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Technological Performativity:
Mapping the Rhetoric of Student Valuation and Identity in Composition Textbooks

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Abstract

For composition teachers who subscribe to critical pedagogy and employ some form of writing textbook—such as anthologies of readings, manuals of rhetoric, handbooks of grammar rules, and composition books that combine all three—the questions concerning writing textbooks are essential. The questions are essential because the answers they invite expose how the books may support and thwart the mission of critical pedagogues to empower students, as they reflexively teach them to analyze, create, and enact the discourse of a democratic society. As they adopt books for their classrooms and programs, teachers and writing program administrators (WPAs) might ask, How can we conscientiously and reflexively use textbook X to prepare students to create writing that shapes their lives in a democracy? With its instructional apparatus, how can we employ textbook X to empower our students' voices in the classroom? What ideological functions might textbook X serve? These representative questions regarding textbooks suggest some of the core values of critical pedagogues in composition studies.

Many studies about writing textbooks have directly and indirectly addressed these questions as scholars have investigated anthologies, manuals, and composition books for their ideological functions, publication practices, and reflection of contemporary theory and historical circumstances. The extant research theorizes about the rhetorical effects of writing textbooks on race, class, and gender identity and on the types of thinking and writing the books promote. Though the scholarship on writing textbooks is extensive and productive to help critical pedagogues accomplish their goals, a review of the literature reveals additional areas left unexplored. One unexplored area of significance for critical
pedagogy includes the implications of the taken-for-granted use of the word tool and its
cognates when scholars refer to books for writing instruction.

This dissertation develops *technological performativity* to investigate the
implications of calling writing textbooks *tools*. Technological performativity is a theory
and methodology that draws upon the work of Martin Heidegger and Andrew Feenberg
in order to understand the nature of tools and technological systems, and it borrows from
Judith Butler's theory of performativity in order to determine the possible rhetorical
effects of one type of discursive tool. Heidegger and Feenberg argue that tools and
 technological systems have the potential to devalue and enslave tool-users. Butler argues
that recurring discourse has the potential to multiply and limit identity possibilities.
Because they are discursive tools, writing textbooks have the potential to devalue and
enslave the tool-users and multiply and limit user identity. The potential devaluation and
limitations presented by the use of writing textbooks are contrary to critical praxis.

This dissertation develops the theory and methodology of technological
performativity as an analytical approach to uncover and map the valuation and thinker-
writer identity in writing textbooks. The methodology of technological performativity
includes a two-part analysis. The first analysis uses descriptive linguistics and the
rhetorical concept of epideictic discourse to determine the valuation process between the
tool and tool-user. Valuation, or the value relationship between reader and book, is
examined because critical pedagogy assumes a student-centered classroom as a key goal
of its mission. In the case of composition textbooks, the rhetoric of the lessons, heuristics,
and instructional apparatus constitute the valuation process and celebrates, disparages,
and ignores the tool-user. The second analysis of the methodology uses conceptions of
basic epistemological categories from across the disciplines to understand the types of thinking-writing roles students are asked to perform and thus the identities they are asked to assume. Through an understanding of the thinker-writer roles encouraged by writing textbooks, teachers and WPAs can help students prepare to participate actively in a variety of roles and shape their many rhetorical contexts.

The results of a two-part analysis of four top-selling composition textbooks in this study reveal opportunities for enhancing the value of student-readers and multiplying identity possibility—that is, opportunities for resisting Heidegger's danger of enslavement, thwarting Butlerian normative violence, and supporting critical pedagogy. Additionally, the results suggest a correlation between enhanced student-reader value and critical thinking and writing.
For my mother,

Alice Mac Sanford Rendelean

1945-1989
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Introduction

[... ] textbooks are beginning to appear [... ] that liberate teachers to listen to their students rather than to enslave them to an author’s theories. [...] [W]e can continue to reinvent textbooks in the image of their best nature—as our tools, not crutches we depend upon for all support. Texts can be powerful servants, but only our own pride in and knowledge of our subject will keep them from turning on us and becoming, as they have in the past, oppressive masters.

—Robert Connors, Composition-Rhetoric (111)

[Composition texts] aim to take in a typical freshman, gawky and clueless, process him cover to cover, and turn out a conflation of Walter Pater and George Orwell.

—Richard Lanham, Style: An Anti-Textbook (22)

The Questions Concerning Writing Textbooks

For composition teachers who subscribe to critical pedagogy and employ some form of writing textbook—such as anthologies of readings, manuals of rhetoric, handbooks of grammar rules, and composition books that combine all three—the questions concerning writing textbooks are essential. As they adopt books for their classrooms and writing programs, teachers and writing program administrators (WPAs) of critical pedagogy might ask, How can we conscientiously and reflexively use textbook X to prepare students to create writing that shapes their lives in a democracy? With its instructional apparatus, how can we employ textbook X to empower our students' voices in the classroom? What ideological functions might textbook X serve?

These representative questions are essential because they adhere to critical pedagogy's general tenets. But maybe more importantly, they adhere to the easily
overlooked, and often implied, tenet of reflexivity (A. George 2001; Freire 1970). Not only do teachers and WPAs of critical pedagogy empower students by teaching them to analyze, create, and enact the discourse of a democratic society, but critical pedagogues must also practice reflexivity—they must turn the analytical lens on their practices.

Teachers and WPAs adhering to reflexivity conduct recurring self-examinations of their practices and course materials and promote those practices and materials that empower students to think and write in multiple, rhetorical contexts and correct those practices and materials that don't. The "tools" or "powerful servants" of composition instruction, as Connors calls them, have the potential to help teachers empower students. Yet without recurring analysis of their "teaching tools," students and teachers of composition may unwittingly reinforce ideology recognized in composition studies as oppressive and limit the possible roles students might assume as thinkers and writers in an array of economic, political, and cultural contexts. With student empowerment and the development of their thinking and writing abilities at stake in writing programs across the nation, it is imperative for instructors and WPAs who subscribe to critical pedagogy to consider the questions concerning writing textbooks.

Scholarship on Writing Textbooks

Fortunately, instructors who heed this imperative have at their disposal the work of many scholars to begin an inquiry into the effects of writing textbooks. Between the works consulted of this dissertation and the entries found in Rebecca Moore Howards' (2007) online bibliography of textbook scholarship, there exists at least 100 studies on some aspect of specific textbooks (e.g., *Harbrace College Handbook*, Warriner's *English*...
Grammar and Composition), particular types of textbooks (e.g., technical writing, anthologies/readers), and the general phenomenon of post-secondary writing textbooks. In addition to the list of publications found in Howard's bibliography and the works consulted of this study, Libby Miles reminds us the concern about writing textbooks goes beyond the pages of our journals and books. Refuting Gale and Gale's (1999) claim in (Re)Visioning Composition Textbooks that the implications of textbooks is "seldom explored," Miles writes, "Contrary to [this claim], however, there is a strong scholarly tradition of inquiry into composition textbooks—the Gales just didn’t find it; much of the conversation has taken place outside the pages of CCC, one of the only journals they cite" (28).

Whether the study examines a single text, types of texts, or the whole phenomenon of textbooks, the topics and approaches of these many articles and chapters appear to coalesce into six categories of study: Critiques of the Ideological Functions; Critiques of an Absence of Current Theory; Critiques of the Textbook Phenomenon; Histories of Composition and Textbooks; Investigations of Publishing; and Critical Analyses and Guidance. While I have created unique labels to analyze the scholarship on writing textbooks, in order to gain a sense of where my project fits, I should remind readers that many of the studies could be placed under more than one category. Nonetheless, the explicit claims of the studies lend themselves to my particular analysis and categorical locations of the research. In the following six sections, I present

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1 Perhaps because their view of scholarly inquiry about textbooks is limited, Gale and Gale organize the articles in (Re)Visioning Composition Textbooks into three categories: Textbooks, Culture, and Ideology; Textbooks and Pedagogy; and Material and Political Conditions of Publishing Textbooks. I believe that my labels better describe the variety of published inquiry and interest. Additionally, I believe my use of the word "critique" is clear about what the mission of many of these studies is.
summaries of select research on writing textbooks to (1) represent the many articles and chapters for each class of study and (2) build a framework of scholarship to which my project might contribute. Following the literature review, I discuss how my investigation of four top-selling composition textbooks might extend existing scholarship and benefit teachers and WPAs who subscribe to critical pedagogy's general tenets of empowerment and reflexivity.

**Critiques of the Ideological Functions**

One of the predominant critiques of writing textbooks concerns the ideological functions of handbooks, reading and writing anthologies, and all-in-one composition textbooks. In "Constructing Composition" Miles asserts "much excellent scholarship on composition textbooks emphasizes the normative and reproductive functions circulating through both the books themselves and the pedagogical practices emanating from textbooks" (28). A basic definition of ideology, among many complex possibilities, is "a shared system of belief, an interconnecting set of values that informs attitude and behavior" (Welch 271). Furthermore, at the same time that belief informs attitudes and behavior, discursive and physical practices reify, reproduce, and regulate the original, informing "set of values." The values of corporate middle-class America and the educated elite are examples of ideological belief systems that scholars have argued the discursive practices of writing textbooks reify, reproduce, and regulate (Ohmann 1979; Faigley 1992).

One of the first published and oft-cited critiques of the ideological functions of writing textbooks appears in Richard Ohmann's (1979) *English in America*. Ohmann's
chapter on writing textbooks, "Freshman Composition and Administered Thought," investigates the identity of freshman English students created by his source books. Ohmann proposes a "critique [of freshman English]—more precisely, of writing texts used in it, and the assumptions they make about writing in college" (134). What he claims to have discovered from his examination of fourteen textbooks is at least two characteristics: (1) the books depict in the prefaces, instructive principles, exercises, and assignments, "'The' student [and] studenthood […] is classless, sexless though generically male, timeless" (145), acting alone, naïve, and "intellectually newborn in English 101" (149); and (2) the books encourage writing and a type of (student) writer that preserves the status quo of the 1960s and 1970s American economic and political system with the white-collar, middle class at its center (158-60).

Ohmann's chapter presents a critique with little detailed guidance on how to correct the ideological problem produced by textbooks for writing instruction. In fact, his guidance is limited to the concluding paragraph, when Ohmann writes,

How would we have to write our composition manuals to escape this kind of criticism? Each book would have to define its audience in quite unaccustomed terms: working class black students, upper middle-class white students heading for the professions, etc. Each book would have a clear social aim, with a twofold job of raising social and historical awareness (theory) and teaching composition as social and political practice, seeing the English classroom and the university as areas of struggle. As things stand now, few colleges and few commercial publishers could accommodate such a conception (171).
The ratio of critical analysis to solution, or guidance, found in Ohmann's work is representative of other critiques of the ideological function of textbooks. While there are many critical analyses that expose the part textbooks play in reinforcing dominant ideologies, such as white, (upper-) middle-class values and identity (Miles 29), there exist limited and vague proposals to counter-balance, if not correct, the problems with the books.

**Critiques of an Absence of Current Theory**

Another type of critique widely published in the journals and anthologies of rhetoric and composition studies includes the absence of current theory within composition studies. An example of this type of critique is Donald Stewart's "Composition Textbooks and the Assault on Tradition." In his 1978 article, Stewart claims that mid-1970s writing textbooks reflect the influences of the unsuccessful current-traditional pedagogy, a teaching approach mainly concerned with analysis of final written products in order to learn writing. Instead, he argues that textbooks should include instruction in process pedagogy.

From his analysis of the latest editions of 34 writing textbooks that sold over 100,000 copies, Stewart found only seven books from his sample that contain some evidence of being influenced by current composition theory (174). Stewart concludes that it is not the publishers or textbook writers who are to blame, since they only produce what is demanded of them, but rather (1) he accuses writing teachers for the problem by not keeping up with history and current theory; and (2) he accuses English departments
for not creating graduate programs to study composition history and theory (175-76).² To see if the state of textbooks had changed, Stewart returned to this subject in 1984 with his appendix essay, "Textbooks Revisited." In his examination of 32 textbooks (454), Stewart finds that some inroads are being made with innovative books that include current theory (466), but that the majority of writing textbooks, at least those he examined, still subscribe to current-traditional pedagogy.

Another representative critique of an absence of current theory in writing textbooks, which corroborates Stewart's findings, is Kathleen Welch's (1987) "Ideology and Freshman Textbook Production." In "Ideology" Welch "argue[s] that the material presented in […] numerous textbooks bears little relation to the large work on composition theory that is widely available" (269). What she finds in her investigation is a presentation in writing textbooks of three of the five classical canons, the modes of discourse, or both.³ These presentations, Welch claims, more often than not, go unquestioned or unchallenged by composition practitioners and their unconscious theory (269). Composition teachers share a system of beliefs with publishers that the presentation of these unconscious theories is the best way to teach students writing.

For Welch, the exclusion of current or up-to-date composition theory and this "system of belief amounts to an ideology and relies on the tacit commitment to the partial classical canons and the modes and on belief in the power of illustrative excerpts, or writing models that appear to be 'perfect,' and therefore leads to intimidation in student

² During the writing of his article, Stewart knew of only three PhD programs in rhetoric: University of Southern California, University of Iowa, and Tulsa (“Composition Textbooks” 175)
³ Of the five classical canons— invention, arrangement, style, delivery, and memory—only the first three are included in writing textbooks. The modes of discourse are typically presented as exposition, description, narration, and argument.
writers" (270). Related to Stewart's argument, Welch demonstrates that writing textbook ideology perpetuates an ignorance of the complexity of language and composing processes, especially among new teachers in training (271). Where Welch and Stewart differ is whom they blame: the former blames the publishers and training programs, while the latter puts the onus on teachers and training programs. Though the fingers of blame point in different directions, Welch and Stewart's solutions to the problem of an absence of current theory are similar, in that they remain vague, if not impractical, each limited to a paragraph or two of elaboration.

**Critiques of the Textbook Phenomenon**

While they criticize texts about writing, the scholars who critique textbooks do not typically call for a complete end to using them in the composition classroom. Instead, they explicitly call for change in the content and structure of writing textbooks, according to current composition theory and awareness of ideological functions. Mike Rose is one of at least two published compositionists who suggests an end to writing textbooks because their inherent qualities are at odds with the nature of composing. David Bleich also calls for their ban from teaching practice in composition because "The use of language cannot be taught directly through instruction," (19) among other reasons that he seems to present as pernicious.

Rose presents a strong rejection of these books in his "Sophisticated, Ineffective Books—The Dismantling of Process in Composition Texts" and "Speculations on Process Knowledge and the Textbook's Static Page." If I were to pick one phrase from his two articles criticizing writing textbooks that sums up his argument, it would be "[…]"
knowledge of any complex process—like knowledge about composing—cannot be adequately conveyed via static print" ("Speculations" 208). From his examination of promotional writing textbooks, Rose found the advice textbook authors present for the composing process consists of linear, systematic procedures that limit the recursive and sometimes wandering behavior of novice and expert writers need to compose effective written discourse ("Sophisticated" 68-9). According to Rose, even heuristics, such as tagmemics, are distorted in writing textbooks, which are supposed to be a "flexible, yielding, multi-optioned" approach to composition processes ("Speculations" 211). In the end, Rose is representative of those compositionists who dismiss the usefulness and redemption of writing textbooks.

Bleich also represents the view that textbooks should be excluded from writing classrooms, and possibly the classrooms of other subjects. His agonistic position on textbooks is quite obvious from the title of his chapter in (Re)Visioning Composition Textbooks: "In Case of Fire, Throw In (What to Do with Textbooks once You Switch to Sourcebooks)." One of Bleich's explicit assumptions is that knowledge should be "contingent on the experiences of the readership [of textbooks]" (16). Despite his precept, Bleich has discovered from personal experience and analysis of argument and research writing textbooks that "the presentation [of a subject] takes place in the discourse of direct instruction. A textbook is assumed to tell students what is the case, what they should do when they have to write essays or other kinds of papers" (16; original emphasis). The type of discourse Bleich describes "does not invite the textbook readers to reconsider the knowledge, add to it, or change it" (17). The declarative and imperative
moods "promulgate authoritarian values" (18) and "help to discourage intellectual, social, and political independence of students and of prospective teachers" (19).

As if these issues he raises weren't bad enough, Bleich claims, "Textbooks in writing [...] lie about language and help orient prospective teachers and students to believe this lie" (19; emphasis added). Because of the "lie" about language, because of the perpetuation of social and intellectual oppression, because of the title of his chapter, it's safe to assume Bleich would like WPAs, composition teachers, and students to avoid writing textbooks, if not destroy them. In his conclusion, "Fahrenheit 451," Bleich generally connects to Rose's issues with textbooks and sums up why "Textbooks matter" to critics I have summarized above:

As of now, the majority of textbooks in writing pedagogy are connected to a model of writing pedagogy that denigrates the subject of language use and writing by casting writing as an isolatable activity, a single skill or ability that one can practice and master in a short time. [...] Ideological interests work to suppress reference to context, to separate writing into an activity which various academic, corporate, and social interest can control.

Thus, Rose and Bleich represent opponents who would like to see the elimination of textbooks because they hinder the mission of teaching language and they perpetuate detrimental ideological functions.
Histories of Textbooks and Composition

The histories of textbooks and composition are not necessarily critiques that beg for resolutions, but rather they are research that might explain the evolution of a problem claimed to emerge from writing textbooks or why a current practice exists in the books of writing instruction. The work of Robert Connors is a common source of the history of composition and writing textbooks. Taken together, Connors' "Mechanical Correctness as a Focus in Composition Instruction" and "Textbooks and the Evolution of the Discipline," offer historical reasons for Stewart and Ohmann's findings from their research on writing textbooks. Connors explains that composition instructors' adherence to current-traditional pedagogy and mechanical correctness, and why writing textbooks sales reflects this adherence, is partly based upon historical reactions to changing student populations ("Mechanical Correctness" 61; "Textbooks" 178). Prior to the mid-nineteenth century, English instruction mainly consisted of teaching the abstract concepts and strategies of persuasion and analysis ("Mechanical Correctness" 61).

With the influx of new immigrants with different languages, a student body growing from rural regions with unfamiliar dialects, and a growing middle class not classically trained, colleges reacted accordingly as institutions of socialization to try to correct the dialects and languages of their new charges. He argues that because of the class size and limited time to teach the abstract concepts and strategies of oral and written composition, among other reasons, it was easier for the underpaid and overworked instructors to mark the superficial mechanical errors of student texts ("Mechanical Correctness" 64-5).
Besides explaining the cultural influences on textbooks, histories present evidence for various practices manifest in writing texts and current pedagogical discussions. For example, Carr, Carr, and Schultz (2005) and Schultz (1994, 1995) document the practice of employing visuals for writing instruction in early, nineteenth-century composition textbooks, which may partly explain the use of visuals in contemporary texts. In her history of textbooks from the 1800s, Schultz found that the "first books of composition," published 1838-1855 for elementary and non-college-bound high school students, promote what we know as the basic concepts of contemporary writing process and student voice ("Elaborating" 27).

Additionally, Schultz discovered that the books relied "heavily on illustrations as a teaching tool" ("Elaborating" 12). The reliance on illustrations in American writing textbooks partly came from the disciples of the Swiss education reformer Johann Pestalozzi. Though he "was not a writing teacher, and there is no evidence his students wrote compositions," Pestalozzi's principles of education and instructional practices have influenced college-level and contemporary composition theory (Schultz "Pestalozzi's Mark" 29). Pestalozzi and his disciples encouraged school-age children to learn about their world through articulating their observations of "concrete objects and/or illustrations" (25). Schulz's discovery of the nineteenth century use of visuals in composition textbooks and the use of visuals in contemporary books presents a coherent trace for understanding the discipline of composition and the origins of one of its pedagogical practices.
Investigations of Publishing Contexts

Whereas some critics, such as Welch, indict publishers for producing books that lack current composition theory and reproduce dominant ideologies, other scholars see the problems with textbooks emerging from the decisions and actions of many participants: publishers, editors, academic consultants, reviewers, authors, writing program administrators (WPAs), and teachers (Miles 2000). In "Constructing Composition" Miles claims, "Nobody escapes without being implicated in the seemingly endless cycles of deproduction and reproduction [of textbooks]" (48). Though she claims all are to blame for the purported problems with writing textbooks, Miles seems to urge WPAs to take the lead in textbook reforms, proposing several "constellations" of actions (47).

One way WPAs can effect change in textbooks, proposes Miles, "is to help publishers construct more useful operational definitions of market segments" (47). Currently, publishers market according to the genre of the books, for example, rhetoric-readers and thematically-arranged readers; or publishers design and market the books according to labor status, for example, full-time faculty versus part-time faculty. Based on this observation, Miles suggests, "Perhaps one solution might be to try to suggest alternative schema for making useful distinctions in the market (i.e. generational shifts, allegiances and common assumptions from different types of graduate programs, sub-disciplinary status, and so on)" (47). Another way WPAs can promote change in textbook publishing is involve students and graduate teaching assistants in the review process (47).

In her article that investigates the context of textbook publishing, Miles finally urges WPAs to work collectively to
intervene [and] support productive and progressive social change. By examining the subject positions from which we interact with writing textbooks and their attendant processes, and by acting more responsibly to enrich those processes, I am confident the market can be constructed more to our liking—for the benefit of the teachers and students with whom we work.

Miles—along with Peter Mortensen (Gale and Gale 217-30), James Zebroski (231-48), and others who investigate the contexts of textbook publishing—avoid blaming (see Ohmann, Welch, Stewart) any one group or institution for the problems with textbooks. Alternatively, the group of scholars, such as Miles, who recognize the accepted problems with textbooks typically avoid accusations and turn to an investigation of contextual elements and participants of publishing to discover what might be altered to effect productive change and solutions. While she offers general "angles" to effect change in textbook publishing, Miles ignores, for whatever reason, the details and specific methods for achieving textbook change (47-8).

**Critical Analyses and Guidance**

Few critics of textbooks I have discovered analyze a textbook or group of books and offer to teachers substantial advice or guidance for negotiating these problematic tools. What I mean by "substantial advice or guidance" is the elaborate presentation of specific methods and materials for supplementing and using the best textbooks have to offer and for resisting the potentially detrimental ideological functions of normative or
restrictive rhetoric.\textsuperscript{4} One of the few scholars that critically examines the ideological functions of Readers \textit{and} offers substantial guidance for resisting said functions is Sandra Jamieson.\textsuperscript{5}

Not only does Jamieson uncover ideological functions in the Readers she examines—functions that hinder students becoming "the academic writers they need to be to write for the academy" and perpetuate the image of minority students as victims (152-3)—but she also offers practices for mitigating the detrimental effects of Readers. To help teachers mitigate potentially detrimental ideological functions, Jamieson suggests,

Assigning narrative writing before the students read a narrative essay and inviting them to compare their narrative strategies and concerns with those in the reading prevents students from being reconstructed with the voice of the writer of the text and also helps them learn comparative reading and writing skills. Selecting supplemental "victim" and "success" narratives by white men and men of color and inviting students to analyze the writers' voices and strategies teaches them analytical reading and writing skills and subtly challenges dominant stereotypes. (169-70)

For two pages, in her concluding section, "Effective Intervention in Students' Identity Formation," Jamieson offers details of activities and titles of publications to supplement "the most unbalanced [R]eader" (171). Jamieson is one of many scholars that critique the

\textsuperscript{4} Restrictive rhetoric and ideology is discussed at length in subsequent chapters when I discuss Judith Butler's theory of performativity.

\textsuperscript{5} I capitalize "Readers" when referring to the book and not the human. I borrow this practice from Lynn Bloom, who makes this distinction in her article, "The Essay Canon." I reintroduce and implement this practice in subsequent chapters.
textbooks instructors use to teach writing, but she is one of the few to offer detailed guidance and methods for negotiating composition's problematic teaching tools.

**Contributions**

My intentions for this study include a contribution to composition's general knowledge of a prevalent teaching tool and to offer colleagues a methodology for reflexively employing the books in critical praxis. The original idea for the study emerged when it struck me how often scholars used the term *tool* and its synonyms without any discussion or aside about the implications of said use. Their unacknowledged assumption produced many questions for me: If composition scholars, such as Connors, think of textbooks as tools that can liberate and enslave teachers, then what is the nature of this tool and what is it about the nature that might also liberate and enslave student-readers? If Lanham is correct that textbooks "process" students from one type of person or identity (i.e., "gawky and clueless" student writers) into another type of person or identity (i.e., graceful and knowledgeable professional writers), then what other processes might occur from the discursive tool of composition pedagogy? If one is interested in implementing practices of critical pedagogy, which I am, then how might the nature, discursive processes, and rhetorical effects of textbooks affect a key mission of critical pedagogy, that is, to empower students to critically examine (and take action in) their various political, economic, and social contexts? Finally, how might an analytical theory and methodology be designed to allow teachers to examine a composition textbook or teaching tool and discover the rhetorical effects that may support the practices of critical pedagogy?
Thus, to the scholarship of writing textbooks, I hope to contribute an understanding of the assumptions and implications related to the idea of textbooks qua tools. To the goals of critical pedagogy, I hope to contribute to teacher and WPA practices and curricula development that empower composition students. The following two sections elaborate each of these contributions, explaining the issues with current research on writing textbooks and further defining the concept of critical pedagogy.

**A Contribution to Scholarship on Textbooks**

Although a substantial amount of scholarship on writing textbooks exists, there remains areas unrecognized and unexamined that warrant another point of view, theory, analysis, and guidance for composition's major "technology of writing" (Carr et al. 64), "disciplinary technologies" (Faigley 156), "teaching tool[s]" (Hawhee 506), or "pedagogical devices" (Welch 278). Moreover, the extensive body of work on writing textbooks that I have examined too often condemn textbooks and textbook publishing; or the studies dismissively acknowledge that a minority of texts may be of value. This trend appears to align with Laura Micciche's (2000) observation of Gale and Gale's collection, *(Re)Visioning Composition Textbooks.* Micciche claims that the contributions in *(Re)Visioning* tend "to create a monolithic view of textbooks as instruments of dominant culture and neglects to examine fully the extent to which teachers strategically use textbooks instead of being used by them" (par. 1; original emphasis).

