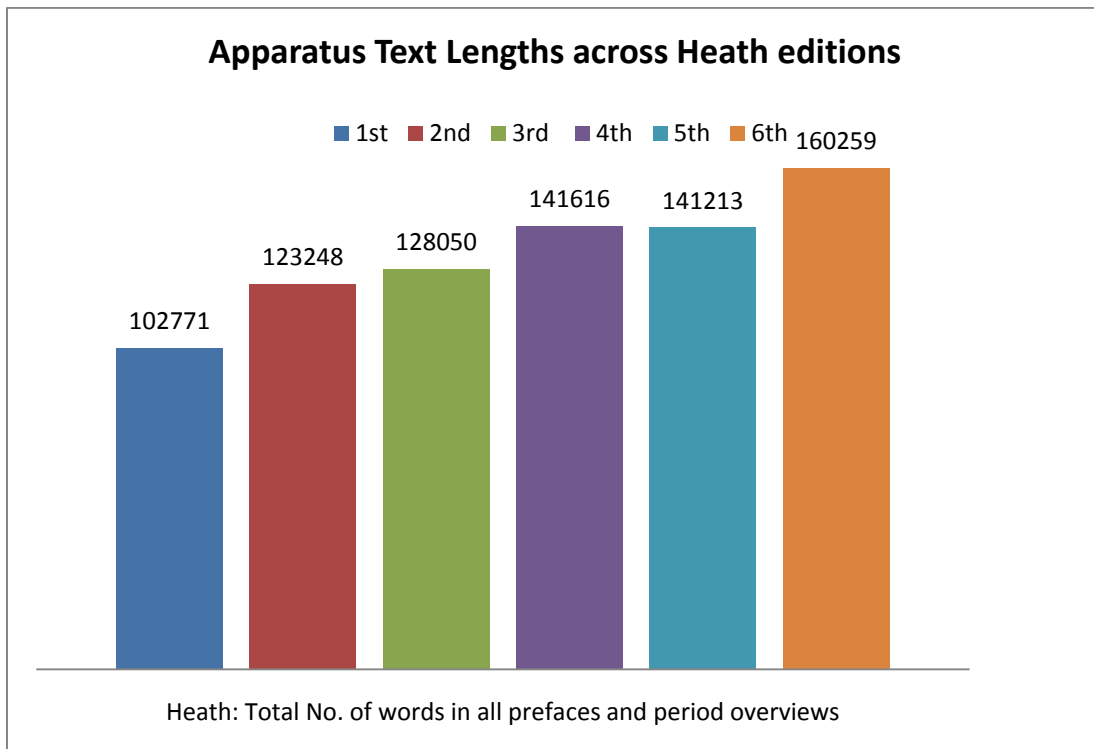
Appendix Figure 0-5: apparatus text lengths across Heath editions

Examples of normalization

Gender noun and pronoun frequencies before and after number normalization

Heath Anthology all editions, all sections (Total words: 777498)			
Word	Approximate number of appearances per 10,000 words	Word	Approximate number of appearances per 10,000 words
Women	2251/ 777498 = .002895 * 10000 = **28.951**	**Men**	800/ 777498 = .0010289 * 10000 = **10.289**
Woman	449/ 777498 = .0005774 * 10000 = **5.774**	**Man**	534/ 777498 = .0006868 * 10000 = **6.868**
She	475/ 777498 = .0006109 * 10000 = **6.109**	**He**	1836/ 777498 = .0023614 * 10000 = **23.614**
Her/ Hers	1268/ 777498 = .0016308 * 10000 = **16.308** 9/ 777498 = .0000115 * 10000 = .115	**His/ Him**	2553/ 777498 = .0032836 * 10000 = **32.836** 475/777498 = .0006109 * 10000 = 6.109