Therefore, the current project develops *technological performativity* as a way to descriptively analyze composition's textbook-tools and help guide teachers' use of the tools as they avoid ideological functions that may hinder their critical praxis.
Technological performativity is a theory and methodology that draws upon the work of Martin Heidegger and Andrew Feenberg in order to understand the nature of tools and technological systems, and it borrows from Judith Butler's theory of performativity in order to determine the possible rhetorical effects of one type of discursive tool. Heidegger and Feenberg argue that tools and technological systems have the potential to devalue and enslave tool-users. Butler argues that recurring discourse has the potential to multiply and limit identity possibilities. Because they are discursive tools, writing textbooks have the potential to devalue and enslave the tool-users and multiply and limit user identity. The potential devaluation and limitations presented by the use of writing textbooks are contrary to critical praxis. Therefore, this dissertation develops the theory and methodology of technological performativity as an analytical approach to help teachers and WPAs uncover and map the valuation and thinker-writer identity in writing textbooks.  

The methodology of technological performativity includes a two-part analysis. The first analysis uses descriptive linguistics and the rhetorical concept of epideictic discourse to determine the valuation process between the tool and tool-user. Valuation, or the value relationship between reader and book, is examined because critical pedagogy assumes a student-centered classroom as a key goal of its mission. In the case of composition textbooks, the rhetoric of the lessons, heuristics, and instructional apparatus constitute the valuation process and celebrates, disparages, and ignores the tool-user. The

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6 Another possible audience for this study might include authors and editors of composition textbooks. The theory and methodology of technological performativity may help guide authors draft instructional apparatus that enhance student valuation and multiple the thinker-writer identities of students. If authors have created IA that enhance student valuation and multiple the thinker-writer identities of students, then it would benefit editors as they edit/revise the original work of the textbook authors.
second analysis of the methodology uses conceptions of basic epistemological categories from across the disciplines to understand the types of thinking-writing roles students are asked to perform and thus the identities they are asked to assume. Through an understanding of the thinker-writer roles encouraged by writing textbooks, teachers and WPAs can help students prepare to participate actively in a variety of roles and shape their many rhetorical contexts.

I want to emphasize description as an essential characteristic of technological performativity because a goal of this project is not to attack textbooks and textbook publishing, as several scholars have done; but rather to offer an approach for working with a teaching device that isn't going anywhere soon; that is slow to change with contemporary theory and practice; that may simply transfer to online formats of electronic textbooks; and that some WPAs require experienced teachers and teaching assistants to use.

The foundation of technological performativity and the subsequent analysis emerge from my interest in the reoccurring, taken-for-granted use of the word tool in the scholarship of all my categories reviewed above, but especially in Critiques of the Ideological Functions. Furthermore, the theory and analysis emerge from a lack of guidance to help teachers negotiate the potential ideological functions and effects of writing textbooks, as represented by Jamieson's work.

**A Contribution to Critical Pedagogy**

An investigation into the rhetorical and ideological effects imply a concern for contributing to the theory and practice of critical pedagogy. In her bibliographic essay,
"Critical Pedagogy: Dreaming of Democracy," Ann George (2001) reviews the "goals, the realities, and the controversies of critical pedagogy" (92). According to George, "many of the terms, assumptions, and basic methods that still define the project of critical pedagogy" come from Paulo Freire's *Pedagogy of the Oppressed* (93). George explains, Freire practices what he calls problem-posing or dialogic education, in which teachers work with students to develop [...] critical consciousness—the ability to define, to analyze, to problematize the economic, political, and cultural forces that shape but [...] do not completely determine their lives. (93)

Dialogic education requires a student-centered classroom, where teachers develop a curriculum—if not developed by the students themselves—from the "material" of the students' lives. Dialogic education, as a foundation of critical pedagogy, resists the "banking" concept of teaching, in which students are "receptacles" of "official knowledge" that teachers present (93). The student-centered classroom, the challenge to educational hierarchies, resistance to the traditional process of reproducing official knowledge are means to the end of empowering and enabling "students to envision alternatives, to inspire them to assume the responsibility for collectively recreating society" (97).

As an example of critical pedagogy praxis, George describes Ira Shor's power-sharing, decentered classroom. She writes, "His power-sharing moves include authorizing students to negotiate grading contracts right down to the attendance polices, to help develop the syllabus by bringing in readings and voting on unit themes, and to write bylaws for classroom behavior" (106). George also describes his critical pedagogy
practice of the after-class group, where "students met to evaluate the day's session and to plan future classes and projects" (106).

Of course, critical pedagogy is not without its critics and controversies. Central to the criticism of critical pedagogy is its paradoxes. The paradoxes of critical pedagogy might best be expressed by the following questions: How can one have a student-centered classroom starting from teacher-centered authority and knowledge in a system that often privileges top-down learning? How can one begin to challenge dominant ideology and oppressive hierarchies, such as white, middle-class capitalism, if students are potentially in school to improve and reify their status in those systems? To further illustrate this second question, George argues, "If writing teachers are serious about being democratic, if they are serious about letting students set the agenda for their own education, then they should honor students professed desires to get the credentials needed to secure professional-managerial jobs" (101). Even with the laudable, democratic goals of critical pedagogy, "there is work in the world (quite often the kind that pays the rent but also various forms of political activism) that requires them to be proficiently, even eloquently composed" (101).

Instead of rejecting critical pedagogy because of the complications, George seems to suggest that teachers recognize and embrace the paradoxes. Quoting Shor and Freire, George assumes that "human activities can move in several directions at once, that something can contain itself and its opposite also" (qtd. in A. George 108: Shor and Freire 69). She also appears to suggest critical pedagogy works in a dialectic process, where "we train and problematize; we create freedom with authority; we teach resistance and hope for cooperation" (108-9).
At this point, I propose that technological performativity may contribute to the dialectic process and management of the second paradox of authority that critical pedagogy creates. By the end of this dissertation, not only will teachers and WPAs be able to work on their own with the analytical frame of technological performativity to promote the beneficial effects of textbook-tools and resist the negative effects, but they can also work with students to challenge the authority of textbook-tools that is the very foundation or starting point of the dialectic process. Technological performativity, as readers will discover in the subsequent chapters, may be just the analytical method critical pedagogues and their students need to address what Bleich claims as the promulgation of "authoritarian values" (18) and the discouragement of "intellectual, social, and political independence of students and of prospective teachers" (19).

Outline of the Chapters

I conclude this introduction with an outline of the chapters of this dissertation. The dissertation contains four analytical chapters that apply the methodology of technological performativity to four top-selling composition textbooks—books that contain models readings, rhetorics, visual studies, and rules handbook—written by familiar textbook authors of long-standing: Student's Book of College English by David Skwire and Harvey Wiener; The Writing Process by John Lannon; The St. Martin's Guide to Writing by Rise Axelrod and Charles Cooper; and The Bedford Guide for College Writers by X. J. Kennedy, Dorothy Kennedy, and Marcia Muth. Each chapter examines what I later argue to be the main discursive components of composition textbooks: prefaces, lessons-heuristics, instructional apparatus for readings, and instructional
apparatus for visuals. The final chapter of the dissertation presents my conclusions of the results for all analyses; suggests application procedures; presents a resource for analyzing valuation and identity; discusses the limitations of the study; and offers recommendations for other areas to which one might apply technological performativity and its methods.

**Chapter One: "Tools" of the Trade**

Chapter one describes what I consider to be two significant views within composition about textbooks and textbook components as *tools*: The first view tends to see composition's discursive tool as a neutral and passive means to an end; and the second view tends to see textbooks as discursive, functional objects with unintended or ulterior effects. Following the literature review of chapter one, which outlines the two views of textbook-tools, I define with the help of two theories of technology what is entailed when we say things are *tools*; and I further explain how writing textbooks are discursive tools.

Grounded in the definition and assumption that textbooks are discursive tools within a particular technological system, the remaining sections of chapter one continue to develop technological performativity. With its two levels of rhetorical and linguistic analyses, technological performativity has the potential to contribute to the knowledge and practice of critical pedagogy in composition. The new theory and methodology contributes to the knowledge and practice of critical pedagogy by explaining student-book valuation and thinker-writer identity, ideological functions and effects unexamined in earlier studies. Specifically, the ideological effect of the valuation process between students and textbooks may promote Heideggerian *danger* or enslavement to the books,
while another concomitant effect of student-book interaction may promote Butler's concept of normative violence. Each of these ideological functions and effects are described in chapter one.

**Chapter Two: Textbook Prefaces, "Paving the Way, As It Were"**

Chapter two uses technological performativity as a theoretical guide to analyze the prefaces of representative composition textbooks to interpret the overall and emergent reader-book value and student identities as thinker-writers constructed by the books' functional themes, themes of identity, rhetorical features (i.e., tropes and schema), and sentence types or grammatical moods.

In order to illustrate how one might develop an analysis of valuation, I begin chapter two by explaining the general nature of prefaces, using Gerard Genette's theory of paratexts and his examination of fiction prefaces. Next, I build on and borrow from Genette's work to define the functions and themes of composition textbook prefaces that are similar to his texts, and to define the functions and themes unique to the context of my textbook prefaces.

As I define the functions and each theme of reader-book valuation, I offer evidence of instances that connote and constitute the themes. After presenting my themes of reader-book valuation, I turn to an exposition of identity themes, describing recurring, implicit and explicit expectations and representations of the student-reader as thinker-writers within each representative texts and among the texts. I conclude chapter two with a review of my results and their implications for writing textbook scholarship and for my
subsequent chapters that analyze student-reader valuation and identity in the rhetorical lessons-heuristics, the instructional apparatus (IA) for readings, and the IA for visuals.

**Chapter Three: "Heuristics and Composition"...Again?**

In chapter three, technological performativity guides an analysis of the rhetorical lessons-heuristics of representative composition textbooks to interpret at the primary level of analysis the reader-book valuation and interpret at the secondary level of analysis student-reader identities constructed by (1) the functional themes of lessons-heuristics; (2) the themes of identity embedded and assumed in the lessons-heuristics; and (3) the sentence types, connotations, and content that help coalesce into the themes. Prior to the analysis of my sample books, I define the functional nature of the rhetorical lessons-heuristics, as tools in a technological system, by synthesizing the epistemological discussions and conclusions about heuristics of Janice Lauer and Ann Berthoff, Linda Flower and John Hayes, Susan Wells, James Kinney, and Irvin Hashimoto.

After my review in chapter three of the influential scholarship on heuristics and composition, I explain my premises and working definition of heuristics for this project and describe the valuation and identity themes I discovered in the rhetorical lessons-heuristics, which include new themes and themes related to those described in chapter two on textbook prefaces. Like chapter two, as I define the functions and each theme of reader-book valuation, I offer evidence of instances that connote and constitute the themes. Following my discussion of themes of reader-book valuation, I turn to an exposition of identity themes, describing recurring, implicit and explicit author expectations of the student-reader. I conclude chapter three with a review of my results.
and their implications for (1) writing textbook scholarship; (2) my previous chapter on prefaces; and (3) my subsequent chapters that analyze student-reader valuation and identity in IA for readings and visuals.

Chapter Four: Inviting, Guiding, Directive Apparatus for Readings

I begin chapter four with a selective review of notable scholarship in literary theory, education, and composition theory to create a context and foundation from which I extend the discussion of how composition textbook readings and IA might rhetorically effect particular categories of student-reader identity and valuation. I explain at the end of the review how my use of technological performativity, as outlined in chapter one, contributes to existing scholarship and enhances composition's understanding of its major "technology of writing" instruction (Carr et al. 64), "disciplinary technologies" (Faigley 156), "pedagogical devices" (Welch 278), or "teaching tool[s]" (Hawhee 506).

Technological performativity guides my primary and secondary analyses of reader-book valuation and student-reader identity construction as it occurs at the various locations and in particular hierarchies of readings and IA in my sample composition textbooks. I point out, and I hope readers will note, the similarities to and relationships of the themes of valuation and identity I discover in chapter four with those I discovered from the analysis of prefaces and rhetorical lessons-heuristics of chapters two and three. To underscore the similarities and relationships from theme-to-theme and textbook component-to-textbook component, I chart the themes on figures or "maps" at the end of chapter four.
Chapter Five: Inviting, Guiding, Directive Apparatus for Visuals

In the final analytical chapter, I present an historical overview of the scholarship in education and composition to create a context and foundation from which I can extend the discussion of how composition textbook visuals and IA might rhetorically effect particular categories of student-reader identity and valuation. I explain at the end of the review how my use of technological performativity, as outlined in chapter one, contributes to existing scholarship and enhances composition's understanding of its major technology, tool, or device (Carr et al. 64; Faigley 156; Connors, Composition-Rhetoric 111; Welch 278; Hawhee 506). Technological performativity guides my primary and secondary analyses of reader-book valuation and student-reader identity construction as it occurs in my sample composition textbooks at the various locations of visuals and IA. I point out the similarities to and relationships of the themes of valuation and identity I discover in this chapter with those I discovered from my earlier analyses of prefaces, rhetorical lessons-heuristics, and especially reading IA. To underscore the similarities and relationships from theme-to-theme and textbook component-to-textbook component, I present the thematic threads or traces on my own visuals at the end of chapter five.

Chapter Six: Conclusions/Introductions

For the final chapter of the dissertation, I review the entire study; present my conclusions about the implications of the results from all four analyses; suggest analytical procedures; discuss the limitations of the study; and offer suggestions for other instructional discourse to which one might apply the methodology of technological performativity. In addition to suggestions for applying technological performativity to
other instructional discourse, I offer a form composition teachers and WPAs might photocopy and use to supplement an analysis of the valuation and epistemological identities encouraged by their own textbooks.
Chapter One

[T]he essence of technology is by no means anything technological.
—Martin Heidegger, "The Question Concerning Technology"

The tools we use both enlarge and limit the way we can interact with reality.
—Eugene Kintgen, Norman Holland, and William Gibson, "Carlos Reads a Poem"

"Tools" of the Trade

In various analyses of writing textbooks, composition and rhetoric scholars of the late twentieth and early twenty-first centuries have regularly employed the word tool and analogous terms to signify, interchangeably, the whole of each book or the individual instructional components contained within them. In addition to using the word tool, scholars have called textbooks, including the components contained within them, "technology of writing" (Carr et al. 64), "disciplinary technologies" (Faigley 156), "pedagogical devices" (Welch 278), and "teaching tool[s]" (Hawhee 506). As these scholars have focused on the rhetorical and disciplinary effects on composition theories and issues of critical pedagogy that the discursive tool of composition may produce, they have ignored (1) the effects and implications of what it means to call textbooks tools and (2) the identity of students, i.e., the tool users, beyond the traditional categories of race, class, and gender. When they use the term tool and cognate phrases for writing textbooks, scholars—such as Stewart, Connors, Welch, Faigley, Hawhee, and Carr et al., among many others—employ the tool-phrases without addressing inherent assumptions and significant effects of tools and technologies, objects and systems that function to
manipulate aspects of physical and abstract reality and as Kintgen et al. write, "enlarge and limit the way we can interact with reality" (491).

In this chapter, I begin by describing what I consider to be two significant views within composition about textbooks and textbook components as tools: The first view tends to see composition's discursive tool as a neutral and passive means to an end; and the second view tends to see textbooks as discursive, functional objects with unintended or ulterior effects. Following the literature review that outlines the two views of textbook-tools, I define with the help of two theories of technology what is entailed when we say things are tools; and I further explain how writing textbooks are discursive tools.

Grounded in the definition and assumption that textbooks are discursive tools within a particular technological system, the remaining sections develop a theory that I call technological performativity. With its two levels of rhetorical and linguistic analyses—for discovering the value relationship of student and book, and identity beyond race, class, and gender—technological performativity has the potential to contribute to the knowledge and practice of critical pedagogy, a teaching philosophy in composition with a key concern for student empowerment (A. George 2001).  

7 The two groups or views emerged from an analysis of approximately 100 articles that use the term tool and its cognates to talk about textbooks qua tools and the individual textbook components, such as heuristics and questions, qua tools. The articles were published in *College Composition and Communication*, *College English*, and *Rhetoric Review*, three of composition's influential or flagship journals.

8 See "A Contribution to Critical Pedagogy" in the introduction for a detailed discussion of critical pedagogy. The issue of student empowerment in critical pedagogy includes stimulating and motivating students to engage in the critique of political, social, and economic rhetoric for a variety of contexts. Some readers may know critical pedagogy by its other labels, such as "liberatory pedagogy, empowering pedagogy, radical pedagogy, engaged pedagogy, and pedagogy of possibility" (A. George 92). Ann George maintains that the “big three” critical pedagogues include Paulo Freire, Henry Giroux, and Ira Shor (93).
A Neutral and Passive Means to an End

Robert Connors, Winston Weathers, and Kathleen Welch represent scholars, among other possible contenders, who take the position that a textbook *qua* tool is a neutral and passive means to the end of helping teachers instruct students to write various effective discourse. In several articles in *College Composition and Communication* (CCC) and in one of his book chapters, Connors uses the words *tool* and *tools* to label textbooks as a comprehensive or singular instrument ("Mechanical Correctness 1985; "Textbooks" 1986; *Composition-Rhetoric* 1997) and to label the individual components of the books ("The Rise and Fall" 1981; "Personal Writing" 1987). Although he frequently uses the word and its variants throughout his text—five times within "Textbooks and the Evolution of the Discipline"—Connors addresses only once the idea that textbooks *qua* tools might have ulterior effects besides creating a product: He tells readers that teachers should use the tools and not be used by them (192). But Connors leaves it at that, and never does he elaborate the meaning of his suggestive precept. In general, Connors avoids a discussion of textbook-tools and ulterior effects.

In "Composition Textbooks and the Assault on Tradition," Donald Stewart presents the word *tools* when he quotes Winston Weathers, who argues that writers should be taught about all the available tools for writing instead of waiting to master one set of tools before moving on to learn how to use the next set (173). From his summary of Weathers' position, Stewart implies that the nature of tools for writing instruction includes the concepts of a linear process and a means to an end. Weathers considers traditional rhetorical strategies as tools contained within the textbooks and guarded and divvied out by writing teachers (173). From Stewart's extended quotation of Weathers, it
becomes apparent that Weathers' process of creating meaningful and rhetorically effective discourse for audiences begins with students' abstract ideas that flow to and through the tool, onto language, and out to audiences.

While I suspect they present a more dynamic and nonlinear view of composing processes in other places, Connors and Weathers (via Stewart) present in their studies a linear process of composing that goes from student to tool to audience. The possibility of an alternative dynamic is not explored; for example, something "flowing back" or reciprocity with the tool, where the textbook-tool affects the user in addition to effecting a product.

Like Connors and Weathers, Welch ignores an explicit discussion of the assumptions and implications of what it means for a writing textbook to be a tool. Instead of using the words tool and tools, Welch calls writing textbooks "ubiquitous pedagogical devices," (278) of course, a conceptual cognate of tool. While she recognizes the ubiquity of composition's devices used for teaching students to use language effectively, Welch limits her discussion to the way the books perpetuate ineffective composition theory and avoids even a brief mention of ulterior rhetorical effects on students as the devices perpetuate ineffective theory (269).

*A Means with Ulterior Effects*

While Connors, Weathers, and Welch represent scholars who may, based on their published articles reviewed here, consider textbook-tools as neutral and passive means to an end, Susan Wells and Debra Hawhee represent the group of scholars who recognizes
the possibility of ulterior effects in addition to the explicit and intended purposes of composition's textbook-tools.

In the 1977 article "Classroom Heuristics and Empiricism," Wells claims that heuristics for invention and revision are comprised of two elements: (1) an ascetic element that predisposes students to the activities and potential results of (2) "a set of questions to generate information" (467). For Wells, both writing textbooks and the heuristics they contain are tools (469, 472). Although she maintains that heuristics are useful, Wells argues that the tools not only shape writing but also shape values and students' "consciousness," functioning to create habits of "pacification and titillation" (476). Wells recognizes textbooks and heuristics as tools, and analyzes unintended effects, but she overlooks alternative effects based on the toolness of textbooks.

Like Wells, Debra Hawhee acknowledges textbooks as means to an end with intended and unintended effects of socialization. In addition to calling composition handbooks tools in "Composition History and the Harbrace College Handbook" (506-7), Hawhee incidentally acknowledges the toolness of textbooks—that is, textbook-tools, like other objects more commonly recognized as tools (e.g., screwdriver), change, manipulate, or shape concrete and abstract elements of the world. She also explains that not only is language shaped by the textbook-tool, but also the "ever present artifact […] has indeed […] shaped prevailing assumptions" and "effectively shape teacher and student subjectivities" (504; emphasis added). For Hawhee, the tool or "artifact" of the composition classroom is more than a means to help teachers and students produce writing.
Hawhee's research of John Harbrace's personal letters, manuscript marginalia, book prefaces, rules, and lessons, uncovers an intention to change student-readers with rural and working class linguistic knowledge, abilities, and values into subjects with urban and middle class linguistic knowledge, abilities, and values through the discursive disciplining precepts and lessons of the Harbrace Handbook. As she clearly demonstrates how the discursive process of disciplining student-readers might work, Hawhee convincingly demonstrates how Harbrace's discourse qua tool abstractly constructs the character or subjectivity we call "student" as a lacking entity in need of middle class discipline (507, 516). While I strongly agree with the theoretical points of her discussion, I am left wondering, as I was with Wells' study: What do we mean when we talk about textbooks and textbook components as tools, beyond a passing recognition of the "shaping" aspect of instruments; and what are the possible alternative effects, in addition to and beyond race, class, and gender identity, based on the nature or essence of textbooks qua tools.

In sum, the two views about textbooks and textbook components qua tools, as I have delineated them, implicitly and explicitly emerge from the representative studies of composition's major teaching tool. According to the first view, the discursive tools of the trade are neutral and passive instruments used in a one-way relationship for reaching the goal of teaching students how to shape rhetorically effective written discourse. According to the second view, the tools of the trade potentially shape the conscious thinking and subjectivities of students within the context of textbooks and composition classrooms. The focus of the first view emphasizes the study of textbook-tools' reflection and
persistence of contemporary composition theories and practices without much regard to the politics and effects of student representation and socialization. The focus of the second view emphasizes a concern for the politics of student representation and empowerment, both issues related to critical pedagogy.

Before I can consider additional implications of composition textbooks for critical pedagogy, I must first explain what it might mean for textbooks to be tools—an area previously ignored in composition scholarship. Once I have defined the nature of textbook qua tool, I can discuss ulterior effects of the textbook-tool that contribute to the textbook-identity studies of Wells and Welch. To help explain what it means for something to be a tool, I begin with Martin Heidegger's theory of technology and Andrew Feenberg's theory of instrumentalization. To offer an alternative view of textbooks and identity, I turn to Judith Butler's theory of performativity and normative violence. After the explanation of what it might mean for something to be called a tool and the presentation of an alternative view of identity, I will have the foundation for synthesizing the theory of technological performativity—a framework for analyzing textbooks and other instructional apparatus (IA) for the benefit of critical pedagogy and practice.

A Starting Point: Heidegger's Theory of Technology

Heidegger's theory of technology is a starting point for a modern (read: twentieth century) framework to explain the nature of tools or "instrumental" technologies (5), technological systems, and the potential benefits and problems of these systems. Andrew Feenberg, a philosopher of technology and scholar of Heidegger and Herbert Marcuse, labels Heidegger's theory a substantivistic critique of technology ("Critical Theory," par.
9) Substantivist critics typically construct deductive arguments that analyze abstract concepts and structural systems, such as economics and language, and present generalizations that avoid discussions of unique circumstances. An extension of Heidegger's substantivist theory of technology, using Feenberg's instrumentalization theory, offers a foundation for a rich and productive understanding of composition textbooks as discursive tools within their unique technological system.

In his seminal essay "The Question Concerning Technology," Heidegger presents an argument that demonstrates how technology is a cause-and-effect system of co-responsibility and not simply a means to an end, such as the right tool to get the job done (instrumental technology), or strictly the skills and activities of the "handicraftsman" or fine artist (i.e., techne) (13). If I am to understand and critically analyze the nature and potential effects of composition textbooks as instrumental technologies or tools, I must develop from Heidegger's theory the technological system in which they exist.

Heidegger, a scholar of ancient Greek philosophy (Guignon 1993), bases the assumptions for his theory on Aristotle's conception of causality. According to Heidegger's interpretation of Aristotle's argument, the system of production that handicraftspeople and fine artists use include four causes. The four causes in Heidegger's interpretation and terms are (1) the standing-reserve or the (raw) material; (2) the shape the material will take or eidos, "the outward aspect [...] that a visible thing offers to the physical eye";

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9 Techne is practice and practical knowledge born out of theory, or purely rational knowledge, also called episteme (Aristotle, Nicomachean Ethics, 6.1139b15-1142a30), and techne can inform theory. Techne is specialized knowledge for getting things done in unique contexts and for specialized fields, such as music and medicine. According to Aristotle, individuals using particular techne understands the causal components in order to reach a goal. Another scenario I imagine is a construction worker understanding universal formulas to complete the building of the house, but unable to use those universal formulas to build a rocket, although the same mathematical theories apply in both situations.
(3) the *destining* or the purpose, where form and matter come together; and (4) the *setting upon* or the person and activities bringing the abstract and concrete components together (17-24). Heidegger calls the causes that co-responsibly work together and the consciousness of those processes *enframing* (20). In his illustration of a technological system for a sacramental chalice, an instrumental technology for the communion ceremony, Heidegger explains that the material cause is the silver, the form is the cup-stem-base shape, the purpose is a ceremony, and that which brings about the effect is the silversmith (7-8). I present Figure 1.1 to illustrate Heidegger's technological system for the chalice and enframing.

![Fig. 1.1. Technological System of Heidegger's Chalice.](image)

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10 In addition to the setting-upon silversmith, who resides at the beginning of the technological system process, I would also include the priest as the end user, who actualizes the instrument.
Each box in Figure 1.1 represents one of the causes of Heidegger's technological system. The three solid arrows pointing clockwise in series represent a commonsensically perceived path to a final product. The dotted arrows pointing in opposite directions among the four causes encourage a conception of a balanced technological system and represent the idealized co-responsibility and equal value underlying production toward a final product. The dotted arrows among the components of the technological system represent the connections Aristotle and his followers might have perceived immediately, unlike the daily perception of most individuals in the twentieth and twenty-first centuries.

The ideas of co-responsibility and co-equality mean that there exists feedback or reciprocity of causation in the system that challenges a commonsense conception of production. For example, the grand purpose of the ceremony causes the need for a valuable material and simultaneously the need for a particular shape. In turn, the nature and chemical qualities of silver cause a need for unique types of shaping processes to be used upon it. Finally, the silversmith is affected by the knowledge of the need from the silver, the shape, and the ultimate purpose of the ceremony. Technological systems are not simply an actor-to-tool-to-object relationship, a challenge to the linear process and function of textbook-tools represented by Weathers and Stewart.11

While the relationship among the components of technological systems might be co-responsible and co-equal, the illusory relationship some people may commonly perceive is one of dominance over instruments and raw materials without feedback. In "Critical Theory of Technology," Feenberg presents a common scenario to illustrate the

11 Technological systems are fluid and multilayered. The visual interpretation of Heidegger’s system for the chalice could be complicated even further, where the instruments— anvils, hammers, pliers, lathes—the silversmith uses to shape the instrument for the ceremony also reciprocates.
cause-and-effect reciprocity and multidimensionality of technological systems. The scenario also offers an possible explanation for the illusion of actor, tool, and object independence and why these systems may appear to some people as unidirectional and one-sided:

We hurtle two tons of metal down the freeway while sitting in comfort listening to Mozart or the Beatles. […] In the larger scheme of things, the driver on the freeway may be at peace in his car but the city he inhabits with millions of other drivers is his life environment and it is shaped by the automobile into a type of place which has major impacts on him. So the technical subject does not escape from the logic of finitude after all. But the reciprocity of finite action is dissipated or deferred in such a way as to create the space of a necessary illusion of transcendence. ("Critical Theory," par. 3)

Whether it is the instrument for a ceremony, the device for traveling to a destination, or the discursive tool for teaching and shaping meaningful and rhetorically effective writing, instrumental technologies are not only conduits for particular goals but also reciprocating conduits for abstractly and concretely affecting users of the technologies.

According to the arguments of Heidegger and Feenberg, problems with technology are not inherent in the tools. The problems with technological systems and their tools arise when people ignore the causal relationships and perceive only immediate
affordances without an openness to possible, alternative actions and consequences. In "The Question Concerning Technology" Heidegger worries about the problems with technological systems as they affect the metaphysical and universal human condition (28). He claims that if we lose sight of the equal importance of the other components in technological systems, especially when we devalue or forget about the thing challenging or setting-upon (humans) the standing-reserve (raw material), then humans may become standing-reserve themselves, enslaved to the tools they employ within technological systems of production. Heidegger's concern about and analysis of the universal, metaphysics of technologies, such as hydroelectric power and nuclear weaponry, although tools on a massive and destructive scale, may be instructive for an analysis of textbook-tools.

Feenberg agrees with Heidegger about the problem of enslavement to technological systems, but he adds to Heidegger's discussion that immediate and workaday problems also exist beyond the sometimes intangible or metaphysical problems of enslavement. One very real consequence of focusing only on destining or purpose in technological systems is that technology potentially creates pollution and its subsequent health effects. Feenberg argues, for example, that when we focus too much on consuming the products of technology, we may forget or ignore the causal connection to the chemicals needed to make those products and we get the toxic waste in Love Canal. When we take for granted the electricity and light bulbs in our home, again, ignoring causal connections of technological system of power production, we might surprised by

12 Affordances is a term coined in 1997 by James Gibson. I use it here as the perceived and unperceived, potential actions a person can perform with an instrumental technology in particular situations with known and unanticipated consequences.
nuclear disasters, such as Three Mile Island and Chernobyl. When we focus on our automobiles without recognition of reciprocity or feedback in its technological system, we gain global warming and increased childhood asthma rates in urban centers. While pollution might be a now obvious, if not extreme, example and effect of not equally valuing and focusing on the relationships of components in technological systems, the technological system of composition textbooks and the textbook-tools discursive effects is less obvious and warrants a more detailed critique than Heidegger's theory can offer alone. A critique of textbook-tools and the textbook technological system that launch's from Heidegger's theoretical frame and starting point would consider ulterior effects beyond the general effect of enslavement.

A Post-Structural Theory of Technology

Feenberg extends Heidegger's substantivist critique of technology with his theory of instrumentalization. With Feenberg's instrumentalization theory, I gain a frame and interpretative lens for going beyond a simplified, universalizing description of the technological system of composition textbooks, and I gain a foundation for presenting an analysis of what types of feedback might affect students who use these instrumental technologies in first-year English.

Feenberg's theory of instrumentalization "holds that technology must be analyzed at two levels, the level of our original functional relation to reality and the level of design and implementation" ("Critical Theory," par. 10). Instrumentalization theory combines the substantivism and universalization of Heidegger with constructivist critiques of
technology, which are constituted by the possible analyses of political, economic, and social implications of tools. In other words, Feenberg starts where Heidegger left off.

In "The Question Concerning Technology," Heidegger argues that a technological system contains four causal components that effect each other equally. When one or more of the components in a technological system is valued more than the other components, possibilities emerge for what Feenberg calls the "threatening side effects of technological advance" ("Critical Theory," par. 25), illustrated above with my pollution examples. Again, Heidegger worries most about technological systems when we look too much toward destining and the setting-upon, that is humans, become standing-reserve or raw material for the system. Heidegger leaves it at that and never offers a methodology and terminology for discovering the abstract or empirical bases for the component values. We might be left wondering, among other things: What do valuation and devaluation look like for a technological system? How do we know valuation and devaluation when we see them or how are values assigned? If possible, how can we alter a component's value to avoid the "threatening side effects"? The answers to these questions potentially lie at the second level of analysis in Feenberg's instrumentalization theory, along with the answers to the question, What type of student identity or identities are promoted by composition textbooks; and how is identity shaped as functional, ulterior effect of the textbook-tools?

At the first level of analysis for instrumentalization theory, which leads to the second level of analysis, the technological system of composition textbooks includes (1)

13 I use valuation throughout the text to mean the process, including the final results, of consciously or unwittingly creating and assigning positive and negative worth or importance of people, places, or things through the construction and depiction of qualities of such in an abstract system.
the student combined with the student's writing activities as the setting-upon; (2) words or language as standing-reserve; (3) an academic essay-genre as the eidos or shape; and (4) the possible rhetorical effects and assignment/course grade as the destining. Of course, the tool is a composition textbook that conceptually bind the causes together.

Figure 1.2 illustrates at the first level of instrumentalization the basic system filtered through the Heideggerian framework.

![Diagram of the Technological System of Composition Textbooks](image)

**Fig. 1.2. Technological System of Composition Textbooks.**

Like the system of the silver chalice, each box in Figure 1.2 represents one of the causes of Heidegger's technological system and the tool equally connects, regulates, and holds those components together. The three solid arrows pointing clockwise in series represent a commonsensically perceived path to a final product or result. The dotted arrows pointing in opposite directions among the four causes encourage an idealized conception of a balanced technological system and represent the co-responsibility and
equal value underlying production toward a final product. The arrows are dotted to
represent the how the components of the technological system might typically go
unrecognized and unexamined, but nonetheless, theoretically exist. The ideas of co-
responsibility and co-equality mean that there exists feedback or reciprocity of causation
in the system that resists a commonsense conception of production.

A comprehensive analysis of the textbook-tool and technological system would
include an critique of all the components, but such an analysis would take several
volumes and possibly years of research. For the sake of space, timeliness, and overall
manageability—*and* because teachers, who might use my approach for their critical
pedagogy, may not have the time to analyze all the technological relationships—I have
limited myself to examining the single relationship of student-book valuation and the
ulterior effects of student identity produced by this relationship. Thus, I am only
interested in the two-way dotted arrow of reciprocity between the First-Year Composition
Textbook icon and the setting-upon component called Student-Activities represented in
Figure 1.3.
The Valuation Process in a Technological System

Valuation is a key (but unelaborated) concept of Heidegger's theory of technology; it is a possible byproduct or ulterior effect of Feenberg's theory of technological systems; and it is the primary object of analysis of technological performativity. In general, valuation is a process that synchronically and diachronically occur in diverse contexts where individuals and groups consciously and unwittingly assign worth to objects and people according to an array of abstract and concrete variables and criteria. The array of variables and criteria are defined by individuals and groups according to traditional wisdom, novel and contemporary customs, and impromptu decisions.

One simple illustration of a valuation process might be observed at a holiday meal. At the traditional event of many cultures, for a variety of religious and national
celebrations, guests might overtly praise one dish while politely criticizing another. The guests subjectively assign and enhance the value of the first dish, while assigning reduced value to the second. Or alternatively, and maybe more appropriately at a friendly holiday meal, the second dish is not overtly criticized. Instead, it is ignored, avoiding embarrassment of the chef, but still calling its worth into question and suggesting a low value. In addition to an obvious valuation process found in the discourse of composition textbooks—the explicit praise and disparagement of student-readers or the textbook-tool—I am also interested in a discursive valuation process that, analogous to the latter dinner scenario, is subtle and suggestive within the composition textbook technological system.

In the context of the technological system I have outlined for composition textbooks (see figures 1.2 and 1.3), the major discourse components of textbook-tools—that is, the preface, heuristics-lessons, and the IA for readings and visuals—are the starting points for a theoretical, and sometimes subtle, discursive valuation process. Emerging from the major discourse components of textbook-tools, the value enhancement of the student and the textbook-tool components of the technological system are intentionally and unintentionally encouraged and discouraged by the linguistic and semantic characteristics of repeated sentence types. For the remainder of this section I elaborate the aspects of the valuation process of the technological system of textbook-tools, which is then followed by the section on identity construction, a secondary analysis of the textbook technological system.
The Complex Relation between Form and Meaning

Of course, the discourse of textbook-tools is constituted by the basic sentence types of descriptive linguistics with inherent characteristics that suggest component values. In addition to overt denotation and connotation of praise and disparagement, basic sentence types present value enhancement and reduction based on the degree of freedom to respond to particular sentence types. The three basic sentence types typically constituting the prefaces, heuristics-lessons, and IA for readings and visuals include declarative, interrogative, and imperative sentences, as described by Rodney Huddleston in "Clause Type and Illocutionary Force" (851-945). To discover the values of components and the balance of valuation within a discursive technological system, one must consider the complex relation between form and meaning of sentences (854), interpreting both inherent linguistic characteristics of sentences and the denotations and connotations of praise and disparagement.

Declarative sentences or declaratives have the potential to produce balanced and imbalanced valuation. An inherent characteristic of declaratives is that they do not assume a response from an addressee (855-61). The focus, and thus the value enhancement, is on the speaker/writer and speaker/writer's sentence and message. The lack of invitation and freedom to respond, devalues the addressee; for example, *Writers use active voice to engage readers* emphasizes the value of what the sentence has to say.

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14 Exclamatives constitute the fourth sentence type that typically present feelings of surprise, affirmation, condemnation, etc. in the moment. If they typically occur in the moment of oral discourse interaction, then exclamations are unlikely to appear in composition textbooks as a part of the prefaces, heuristics-lessons, and instructional apparatus for readings and visuals.
by ignoring possible responses from an addressee. Thus, declaratives have the potential to create discursively Heidegger's danger from an imbalanced relationship.

But at the same time they formally exclude a response, some declaratives may also encourage a balanced valuation between the component presenting the sentence and addressee. Declarative assertions may denote or connote value enhancement of an addressee: *You most likely have written successfully* praises and values highly the addressee and her abilities. The example suggests balanced valuation between the relationship of the denotation of praise and the competing characteristic of the linguistic form that enhances the value of the speaker/writer. Therefore, unless they clearly denote or connote an assertion that positively enhances the value of the addressee, declaratives tend to encourage an imbalanced valuation in favor of the source-sentence and textbook-tool-component.

Interrogative sentences or interrogatives also create the possibility of balanced and imbalanced valuation in a discursive technological system. The interpretation of valuation balance depends on openness and restrictiveness the interrogative form. On the one hand, open interrogatives, also called variable questions, are signaled by *wh*-words, such as *who, whom, whose, which, what, when, where,* and *how* (856, 867). The linguistic characteristic of open interrogatives encourages an addressee to freely respond with a wide array of appropriate answers, thus the freedom in response encourages a high value

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15 Of course, there exists the possibility that declaratives may denote and connote the disparagement of student-readers, thus negatively valuing them, creating an imbalanced relationship, and promoting Heidegger’s danger. But such a strategy would not predispose the student-reader to engage with a composition text, making the book pointless.
of the addressee. In addition to the high value suggested by the form of open interrogatives, the semantic content may reinforce the value enhancement of an addressee. For example, *Who might be your best audience for your topic?* invites a multitude of appropriate responses and values an informed opinion of the addressee. In general, open interrogatives almost always encourage the value enhancement of an addressee, and thus balance valuation with the default value enhancement of the source that controls the questioning.

On the other hand, closed interrogatives are *yes/no* questions, alternative questions, and presupposed or biased questions (868, 879). The first type of closed interrogative limits the addressee to one of either two answers, *yes* or *no*. The second type of closed interrogative restricts the addressee to a very limited set of answers the speaker/writer presents (867); for example, *Which mode of development should you employ, narrative or description?* The third type of closed interrogative presupposes a truth about the question topic and predisposes addresses to limit their replies to a truth asserted by the speaker/writer (879), thus restricting or excluding their response possibilities; for example, *Why is the author's use of statistics an effective strategy for persuading you?* In this instance, the author of the question assumes without argument that a strategy is effective when it might not be. Maybe even more devaluing, is the

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16 One obvious characteristic that determines an *appropriate* response is staying on topic and within the reality of a situation. If I were to ask someone, *What tool do you suggest we use to build the dresser?*, I hope to receive an answer such as *hammer, screwdriver, plane*, and so on, and not banana.

17 Certainly, one might begin to imagine examples of open interrogatives that semantically reduce the value of addressees by disparaging them, such as *Why are you a poor respondent?* Not only is this question rude and disparaging, it is actually a closed interrogative, presuming a detail about the respondent that may not be true. Thus, an alternative question that is an open interrogative, valuing the respondent, would be *How do you feel about your ability as a respondent?*
second assumption: the addressee is persuaded by the strategy. Therefore, the limitations and presuppositions of the three types of closed interrogatives, unlike open interrogatives, encourage an imbalanced valuation in favor of the source-sentence and textbook-tool-component.

Like declaratives, imperative sentences or imperatives may produce balanced and imbalanced valuation between the sentence-sources and respondents. Imperatives are, of course, statements that direct an omitted or assumed second-person subject to perform some task (857); for example, *Write the thesis statement with brevity and clarity*. Because subjects are not invited to reply to imperatives with a variety of responses—often restrictedly ordered to perform narrowly defined tasks—the emphasis, and thus value, is placed on the sentence and the sentence-source.

Though the form of imperatives sentences encourages the value enhancement of the command and sentence-source, some imperatives may promote a balanced valuation between the sentence-source and addressee. Imperatives may denote or connote, as they command, a value enhancement of an addressee: *Open the essay with the great experiences of your past* praises and values highly the addressee's experiences, and thus the addressee. The example suggests balanced valuation between the relationship of the denotation of praise and the competing characteristic of the linguistic form that enhances, by default, the value of the speaker/writer. Therefore, unless they clearly denote or connote a qualifying assertion of the command that positively enhances the value of the addressee, imperatives tend to encourage an imbalanced valuation in favor of the source-sentence and textbook-tool-component.
Repetition and the Reification of Value

While the instances of declaratives, interrogatives, and imperatives constitute valuation processes at a local level within composition textbooks—within the paragraphs and lists of prefaces, heuristic-lessons, and prompts and questions for readings and visuals—it is the repetition of those instances across the discourse of the texts that reify the overall balance and imbalance of valuation between the student-reader component and the textbook-tool of the textbook technological system. On the one hand, recurring declaratives and imperatives, and denotations and connotations that disparage or ignore the value of student-readers, promote an imbalance between student and book, thus encouraging Heidegger's danger of enslavement to the tool and thwarting composition curricula of critical pedagogy. On the other hand, recurring open interrogatives, and declaratives and imperatives that denote and connote praise for student-readers would promote a valuation balance between student and book, thus resisting, if not eliminating, Heidegger's danger of enslavement to the tool and supporting composition curricula of critical pedagogy.

Based on traditional wisdom and empirical studies, I do not think I overestimate the power of repetition to reify values and the valuation process within the textbook technology system and to effect student-readers. Rhetoricians and politicians, from Aristotle to George W. Bush, have acknowledged the power of repetition to reify concepts and give persuasive power to language. While he condemned the use of it in writing, calling it "silly," Aristotle appreciated repetition in oral discourse and found that "speakers use [repetitions] freely, for they have a dramatic effect" (Rhetoric 3.1413b.15-25). During a May 2005 forum in New York about social security, President Bush told
the audience, "See, in my line of work you got to keep repeating things over and over and over again for the truth to sink in, to kind of catapult the propaganda" ("President Participates"). Prior to President Bush, Hitler's propaganda minister, Joseph Goebbels, said, "If you tell a lie big enough and keep repeating it, people will eventually come to believe it" and "The most brilliant propagandist technique will yield no success unless one fundamental principle is borne in mind constantly—it must confine itself to a few points and repeat them over and over" ("Joseph Goebbels Quotes"). The success of these politicians' agendas is partial evidence for the success of repetition as a rhetorical feature and persuasive strategy.

Not only have traditional knowledge and commonsense demonstrated the potential and very real influence of discursive repetition, but also empirical studies in communications and psychological of the late 1960s and 1970s have confirmed the strategy's rhetorical effectiveness to reify concepts and persuade people to subscribe to truths and/or perform actions. In Communication in Legal Advocacy, an influential and representative study on the effects of repetition, communications scholars Richard Rieke and Randall Stutman report,

Results firmly supported that repetition influences belief. Not only were repeated statements rated as more true than new statements, but repeated statements received higher truth ratings as the number of repetitions increased. Moreover, this effect occurred equally for objectively true and false statements. (205).
So, regardless of objective truth of recurring assertions, repetition in the courtroom, especially in closing arguments, contributes to the truth of an argument and in turn persuades juries to action in the form of a guilty or not guilty verdict.

Therefore, traditional wisdom and empirical evidence compellingly suggest the possibility, if not the certainty, that repeated instances of balanced and imbalanced valuation at the local level of composition textbooks, and across their discourse components, reify the overall balance and imbalance of valuation at a global level of interaction between the student-reader component and the textbook-tool of the textbook technological system.

In addition to constituting the valuation process and promoting balanced and imbalanced valuation between the student-component and composition-tool of the textbook technological system, specific sentence types, denotation and connotation, and repetition also constitute identity construction and promote identity based on the type of thinking student-readers are encouraged to perform. Thus, technological performativity guides two areas of analysis: valuation and identity.

With the help of Andrew Feenberg's instrumentalization theory of technology, I can explain why technological performativity requires the analysis of valuation and identity. Feenberg theorizes that technological systems have effects at the structural, Heideggerian level of a system and at a secondary, post-structural level. Feenberg states that the "two levels are analytically distinguished," but explains that the abstract and concrete processes and effects that happen at both locations of analysis are fluid and overlapping ("Critical Theory," par. 12). In order to recognize the dynamism and fluidity
of a technological system against the often viewed rigidity of theoretical analysis, Feenberg writes,

No matter how abstract the affordances identified at the primary level, they carry social content from the secondary level in the elementary contingencies of a particular approach to the materials. Similarly, secondary instrumentalizations such as design specifications presuppose the identification of the affordances to be assembled and concretized. This is an important point. Cutting down a tree to make lumber and building a house with it are not the primary and secondary instrumentalizations respectively. Cutting down a tree "decontextualizes" it, but in line with various technical, legal and aesthetic considerations determining what kinds of trees can become lumber of what size and shape and are salable as such. The act of cutting down the tree is thus not simply "primary" but involves both levels as one would expect of an analytic distinction. ("Critical Theory," par. 12; emphasis added)

Therefore, the setting-upon-student-activities component in the technological system of composition textbooks is assigned value against the textbook-tool and at the same time (or at different distinct instances throughout a book) student identity is shaped, assigned, and reinforced without a necessary regard to the value within the system at the primary level of analysis.

Because identity is a key concern of empowerment and critical pedagogy, and because it is a concomitant effect with valuation, I turn to developing a frame for
analyzing discursive identity construction and identity reification among the components of composition textbooks.

**Identity Construction in a Technological System**

As with valuation, repetition plays a key role for the identity construction of students in the technological system of composition textbooks. Repeated sentence types, denotations, and connotations within composition books assign, shape, and sustain student identity as thinkers and writers within the narrow context of composition classrooms and among broader social, political, and economic contexts as Ohmann suggests. Additionally, the positive assignation, shaping, and sustaining of a particular identity privileges and restricts one group while excluding and marginalizing other identity groups. These possibilities of identity construction are concerns of critical pedagogy. To explain how repetition works to create, multiply, and limit identity in a composition textbook technological system, and contribute to the knowledge of critical pedagogy, I borrow and adapt concepts from Judith Butler's theory of performativity.

Butler's *Gender Trouble* is a "radical critique of the categories of identity" (xxix). The goal of Butler's critique is "to counter the normative violence implied by ideal morphologies of sex and to uproot the pervasive assumptions about natural or presumptive heterosexuality that are informed by ordinary and academic discourse on

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18 Readers will recall from my preface that Richard Ohmann studied fourteen writing textbooks and found at least two characteristics of the books: (1) the books depict in the prefaces, instructive principles, exercises, and assignments “thee” student and the idea of studenthood, where students are represented as “classless, sexless though generically male, timeless” (“Freshman Composition” 145), acting alone, naïve, and “intellectually newborn in English 101” (149); and (2) the books encourage writing and a type of (student) writer that preserves a status quo of the 1960s and 1970s American economic and political system with the white-collar, middle class at its center (158-60).
sexuality" (xx). Butler defines "normative" and explains "violence" by example in the 1999 preface of *Gender Trouble*. The author writes,

'Normative' clearly has at least two meanings in this critical encounter […] mainly to describe the mundane violence performed by certain kinds of gender ideals. I usually use 'normative' in a way that is synonymous with 'pertaining to the norms that govern gender.' But the term 'normative' also pertains to ethical justification, how it is established, and what concrete consequences proceed therefrom. (xx)

For the definition of violence as a result of traditional identity construction, Butler lists as examples:

an uncle incarcerated for his anatomically anomalous body, deprived of family and friends, living out his days in an 'institute' in the Kansas prairies; gay cousins forced to leave their homes because of their sexuality, real and imagined; my own tempestuous coming out at the age of 16; and a subsequent adult landscape of lost jobs, lovers, and homes.

All of this subjects me to strong and scarring condemnation […]. (xix)

In order to counter normative violence produced by discourse, Butler reviews traditional and radical theories of identity, gender, and sexuality and discovers that the radical critiques of traditional conceptions of gender/sexual identity reinforce the very system they are criticizing (xxxi). The scholars Butler works with and against to develop her alternative theory of gender/sexual identity include Irigaray, Wittig, Freud, Lacan, Riviere, Foucault, and Kristeva. From her analysis and critique of their scholarship, Butler demonstrates that their accounts of metaphysical and sociological identity are
inaccurate and untenable (181-84). In turn, their inaccuracies prevent a theoretical approach that can potentially prevent, trouble, and subvert physical and mental violence associated with processes of identity construction.

In the development of a new theory, Butler wants to "expose the foundational categories of sex, gender, and desire as effects of a specific formation of power" (xxix). By exposing the foundational categories and the traditional methods of constructing identity, Butler is able to offer an alternative theory and practice that may help to avoid or challenge normative violence of identity construction. The scholar wants to present a new way of understanding identity that offers possibilities (viii). Butler's way of understanding identity and identity construction offers a new method for critical pedagogues to investigate how recurring sentence types, denotations, and connotations among the components of composition textbooks might produce identity possibility or normative-violence restriction as the books discursively encourage identity types of thinker-writers.

A foundation of Butler's theoretical frame for investigating identity is the linguistic concept of performativity. Butler borrows the term performativity from J. L. Austin through the reading of Derrida (Leitch 2486). Austin argues that discourse not only signifies existing objects, simply labeling things in the "real" world, but also "utterances are creative: they make something come into existence, rather than referring to something that already exists. Anyone who makes a promise, or a judge who sentences someone to prison, creates a fact [of reality and truth] through the act of speaking. Such speech acts are performatives" (2486). In a subsequent book on performativity and the material body, Butler explicitly defines performativity "as that power of discourse to
produce effects through reiteration" (Bodies 20), where reiteration occurs through a variety of communicative acts and in a variety of contexts. Of the many approaches to explain the functions and effects of performativity, I believe one of the simplest ways is to describe and work backwards from Butler's discussion of drag as one "example" of performativity and subversion for gender and sexuality. In addition to gaining an understanding of identity subversion through performativity, one also gains an understanding of traditional identity construction, to which the composition textbook technological system contributes.