Norton anthology all editions, all sections (Total words: 345, 893)			
Word	Approximate number of appearances per 10,000 words	Word	Approximate number of appearances per 10,000 words
Women	370/ 345893 = .0010696 * 10000 = **10.696**	**Men**	211/ 345893 = .00061 * 10000 = **6.1**
Woman	74/ 345893 = .0002139 * 10000 = **2.139**	**Man**	240/ 345893 = .0006938 * 10000 = **6.938**
She	97/ 345893 = .0002804 * 10000 = **2.804**	**He**	1089/ 345893 = .0031483 * 10000 = **31.483**
Her/ Hers	400/ 345893 = .0011564 * 10000 = **11.564** 2/ 345893 = .0000057 * 10000 = **.057**	**His/Him**	1635/ 345893 = .0047268 * 10000 = **47.268** 230/ 345893 = .0006649 * 10000 = **6.649**

Table 0-1: Appendix: Gender pro/noun freqs before, after number normalization

Frequencies of words referring to English, Grammar, Language

English:	Earlier: 50/15841*10000= 31.6	Newer: 14/62054*10000= 2.3
Gramma*:	Earlier: 12/15841*10000= 7.6	Newer: 17/62054*10000= 2.7
Language:	Earlier: 15/15841*10000=9.5	Newer: 38/62054*10000= 6.1

Table 0-2: Appendix: frequencies of language-related words

In the earlier corpus, English most often modifies *composition*, and also collocates with *of* and *the*, in phrases such as *of the English language*, *use of English*, *teachers of*

English, *the English style* etc. In the contemporary corpus, several appearances of *English* occur in the acknowledgements (e.g., chair of the Department of English).

Course details for pedagogical applications

      The course description for English 124, American Texts and Contexts was as follows:

> If you grew up in or with an affiliation to the United States, you have probably been asked to read and interpret "American literature" repeatedly. But you may not have been asked as regularly to consider the very definitions and processes that help construct it. In this section of English 124, we will explore the ways that culture/s and society/ies are constructed through American literature, and so we will spend time analyzing both "American" texts as well as the ways they are presented and marketed. We will discuss various ways that "literature" and "American culture" are defined, and we will come up with our own definitions as we explore them. More generally, this course will help you continue to develop as critical readers, thinkers, and writers able to communicate in cultural and academic communities; to that end, we will strive to improve your ability to write clear, organized, engaged essays and to aid your development as a critical interpreter of texts and culture. As a part of this broader goal, one project during the semester asks you to consider a central issue in another discipline of your choice as it emerges over time in academic articles. Some reading and writing practices I consider central to the course include: analyzing language patterns in the texts we read and write; examining the apparatus and framing surrounding those texts and the assumptions embedded therein; considering what audience writers (including ourselves) construct; and being willing to take initiative with one's writing, including seeking feedback and revising substantially.

Abstract

Forgotten Genres:
The Editorial Apparatus of American Anthologies and Composition Textbooks

By Laura Louise Aull

Though university English textbooks are widely circulated and heavily critiqued (e.g., as didactic and hegemonic), we have little understanding of how and why they function the way they do. This dissertation takes up that inquiry via a genre analysis of the material that distinguishes textbooks: their apparatus genres, or prefaces and introductions. Though under-studied, these genres offer a meta-narrative of their fields and pedagogical relationships, and examining them illuminates how textbooks re/enact particular institutional paradigms and positions.

The study combines quantitative and qualitative analysis and is cross-disciplinary in scope: it offers an integrated corpus linguistic (computer-aided) and rhetorical analysis of apparatus texts from both American literature and college composition over time. The discourse patterns therein are considered in light of rhetorical genre theory alongside concepts from social psychology positioning theory. The American literature corpus includes all prefaces and period introductions of all editions of the Norton and Heath anthologies of American literature, while the composition corpus includes instructor prefaces and student introductions to 25 textbooks, 13 from the early-20th century and 12 from the early-21st century.

Analysis of these apparatus genres reveals that despite curricular and pedagogical scrutiny in these fields, even recent textbooks support traditional educational power structures (omniscient expert/passive novice dichotomy) and traditional content (reductive disciplinary narratives and tokenizing of underrepresented groups). The study thus enhances rhetorical genre studies as well as prior textbook studies by (1) illuminating disciplinary and cultural values as they are enacted in recurring discourse-level patterns; and (2) recasting textbook materials as offering opportunities for advancing genre and disciplinary awareness. This approach repositions new instructors and students as experienced and insightful readers who can participate actively in investigating the occluded, institutionalized practices inscribed in the apparatus genres of textbooks.