To begin an illustration of performativity, Butler creates a hypothetical scenario: "If one thinks that one sees a man dressed as a woman or a woman dressed as a man, then one takes the first term of each of those perceptions as the 'reality' of gender: the gender that is introduced through the simile lacks 'reality,' and is taken to constitute an illusory appearance" (Gender xxii). The "reality" is that which one perceives and believes to be true, stable, and certain from one's point of view and world view. Reality is also that which is thought to be original, primary, and authentic (42). The observer moves through the world with a set of expectations and assumptions about various contexts, all of which are learned and sustained since birth by the repetition of behavior and discourse, rules

19 Butler writes, “The discussion of drag that Gender Trouble offers to explain the constructed and performative dimension of gender is not precisely an example of subversion. It would be a mistake to take it as the paradigm of subversive action or, indeed, as a model for political” (xxii). At the conclusion of her drag illustration, Butler uses the phrase “Drag is an example” (xxiii). I believe the appearance of contradiction is purposeful because Butler does not want drag to be a universal method of subversion, where the exact behaviors and external costumes that will work to subvert or call into question perceived “stable” identities in one context will work in all contexts. For example, behaviors, discourse, and costumes effecting drag as a method of subversion might succeed in a mall, at a nightclub, or in a rural locale, but the exact same behaviors in those places might fail at work, at home, or in an urban locale. If drag became a universal paradigm, then Butler would be guilty of reinforcing the traditional identity construction she is trying to critique.
and judgments received from parents, school, composition textbooks, playgrounds, TV, the observer's own behavior and speech acts, and so on (142). What the observer has been told time and again and what the observer tells itself is a subject with the qualities of X, Y, and Z signifies man. If it does not have the qualities of X, Y, and Z, then a subject receives the signification of woman. If it does not have the qualities of either binary category, then "the subject is constituted through the force of exclusion and abjection" (*Bodies* 3). In a sense, the subject that does not fit into either category is non-human (*Gender* xxii, 142). The discursive process of signifying people leads to a conception of identity.

While the author only briefly mentions the philosophical accounts of "personal identity," Butler focuses on identity as it is discussed by some feminists, sociologists, and political scientists. People think of their identity according "to the various roles and functions through which [they assume] social visibility and meaning" (22), and sociologists investigate what is at the heart of the roles and functions. Butler also writes, "The theories of feminist identity that elaborate predicates of color, sexuality, ethnicity, class, and able-bodiedness invariably close with an embarrassed 'etc.' at the end of the list. Through this horizontal trajectory of adjectives, these positions strive to encompass a situated subject, but invariably fail to be complete" (182). The above drag example illustrates that there is not necessarily a core identity for which sociologists search and which some feminists try to anchor and circumscribe with their "embarrassing" and unrealistic lists. Rather, identity exists according a variety of contexts, repeated behaviors and discourse, and uncertain inferences from observers' unstable perceptions (23).
Butler's explication of performativity demonstrates how identity is traditionally constructed, how it is sustained, and how it might be challenged. By synthesizing Butler's ideas with the ideas of Heidegger and Feenberg, I gain my theoretical frame of technological performativity for discovering how the composition textbook technological system contributes to traditional identity construction and identity persistence through the recurring discourse—the reiterated sentence types, denotations, and connotations—that encourage particular thinker-writer identity types at the local level of textbook components and at the global level of entire textbook-tools.

Technological Performativity

Adding to the disciplinary cache of analytical approaches in critical pedagogy and knowledge, I present the theory of technological performativity. Technological performativity is an analytical frame that borrows from and interlaces the ideas of Heidegger, Feenberg, and Butler in order to understand a nature of composition textbooks and their potential technological "side effects" ("Critical Theory," par. 2).²⁰ Feenberg's instrumentalization theory of technology synthesizes and tethers Heidegger's theory of technology with Butler's theory of performativity to create my approach and theoretical framework.

²⁰ The term “technological performativity” has been used in other scholarship, but not in the way I use it in this project, representing an entire theoretical framework synthesized from three established theories. It has been used in information systems, sociology, and literary theory. In Wanda Orlikowski’s “Material Works” and Joost Van Loon’s Risk and Technological Culture: Towards a Sociology of Virulence, the authors use the term to refer to an effectiveness and an efficiency of the operation of a traditionally conceived tool or machine. Although the phrase is in the title of her article, Orlikowski uses the phrase only once in passing and in her conclusion (186). Loon also uses the phrase only once. On the topic of “waste-risks,” Loon writes, “Their excessive dependence on functionality and technological performativity makes waste-risks a never-ending source of potential disruption […]” (121). From a conception similar to Orlikowski and Loon, Jeffrey Pence uses the term twice in his critical reading of a novel (355, 361). Finally, I found a listing online of a graduate seminar in English that uses the term in the class description. In the listing the term is unqualified, but in context I assume it is used differently than my meaning (Johnson “Performance Theory”).
terminology. I combine the terms from each of their theories because the effects revealed by a Heideggerian analysis may occur concomitantly with the effects revealed by a Butlerian analysis in a technological system. While Feenberg's instrumentalization theory of technology suggests a concern limited to what people commonly think of as tools, such as computers, automobiles, food processors, and chain saws, my theory is unique in its focus on the discursive and overlooked nature of the composition textbook *qua* tool as I describe it in the introduction of this chapter. Thus, I have created a new term for my theory that is informed by the work of these three scholars.

Heidegger argued in "The Question Concerning Technology" that instrumental technologies or tools exist in technological systems. The instruments come into being and persist because of four equally valued and co-responsible causes, an idea based on ancient Greek thought represented by Aristotle's concept of causality (see Fig. 1.1). If one or more causal components are valued more than the other components, then the potential for danger arises. For Heidegger, one of the worst dangers produced by imbalanced technological systems is the transformation of the setting upon-human into standing-reserve-material, that is, the objectification of the tool user and her enslavement to the tool and technological system. But the knowledge and recognition of the danger also allows for an adjustment in valuation and the potential for empowerment of the tool-user within a technological system. Therefore, the repetition of sentence types, denotations, and connotations among composition textbook components constitute the possibility of encouraging the Heideggerian danger of enslavement and the empowerment of critical pedagogy.
Feenberg argues that Heidegger's substantivist approach is the starting point for a primary analysis of a technological system, and at the secondary level of analysis one examines the social and political side effects beyond the primary theoretical location of a technological system and the intended purpose of a tool. The intended effect of a tool is the completion of a task or reaching some sort of goal, such as teaching writing and completing an essay, but one side effect is the "feedback" users receive in the implementation of tools (Feenberg, "Critical Theory," pars. 2-3). Since they are tools for teaching writing with an ulterior effect of valuation and identity feedback, composition textbooks, for the sake of critical pedagogy and student empowerment, deserve an analysis at the primary and secondary levels of technological performativity.

Although the object of theoretical analysis for this study is the composition textbook-tool, my intention is that the basic frame of technological performativity is general enough for one to adapt the theory and methodology to various contexts of discursive tools and technological systems in education and for critical pedagogy. Therefore, as I begin the next sections on primary and secondary analysis of technological performativity, I assume a posture of approaching the discursive technological system of the composition textbook-tool for the first time.

The Primary Level of Analysis

Technological performativity's primary level of analysis of a technological system and discursive tools consists of (1) a formulation of the technological system to establish the person or group of people that represent the setting-upon component; (2) the collection of sample sentences from the discursive tool and the determination of
addressee-sentence valuation according to contemporary descriptive linguistics; (3) an interpretation of the denotations and connotations of the sample sentences to weigh against the linguistic characteristics-values and determine the paragraph-level and component valuation; and (4) a thematic mapping of the individual component valuations to determine the abstract threads valuation between the student-component and textbook-tool. The final step of primary analysis (i.e., mapping valuation themes) helps teachers select composition textbook components and thematic threads that enhance the value of student-readers and balance student-textbook valuation to support their goals of critical pedagogy. The rest of this section elaborates the assumptions and process for the primary analysis of composition textbooks.

At the primary level of analysis, a composition textbook, as a discursive tool, is at the theoretical center of the technological system. The tool is surrounded by a constellation of four causes that bring composition books into being and make them persist in their existence and widespread use. The causes in the most basic terms include the setting-upon as student-activities, the standing-reserve as words-language, the shape as essay genre, and the destining as the rhetorical effects-grade (see Fig. 1.2). One of the possible side effects of composition textbooks is student enslavement to or balanced relationship with (or empowerment) the tool of the technological system. The three side effects at the primary level result from textbook authors' repeated use of particular sentence types, denotation, and connotation, which I have described as the valuation process.

Resultant values and balanced or imbalanced valuation of the student and textbook-tool depend on an analysis of the linguistic sentence types and a subjective
interpretation of the denotations and connotations. As I have already explained in The Complex Relation between Form and Meaning, declaratives, imperatives, and closed interrogatives generally emphasize the value of the textbook-tool while ignoring or limiting the value of student-readers; thus, encouraging the imbalance of valuation and Heidegger's danger of enslavement. Moreover, the value enhancement of the sentence-source may increase with the (unlikely) possibility of denotations and connotations disparaging student-readers. Conversely, the value of student-readers may be equally emphasized with the competing value of the sentence-source by the denotation and connotation of praise for student-readers.

The repetition of sentence types, denotations, and connotations reify the valuation process and resultant student-book values in the taken-for-granted relationship on which I focus this study (see Fig. 1.3). The strength of this reification process is subjectively determined by an analysis of sentence types; an interpretation of praise, disparagement, or a lack thereof, and a general quantification of the sentence types and interpretative results that coalesce to create emergent themes of valuation. The greater the number of declaratives, imperatives, and closed interrogatives that denote and connote disparagement or lack praise, thus emphasizing the textbook-tool, the greater the chance of Heidegger's danger of enslavement. The greater the number of declaratives, imperatives, and closed interrogatives that denote and connote praise of student-readers, thus emphasizing the textbook-tool and the student technological component, the greater the chance of student empowerment and support of critical pedagogy.

The last step in the primary analysis—that is, the mapping of valuation among the major components of composition textbooks—is necessary and ultimate step for two,
interdependent reasons. First, the 500 plus pages of contemporary, all-in-one books contain sentences/paragraphs that at times enhance the value of the book-tool and at other times enhance the value of the student-reader component. If student-readers were to read the book from start to finish, then one could confidently conclude that Heidegger's danger of enslavement might be discouraged with the balanced student-textbook valuation.

Yet, it is unlikely teachers and students work through an entire all-in-one from cover to cover. Instead, Virginia Perdue (1990) reminds us that new and experienced teachers selectively include and exclude components of textbooks to fit each unique curriculum that meets their students' particular needs—the second reason for mapping. If they were to assign consistently the parts of their books that enhance the value of the component to the exclusion of other parts that enhance the value of student-readers, then teachers would risk the possibility of Heidegger's danger and the hindrance of critical pedagogy. Therefore, those who perform a primary analysis of technological performativity must categorize the sentence data and components according to thematic labels that will signify the balanced and imbalanced valuations of the student-reader and the textbook-tool. Once they chart the themes and components, teacher-analysts can determine the thematic threads of valuation among the textbook-tool components in order to discourage Heidegger's danger, encourage student empowerment, and support critical pedagogy.

*The Secondary Level of Analysis*

In addition to the primary analysis of valuation, technological performativity's secondary level of analysis examines other possible side effects and social and political
implications of the functions of tool-users and tools. In the case of the composition
textbook technological system, the secondary level of analysis investigates the functions
of the pedagogical tool and the student-reader-user, and it attempts to reveal the possible
side effects and implications from their potential and ideal interaction.

In the narrow context of the textbook-tool technological system, a central function
of student-readers is to learn how to write from the books in order meet their rhetorical
goals for a variety of real and imagined contexts and audiences. Because the roles and
functions people perform contribute to the construction of identity—as the category or
categories that label social visibility and meaning (Butler Gender 22)—and because
textbook-tools and their components encourage types of thinking and writing functions,
the secondary effect or side effect of specific modes of functional interaction between
textbook-tool and student-user is identity as thinker-writer categories.

The various categories, definitions, and features of thinking activities researchers
across the disciplines have developed appear to intersect at four basic ways of knowing
and approaches to reading and writing, that is, intuition, empiricism, and critical or
higher-order thinking. Researchers in primary, secondary, and post-secondary education
(Tsui 2002; White and Robinson 2001; Olson 1997; Leshnoff 1995; Stout 1995; Ennis
Norris and Ennis 1989; Templeton 1969) and literature, linguistics, and composition
studies (Laughlin 1992; Slattery 1990; D. George 1984; Kinney 1979; Madison 1971;
Saalbach 1970) additionally qualify these general categories with the concepts of
rationalism, dualism, and multimodality. Typically, the research in education and
language studies categorize and develop their epistemological framework and define the
modes of thinking in the central investigation of critical or higher-order thinking. In other words, the central concern of the studies is critical thinking, yet to define critical thinking they must contrast it with the other modes.

Within the discussions about reading visual and verbal texts, writing processes, textbooks, and general epistemology in education and language studies, intuitive thinking is regularly described as contemplation in a nonlinear mode about the associative feelings and memories individuals have about texts and topics.\textsuperscript{21} Empirical thinking is described as contemplating and analyzing surface features of visual and verbal texts and superficial or obvious ideas about a topic. Critical thinking is characterized by the following activities:

- contemplation and analysis of topics presented in visual and verbal text from multiple points of view;
- consideration of the contextual (e.g., historical, social, cultural) influences of topics presented in visual and verbal text;
- exposition of and challenges to the underlying assumptions of individuals or groups associated with and invested in topics presented in visual and verbal text (even the critical thinker's assumptions!);
- extrapolation and synthesis of new inferences and insights using analogy of similar and disparate concepts associated with topics presented in visual and verbal text (e.g., metaphor, allegory); and

\textsuperscript{21} In the subsequent chapters, I reintroduce the current definitions and illustrate these definitions with specific examples and within the context of specific functions of textbook components.
• examination of the practices and systems of political, social, and economic power related to topics presented in visual and verbal text.

To the list of basic modes of thinking I add rhetorical thinking, an additional layer of critical thinking. Grounded in the scholarship that categorizes and defines student thinking and my preliminary research of sample composition textbooks, rhetorical thinking emphasizes the contemplation and analysis of the actual and potential effects and relationships of the features of visual and verbal text, topics, authors, and audiences. While rhetorical thinking includes one or more of the traits of critical thinking, critical thinking does not necessarily include the traits of rhetorical thinking—that is, pedagogical prompts and activities may attend to the hidden assumptions and multiple points of view in regards to a topic yet ignore issues of authors' intended, persuasive effects on an audience.

And finally, rational thinking, as it is described in scholarship across the disciplines, labels a linear process of thinking empirically, critically, and rhetorically, while binary or dualistic thinking is either/or framework that may further qualify the thinking and possible conclusions of all the ways of knowing (Harklau 2000; Jamieson 1997; West 1996; Laughlin 1992; Berthoff 1991; Slattery 1990; Walters 1990; Kinney 1979; Stewart 1978).

Each of these modes and qualifications of knowing and types of thinking-writing constitute functions toward satisfying a rhetorical situation and completing a writing product, and thus constitute thinker-writer identity categories. Therefore, the initial step in the secondary analysis of a composition textbook is to interpret the types of thinking-writing individual sentences and components encourage student-readers to perform.
If sentences interrogatively invite, declaratively guide, and imperatively direct contemplation of immediate feelings and memories related to topics, then the sentences encourage the identity of intuitive thinker-writer to emerge. If sentences interrogatively invite, declaratively guide, and imperatively direct contemplation and analysis of surface features of writing and superficial or obvious ideas about a topic or argument, then the sentences encourage the identity of empirical thinker-writer to emerge—and so on for the remaining types of thinking, critical, rhetorical, rational, and binary. Of course, the possibility of a set of sentences encouraging more than one type of thinking exists. In such a context, the set of sentences would encourage the identity of the multimodal thinker-writer.

The initial step of the secondary analysis reveals only emergent identity categories. The subsequent step in the secondary analysis of technological performativity examines patterns of repetition that reify identity categories, create potential for normative violence, and present the opportunity for identity possibility. Like valuation and the valuation process, identity is reified by recurring sentence types, denotations, and connotations, the elements that constitute the components and functions of composition textbooks. By analyzing the constituents of textbook components and mapping the categories and patterns of recurring and emergent identities, teachers gain the opportunity to resist normative violence, encourage identity possibility, and support critical pedagogy.

After analyzing and categorizing the emergent identity of individual sentences and components at the local level, the analyst should map recurring themes of identity in order to determine how to implement composition book and assign the textbook.
components. As with valuation, the mapping activity is a necessary and the ultimate step for two, interdependent reasons. First, the 500 plus pages of contemporary, all-in-one books contain sentences/paragraphs that encourage each type of thinking-writing already described. If student-readers were to read a book from start to finish, then one could confidently conclude that normative violence would be discouraged by the opportunity for student-readers to function in a variety of roles and thus identity categories.

Yet again, it is unlikely teachers and students work through an entire all-in-one from cover to cover. New and experienced teachers are likely to pick-and-choose components of textbooks to fit each unique curriculum that meets their students' particular needs—the second reason for mapping. If, on the one hand, they were to assign consistently the parts of their books that encourage one type of thinking-writing, and thus reify a limited identity, then teachers would risk the possibility of normative violence and the hindrance of critical pedagogy. If, on the other hand, teachers were to employ a variety of components that encourage several types of thinking-writing, and thus reify multiple identities, or multifaceted identity, then teachers might avoid normative violence and promote critical pedagogy. Therefore, those who perform a secondary analysis of technological performativity must categorize the sentence data and components according to thematic labels that will signify the types of thinking-writing encouraged of the student-reader and chart the themes by component. Once they chart the themes and components, teacher-analysts can determine the thematic threads of identity among the textbook-tool components in order to weave functions thinking and writing, encourage identity possibilities, discourage normative violence, and support critical pedagogy.
Outlines of the Primary and Secondary Analyses

Prior to the methodology of this study, I present in numbered lists summary outlines of the general steps for primary and secondary analyses.

Primary Analysis Steps:

1. Formulate the technological system to establish the person or group of people that is the setting-upon component. In the textbook technological system, the setting-upon component is, of course, student-activities or student-reader.

2. Analyze the individual sentences of each textbook component guided descriptive linguistics to determine inherent values of the sentence-source and label appropriately to represent the values.

3. Interpret the denotations and connotations of the individuals sentences of #2 and determine their praise, disparagement, or lack thereof and label appropriately to represent the values.

4. From a general quantification of values-labels, subjectively determine the coalescing themes of valuation between the textbook-tool components and the student-component and label those valuations with a word or phrase that reflects the balance or imbalance of valuation.

5. Map the valuation themes on a chart framed by the textbook components.

6. Recognize the thematic threads of valuation that would support Heidegger's danger and hinder critical pedagogy.

Secondary Analysis Steps:
1. Interpret the denotations and connotations of the individuals sentences and sentence groups to determine the type of thinking-writing encouraged and label appropriately with terms that reflect basic epistemology.

2. From a general quantification of labels that represent types of thinking-writing, subjectively determine the coalescing themes of thinker-writer identity and label with a word or phrase that reflects the terminology and concepts of basic epistemology.

3. Map the identity themes on a chart framed by the textbook components.

4. Recognize the thematic threads of identity and avoid restricting students to the components of particular threads, instead weaving the threads and components together to resist normative violence and gain identity possibility.

The outlines are still quite general, but readers will discover further elaboration of the analytical processes in the following methodology section and from the application of technological performativity in the subsequent chapters of this study.

**Methodology**

The previous section foreshadows, if not explicitly establishes, the general method of analysis of technological performativity, while the current section elaborates how I performed the following: (1) selected my object of study; (2) coded and interpreted valuation and identity within the major textbook components; and (3) determined and mapped valuation and identity in the representative texts.
Selecting the Object of Study

While technological performativity can be employed to analyze valuation and thinker-writer identity that emerge from various discursive tools used in writing instruction—such as teacher-developed questions for discussion and writing assignments—I chose to investigate writing textbooks because they are the major "technology of writing" instruction (Carr et al. 64), "disciplinary technologies" (Faigley 156), "pedagogical devices" (Welch 278), or "teaching tool[s]" (Hawhee 506). Moreover, I chose to investigate all-in-one composition textbooks because grammar and rules handbooks, such as the Harbrace College Handbook, often supplement a writing course's comprehensive reader, rhetoric, writer's guide, research guide, and handbook: the central discursive, teaching-tool of the first-year composition course at most universities.

The methodology for selecting data to analyze with technological performativity is based on established research procedures used in studies of textbooks by Ohmann (1976), Stewart (1978), Bloom (1999), and Carr et al. (2005). Ohmann and Stewart examined books with high sales (well over 100,000 units sold) and multiple editions (more than three) to determine the acceptance and influence of particular theories and practices ("Freshman English" 143; "Composition Textbooks" 175). They knew from conventional wisdom and traditional rhetorical practice, which is also corroborated by communications studies, that repeated discourse instructs and sustains teaching pedagogies and world views for instructors and the discipline. The composition textbooks I examine continue to sell well over 50,000 to 100,000 units—often above 1.5 million
Based on an initial grounding in Ohmann and Stewart's criteria of units and editions, I selected the latest editions of four all-in-one composition books to which I applied technological performativity and analyzed student-book valuation and student-reader identity. The books for this study include David Skwire and Harvey Wiener's *Student's Book of College English (SBCE)* with eleven editions; John Lannon's *The Writing Process (TWP)* with nine editions; and X. J. Kennedy, Dorothy Kennedy, and Marcia Muth's *The Bedford Guide for College Writers (BGCW)*; and Rise Axelrod and Charles Cooper's *The St. Martin's Guide to Writing (SMGW)* with eight editions.23 These four texts are representative of current composition textbooks for multiple reasons.

*SBCE, TWP, BGCW, SMGW* are representative books because they contain the major discourse components of most comprehensive composition texts, that is, a preface, heuristics-lessons, IA (questions/prompts) for readings and visuals, and a form of handbook. These four texts are representative books because they offer variations in organization and composition theory found in many comparable books. For example, *SBCE* emphasizes an organization of components according to the traditional modes of discourse (i.e., narration, description, exposition, argument), while *BGCW* and *SMGW*

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22 Contrary to Stewart’s claim that publishers are forthcoming with their sales figures (“Composition Textbooks” 174), my experience of gaining sales figures was less profitable. As Lynn Bloom explains in her methodology for “The Essay Canon,” “publishers will not reveal their sales figures” (407). This was my experience. Nonetheless, Andrew Draa and Leslie Nowack were able to hint at sales figures and offer a range of sales of their own titles and titles from competing publishers. Therefore, my figures are estimates based on phone interviews and the statistics presented in Stewart and Bloom’s articles.

23 For the rest of this chapter, I use the abbreviation for each text title. In the subsequent chapters, I reintroduce the book titles and abbreviations.
emphasize an organization of components according to rhetorical contexts (i.e., profile, position paper, proposals) that require mixed modes of discourse. Different organizations might result in different valuation and identity maps, revealing variations in possible forms of Heidegger's danger of enslavement and Butler's concept of normative violence.

The four books are representative because they are produced by two major publishing houses of composition textbooks: Pearson Longman and Bedford/St. Martin's. Although McGraw-Hill and Norton, among other publishing houses, produce some composition textbooks as I have described them, Pearson and Bedford publish the majority of writing textbooks, that is rhetorics, readers, handbooks, research guides, and comprehensive composition texts (Draa; Nowack). Finally, the four books I selected are representative because editors and authors of textbooks are "cannibalistic," stealing/borrowing/mimicking/imitating—what have you—from each other's books, within the same umbrella publishing house or from their competitors (Bloom 410; Draa; Nowack). Therefore, I am limited to these books and data set because it would be redundant, if not impractical, to study intensively every book available and from various publishers that competitively mimic each other.

**Interpreting, Coding, and Counting for Themes of Valuation**

The determination of student-book valuation and student-reader identity (as thinker-writers) is partly a subjective endeavor in the analytical processes of technological performativity; but the determination process is grounded in explicit assumptions of fundamental linguistics and epistemology in the studies of composition textbooks. Each set of assumptions have been discussed in the sections The Primary
Level of Analysis and The Secondary Level of Analysis. Readers should review these sections for an elaboration of how to determine the valuation of sentences. Nonetheless, I summarize in the current section some of the key points from the Technological Performativity section to describe how I interpreted and coded value and identity at the sentence and paragraph level of discourse components, and how I determined themes and thematic labels for valuation and identity.

During my analysis of valuation at the primary level of technological performativity, I read and scanned the major components of SBCE (616 pages), TWP (491 pages), SMGW (851 pages), and BGCW (685 pages). While reading/scanning, I used the minus symbol (−) for sentence types, denotations, and connotations that enhanced the value of the sentence-source and that ignored the value of readers (or possibly disparaged readers); I used a plus symbol (+) for sentence types, denotations, and connotations that enhanced the value of the student-reader; and I used the symbols together (+ −) for balanced student-book valuation.

Readers should recall that declaratives have the linguistic potential to produce balanced and imbalanced valuation. Therefore, declaratives were labeled with either (+ −) for balanced valuation or (−) for sentence-source value enhancement. For example, *Writers use active voice to engage readers* emphasizes the value of what the sentence has to say by ignoring possible responses from an addressee. Declarative instances resembling the example were labeled with (−). But at the same time they formally exclude a response, some declaratives may also encourage a balanced valuation between the component presenting the sentence and addressee. Declarative assertions may denote or connote value enhancement of an addressee: *You most likely have written successfully*
praises and values highly the addressee and her abilities. The example suggests balanced valuation between the relationship of the denotation of praise and the competing characteristic of the linguistic form that enhances the value of the speaker/writer. Declarative instances resembling the second example were labeled with (+ -). Unless they clearly denoted or connoted an assertion that positively enhances the value of the addressee, the common label for declaratives was (-), signaling the encouragement of an imbalanced valuation in favor of the source-sentence and textbook-tool-component.

Readers should also recall that interrogatives create the possibility of balanced and imbalanced valuation in a discursive technological system. Therefore, interrogatives were labeled while reading/scanning with either (+ -) for balanced valuation or (-) for sentence-source value enhancement. The interpretation of valuation balance depends on openness and restrictiveness the interrogative form. For example, *Who might be your best audience for your topic?* is an open interrogative and invites a multitude of appropriate responses and values an informed opinion of the addressee. In general, open interrogatives almost always encourage the value enhancement of an addressee, and thus balance valuation with the default value enhancement of the source that controls the questioning. Open interrogative sentences were labeled with (+ -).

Closed interrogatives were labeled with (-), representing the value enhancement of the sentence-source. Again, closed interrogatives are *yes/no* questions, alternative questions, and presupposed or biased questions (Huddleston 868, 879). The second type of closed interrogative that was labeled with (-) resembles the following example: *Which mode of writing is best implemented for your rhetorical situation, narrative or description?* The third type of closed interrogative that was labeled with (-) resembles the
following example: *Why is the author's use of statistics an effective strategy for persuading you?* The limitations and presuppositions of the three types of closed interrogatives, unlike open interrogatives, encourage an imbalanced valuation in favor of the source-sentence or textbook-tool-component, warranting the label of (-).

Like declaratives, imperatives may produce balanced and imbalanced valuation between the sentence-sources and respondents. Therefore, imperative sentences were labeled with either (+ -) for balanced valuation or (-) for sentence-source value enhancement. For example, *Write the thesis statement with brevity and clarity* emphasizes the value of what the sentence commanded and the sentence-source. Imperative instances resembling the example were labeled with (-) while reading/scanning the four representative texts. Though the form of imperative sentences encourages the value enhancement of the command and sentence-source, some imperatives may promote a balanced valuation between the sentence-source and addressee. Imperatives may denote or connote, as they command, a value enhancement of an addressee: *Open the essay with the great experiences of your past* praises and values highly the addressee's experiences, and thus the addressee. The example suggests balanced valuation between the relationship of the denotation of praise and the competing characteristic of the linguistic form that enhances, by default, the value of the speaker/writer. Imperative instances resembling the second example were labeled with (+ -). Unless they clearly denoted or connoted a qualifying assertion of the command that positively enhances the value of the addressee, the common label for imperatives was (-), signaling the encouragement of an imbalanced valuation in favor of the source-sentence and textbook-tool-component.
After coding each of the books at the sentence level with (+, -, or + -), I counted the symbols within the major discourse to determine the general valuation trends for the components and their subsections—subsections such as particular heuristics. Following my count and the recognition of patterns created by my coding, such as a preponderance of balanced valuation for writing process activities, I synthesized the student-book valuation and the function of the component to develop suggestive labels to represent valuation themes recurring among the components. For example, Liberating Constraint is a theme of balanced student-book valuation that recurs among the representative textbooks in the instructional apparatus for readings and visuals. Finally, I plotted or mapped those valuation themes on a chart to consider visually the possible threads among related valuation themes, a visual representation that may help recognize and avoid patterns of potential textbook use that enhance value of the tool above the student-reader and encourage Heidegger's danger of enslavement. A discussion of mapping follows the next section on identity themes.

**Interpreting, Coding, and Counting for Themes of Identity**

During my analysis of identity at the secondary level of technological performativity, I again read and scanned the major components of *SBCE* (616 pages), *TWP* (491 pages), *SMGW* (851 pages) and *BGCW* (685 pages). While reading and scanning I used the following as a basic coding system to label sentences that suggested to me one or more of the basic ways of knowing, which I describe in The Secondary Level of Analysis:
• I = Intuitive thinking-writing. Sentences promoting intuitive thinking-writing invite, guide, and direct student-readers to contemplate the associative feelings and memories they have about a topic or topics. Examples: What memories and feelings do you have about X event at Y location during Z time?; or As you read (or write), recall a time you felt Y about X, and think about your feelings now.
• E = Empirical thinking-writing. Sentences promoting empirical thinking-writing invite, guide, and direct student-readers to contemplate and analyze surface features of writing and superficial or obvious ideas about a topic or argument. Examples: Where is the author's thesis?; Can you identify the words of vivid detail the author uses to connect to readers?; List the statistics the author uses; and What does the author call her solution?
• C = Critical thinking-writing; Sentences promoting critical thinking-writing invite, guide, direct student-readers to contemplate and analyze topics and from multiple points of view; consider the contextual influences of topics; expose and challenge the underlying assumptions related to topics; extrapolate and synthesize new inferences and insights using analogy; and examine the practices and systems of political, social, and economic power related to topics. Examples: How might different groups perceive topic X?; How might group X perceive event Y if circumstances Z were altered?; What are the taken-for-granted beliefs and values of the author or group X?; and How would person or group X benefit or profit by changing circumstance Y, and what person or groups would find the change a detriment?
• R = Rhetorical thinking-writing. Sentences promoting rhetorical thinking-writing invite, guide, direct student-readers to contemplate and analyze the actual and potential effects and relationships of language, topics, authors, and audiences. Examples: What attitude about the topic does the author convey by the word choice in the first sentence? and What audience is the author addressing according to the information presented as support for the claim?

• C-R = Critical-rhetorical thinking-writing. Sentences promoting critical-rhetorical thinking-writing invite, guide, direct student-readers to think and write, of course, critically and rhetorically, two types of thinking that are not inherently connected. Examples: How might the author include and exclude various groups by the information and word choice used throughout the text? and What part of the text reveals the author's implicit assumptions about X?

• IECR = Linear, Rational thinking-writing. Sentences promoting rational thinking-writing invite, guide, direct student-readers to move linearly and sequentially through problem solving and encourage engagement with topics and texts in a scaffolded manner, working in modes of thinking in the following order: intuitive, empirical, critical, rhetorical. A set of questions and prompts might leave off the first and last modes of thinking, but almost always empirical precedes critical and rhetorical. Additionally, authors might encourage the critical and rhetorical modes of thinking-writing but they rarely precede the empirical mode.

• B=Binary thinking-writing. Sentences promoting binary thinking-writing invite, guide, direct student-readers to contemplate the world and write in an either/or
framework and is sporadically found in the context of all the above types of thinking. The conjunction or, of course, is a common trigger word for binary thinking. Examples: As you read, think of a time during high school when you were popular or unpopular; Does the author's text include vivid or vague detail?; Does the author account for all points of view or not?; Is the author's word choice effective in the introduction?

- M = Multimodal thinking-writing. Of course, the possibility of a set of sentences encouraging more than one type of thinking exists. In such a context, the set of sentences would encourage the identity of the multimodal thinker-writer.

Therefore, sentences resembling the example sentences in the above list would be labeled with the corresponding abbreviations.

After coding each of the books at the sentence level with I, E, C, R, IECR, B, and MM, I listed the codes on a table organized by discourse type and location to determine the general identity trends for the components and their subsections, such as pre- or post-reading questions/prompts. Following the listing of codes and the recognition of patterns created by my coding, I developed suggestive labels to represent the trends in types of thinking-writing the major discourse components promote and the function or lessons of the discourse. Because the functions of the discourse components differ, the thematic labels were not identical. Nonetheless, labels of identity themes are similar and suggest common threads and modes of thinking-writing, for example, Rhetorical-Critical Thinker in the lessons-heuristics analysis and Critical Rhetorician in the IA for readings analysis to come. Finally, I plotted or mapped those identity themes on a chart to consider visually
the possible threads among related thinker-writer identity themes, a visual representation that may help recognize and avoid patterns of potential textbook use that restrict identity possible and encourage normative violence. In the following section I describe the reason for mapping the themes of identity and valuation discovered from my analysis with technological performativity.

Mapping the Themes

The last part of the methodology of technological performativity is mapping the valuation and identity themes that emerge from the major components of the textbook-tool. When they map the valuation and identity themes of primary and secondary analyses of prefaces, lessons-heuristics, and IA for readings and visuals, teachers might reveal the potential for resisting and unintentionally promoting Heidegger's danger and Butler's concept of normative violence. By mapping beneficial and detrimental valuation and identity themes teachers might uncover the potential problems, highlight the best of the apparatus, and make decisions on how best to use composition textbooks in their classroom practices.

The conscious resistance and inadvertent promotion of Heidegger's danger and Butler's concept of normative violence depends on how teachers assign and students select, resist, and modify the major components of composition textbooks. In her critique and extension of Ohmann's study of textbooks, Perdue (1990) reminds us that teachers and students might "modify, resist, or just plain dispense with the advice and suggestions" (281) offered by composition textbooks. If one accepts Perdue's assertion,
then an examination of those books, using technological performativity, is invaluable for resisting the potential of danger and normative violence.

If it is true that teachers pick-and-choose the various textbook questions and prompts to meet the needs of their students and program curriculum—modifying, resisting, and dispensing "with the advice and suggestions" (Perdue 281)—then the reiterative selection process of certain textbook components creates the possibilities of perpetuating and resisting discursive normative violence. An explanation of figure 1.4, and example of an identity map, and the employment of the trope of thematic threads may help illustrate how teachers can interpret their own mapping results of a secondary analysis.

Figure 1.4 presents generic themes (e.g., Identity Theme 1, Identity Theme 2, Identity Theme X, …) and suggestive "threads" of identity that might emerge from the prefaces, lessons-heuristics, the IA for readings, and the IA for visuals of a composition textbook. The nine generic themes are listed above arrows that point to right, arrows that suggest the possibility of theme persistence and coalescence. The themes and arrows for each chapter and component are exactly aligned or suggestively adjacent to one another according to the continuation of a theme or the correlation of identity themes with different labels. Here I present Figure 1.4:
Fig. 1.4. Example Thread Map for Identity.
By examining the themes, correlations, and persistence of arrows a chart similar to Figure 1.4 presents, teachers might discover the existence of metaphorical, thematic threads of identity, recognize the potential for following a single thread, and consider how and what threads to weave and supplement to resist normative violence. For example, Figure 1.4 shows that Identity Theme 2 emerges from the prefaces of an fictitious textbook and persists in all the subsequent components of the book.

If writing teachers were to use the imaginary textbook and consistently assign only the lessons, heuristics, and IA that meet the criteria of Identity Theme 2—ignoring opportunities to weave or incorporate the thinking and writing associated with the other themes—then they would be limiting the roles and functions of student-readers as thinker-writers, and thus, perpetrate a form of normative violence. Alternatively, if teachers identified the lessons, heuristics, and IA that create Identity Theme 1 through 9, then they would create the opportunity to weave the themes and lessons, heuristics, and IA to offer opportunities for a variety of roles and functions, or ways of thinking-writing, and avoid the perpetration of normative violence in the context of composition classes and textbooks.

The mapping of valuation is similar to that of identity. If they map valuation in a manner similar to the current example for identity, then teachers can avoid following valuation threads the enhance the textbook-tool above student readers. A full illustration of valuation mapping appears in the subsequent chapters of this project.
Conclusions

The two objectives for this chapter are (1) to alert composition teachers of critical pedagogy to the possibility of negative effects that might emerge from particular ways of employing comprehensive writing textbooks; and (2) to develop a theory and analytical methods that might uncover and help avoid those negative effects. Among the many possible effects writing textbooks might encourage, and which have been critically examined by several composition scholars, I chose to investigate the potential effects of textbooks qua tools for teaching writing. Because key scholars regularly label writing textbooks *tools* without an elaboration of what the label entails, I wanted to consider what that conception might imply for composition pedagogy.

In order to explain the nature of textbooks qua tool, I began with Martin Heidegger's theory of technology, an argument that describes the potential danger of enslaving the tool-users to the tools they employ. Enslavement or Heidegger's danger emerges when the tools of technological systems are valued above the tool-user, creating an imbalanced system and valuation. If enslavement to the textbook-tool is possible, I wanted to develop a frame and methods for revealing ways to avoid an imbalanced, textbook technological system. Such a theory would be useful for critical pedagogues, whose chief tenet is student empowerment. Thus, I developed in this chapter the primary level of analysis of technological performativity, an analysis used to reveal the valuation process and student-book valuation.

I also borrowed and gained guidance for examining technological systems from Andrew Feenberg. Readers should recall that Feenberg argues that instruments and their technological systems may produce ulterior effects beyond Heidegger's danger. Tools and
technological systems may produce unforeseen social, political, economic, and environmental effects. One of several effects beyond the intended use of tools is the feedback tool-users receive from the device they implement as a means to an end. Feedback is the process that might manipulate the body and mind, in addition to the feedback, such as vibrations or sounds, that tells the user the tool is working.

The feedback and ulterior effect I analyzed was identity construction because one way to define identity is by the roles and functions of individuals. In the case of writing textbooks, students are expected to take on the roles of various types of thinkers and writers. For this type of investigation, I borrowed from Judith Butler's theory of performativity. Butler argues that identity is understood through the roles and functions individuals perform, and the physical and discursive restriction of roles and functions is called normative violence. Since textbooks are discursive tools instructing students to take on thinker-writer identities, textbook-tools possess the potential to produce normative violence. Normative violence would thwart critical pedagogues as they empower students to experiment with various writerly roles and functions. Thus, I developed in this chapter the secondary level of analysis of technological performativity, an analysis used to reveal the thinker-writer identities produced by textbooks and ways to avoid restricting roles and functions, or identity possibility.

While this chapter has developed the theory of technological performativity and the two levels of analysis, the remaining chapters illustrate the analytical processes of technological performativity used with my sample composition textbooks. Each chapter focuses on one of the major discourse components of the books. The comprehensive
textbook components I analyze include the preface, lessons-heuristics, instructional apparatus for readings, and instructional apparatus for visuals.

The first analytical chapter on textbook prefaces investigates the implicit and explicit student-book valuation and the authors' expectations of the roles and functions students are to encouraged to follow and become within and beyond the classroom. The themes of valuation and identity discovered in the prefaces set the tone of valuation and suggest subsequent themes that may follow among the other discursive elements; these themes will be the first plots on the valuation and identity maps I present in the conclusions of each analytical chapter.

Chapter three analyzes valuation and identity construction in the lessons and heuristics (from here on lesson-heuristics) throughout the sample texts. The lesson-heuristics help students problem solve the various steps of the writing process, from invention to editing, and for different rhetorical situations, such as personal experience writing to business writing. The problem solving techniques promoted and assigned by textbooks encourage the valuation and identity themes particular to the techniques of invention, drafting, revising, and editing but with similarities to themes of other discourse components. The conclusion of chapter three plots the second set of themes of the evolving map of valuation and identity.

Chapter four analyzes the instructional apparatus (IA) for readings. Comprehensive composition textbooks contain readings, usually essays, to be used as models and inspiration for writing assignments. The IA or questions and prompts for readings constitute isolated valuation processes and process of identity construction, each of which contribute to the overall student-book valuation and student-reader identity. The
inherent linguistic qualities of sentences related to each set of IA for readings constitute a valuation process that enhances the value of the questions and prompts or balances the valuation between sentence-source-book and student-reader. The types of thinking and writing promoted by the IA for readings will encourage different ways of knowing and writing. In the conclusion of chapter four, I plot the third set of themes of the evolving map of valuation and identity and contemplate the implications of reifying threads of valuation and identity.

Chapter five analyzes the IA for visuals. Contemporary, comprehensive composition textbooks contain visuals for teachers to assign as practice for analysis, inspiration for writing assignments, and models of how students might include visuals in their own texts. Like the IA for readings, the IA for visuals constitute isolated valuation processes and process of identity construction, each of which contribute to the overall student-book valuation and student-reader identity. The inherent linguistic qualities of sentences related to each set of IA for visuals constitute a valuation process that enhances the value of the sentence-source or balances the valuation between sentence-source-book and student-reader. The types of thinking and writing promoted by the IA for visuals encourage different ways of knowing and writing. Additionally, the IA for visuals contribute to identities as analyst and designer, two different roles and functions that contribute to identity construction. In the conclusion of chapter five, I plot the final set of themes of the evolving map of valuation and identity and discuss the implications of reifying threads of valuation and identity in the components of representative composition textbooks.
Finally, I conclude this dissertation with the ways my colleagues might generally adapt technological performativity for analyzing their own textbooks and other instructional tools and discourse. My analyses are unique to the valuation and identity results and thematic threads of the sample textbooks for this project; and the analytical results, themes, and threads of other books and instructional discourse will certainly vary.

Taken together or separately, the concluding primary and secondary analyses of the prefaces, lessons-heuristics, and IA for readings and visuals of this project are warnings and models. They are warnings to those teachers interested in supporting a critical pedagogy in their classrooms; and they are models of technological-performativity analysis teachers can rigorously or casually perform on their own questions and prompts, which they create to supplement our discipline's major tool, technology, or device: the all-in-one composition textbook.
Chapter Two

The Introduction is the beginning of a speech, corresponding to the prologue in poetry and the prelude in flute-music; they are all beginnings, paving the way, as it were, for what is to follow.

—Aristotle, *Rhetoric* (3.1414b.20-22)

But what do prefaces actually do?

—Jacques Derrida, *Dissemination* (8)

Textbook Prefaces, "Paving the Way, As It Were"

The nature, functions, and rhetorical features of prefaces work together in a discursive process to constitute emergent themes and effects of reader-book valuation and student-reader identity. Despite Derrida's challenge, or "dodge" (Genette 235), to the traditional paratext of books, the preface is a significant part of most formal discourse, including verbal, visual, and aural communication. Prefaces—also introductions, forewords, preambles, preludes, and prologues, depending on the genre, medium, authorship, and audience—perform many rhetorical functions and produce a variety of effects, such as setting the mood for a musical performance; giving historical information for a film; or presenting content, structure, and usage instructions for a book. In addition to the general value and function of addressing and preparing audiences across media and genres, Shlomo Berger's "An Invitation to Buy and Read" demonstrates how prefaces of early modern Yiddish texts influenced and reflected Jewish culture and readership identity in Europe (31).

In this chapter, I use technological performativity as a theoretical guide to analyze the prefaces of representative composition textbooks and interpret the reader-book value
and student identities as thinker-writers constructed by the books' functional themes, themes of identity, rhetorical features (tropes and schema), and sentence types or grammatical moods.

In order to illustrate how one might develop an analysis of valuation, I begin by explaining the general nature of prefaces, using Gerard Genette's theory of paratexts and his examination of fiction prefaces. Next, I build on and borrow from Genette's work to define the functions and themes of composition textbook prefaces that are similar to his texts, and to define the functions and themes unique to the context of my textbook prefaces.

As I define the functions and each theme of reader-book valuation, I offer evidence of instances that connote and constitute the themes. After presenting my themes of reader-book valuation, I turn to an exposition of identity themes, describing recurring, implicit and explicit expectations and representations of the student-reader as thinker-writers within each representative texts and among the texts. I conclude the chapter with a review of my results and their implications for writing textbook scholarship and for my subsequent chapters that analyze student-reader valuation and identity in the rhetorical lessons-heuristics, the instructional apparatus (IA) for readings, and the IA for visuals.

**Preface Functions and a Taxonomy of Themes**

In his study of book paratexts from the mid-sixteenth century to the twentieth century, Genette presents a useful "archeology" and taxonomy of prefaces applicable to my project (167). Although he focuses on prefaces to fiction, Genette also explains
preface functions and themes shared by fiction, nonfiction, and didactics, the last of which would include encyclopedias, manuals, and by analogy, composition books.

The "chief function" of prefaces across written genres is "to ensure that the text is read properly" (197). Genette uncovers two implied objectives from this statement to develop corresponding, sometimes overlapping, sub-functions. To ensure that a book is read—the primary preface objective—publishers and authors must persuade readers why they should engage a text. To ensure a text is read properly—the secondary preface objective—publishers and authors must persuade readers how they should engage a text, that is, how readers should conceptually and materially proceed through a text, and how readers should receive a text to get the most out of it. Each of these objectives contributes to the ascetic or predisposition, which Susan Wells (1977) argues is a key rhetorical effect of composition textbooks. Therefore, each of these rhetorical, or persuasive, functions have recurring themes: the functional themes of the why and the functional themes of the how. A further explanation of Genette's theory, terminology, and themes will present a solid foundation for technological performativity's primary analysis of reader-book valuation in contemporary composition textbooks.

Genette explains that the primary objective of traditional prefaces is not necessarily to get the reader to procure a book, for which book jackets, cover art, and advertisements are used, but rather to create the foundation for a sustained or persistent engagement with a book. Genette claims, "Here it is no longer precisely a matter of

24 Genette’s discussion of the “chief function” is his attempt at answering Derrida’s question, “What do prefaces actually do?,” found in the epigraph of this chapter.
attracting the reader—who has already made the considerable effort to procure a copy of
the book by buying, borrowing, or stealing it—but of hanging onto him […]" (198). In
most, if not all situations, the main strategy used by publishers and authors to encourage
sustained engagement with books is to assign a high value to the topic(s)-book and to
assign a low value to the author by demonstrating an inadequacy of treatment (198).
Genette discovered from his study a "rhetoric of value-enhancement" (209) created by
publishers and authors as they use some strategies of classical rhetoric interlaced with the
themes of importance, novelty, unity, truthfulness, and lightning rods to persuade readers
to persist in their engagement with the books.

At the beginning of his analysis, Genette explains publishers and authors use
magnification and overstatement (Latin: amplificatio) as a key rhetorical strategy in
prefaces to assign a high value to the topic or topics of study and, thus, increase the value,
importance, and usefulness of their books (198). Genette found the following preface
topics received magnification to form the theme of importance: preservation of the past;
contributions to human knowledge; presentations of moral and religious edification; and
discussions about social issues and politics (199-200). While the theme of importance is
the "main case for valuing [a] text highly" (200), publishers and authors present in
prefaces the theme of novelty, or originality, as another reason for readers' sustained
engagement with a text.

In the context of dramatic fiction, Genette explains, "[I]n the theatre people did
not especially care to stage yet one more performance of the old works, each generation,
each author, was set on offering its new version of a well-tried subject" (200). Topic and
text value also increase with the theme of unity that engage readers eager to make
connections among and between the past and present, urban and rural, youthful thinking and wisdom, prose and poetry.\textsuperscript{25} While publishers and authors typically apply high valuations to topics instead of treatments, the fourth theme of truthfulness, or sincerity, is the "only aspect of treatment an author can give himself credit for in the preface, undoubtedly because conscience rather than talent is involved […]" (206). As a theme, truthfulness is common to prefaces of historical work, where the author-historian pledges methodological integrity in the treatment of past events. Lightning rods is Genette's final theme of the why, where authors commonly employ \textit{excusatio propter infirmitatem} (excuse because of mental weakness), the "counterpart of the \textit{amplificatio}" found in the theme of importance (207). Genette explains that the paradoxically value-enhancing function of the lightning rod theme of prefaces was "the surest way for an author to ward off critics, that is, to neutralize them—and indeed, to forestall criticism by taking the initiative" of autocriticism (208).

Figure 2.1 represents the technological system for Genette's books of fiction and select non-fiction. The major difference between my interpretation of Genette's technological system for fiction and select non-fiction and the technological system of composition textbooks is the place and visibility of authors or authors' treatments of a topic(s). In a composition textbook system, student-readers set-upon language with their book-tool to create essays that teachers hope will teach them composition skills to pass their writing courses and succeed in future rhetorical situations (see Fig. 1.2 in chapter one). For composition textbooks, the author-treatment is typically inherent, inseparable,

\textsuperscript{25} Genette recognizes that the often universalizing theme of unity is offset by some instances of prizing diversity, such as the work of Borges (204-5).
and hidden at the center of the system behind the book-tool. In my representation of Genette's system, the author-treatment emerges as a technological system component that sets-upon language to shape the book-tool into a (sub-) genre of fiction and non-fiction to affect readers in one way or another.

![Diagram of Technological System of Fiction and Select Non-Fiction Books](image)

**Fig. 2.1. Technological System of Fiction and Select Non-Fiction Books.**

With the causal components of the technological system of Genette's books identified, I can begin an examination of the valuation among those components. Figure 2.2 presents a visual summary of Genette's five themes of the *why* and the related valuations. The first column lists the themes from most common to least common, and below each theme is the title of representative fiction or poetry that contributes to the theme. From the left starting point to the right ending point of the idealized production process, the first row header lists the technological system components with the topic(s)-book-tool in the center, conceptually tethering the components together. A bold plus
symbol (+) marks a high valuation gained from rhetorical strategies of general praise and *amplificatio*. A bold minus symbol (-) marks a low valuation because of reflexive disparagement, such as *excusatio propter infirmitatem*. Any competing and balanced valuation would be represented by plus and minus symbols in the same row. The words in brackets below the plus and minus signs designate a key sentence type and rhetorical feature that build the themes and connote the different valuations.

<table>
<thead>
<tr>
<th>Components [Mode/feature]</th>
<th>Themes [Sample text title]</th>
<th>Author-Treatment</th>
<th>Words-Language</th>
<th>Subject-Book-Tool</th>
<th>(Sub-) (Sub-)</th>
<th>Reader-Effect</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Importance [Tartuffe]</td>
<td></td>
<td></td>
<td>+</td>
<td>[Amplificatio]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Novelty, tradition [Confessions]</td>
<td></td>
<td></td>
<td>+</td>
<td>[Declarative]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Unity [Les Orientales]</td>
<td></td>
<td></td>
<td>+</td>
<td>[Metaphor]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Truthfulness [Essai]</td>
<td>+</td>
<td></td>
<td>[Declarative]</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Lightning rods [Don Quixo]</td>
<td>-</td>
<td></td>
<td>[Excusatio propter infirmitatem]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Fig. 2.2. Genette's Themes of the *Why* and Valuations.

From the point of view of technological performativity and the primary level of analysis, Genette's fiction prefaces contribute to an imbalanced technological system and
tend to encourage Heideggerian enslavement to the topic(s)-book, a situation which suggests benefits to publishers and authors more than readers. Even though the subject-book valuation is nonexistent for the least common themes—that is, truthfulness and lightning rods—the prefaces continue to explicitly ignore the reader-effect, the user of the book-tool or instrumental technology. The technological system imbalance exists as a result of fiction prefaces that emphasize the function and primary objective of why readers should sustain and engage with a text. While the most common themes of the why encourage high valuation of a topic(s)-book-tool, the themes of the how readers should engage a text tend to value readers highly or strike a balance between the valuation of a topic(s)-book-tool and reader-effects.

Genette found eight functional themes of the how that include: genesis; choice of public; commentary on title; contracts of fiction; the order in which to read; contextual information; statements of intent; and genre definitions. Since the explicit statements that invoke the themes of the why are "hardly in fashion nowadays," they have been "eclipsed by the functions of providing information and guidance for reading" (209). "Eclipsed" does not necessarily imply nonexistent; thus, the themes of the how presuppose and include "an indirect form of the why and may be substituted, without loss, for the direct forms [of why]—with which [the how] initially coexisted" (209; emphasis added).

The genesis theme tells readers how they might approach a text with consideration of "the origin of the work, the circumstances in which it was written, the stages of its creation" (210). This theme that deals with origins of a work uses informative declarations that value a topic(s)-book-tool over the other components of the technological system.
The choice of public theme uses declarative sentences, and sometimes a parodic rhetorical strategy, to encourage a reader ascetic/predisposition (Wells 1977) and identity possibility, in order receive the text appropriately. For example, if an aristocratic readership did not heed an author's prefatorial declarations that a book was written for a working class audience, then the individuals outside the target audience may incorrectly approach and read the book, dooming it to failure and unwarranted criticism.

Commentary on the title theme uses monitory, but respectful, discourse of declarative sentences and marks authors' attempts "to account for the title, something that is all the more necessary when the title, long or short, is allusive, indeed, enigmatic" (213). An example of this theme is Swift's gloss on *Tale of a Tub*, where he explains how sailors prevented whale attacks by throwing an empty tub overboard (214). Commentary on the title puts a high value on the reader as authors worry about the reception of their enigmatic or esoteric language.

Genette explains that contracts of fiction theme are found in "Innumerable classical works [...] warning the reader to resist any temptation to seek keys (or as it was more commonly put in those days, 'applications') to the characters or situations" (215). Contracts of fiction use monitory (imperative and declarative) discourse, but unlike the positive valuation of commentary on the title that helps readers, contracts say "tsk-tsk" to readers with a condescending tone (Greek: anthropopatheia; Latin: condescensio, *humanus affectus*), suggesting a negative value of audiences as poor or unskilled readers (Burton 2007).

While the contracts of fiction are "reserved for works of fiction, particularly novelistic fiction" (215), the order in which to read is a self-explanatory theme often
reserved for non-fiction, a "didactic—indeed pedagogic—stance [...] one we can hardly expect to find in a preface to a work of fiction or poetry" (218). The imperative sentence generally constitutes this theme by directly telling readers the sequence of reading, such as Max Frisch's "unvarnished form of the rhetoric of the how: 'Follow the order as presented'" (218).

The sixth and seventh themes put a high value on readers by using invitational and cohortative declarations to tempt readers into a method and reception of how to read, and they put a high value on the topic(s)-book-tool as the object of temptation and invitation. The contextual information theme refers to the context of book series and the authors' works, and not to some larger context, such as the books' relationships to other authors' books or social and political scenes. Sometimes authors would use prefaces to invite readers to read works to come (218). Statements of intent, Genette's seventh theme, define prefaces that "provide the author's interpretation of the text [...]" (221). The author's interpretation in the statement of intent preface is only a suggestion of an approach that invites readers to get the most out of the text.

Genette's final theme, genre definitions, "could just as well pass for a variant of" statements of intent (224). While prefaces containing context information deals with a book in a series, real or potential, of a single author, genre definitions extend "toward a more institutional characterization, or one more concerned with the field [...] into which the single work fits" (224). Genette claims this theme and type of preface was particularly important for authors trying to challenge or break convention. The genre definitions theme suggests high valuation of a topic(s)-book-tool with a manifesto preface,
constituted by declarations, that strongly declares what a text is and is not among other text types.

Genette concludes his chapter that categorizes prefaces according to functional themes of the *how* with "Dodges," a theme representing resistance and evasion more than function. In prefaces that dodge, authors apologize for making readers read the preface; they protest having to write prefaces; they explain "that one is not going to write it" (preterition) (234); they present alternative prefaces for the preface already written and published; and they use the preface as a forum to argue about other topics (see Derrida, *Dissemination*). All of these modes suggest low valuation of the preface, if not the book, and respect and high valuation for readers.

Figure 2.3 presents a visual summary of Genette's findings in fiction prefaces of the eight themes of the *how*. The first column lists the themes from most common to least common, and below each theme is the title of fiction or poetry that contributes to the theme. From the left starting point to the right ending point of the idealized production process, the first row header lists the technological system components with the topic(s)-book-tool in the center, conceptually tethering the components together. A bold plus symbol (+) marks a high valuation, while a bold minus symbol (-) marks a low valuation. Competing and balanced valuation are represented by plus and minus symbols in the same row. The words in brackets below the plus and minus signs designate the a key sentence type and rhetorical feature that build the themes and connote the different valuations.
<table>
<thead>
<tr>
<th>Themes [Sample text title]</th>
<th>Components [Mode/feature]</th>
<th>Author-Treatment</th>
<th>Words-Language</th>
<th>Topic(s)-Book-Tool (Sub-)Genre</th>
<th>Reader-Effect</th>
</tr>
</thead>
<tbody>
<tr>
<td>Genesis [Emile]</td>
<td></td>
<td></td>
<td>+ [Declarative]</td>
<td>+ [Declarative, parodic]</td>
<td></td>
</tr>
<tr>
<td>Choice of public [Gargantua]</td>
<td></td>
<td></td>
<td>+ [Declarative, parodic]</td>
<td>+ [Monitory, declarative]</td>
<td></td>
</tr>
<tr>
<td>Commentary on title [Tale of a Tub]</td>
<td></td>
<td></td>
<td>+ [Declarative, parodic]</td>
<td>+ [Monitory, declarative]</td>
<td></td>
</tr>
<tr>
<td>Contracts of fiction [Princesse de Montpensier]</td>
<td></td>
<td></td>
<td>-</td>
<td>+ [Monitory, imperative]</td>
<td></td>
</tr>
<tr>
<td>Order in which to read [Sketchbook 1946-1949]</td>
<td></td>
<td></td>
<td>+</td>
<td>+ [Imperative]</td>
<td></td>
</tr>
<tr>
<td>Contextual information [Don Quixote]</td>
<td></td>
<td></td>
<td>+</td>
<td>+ [Invitational, cohortative]</td>
<td></td>
</tr>
<tr>
<td>Statements of intent [The Magic Mountain]</td>
<td></td>
<td></td>
<td>+</td>
<td>+ [Invitational, cohortative]</td>
<td></td>
</tr>
<tr>
<td>Genre definitions [Lyrical Ballads]</td>
<td></td>
<td></td>
<td>+</td>
<td>[Manifesto (declarative)]</td>
<td></td>
</tr>
<tr>
<td>*Dodges [Derrida]</td>
<td></td>
<td></td>
<td>-</td>
<td>+ [Reflexive disparagement]</td>
<td></td>
</tr>
</tbody>
</table>

A general comparison of figures 2.2 and 2.3 suggests that prefaces and themes focusing on the function of the *why* tend to create imbalanced technological systems with the Heideggerian danger of enslavement to topic(s)-book-tool and system, while the tendency of prefaces and themes focusing on the function of the *how* tend to value readers highly or tend to create a valuation balance between the reader and the topic(s)-book-tool. With the exception of monitory discourse, strictly high valuation of readers includes declarative and imperative sentence types. A high and balanced valuation
between the topic(s)-book-tool and readers is encouraged by invitational discourse and cohortative declarations, a sub-type of declarative sentences. Although the function and themes of the *how* have a tendency for balanced valuation and high reader valuation, my interpretative chart presents two minority, high valuations of the topic(s)-book-tool.

**Textbook Preface Functions, Themes, and Valuation**

From a technological performativity analysis of contemporary composition textbook prefaces, I discovered themes of valuation for Genette's functions of the *why* and the *how* that differ from, if not contradict (1) his claims about didactic texts, the passé trend of explicit *why* themes; and (2) the negative conclusions about textbooks from composition scholars since the mid-1970s. Genette generally claims that the prefaces of didactic texts, such as encyclopedias and manuals, would contain and focus on themes of the *how* instead of themes of the *why*. He further claims that themes of the *why*, especially for fiction, are "hardly in fashion nowadays, [...] eclipsed by the functions of providing information and guidance for reading" (209). And in the literature review of my own preface, I explain that scholars who critique composition textbooks, such as Lanham, Ohmann, and Rose, felt that textbooks did not value student-readers, which they argue is suggested by condescending language, tone, and postures textbook authors took with their readers. The representative textbooks I examined presented more themes of the *why* than of *how*, and they suggested valuations that privileged student-readers or struck a balance among the setting-upon component (student-activities), other components of the textbook technological system, and the textbook-tool.
In the following sections, I perform the following in two analytical cycles: (1) review the nature of prefaces according to the function of the why for my representative texts; (2) define and present evidence of the four valuation themes of the why in the order that I discovered them; (3) offer a visual summary of the themes of the why and valuations. I follow the same steps for the composition textbook valuation themes of the how. After discussing the valuation themes of the how, I describe the six possible themes of identity that emerge within the context of the functions of the why and the how.

The Valuation Themes of the Why Function

Similar to Genette's fiction prefaces, the authors of my sample books recognize that students already have the book because it is required for their first-year composition course. Therefore, the function and themes of the why are less about why they should get the book and more about their persistent engagement with the book. In the following taxonomy of valuation themes, I name the theme, describe the common sentence types, or grammatical moods, and rhetorical features that constitute the theme and label, and then explain the possible valuation of the components in the composition textbook technological system.

Reader as Purpose

The first valuation theme of the why function I discovered was Reader as Purpose. Composition textbook authors use Reader as Purpose to encourage student-readers to engage positively with the textbook-tool by emphasizing the value of student-readers with declarative, and sometimes recurring, statements that explain the very existence and reason for the book is the student-reader. Skwire and Wiener write in their preface to
"SBCE, "We have written this book for you. [...] Still, this book is written for you" (xxvi). In the ellipses the authors explain that some readers might think the book was written for composition instructors, but the use of "still," the declarative repetition, and the direct engagement with the second person plural create reader value-enhancement above the book. The authors of *SMGW* present the reader as a guiding force of authorship and text creation. Axelrod and Cooper write, "As the authors of *The St. Martin's Guide to Writing*, we have written the book with you, the student reading and using it, always in the forefront of our minds" (xvii). While it is to a lesser degree of explicitness in their text than in Skwire and Wiener's, Axelrod and Cooper's *Reader as Purpose* is a strong variant with direct address to the student-reader and the eternal place in the authors' minds during the production of the book.

**Empathetic-Honest Fellowship**

The Empathetic-Honest Fellowship theme of valuation derives from cohortative declarations of joy and suffering in writing the authors try to share with the student-reader. When they use the first person plural, Skwire and Wiener share, "We understand the ups and downs of drafting papers, and try to guide you through the writing process" (xxvi-xxvii). The colloquial use and dismissal of supernatural metaphors constitute an honest engagement with student-readers, in addition to a frank expression of the difficulties ahead: "We're not peddling magic formulas, however, and we're not suggesting that a ready-made list of rules and regulations can substitute for the experiences and discoveries and sheer hard work by which writers educate themselves" (xxvii). Lannon reinforces the theme with a disparagement of supernatural tropes and the
myth of geniuses: "Most writing is a conscious, deliberate process—not the result of
divine intervention, magic, miracles, or last-minute inspiration. Nothing ever leaps from
the mind to the page in one neat and painless motion—not even for creative geniuses"
(2).

Another variant of the Empathetic-Honest Fellowship theme occurs when authors
dismiss myths about writing that is introduced by a friendly rhetorical question for reader
engagement. This variant is explicit in Axelrod and Cooper's SMGW, where, in a way,
they implicitly pit biological arguments of intelligence against social construction of
intelligence:

Writing is important. But can it be learned? There are many myths about
writing and writers. For example, some people believe that writers are
born, not made. […] All writers, especially gifted writers, work at their
writing. Some may be more successful and influential than others. Some
may find writing easier and more satisfying. But no one is born knowing
how to write. (4)

While Axelrod and Cooper's rhetorical question ponders the philosophical idea
that writing can be learned at all in a moment of temporary textbook-tool disparagement,
and as a starting point of student-reader engagement and valuation, Kennedy et al.
assume writing will happen with the textbook-tool, but focus on issues of invention and
topics:

As a college writer you probably wrestle with the question, What should I
write? You may feel you have nothing to say or nothing worth saying. […]
Perhaps you, like many other college writers, have convinced yourself that
professional writers have some special way of discovering ideas for writing. But they have not magic. In reality, what they have is experience and confidence, the products of lots of practice. (3)

Nurturing-Celebration

Nurturing-Celebration, as a valuation theme to encourage student-readers' persistent engagement with the textbook, emerges from declarations of authors' hope and celebration about student-reader writing abilities and student-reader individuality and uniqueness. Authors often demonstrate confidence in student-readers' intellectual experiences prior to the book and declare trust in student readers' abilities to use the book appropriately and effectively. The book is valued in Nurturing-Celebration, but student-reader value is enhanced by authors imparting control over the text.

The first example that I discovered student-reader valuation enhanced in relation to the textbook-tool is Skwire and Wiener's statement regarding an element of the book contents: "We hope that you'll out do [the model student writings] in your own writing" (xxvii). Lannon nurtures student-readers by celebrating their individuality: "But just as no two people use an identical sequence of activities to drive, ski, or play tennis, no two people write in the same way. How you decide to use this book depends on your writing task and on what works for you" (2). A third variant, also found in Lannon's TWP, enhances student-reader value by letting them know about the potential effects of their writing in the world: "These models, along with the advice and assignments, should help your writing make a difference of its own" (4). Axelrod and Cooper contribute to this valuation theme of the why function with a declaration that assumes student-readers'
successful, past writing experiences, while declaring faith in their continued improvement: "No doubt you have been able to use writing to demonstrate your knowledge as well as to add to it" (3).

**Future Success-Career**

Some authors enhance the value of student-readers by valuing their future rhetorical situations, using conditional declarations, that suggest "if you learn to write now, it will help you later." While the valuation theme of Future Success-Career partly supports Ohmann's claims that composition textbooks and first-year composition courses are the tools and methods for training middle class workers, the authors of my sample texts indicate that students should read the books for more than just a job.

Axelrod and Cooper begin and end with career as a warrant for reading the book, but at least in passing, they also mention graduate school: "Eventually, you will need to use writing to advance your career by writing persuasive application letters for jobs or graduate school admission. At work, […]", and so on (3). Kennedy et al. tempt student-readers to engage with the book because of multiple rhetorical situations, even beyond career and school: "For this reason, the book provides help with writing for other college courses, writing on the job, and writing as a member of a community" (xxi).

Figure 2.4 presents a visual summary of my findings in contemporary textbook prefaces of the four valuation themes of the *why* function. The first column lists the themes as I discovered the emerging patterns, and below each theme are the abbreviations for the titles of the composition textbooks that contribute to the theme. From the left starting point to the right ending point of the idealized production process, the first row
Header lists the technological system components with the textbook-tool in the center, conceptually tethering the components together. A bold plus symbol (+) marks a high valuation, while a bold minus symbol (-) would mark a low valuation. Competing and balanced valuation would be represented by plus and minus symbols in the same row. The words in brackets below the plus and minus signs designate a key sentence type, or grammatical mood, and rhetorical features that build the themes and connote the different valuations.

<table>
<thead>
<tr>
<th>Components</th>
<th>Student-Activities</th>
<th>Words-Language</th>
<th>Textbook-Tool</th>
<th>Essay Genre</th>
<th>Rhet. Effect-Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reader as Purpose [SBCE, SMGW]</td>
<td>+</td>
<td></td>
<td>[Declarative]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Empathetic-Honest Fellowship [SBCE, TWP, SMGW, BGCW]</td>
<td>+</td>
<td></td>
<td>[Cohortative, metaphor]</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>Nurturing-Celebration [SBCE, TWP, SMGW]</td>
<td>+</td>
<td></td>
<td>[Declarative, celebration]</td>
<td>+</td>
<td></td>
</tr>
<tr>
<td>Future Success-Career [SMGW, BGCW]</td>
<td>+</td>
<td></td>
<td>[Conditional, potential]</td>
<td>+</td>
<td></td>
</tr>
</tbody>
</table>

Fig. 2.4. Composition Textbook Themes of the Why and Valuations.

From the point of view of technological performativity and the primary level of analysis, that is, the analysis of reader-book valuation, composition textbook prefaces encourage high valuation or value-enhancement of student-readers or a balance between
the student-reader component and the other technological system components of textbooks. Higher user valuation or balanced valuation help avoid Heideggerian danger and enslavement to technological systems. Textbook authors' use of cohortative and conditional declarative sentences, refutation of myths and supernatural tropes, and outright cheerleading contribute to positive themes that seem to challenge Genette's limited discussion and claims about didactic texts and some compositionists' claims about the harm of composition textbooks.

The Valuation Themes of the How Function

Cohortative and conditional declarations and imperative and monitory statements help shape the two themes of the how in composition textbooks: Equal Partnership and Modest Offerings-Convenience. Although the number of valuation themes of the how function is limited, the passages contributing to the categories are often extensive, going on for several paragraphs/pages; or authors rely on the repetition of key concepts throughout the textbook prefaces to value student-readers and encourage particular approaches to and receptions of the texts.

Readers of this dissertation may find hints of valuation themes of the why function in my examples, but their focus is on the how and the reception of the books. As Genette reminds us, "in the actual text of individual prefaces it is often hard to disentangle one from the other" (198). Readers will also find that my results challenge Genette's claims that his order in which to read theme is typical among didactic texts, such as composition textbooks. What authors of composition textbooks focus on—instead of advice about the order in which to read, because that may be the decision of
instructors—is the devices to help guide students through the pages of the books, independent and in addition to their teachers' instruction.

*Equal Partnership*

Equal Partnership is a common valuation theme of the *how* function among my sample books, and its nature entails balanced value-enhancement of the reader and the book. Authors of composition textbooks that contribute to the Equal Partnership theme are explicit and firm in their cohortative-conditional declarations that argue learning to write is a reader-book team effort. The authors remind students that they worked to create something useful for student-readers, but readers must meet the authors half way with conscious implementation of what is offered.

Skwire and Wiener are clear about what they *can* and *cannot* do for students, when the authors write,

> We believe that if you read this book carefully and ask questions in class whenever there are points you have any trouble with, you can improve your writing significantly. Neither we nor anyone else knows how to teach you to be a great writer, but—with your active participation—we think we can teach you to manage competently any writing assignment you're likely to get. (xxvi)

While Skwire and Wiener tell readers what they can and cannot do for them, Axelrod and Cooper create Equal Partnership by declaring to readers what they, both the authors/text and student-readers, *will* and *will not* do: "The assignment does not tell you
what subject to write about or who your readers will be. You will have to make these decisions, guided by the invention and research activities in the next section" (xxiii).

**Modest Offerings- Convenience**

Authors that contribute to the Modest Offerings-Convenience theme of the *how* function present their books as humble devices to guide, but not control, composing and writing instruction. They make this presentation of the *how* with explicit declarations and gentle imperatives. In a typical instance with a tone of camaraderie, Skwire and Wiener command,

> Don't approach the five simple ideas that follow, therefore, as representing more than important guidelines. They're starting points, but they're not eternal truths. […] They are not obscure secrets or brand new discoveries. They are the assumptions about writing that nearly all good writers make.

(xxvii-xxviii)

The tone enhances the value of the student-reader, reminding readers of the Empathetic-Honest Friendship theme, while the phrases "starting point" and "eternal truth," the negative construction of "they are not," and the inclusive reality of "they are assumptions" and "all good writers" expresses a balancing act that value the book for what it "really" is and *how* student-readers should view and receive the book-tool.

The authors and publishers of two sample textbooks have tinted the pages blue (Axelrod and Cooper xxii); divided the book into "manageable" sections (xxii); "included […] up-to-date guidelines" (xxvii); added references margins" (Kennedy et al. xxii); and "Easy-to-use checklists" (xxx) so student-readers can understand, find, choose, use,
document, and discover things "easily" (Axelrod and Cooper xxii), "quickly" (xxxii), and "at a glance" (Kennedy et al. xxii). The authors and publishers have taken great care in constructing the inner-book devices. The care and devices demonstrate an implicit valuation of the text, but the careful and detailed descriptions of the devices and the repetition of words that connote convenience also promote value-enhancement for the student-reader.

Like the previous figures of themes and valuations, Figure 2.5 presents a visual summary of my findings in contemporary textbook prefaces of the two valuation themes of the how function. The first column lists the themes as I discovered the emerging patterns, and below each theme are the abbreviations for the titles of the composition textbooks that contribute to the theme. From the left starting point to the right ending point of the idealized production process, the first row header lists the technological system components with the textbook-tool in the center, conceptually tethering the components together. A bold plus symbol (+) marks a high valuation, while a bold minus symbol (-) would mark a low valuation. Competing and balanced valuation would be represented by plus and minus symbols in the same row. The words in brackets below the plus and minus signs designate a key sentence type and rhetorical feature that build the themes and connote the different valuations.
### Fig. 2.5. Composition Textbook Themes of the How and Valuations.

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<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Equal Partnership [SBCE, SMGW, BGCW]</td>
<td>+</td>
<td>[Cohortative, declarative]</td>
<td>+</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Modest Offerings-Convenience [SBCE, SMGW, BGCW]</td>
<td>+</td>
<td>[Imperative, repetition]</td>
<td>+</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The valuation themes of the *how* function in sample textbook prefaces promote a trend of balanced reader-book valuation, if not favoring student-readers, in the textbook technological system. Like the composition textbook valuation themes of the *why*, higher user valuation or balanced valuation help avoid Heideggerian *danger* and enslavement to technological systems and contribute to the mission of critical pedagogy. Textbook authors use in combination cohortative and conditional declarations, imperative sentences and repetition of convenience words to present modestly an authoritative text that student-readers should read respectfully, but without a sense of fear, or even awe.

**Emergent Identity Themes among Sample Prefaces**

From the secondary level of analysis of technological performativity of composition textbook prefaces, I discovered emergent identity themes, and thus identity possibilities, roles, and functions, that might appear in the later analyses of the
subsequent components in my sample texts. In chapter one, I defined identity according to Butler's argument as the way people think of "the various roles and functions through which [they assume] social visibility and meaning" (*Gender* 22).

In the narrow context of the textbook-tool technological system, a central function of student-readers is to learn how to write from the books in order meet their rhetorical goals for a variety of real and imagined contexts and audiences. Because the roles and functions people perform contribute to the construction of identity—and because textbook-tools and their components encourage types of thinking and writing functions—the secondary effect or an ulterior effect of specific modes of functional interaction, between textbook-tool and student-user, is identity as *thinker-writer* categories.

The various categories, definitions, and features of thinking activities researchers across the disciplines have developed appear to intersect at four basic ways of knowing and approaches to reading and writing, that is, intuition, empiricism, and critical or higher-order thinking. Researchers in primary, secondary, and post-secondary education (Tsui 2002; White and Robinson 2001; Olson 1997; Leshnoff 1995; Stout 1995; Ennis 1993; Kirby and Kuykendall 1991; Paul 1992; Walters 1990; Norris 1990; King 1989; Norris and Ennis 1989; Templeton 1969) and literature, linguistics, and composition studies (Laughlin 1992; Slattery 1990; D. George 1984; Kinney 1979; Madison 1971; Saalbach 1970) additionally qualify these general categories with the concepts of rationalism, dualism, and multimodality. Typically, the research in education and language studies categorize and develop their epistemological framework and define the modes of thinking in the central investigation of critical or higher-order thinking. In other
words, the central concern of the studies is critical thinking, yet to define critical thinking they must contrast it with the other modes.

Within the discussions about reading visual and verbal texts, writing processes, textbooks, and general epistemology in education and language studies, intuitive thinking is regularly described as contemplation in a nonlinear mode about the associative feelings and memories individuals have about texts and topics. Empirical thinking is described as contemplating and analyzing surface features of visual and verbal texts and superficial or obvious ideas about a topic. Critical thinking is characterized by the following activities:

- contemplation and analysis of topics presented in visual and verbal text from multiple points of view;
- consideration of the contextual (e.g., historical, social, cultural) influences of topics presented in visual and verbal text;
- exposition of and challenges to the underlying assumptions of individuals or groups associated with and invested in topics presented in visual and verbal text (even the critical thinker's assumptions!);
- extrapolation and synthesis of new inferences and insights using analogy of similar and disparate concepts associated with topics presented in visual and verbal text (e.g., metaphor, allegory); and
- examination of the practices and systems of political, social, and economic power related to topics presented in visual and verbal text.

26 In the subsequent chapters, I reintroduce the current definitions and illustrate these definitions with specific examples and within the context of specific functions of textbook components.
To the list of basic modes of thinking I add rhetorical thinking, an additional layer of critical thinking. Grounded in the scholarship that categorizes and defines student thinking and my preliminary research of sample composition textbooks, rhetorical thinking emphasizes the contemplation and analysis of the actual and potential effects and relationships of the features of visual and verbal text, topics, authors, and audiences. While rhetorical thinking includes one or more of the traits of critical thinking, critical thinking does not necessarily include the traits of rhetorical thinking—that is, pedagogical prompts and activities may attend to the hidden assumptions and multiple points of view in regards to a topic yet ignore issues of authors' intended, persuasive effects on an audience.

And finally, rational thinking, as it is described in scholarship across the disciplines, labels a linear process of thinking empirically, critically, and rhetorically, while binary or dualistic thinking is either/or framework that may further qualify the thinking and possible conclusions of all the ways of knowing (Harklau 2000; Jamieson 1997; West 1996; Laughlin 1992; Berthoff 1991; Slattery 1990; Walters 1990; Kinney 1979; Stewart 1978).

Each of these modes of knowing and types of thinking-writing constitute functions toward satisfying a rhetorical situation and completing a writing product, and thus constitute potential thinker-writer identity. The authors of my sample texts support in their prefaces the expectation of emerging thinker-writer identity through their explicit and implicit statements about the roles and functions student-readers may perform as they use the books to learn about writing and compose.
For example, Skwire and Wiener write, "[The books'] purpose is to help you become a better writer and a more thoughtful reader than you are now" (xxvi; emphasis added). Lannon tells student-readers that the activities of his textbook will provide the "basic structure for shaping your thinking" (2; emphasis added). Axelrod and Cooper expect students to become a particular type of writer and thinker when they write, "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 your" (xvii; emphasis). Lastly, Kennedy et al. support the idea that the activities and assignments in their book will help shape student-readers into thinker-writer identities as they declare, "In fact, a book alone can't make you a better writer, but practice can, and The Bedford Guide for College Writers guides your practice" (xxi; emphasis added), a writer who is adaptable through the transference of the skills "to other areas of [their] life […]" (xii).

Thus, the authors of the representative composition textbooks of this study present in the prefaces general expectations that the books might contribute to student-readers becoming the new identity of thinker-writers, specifically "good" or "better" writers and "reflective" thinkers with transferable skills.

The remainder of this section moves beyond the general identity labels of writer and thinker, and it presents the six themes of identity that emerge from the individual sentences and collective denotations and connotations among the prefaces in my sample texts. The individual sentences and collective denotations and connotations of the sample prefaces coalesced into the following six themes: Intuitive Thinker-Writer, Empirical

Because it "paves the way" for the subsequent content of composition textbooks, a preface is the origin of identity possibility—possibility which depends upon and is reified by how teachers assign and student-readers follow threads of related identity themes among the textbook components. In a way, the prefaces and their themes of identity discovered during the secondary level of analysis of SBCE, TWP, SMGW, BGCW, and other composition books are, to use a metaphor of textile manufacture, the discursive rolag or batting from which teachers may begin to spin and weave the lessons-heuristics and IA in order to avoid Butler's concept of normative violence.

Though I discovered the following six themes of thinker-writer identity suggested by the sample preface contents, readers should keep in mind that they may find more or less themes than I did in their own textbooks. Readers should also keep in mind as they read the following sections that publishers, editors, and authors mimic each others' textbooks; therefore, the themes emerging in the prefaces of one book might not only foreshadow the themes of its own subsequent components, but they may also anticipate the themes of the subsequent components of comparable books.

**Intuitive Thinker-Writer**

An emergent or anticipatory identity theme that may persist in the subsequent components and analysis of at least two of representative texts is Intuitive Thinker-Writer. Intuitive thinkers-writers contemplate and compose in a nonlinear mode as they consider their feelings and memories associated with a topic or topics. In TWP, Lannon
suggests the Intuitive Thinker-Writer theme when he writes about generative writing practices that precede a written product: "Every finished writing task begins with messy scribbling, things crossed out, lists, arrows, and fragments of ideas, as in the section from my first draft of this introduction […]" (2). Axelrod and Cooper support the Intuitive Thinker-Writer theme when the authors tell students the book will help readers "find a topic"; "discover what you already know about the topic"; "explore and develop your ideas" (xxiii).

**Rational Thinker-Writer**

Rational Thinker-Writer is another identity theme to emerge from the prefaces of at least three of the representative textbooks. While *rational* is defined differently for a variety of disciplines and contexts, what it often refers to in the context of composition studies is a linear step-by-step and compartmentalized process to resolve a problem (Faigley 1992; Flower and Hayes 1977; Kinney 1979; Wells 1977; Hawhee 1998). Rational thinking-writing may certainly overlap with empirical, critical, and rhetorical thinking; therefore it is complex identity label or theme that may be foregrounded among other thinker-writer themes.

Additionally, rationally thinking-writing may be recursive or may skip steps. Although this appears counterintuitive to my original claim, rational thinking-writing does not necessarily exclude skipping back-and-forth among problem-solving steps. As long as students adhere to a single set of problem-solving and composing steps, and they avoid simultaneously and associatively performing another set of problem-solving activities, then students might still be labeled Rational Thinker-Writers.
In one instance constituted by declaratives, imperatives, and a numbered list, the last of which seems to shout orderly and rational, Skwire and Wiener's preface of SBCE demonstrates the emerging theme of the Rational Thinker-Writer with the following:

1. Except for a few commonsense exceptions such as recipes, technical manuals, encyclopedia articles, and certain kinds of stories, poems, and plays, writing should state a central idea. (We call that central idea—or position, or stand, or contention—the thesis.)

2. The primary function of writing is to prove or support its thesis.

3. The most effective and interesting way to prove or support the thesis is to use specific details presented in specific language.

4. Writing requires organization. Every statement must connect logically to the thesis.

5. Good writing is the result of an ongoing process. First thoughts and first drafts should lead to second thoughts and second drafts, sometimes third ones and fourth ones. Revise, revise, revise.

We'll be repeating and expanding and sometimes strongly qualifying these ideas throughout the book, but they are the heart of what we have to say. (xxvii-xxviii; original emphasis)

While the above example demonstrates the theme of Rational Thinker-Writer according to the typical quality of linearity, Lannon's preface suggests in a limited way the traditional linearity and alternative quality of recursiveness in rational thinking-writing. The author writes, "This book shows you how to plan, draft, and revise in a suggested sequence of activities. But just as no two people use an identical sequence of"
activities to drive, ski, or play tennis, not two people write in the same way. How you decide to use this book depends on your writing task and on what works for you" (2; original emphasis). Lannon initially promotes linearity with the word "sequence," yet "no two people use an identical sequence" suggests the possibility of recursive procedures.

Finally, the Axelrod and Cooper further supports the secondary quality of the emergent identity theme of the Rational Thinker-Writer with

Writing an essay does not usually proceed in a smooth, predictable sequence—often, for example, a writer working on a draft will go back to what is usually an earlier step, such as invention and research, or jump ahead to what is usually a later one, such as editing and proofreading. But to make our help with the process more understandable and manageable, we have divided each Guide to Writing into the same six sections that appear in the same order […] (xxii).

While they advocate a rational recursiveness, Axelrod and Cooper still promote in this isolated instance a linear process, a compartmentalized process that may exclude the procedures for solving other rhetorical problems, such as document design.

**Empirical Thinker-Writer**

Empirical Thinker-Writer is the third, emergent identity theme that may persist among the major discourse components of the representative texts. Empirical thinking-writing, especially as Wells (1977) explains it, describes activities, roles, and functions where students contemplate and analyze surface features of writing and readily apparent and sensual qualities about a topic or argument. With a hint of rhetorical concerns, an
instance in Axelrod and Cooper's preface constitutes the theme and potential thread of the Empirical Thinker-Writer:

The first reading in each chapter [...] includes color-coded marginal annotations that refer to particular parts of the essay screened in the same color. These annotations point out ways the student writer incorporated the basic features of the genre into his or her essay and also call attention to particular writing strategies—such as quoting, using humor, providing definitions, and comparing and contrasting—that the writer used. (xviii-xix)

This description of one of the devices presented throughout the book describes the limited role and functions of an empiricist, the observation of sensual qualities of objects in the world with limited, if not absent, contemplation of the implications of said objects and qualities.

**Critical Thinker-Writer**

The emergent identity theme of the Critical Thinker-Writer is best supported by instances in the prefaces of Axelrod and Cooper's *SMGW* and Lannon's *TWP*. Axelrod and Cooper tell student-readers that "a concluding section titled Thinking Critically About What Your Have Learned, […] invites you to reflect on your experience with the genre and to consider some of its wider social and cultural implications" (xxi). Lannon writes, "What kind of difference can any writing make? It might move readers to act or reconsider their biases; it might increase their knowledge or win their support; it might broaden their understanding" (3).
Each set of sentences and clauses explicitly states or suggests that students will take on roles and functions of thinker-writers that contemplate and write about topics from multiple points of view; consider historical, social, and cultural influences for their rhetorical contexts; challenge hidden assumptions; synthesize new inferences; and examine the practices and systems of political, social, and economic power related to topics. Thus, an identity of Critical Thinker-Writer may be encouraged by lessons-heuristics and IA in the subsequent components of these two sample texts and should be considered in the secondary analysis of the other representative texts.

**Rhetorical Thinker-Writer**

The fifth emergent theme of identity is Rhetorical Thinker-Writer. Key aspects of rhetorical thinking and writing are the contemplation and analysis of the actual and potential effects and relationships of language, topics, authors, and audiences. An example of this emergent theme of identity, appears in the preface of Axelrod and Cooper's book as a list of contents for planning and drafting guidelines and activities:

- **Seeing What You Have** involves reviewing what you have discovered about your subject, purpose, and audience.
- **Setting Goals** helps you think about your overall purpose as well as your goals for the various parts of your essay.
- **Outlining** suggests some of the ways you might organize your essay.
- **Drafting** launches you on the writing of your draft, providing both general advice and suggestions about one or two specific sentence strategies that you might find useful for the particular genre. (xxiv)
I would like to remind readers that while elements of rhetorical thinking-writing suggested in the list might resemble those of critical thinking-writing, especially regarding the first bullet, critical thinking-writing is not inherent in discourse that invites rhetorical thinking-writing. Conversely, discourse that invites critical thinking-writing does not necessarily require the rhetorical—that is, discourse may ignore issues of authors' intended, persuasive effects on an audience—but the discourse that invites rhetorical thinking-writing tends to include the critical.

**Multimodal Thinker-Writer**

The final emergent identity theme of the Multimodal Thinker-Writer is best represented in the preface of *BGCW*. Most of the evidence for author expectations of what types of thinker-writer student-readers will become or attempt to become appears in Kennedy et al.'s preface subsection "Becoming a Better Writer by Using The Bedford Guide." The authors explain to student-readers that the model readings "include informative notes about the author, helpful prereading questions, definitions of difficult words, questions for thinking more deeply about the reading, and suggestions for writing" (xxv). The phrase "thinking more deeply about the reading" suggests that some critical thinking might be encouraged. The other phrases imply that empirical and generally contemplative activities are encouraged. Thus, the adjective "multimodal" for this emergent identity theme is supposed to insinuate that the latter lessons-heuristics and instructional apparatus may encourage some combination of intuitive, rational, empirical, critical, and rhetorical thinking-writing.
Conclusions


The secondary level of analysis also revealed six themes, but themes of student-reader identity as thinker-writers:

• Intuitive Thinker-Writer labels the collection of denoted and connoted expectations that student-readers will think and write in an associative cognitive mode.

• Rational Thinker-Writer labels the collection of denoted and connoted expectations that student-readers will tend to think and write in a linear or sequential cognitive mode.

• Empirical Thinker-Writer labels the collection of denoted and connoted expectations that student-readers will think and write with an emphasis on sensual or observable surface details of written products and topics on which students might discuss and write.
• Critical Thinker-Writer labels the collection of denoted and connoted expectations that student-readers will think and write as they analyze topics from multiple points of view; consider historical, social, and cultural influences for their rhetorical contexts; challenge hidden assumptions; synthesize new inferences; and examine the practices and systems of political, social, and economic power related to topics.

• Rhetorical Thinker-Writer labels the collection of denoted and connoted expectations that student-readers will think and write as they analyze the actual and potential effects and relationships of language, topics, authors, and audiences.

• Multimodal Thinker-Writer labels the collection of denoted and connoted expectations that student-readers will think and write in some combination of intuitive, rational, empirical, critical, and rhetorical thinking-writing.

The discovery of emergent themes is the first step toward exposing the possibility for resisting Heidegger's danger and Butler's concept of normative violence, thus contributing to composition's knowledge of writing textbooks, in general, and critical pedagogy, in particular. The next steps toward resisting student enslavement to the textbook-tool and normative violence include (1) mapping the valuation and identity themes of the prefaces and (2) analyzing the remaining textbooks components. Figures 2.6 and 2.7 present one way to map the themes of valuation and identity of this study's representative texts. Readers may find that another form and media of visual representation works best for them. Following each figure and description, I discuss how the figure is a map-in-progress that will grow as I plot the results from the primary and
secondary analyses of the sample textbooks' lessons-heuristics, the IA for readings, and the IA for visuals.

Figure 2.6 presents the themes and nascent, metaphorical threads of valuation that emerge in the prefaces of the sample books. The nature, functions, and rhetorical features of the preface unite to form suggestive themes that I have labeled above arrows that point to the left and right, where right-pointing arrows represent the value-enhancement of student-readers; left-pointing arrows would represent the value-enhancement of the book and its component; and a line with arrows pointing right and left represents a theme of balanced valuation. The themes and arrows for each of the subsequent chapters and components will be exactly aligned or suggestively adjacent to one another according to the continuation of a theme or the corresponding valuations of themes with different labels.
Fig. 2.6. Map of Emergent Themes & Threads of Valuation, Ch. 2.

Map of Emergent Themes & Threads of Valuation

<table>
<thead>
<tr>
<th>Ch. 2: Prefaces</th>
<th>Ch. 3: Lessons-Heuristics</th>
<th>Ch. 4: IA for Readings</th>
<th>Ch. 5: IA for Visuals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reader as Purpose</td>
<td>Empathetic-Honest Fellowship</td>
<td>Nurturing -Celebration</td>
<td>Future Success-Career</td>
</tr>
<tr>
<td>Equal Partnership</td>
<td>Modest Offerings-Convenience</td>
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</table>
By examining the valuation results and the interrelationship of arrows on the maps of the subsequent chapters, I can discover the threads I should want to avoid or supplement and threads to weave. For example, Equal Partnership is an emergent theme with balanced valuation. If I discovered and assigned lessons-heuristics and IA for readings and visuals that also encourage balanced valuation, then I would reify the balanced valuation of Equal Partnership promoted by the authors in the preface, and I would perpetuate an overall balanced valuation of the student and book. Through the identification of the representative threads that may extend from Equal Partnership and by assigning the lessons-heuristics and IA for readings the themes represent, I might avoid Heidegger's danger of technological enslavement in the context of the textbooks and the composition course.

Alternatively, if I intentionally or unwittingly followed a thematic thread of enhanced book valuation—thus working against the promise of balanced valuation found in Equal Partnership and Modest Offerings Convenience—then I would open up the possibility of Heidegger's danger and thwart my critical pedagogy by potentially enslaving student-readers to the tool of the textbook technological system. If lessons, heuristics, and IA for readings and visuals that emphasize the value of the book above student-readers were necessary for my curriculum, then I would certainly want to make a conscious effort to weave in lessons, heuristics, and IA for readings of the balanced-valuation themes.

Figure 2.6 and my highly abstract and anticipatory scenario are unique to the current and potential valuation results and thematic threads of the sample textbooks for this project; and the analytical results, themes, and threads of other books and
instructional discourse will certainly vary. The discussion here is a warning and a model, just as the discussion of the next section and the entire dissertation is a warning and a model. It is a warning to those teachers interested in supporting a critical pedagogy in their classrooms, and it is a model of the primary analysis of technological performativity teachers can perform with their own textbooks or adapt to other instructional discourse in their curriculum.

The next map, Figure 2.7, presents the themes and nascent, metaphorical threads of identity that emerge in the prefaces of the sample books. The themes are listed above arrows that point to right, arrows that suggest the possibility of theme persistence and coalescence. The themes and arrows for each chapter and component will be exactly aligned or suggestively adjacent to one another according to the continuation of a theme or the correlation of identity themes with different labels.
Map of Emergent Themes & Threads of Identity

<table>
<thead>
<tr>
<th>Ch. 2: Prefaces</th>
<th>Ch. 3: Lessons-Heuristics</th>
<th>Ch. 4: IA for Readings</th>
<th>Ch. 5: IA for Visuals</th>
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<tbody>
<tr>
<td>Intuitive Thinker-Writer</td>
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<tr>
<td>Rational Thinker-Writer</td>
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<td>Empirical Thinker-Writer</td>
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<td>Critical Thinker-Writer</td>
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<td>Rheotrical Thinker-Writer</td>
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<tr>
<td>Multimodal Thinker-Writer</td>
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</tbody>
</table>
By examining the themes, correlations, and persistence of arrows I will plot on subsequent maps, similar to Figure 2.7, I will gain the ability to recognize the potential for following a single thread, and consider how and what threads to weave and supplement to avoid the normative violence of identity limitation. For example, Figure 2.7 shows that six different identity themes emerge from the sample prefaces and suggests that student-readers may take on the roles and functions of different types of thinker-writers as they are invited, guided, and directed by lessons, heuristics, and IA in the books. The different types of thinker-writers for this project are based on what I claim to be fundamental and traditional epistemologies of intuitive, empirical, critical, rhetorical, rational, binary, and multimodal thought.

If writing teachers were to use one of the sample books from this study and consistently assigned only the lessons, heuristics, and IA that meet the criteria of Intuitive Thinker-Writer, ignoring opportunities to highlight, or even tentatively explore, subsequent themes that encourage other types of thinking and writing, then they would be limiting the roles and functions of student-readers as thinker-writers, and thus, perpetrate a form of normative violence. Alternatively, if teachers were to identify the lessons, heuristics, and IA represented by various thinker-writer themes that recur or emerge anew, then they would create the opportunity to weave the themes and lessons, heuristics, and IA to offer opportunities for a multitude of roles and functions, and avoid the perpetration of normative violence in the context of composition classes and textbooks.

The results of my primary and secondary analyses of prefaces, employing the methodology of technological performativity, is highly abstract and anticipatory.
Nevertheless, the primary and secondary analyses of prefaces is the foundational step toward an analysis of student-book valuation and student-reader identity for the representative texts of this project. The subsequent analyses of lessons-heuristics and IA will eventually expose the potential for resisting and unintentionally promoting Heidegger's danger and Butler's concept of normative violence.

The conscious resistance and inadvertent promotion of Heidegger's danger and Butler's concept of normative violence depend upon how teachers and students work with the major components of composition textbooks, that is, the preface, lessons-heuristics, and the IA for readings and visuals. In her critique and extension of Ohmann's study of textbooks, Virginia Perdue (1990) reminds us that teachers and students might "modify, resist, or just plain dispense with the advice and suggestions" (281) offered by composition textbooks. If one accepts Perdue's assertion, then an examination and a mapping of those books, using technological performativity, is invaluable for resisting the potential of danger and normative violence.

From the examination of the prefaces and the anticipation of latter themes, I hope to have alerted teachers to potential problems of assigning textbook components without a map of valuation and identity themes. Moreover, I hope to have outlined a theory composition teachers can begin to use to discover the valuation and identity themes and threads of their own textbooks in order to weave lessons, heuristics, and IA that safeguard students and themselves against the danger of technological enslavement and the normative violence of limiting identity—where students and teachers may modify and resist the lessons, heuristics, and IA of our field's tools for the opportunity to think, analyze, write, and design in variety of modes and roles.
Chapter Three

Don't approach the five simple ideas that follow, therefore, as representing more than important guidelines. They're starting points, but they're not eternal truths.

—David Skwire and Harvey Wiener, *SBCE* (xxvii)

What sort of writer does he [sic] become when he constitutes himself according to the promptings of this ascesis?

—Susan Wells, "Classroom Heuristics and Empiricism" (468)

"Heuristics and Composition"…Again?

Like the textbook prefaces examined in chapter two, the forms, functions, and rhetorical features of textbook lessons work together in a discursive process to constitute emergent themes and effects of reader-book valuation and student-reader identity. Rhetorical lessons include overlapping and distinct guidelines, algorithmic and imperative rules, and explications that teach writing students knowledge and methods in · writing processes;

· rhetorical strategies in invention, arrangement, and style;

· content and concept development in the traditional modes of writing, such as narration, exposition, and argumentation;

· revision and formatting (delivery?); and

· audience awareness.

The rhetorical lesson is a discursive sub-tool or tool component of the larger book-tool technological system, as a corkscrew, screwdriver, and nail file are tool components of the entire Swiss Army "knife" technological system.
More often than not, the rhetorical lessons take on the form of what
compositionists—sometimes borrowing from other disciplines—have called heuristics, or
procedures for problem solving (Lauer 1970; Berthoff 1971; Flower and Hayes 1977;
Kinney 1979). As readers will later see in the next several sections, heuristics in
composition and rhetoric, among other disciplines, are based on general epistemological
assumptions about discovering, evaluating, and revising knowledge. Additionally,
epistemologies and their heuristics encourage certain attitudes (see Wells' *ascesis*) and
types of thinking users employ with the procedures for problem solving, discovery,
evaluation, and revision; in turn, heuristics effect particular valuations for the reader-
book relationship and identity types for readers as thinker-writers.

In this chapter, I use technological performativity as a theoretical guide to analyze
the rhetorical lessons of representative composition textbooks and interpret at the primary
level of analysis the reader-book valuation and interpret at the secondary level of analysis
student-reader identities constructed by (1) the functional themes of lessons-heuristics;
(2) the themes of identity embedded and assumed in the lessons-heuristics; and (3) the
sentence types, connotations, and content that help coalesce into the themes. Prior to the
analysis of my sample books, I define the functional nature of the rhetorical lessons-
heuristics, as tools in a technological system, by synthesizing the epistemological
discussions and conclusions about heuristics of Janice Lauer and Ann Berthoff, Linda
Flower and John Hayes, Susan Wells, James Kinney, and Irvin Hashimoto.

After my review of the influential scholarship on heuristics and composition, I
explain my premises and working definition of heuristics for this project and describe the
valuation and identity themes I discovered in the rhetorical lessons-heuristics, which
include new themes and themes related to those described in chapter two on textbook prefaces. As I define the functions and each theme of reader-book valuation, I offer evidence of instances that connote and constitute the themes. Following my discussion of themes of reader-book valuation, I turn to an exposition of identity themes, describing recurring, implicit and explicit author expectations of the student-reader. I conclude the chapter with a review of my results and their implications for (1) writing textbook scholarship; (2) my previous chapter on prefaces; and (3) my subsequent chapters that analyze student-reader valuation and identity in rhetorical lessons-heuristics, model readings and their accompanying instructional apparatus, and visuals and their instructional apparatus.

**Heuristics of Invention and Writing Processes**

An examination of *College Composition and Communication (CCC)*, *College English (CE)*, and *Rhetoric Review (RR)* reveals that the articles about heuristics commonly perform one or more of the following:

- define the nature of heuristics for composition;
- advocate and challenge their implementation in writing education;
- expose possible effects of heuristics on students; and
- present new heuristic formulations or reformulations (especially the tagmemic matrix and procedures).  

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The articles that explicitly explore heuristic methods in composition pedagogy begin with Lauer and Berthoff's early 1970s debate in CCC and continue through the mid-1990s with Thomas West's RR article, "Beyond Dissensus: Exploring the Heuristic Value of Conflict." The significance and shape of heuristics for composition and rhetoric is further reinforced by a 1977 CE special issue on invention, subtitled "Stimulating Invention in Composition Courses," which includes two articles in this chapter's literature review.

The influential and representative scholars and articles that exclusively theorize and debate the functions, forms, benefits, and challenges of using heuristics in composition pedagogy, without clearly promoting one specific heuristic over another, include Lauer and Berthoff's early 1970s exchange in CCC; Flower and Hayes' (1977) "Problem-Solving Strategies and the Writing Process"; Well's (1977) "Classroom Heuristics and Empiricism"; Lauer's (1979) "Toward a Metatheory of Heuristic Procedures"; Kinney's (1979) "Classifying Heuristics"; and Hashimoto's (1985) "Structured Heuristic Procedures: Their Limitations." Overall, these scholars tend to fall into two groups: those that emphasize heuristics and invention, that is, declarative, imperative, and interrogative prompts and procedures to move student writers from a blank page to a filled page; and those that emphasize heuristics and the writing process, that is, declarative, imperative, and interrogative prompts and procedures for invention, planning and arrangement, drafting and development, revision, editing, proofreading, and

delivery. The former group includes Lauer, Berthoff, and Hashimoto, while the latter group includes Flower and Hayes, Wells, and Kinney.

**The Invention Emphasis**

Some rhetoricians and composition scholars limit their discussion of heuristics to the functions of invention and discovery, the early moments of a composing process where, in the simplest of terms, authors find topics and supporting ideas about which to write. A representative member of this group, Janice Lauer spent her career writing about and advocating for the use of heuristics in composition pedagogy, beginning with her 1967 dissertation, *Invention in Contemporary Rhetoric: Heuristic Procedures*. Lauer's (1979) "Toward a Metatheory of Heuristic Procedures" summarizes her work of the 1970s; generally characterizes the nature of heuristics; and prescriptively provides criteria for their categorization. Lauer defines the thinking and writing procedures by what they do. The author writes that heuristics "guide writers' inquiries, helping them to retrieve past meanings and to symbolize new associations. These models are series of questions or operations which guide writers to examine their subjects from multiple perspectives" ("Towards a Metatheory" 268). She declares what they are not and how they should be used: They are not "a set of mechanical steps nor trial and error searches," but rather "open-ended inquiry which seeks new meanings" (268). Lauer lists as invention heuristic examples the classical topics, Young *et al.*'s tagmemic, Burke's pentad, and Rohman and Wlecke's prewriting procedures.28

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28Kinney, a compositionist included in my current literature review, explains that Rohman and Wlecke’s “two main heuristics are the ‘meditation,’ based on the practices of medieval religious mystics.
Lauer tells readers in "Toward a Metatheory" that heuristics are making their way into writing textbooks, but little has been done to guide teachers on how to "discriminate among them" (268). Thus, the author presents transcendency, flexible direction, and generative capacity as the criteria labels for teachers to choose heuristics presented in textbooks for their curricula and for students to employ as they compose. Lauer explains that transcendent, or "non-data conditioned," heuristics are used "in a wide variety of situations"; flexible direction models specify "a clear sequence of operations"; and highly generative heuristic models engage writers "in a range of operations that have been identified as triggers of insight: visualizing, analogizing, classifying, defining, rearranging, and dividing" (268-69).

In addition to the core characteristics of transcendent, flexible direction, and generative capacity heuristics, Lauer includes other aspects and beneficial effects to help instructors choose the appropriate heuristics to teach student writers and that suggest effects on student writers beyond a change in their writing processes—effects with significant implications for technological performativity and the analysis of rhetorical lessons. Transcendent models include applicability to any subject and ease of internalization for students. Lauer claims that transcendent heuristics increase students' "heuristic power and build confidence in writing as a way of discovering insights" (268). Flexible direction heuristics additional characteristics include recursiveness in the sequential, cumulative operations and the ability to "leap to subsequent ones" (268). The

that eventually led to such writings as Donne's meditations, and their concept of 'concrete analogy,' in which an organizing, concrete metaphor is used to probe an abstract subject" (354). In a 1980 CE article, Anne Gere explains that D'Angelo "explores ways in which the relationship between structure of thought and structure of discourse can be made more explicit [through some types of heuristics]" (55).
"movement" of the flexible direction model is "sensitive to the dialectic between the exploration and the rhetorical situation—audience, writer, context, aim—which are striving for synthesis" (269). Finally, highly generative heuristics motivate writers to develop "richer symbolizations" that lead to new synthesis and insights (269). Lauer completes the description of the generative capacity model with "The most highly generative models would be those which claim to leave no dimension of the subject unexamined" (269).

Lauer concludes with her own heuristic to help teachers determine what type of model is appropriate for students' various rhetorical situations:

- Can writers transfer this model's questions or operations from one subject to another?
- Does this model offer writers a direction of movement which is flexible and sensitive to the rhetorical situation?
- Does this model engage writers in diverse kinds of heuristic procedures?

(269)

While this section is mainly a summary and not a criticism of these authors' work, I am compelled to mention at least two difficulties with Lauer's discussion and implications for my project. First, Lauer does not offer examples for her criteria; nor does she consider social, psychological, and political effects of the heuristics. I am left to extrapolate from Lauer's article what her criteria might imply for reader-book valuation and student-reader identity. Second, Lauer ignores a discussion of how to theorize imbricated characteristics of the three models. One might easily imagine all three heuristic types working together, from subject-to-subject, recursively and in leapfrog
movements, and with heuristic sub-routines. Maybe the third criteria question subsumes the first two, or vice versa; it's difficult to say.

Ann Berthoff (1971) appears to agree unintentionally with Lauer about a few characteristics of heuristics in generic and fundamental ways, her challenges to Lauer in a series of CCC responses and counterstatements notwithstanding. For example, Berthoff writes in her initial response, "The Problem with Problem Solving,"

If "problem-solving" is only jargon for raising and formulating questions, then it is, of course, the primary operation of the mind. Insofar as it refers to those acts of naming and judgment by which abstraction is accomplished, problem-solving is of central importance to a student of language and literature […]. (237)

The key phrases "raising and formulating questions" and "naming and judgment by which abstraction is accomplished" relate, although not exactly, to Lauer's concepts of heuristics found in her original article, "Heuristics and Composition," her subsequent counterstatement, and "Toward a Metatheory." In her original article, Lauer connects with Berthoff by quoting Polya, a mathematician interested in heuristics: "Heuristic reasoning is reasoning not regarded as final and strict but as provisional and plausible […] (qtd. in "Heuristics" 396). Another moment of agreement or connection between the two scholars is when Lauer writes in her counterstatement, "Problem solving as creativity uses not sets of rules but heuristic procedures, systematic but flexible guides to effective guessing" (209). Even though it is seven years after the original exchange, Lauer again connects with Berthoff's characterization of problem-solving heuristics with Lauer's list
of heuristic triggers of insight: "visualizing, analogizing, classifying, defining, rearranging, and dividing" ("Toward a Metatheory" 268-69).

Despite Susan Wells' claim that "The two poles of [Lauer and Berthoff's] argument never meet, never confront each other," I find that the concepts of inquiry, abstraction, analogy, definition, and evaluation/judgment form the intersections of agreement and contribute to a definition of heuristics.

In "Structured Heuristic Procedures: Their Limitations," Irvin Hashimoto (1985) supports the use of heuristics for invention, and he lists and summarizes other scholars promoting the use of invention heuristics; but he also warns that composition teachers are "too optimistic" about the various effects of "oversimplified approaches to heuristic thinking" (73). While he agrees useful heuristics exist, the author contends that teachers employ too few heuristic procedures, celebrating some and refusing the usefulness of others, and they expect immediate and significant results in students' thinking and writing (78-79). Although his article is a general critique of teachers' implementation of heuristics, Hashimoto concurs with his colleagues about the definition and some characterizations. The author writes that heuristics "help students 'invent' or 'prewrite' or 'limit a subject'; and they are "conscious, deliberate search strategies" (73).

As the rest of his peers, Hashimoto includes the conventional examples of Burke's Pentad or Young et al.'s tagmemic questions as heuristics (73). Additionally, to characterize broadly the array of heuristic procedures, Hashimoto presents a survey of what advocates of invention heuristic thinking have claimed the procedures and frameworks can perform:
explore "creative" problems for "seminal elements of a solution" (Janice Lauer); "enhance" students' "interpretive powers" (Mike Rose); "focus attention, guide reason, stimulate memory and encourage intuition" (Richard Young); help students to generate content; Used in different combinations, they can yield "abundant raw material" (Erika Lindemann); "dredge up" ideas from their "subconscious" (William Irmscher); help students to explore systematically everything they know about a subject (Linda Flower); provide "insights and ideas for any subject" (Laurie Kirszner and Stephen Mandel). (73)

Hashimoto's list of quotations and paraphrases suggests extensive powers and benefits of contemporary heuristics presented in composition textbooks and classrooms. Further evidence from Hashimoto about teacher-scholar optimism includes Flower's superlative claims of heuristic dependability and creativity; Young's claims of heuristic efficiency and adequacy; Winterowd's suggestion that students should learn "all of the procedures"; and Beth Neman's restriction to two ways of invention (73-74).

Hashimoto's comments suggest that writing instructors' optimism and simplistic approaches in teaching heuristic procedures stem not from inherent problems with the procedures, but from teacher ignorance—that is, a lack of knowledge and/or an ignoring—about limitations and relationships among variables and values beyond the confines of the procedures: the relationship of students' past experience to current heuristic applications; students' intrinsic and extrinsic motivation in the use of heuristics; "the effect of time on heuristic thinking" (76); "the relation between heuristics and hobby horses" (76); "the heuristic value of metaphor" (77); "the effects of format, pattern, or
convention on heuristic thinking" (77).

To one degree or another, a few Hashimoto's points imply assumptions and effects of student identity and valuation: what types of thinker they were and are; what their intellectual desires and values might be in composition and beyond; and the importance or valuation of students versus heuristics. For example, student resistance might be a common limitation of heuristics. If some heuristics are used to encourage students to analyze past knowledge and perceptions and transform them into new knowledge and alternative perceptions, then students' previous experiences that maintain their current conceptions and beliefs (read: ideology) might resist the heuristic imperative of change. Hashimoto writes, "If, in fact, experience affects what people 'see,' and if changing what people 'see' requires time, social support, and a considerable number of further experiences, then structured heuristic procedures may be of only limited value in the composition class" (75).

The association of extrinsic values to motivate students to use particular heuristic procedures, as opposed to intrinsic values, is another limitation of how teachers instruct heuristic thinking for composition, and suggests a valuation relationship between student-thinker and book-heuristic. Intrinsic motivation occurs when students perform heuristic tasks "because they get satisfaction from doing something well, accomplishing their own goals" (75). Extrinsic motivation occurs when students perform heuristic tasks because of current and future rewards and punishment, and by implication from Hashimoto's intrinsic definition, goals set by people other than students. A question of where and how heuristics encourage motivation certainly affects reader-book-heuristic valuation and student-reader identity.
In the end, some of Hashimoto's conclusions concur with those of Lauer, Berthoff, and other scholars of inventional heuristics, but presents a set of warnings to teachers not to limit the array of writing, to teach heuristic limitations to students, and to consider the value and identities of students as thinkers, writers, and members of future discourse communities.

Writing Processes Emphasis

The canon of articles about heuristics used for invention and other steps in different writing processes includes seminal work by Flower and Hayes, Wells, and Kinney. While the work of these scholars overlap with that of Lauer, Berthoff, Hashimoto, and those scholars Hashimoto lists as proponents of inventional heuristics, Flower and Hayes, Wells, and Kinney represent a group of scholars that extend and potentially complicate the concepts and use of heuristics by including discussions of problem-solving procedures for planning and arrangement, drafting and development, revision, editing, proofreading, and delivery.

Flower, a compositionist, and Hayes, a cognitive psychologist, wrote "Problem-Solving Strategies" to offer heuristic theory and practice as an alternative to teaching people "to write primarily by dissecting and describing a completed piece of writing" (449). Flower and Hayes claim that while writing instruction from textbooks and in composition classrooms "appears to be a set of rules and models," focusing on arrangement and writing products, writing beyond school is "a highly goal-oriented, intellectual performance. It is both a strategic action and a thinking problem" (449). After their introduction, Flower and Hayes explicitly state the article's purpose: "In an effort to
treat writing as a thinking problem, rather than an arrangement problem, this paper will offer an introduction to some of the underlying problem-solving processes [successful] writers use in the act of composing" (450).

Generally aligned with Lauer's definition of heuristics in her seminal article, "Heuristics and Composition," and with the authors in the subsequent sections of this review, Flower and Hayes' extensively define and characterize problem-solving procedures as a wide array of mental procedures people use to process information in order to achieve their goals. People use basic problem-solving procedures (such as planning, means/ends analysis, inference making) to solve all kinds of "problems" […]. A heuristic is an alternative to trial and error. It is simply the codification of a useful technique or cognitive skill. It can operate as a discovery procedure or a way of getting to a goal. […] The important thing about heuristics is that they are not rules, which dictate a right or wrong way […]. (450-51)

An example of a common heuristic in journalism is the five Ws and an H, where a reporter's writing, information gathering, and text generation are guided by answering qualified questions of Who? What? When? Where? Why? and How?

Following the establishment of their theoretical framework and the problem with teaching writing as a product versus teaching it as a thinking process, Flower and Hayes present practical heuristic procedures for analytical writing, which reflect the qualities of

29 Quoting Polya, a mathematician interested in the history of heuristics, Lauer defines heuristic thinking as "'reasoning not regarded as final and strict but as provisional and plausible only, whose purpose is to discover the solution of the present problem'" (396).
Lauer's transcendent, flexible, and generative heuristics. The heuristics Flower and Hayes develop include procedures for planning writing projects; determining topics and rhetorical goals; generating ideas, words, and sentence fragments to express student writers nascent thoughts on topics; working toward complete first drafts guided by imagined audiences; and revising interim and final drafts according to real audiences who listen to or read writers' drafts.

Although it might be interesting exercise for me to describe each of the authors' practical heuristics for planning, generating, developing, and revising, what is more relevant to this dissertation is a summary of characteristics and possible valuation and identity effects of Flower and Hayes' suggested procedures. The planning heuristics, which ask the broad question "so what?" and include operators of detail, is directive in what students must do to limit the scope of their topic, but it can be used for any topic, whether it is concrete or abstract (453). The imperative nature of planning heuristics enhance their own value, and by their de facto location in composition textbooks, the value of the book. Although planning heuristics allow students application of the questions and procedures to unlimited topics, offering a situation of empowerment, student writers' interests are, by nature of this heuristic, secondary.

The heuristic of generating first-draft prose ideas is actually a menu of several heuristics from which students can choose. The optional heuristics include common brainstorming techniques; drafting with imagined scenarios and discussions; playing out analogies, such as comparing universities to big business; and reminiscent of Elbow's writing process as cooking, students might want to let their work rest and incubate, putting their paper aside, letting their ideas "simmer," coming back to the draft "from
time to time" (453-55). Three more heuristics exist for generating and developing ideas, but the important point is the empowerment and value enhancement of students through the ability to choose which heuristics work best for them and their projects.

Flower and Hayes' final set of heuristics focus on revision and takes into account the value of audience, writer-based prose, and reader-based prose. If the goal of analytical writing situation is more personal or egocentric, with the purpose of exploring a topic for the writer, then the prose is writer-based. If the goal is to communicate, entertain, and persuade a real and imagined audience, then the prose is reader-based. In either case, focus is shifted away from the heuristic, and thus the textbook, and student-audience value is enhanced.

Despite the value enhancement of the planning heuristics, student value is overwhelmingly encouraged by the choice of heuristics for a writing process of analytical papers and the choice of flexible "moves in a series of non-linear jumps from one problem and procedure to another" (460). In addition to the overall value enhancement of readers-writers, developing writers gain from Flower and Hayes' writing process heuristics: (1) writer-thinker identity associated with "serious thinking"; (2) analytical and experimental attitudes; (3) "a conviction that writing is important"; and (4) a replacement of "the mystique of talent and the fear of failing with the possibility of an attainable goal" (461).

In the 1977 article "Classroom Heuristics and Empiricism," Wells claims that heuristics for invention and revision are comprised of two elements: (1) an ascetic element that predisposes students to the activities and potential results of (2) "a set of questions to generate information" (467). As heuristic examples, Wells presents,
"associational exercises, rules of thumb for developing material, and systematic procedures of inquiry, under the topic of 'pre-writing,' form a healthy chunk of most writing textbooks," and adds to the list Burke's dramatistic pentad and the Aristotelian common topics (467; emphasis added). To develop her argument about heuristics that create new material and help students revise existing material, Wells examines Christensen's rhetoric of the sentence and Young, Becker, and Pike's tagmemic matrix.

Although she admits rhetorical situations of students sometimes necessitate the use of heuristics (469, 475-76), Wells' main concerns are the limitations of heuristics; the uncritical use of them; their possible effects on students; and in her own words, "the value of the information and attitudes that invention procedures produce" (469). Wells claims that the problems with heuristics evolve from the "tradition of Anglo-American empiricism and its associated mental stance of contemplativeness" (467). Empiricist epistemology and rhetoric is "overtly" concerned with sensory details and the particular (470). Contemplativeness is based on Descartes' philosophical work, concerned with pure reasoning and philosophical theorizing, where "all questions of practice were exiled from the the [sic] realm of serious thought; the whole concept of praxis withers" (470).

Wells' contention with Christensen's empirically-based instruction is that it avoids teaching the implications of students' "languaging," or accretion of details for detail's sake and the subordinating manipulation for form's sake (472; see Appendix). To demonstrate Christensen's assumptions and limited discussion about the implications of languaging, Wells presents several quotations from Notes:

30 Burke’s pentad includes analysis of rhetorical situations according to the categories of act, scene, agent, agency, purpose. Aristotelian common topics includes text that define, categorize, compare, relate (cause and effect), describe, give testimony, notate and conjugate.
The base clause "exhausts the mere fact of the idea; logically, there is nothing more to say," while the modifiers realize the idea, either by stating its implications, exemplifying it or introducing a figure of speech for it, or by significantly "reducing it to details" (Notes, p. 9). Thus, Christensen adds "the mere form of the sentence generates ideas," and the generation of ideas is virtually identical to the generation of particular instances.

(471)

From Wells' select quotations of Christensen's instruction, it appears that the potential for students to discover new relationships, transform perceptions of reality, and consider alternative points of view will "just happen" as byproducts of gathering of details and subordinating statements.

Although their method of invention allows for students to begin with abstract concepts, according to Wells' argument, the central focus of the tagmemic heuristic is the process of anchoring those concepts in empirical, concrete detail and physical features. Wells explains, "The basic tagmemic heuristic tool is a matrix, through which the unit is examined under three aspects—as a particle, a wave, and a field—and each aspect examined from three perspectives—contrast, variation, and distribution" (473; see Appendix). The critic applies the tagmemic heuristic to the topic of her mother, or motherhood, to show the limitations of the method, limitations that include the inability to encourage a treatment of ratios, relations (cause and effect), and contradictions; and exclude a reflexive moment (474).

The results of Wells' tagmemic analysis include a wave/contrast, or a unit and nuclear moment, when her mother "was most 'motherish'"; and a particle/variation,
where her mother was "most bound by housework, suffering most acutely from the occupational diseases of housewives, the period when she cared for three small children and two adolescents" (473). Wells' variation/field includes her categorization of her mother's "experience, to see it as related to the general problems of kinship, of the separation of private and public life, of the oppression of women" (473-74). Wells explains "since [the tagmemic] heuristic, unlike Burke's pentad, is devoid of ratios, I can only consider my mother's experience as an example of these systems" (474; emphasis added).

The limits of these heuristics to help students create meaningful knowledge are not Wells' only concern. Another significant concern of Wells that relates to my project is the possible types of students and attitudes empirical and contemplative heuristics might construct. Toward the end of the article, Wells warns readers that if compositionists restrict the repertoire they teach to students to empirical heuristics of invention and revisions, we might create students resistant to other types of complex writing and knowledge-making, such as relations, abstractions, and associations (475-76). Early in the article, Wells asks about the potential attitudes (which constitute identities) produced by heuristics: "Is the ascesis intended to make the student 'attentive, friendly, and docile' to rational argument, free-wheelingly creative in his or her [sic] approach to writing problems, or patient in the practice of the scientific method? All three?" (468). And later, I am reminded of Hawhee's (1999) complaint about handbooks assuming the "dull" student-reader, when Wells writes, "The proper attitude for a student performing [the empirical heuristic] is minute and unquestioning attention to his or her own perceptions, passive receptivity to the messages of sensation […] (468; emphasis added). Again, Wells
agrees heuristics are useful, but teachers should be cautious about the values they promote and the types of students they might produce, because "These forms have a general social function in the formation of consciousness and that function, now, seems to be a strange amalgam of pacification and titillation" (476).

Like Susan Wells in "Classroom Heuristics," Kinney grounds his discussion of heuristics on epistemology, or the study of knowledge and on the ways of knowing. Prior to his classification of heuristics, which is founded upon epistemological traditions, Kinney begins his argument with the basic premise that heuristic procedures are "methods of finding out or knowing something […]" (352). The three epistemologies Kinney describes as categories for heuristics include, in order of presentation, empiricism, rationalism, and intuitionism (352).

Implicitly, Kinney's discussion suggests to me that empirical and intuitive heuristics, as ways of knowing, are used for invention, and rational heuristics emphasize invention and revision of the first and subsequent drafts. His examples of empirical heuristics are practices in sensory perception, such as sight, exemplified by Robert Pirsig's students' observation of a particular street, a building, and, eventually, a single brick in a building (352). Heuristics from the empirical tradition, such as the ones presented in Fred Morgan's Here and Now text, "employ a set of incremental exercises which lead students to practice observation and perception at higher and higher levels," and as Wells argues, finer and finer levels of detail (Kinney 352; Wells 472). A heuristic from the rationalist tradition, as Kinney explains, "strives for a logical structure in which everything ties to everything else as one moves through the process of discovery" (353). Examples of rational heuristics include, "The classical topics, Burke's Pentad and Ratios,
the seemingly endless series of different problem-solving formulae, Richard Larson's lists of questions, all these and many more are examples of rationalist discovery procedures" (353). Finally, quoting from the work of Robert Ornstein, intuitive heuristics are "nonlinear immediate understanding, in complement to the inferential . . . ordered sequence of "rational" thought' (p. 24)" (353). According to Kinney, examples of intuitive heuristics might include brainstorming, freewriting, free-association lists, meditation, and Jungian dream diaries (354-55).

In addition to grounding his classification on three epistemological traditions, Kinney promotes the characteristics of flexibility and recursiveness among the heuristic types and modes of knowing, emphasis marked by his introductory discussion of the brain hemispheres and appositional/propositional modes of consciousness (351). While he assumes from research in psychology that the left hemisphere of the brain specializes in the "linear, analytic processes"—that is, propositional, rational modes of thinking and consciousness—and the right hemisphere is "holistic"—that is, appositional, holistic modes of thinking and consciousness—Kinney further explains that thinking and consciousness is not static and "shifts from hemisphere to hemisphere depending upon how the person is processing information at the time" (351). The way I interpret Kinney's understanding of writing processes is student writers might begin with heuristics from the intuitive and empirical traditions for preliminary invention and then move to the rational moves and heuristics, but they are not precluded from moving back to the heuristics of brainstorming, freewriting, and meditation.

Kinney's article is significant for supporting previous definitions of heuristics and revealing implications for valuation and identity in technological performativity. The
epistemological traditions of empiricism and intuition, as presented by particular
heuristics within composition textbooks, suggest value enhancement of students, or focus
on students, based on their individual, unique perceptions and flashes of insight (354).

Kinney's theories suggest identity of autonomy, regardless of the
experienced/inexperienced dichotomy of writers-thinkers. The epistemological tradition
of rationalism might demand a dependence on its heuristics and lower valuation of
students because of the lack of freedom in the writing process. This last assumption—in
spite of rhetorical situation, idiosyncratic writing assignments, and Kinney's promotion of
flexible movement among heuristic types and the brain—might encourage students as
communicative automatons, symbol manipulators, or "languaging" writers (see my
section on Wells' critique). In the end, my analysis of composition textbooks—framed by
technological performativity and its concern with reader-book valuation and student-
reader identity—partly revolves around Kinney's explicit and implicit ideas of freedom of
movement among heuristics and the employment of those heuristics, which encourage the
valuation between the student and heuristic-book and identities of the empirical, rational,
and intuitive students-thinkers.

Heuristics and Technological Performativity

In the flagship journals of composition and rhetoric, the influential articles on
heuristics collectively define the forms, functions, and potential effects of these common
teaching-writing tools of writing classrooms and textbooks. I borrow largely from the
work of Flower, Hayes, Lauer, and Kinney for my working definition of heuristics and
qualifications, because Wells and Hashimoto appear only to support the general and extensive definitions of the first group.

For my project, heuristics are sets of procedures and prompts of various lengths that teachers and the rhetorical lessons of composition textbooks present to train and guide students to think and compose in students’ attempts to achieve through writing personal and public goals in unique rhetorical situations. Heuristics are taught and promoted based on traditional epistemologies (i.e., empirical, rational, intuitive) used for gaining, categorizing, evaluating, reshaping, synthesizing knowledge about abstract ideas (e.g., the American dream, freedom), concrete phenomena (e.g., baking cakes, agricultural ecological effects), or both (e.g., racism and class in urban centers). While they are typically theorized and associated with generating topics and ideas, and gathering information during the initial stages of composing, heuristics exist for ongoing invention in subsequent drafting movements and development, including final delivery choices. Ideal heuristics are typically recursive and flexible in the sequence of performance (e.g., if composing/rhetorical goal X, skip three and go to step seven; if composing/rhetorical goal Y, return to step two; if rhetorical/goal Z, eliminate step ten), but particular rhetorical contexts (e.g., business letters, biology reports, English papers vs. philosophy papers) might necessitate restrictions to recursiveness and flexibility. In some instances, authors present heuristic sets for solving a problem in the writing

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31 Delivery is one of the five canons of traditional rhetoric, which also include invention, arrangement, style, and memory. In general, I tend to conceive of delivery as the form and genre expectations and criteria in various rhetorical contexts. As the most basic examples, psychology expects APA documentation and formatting, philosophy expects Chicago documentation and formatting, newspapers audiences expect AP documentation and formatting, English expects MLA, with the exception of computers and writing, which often expects APA style and formatting. Analysis of delivery in traditional and oral rhetoric included styles of gesticulation and vocal inflection.
process, where the set is flexible in presenting many options of inflexible sub- or mini-heuristics. Occasionally, heuristics might be reflexive (e.g., How would this heuristic affect you and your topic compared with another appropriate heuristic?; How would this heuristic and rhetorical choice change my voice or affect my audience?), encouraging students to think metacognitively about their heuristic thinking and procedures as they gain, categorize, evaluate, shape, and synthesize knowledge through writing processes and particular projects. Finally, how a heuristic is presented, a heuristic's epistemological grounds, a heuristic's reflexivity, and a heuristic's recursiveness and flexible, potentially effect student-book valuations and student identity in the composition textbook technological system.

My working definition and qualifications of heuristics might seem like a perfectly reasonable springboard for a primary and secondary analysis of rhetorical lessons in textbook technological systems, but it is still too abstract to guide with clarity the two-part analysis of valuation and identity themes. I am moved to revisit and revise Derrida's simple, yet compelling, question that begins Genette's analytical journey of prefaces: "What do prefaces actually do?" becomes "What do heuristics actually do?" By answering this question, and elaborating on my working definition, I can present the context, based on the functional nature of heuristics, out of which the themes of reader-book valuation and student-reader identity emerge. Alternatively, stated another way, an analysis of the functional nature of heuristics, using the guiding principles of technological performativity, reveals possible reader-book valuation and student-reader identity and leads to a presentation of specific themes of valuation and identity.
What Do Heuristics Actually Do?: Functions and Forms

Particular themes of valuation tend to coalesce or emerge in my sample textbooks according to the fundamental functions and forms. Of course, the basic functions of various heuristics in composition textbooks and first-year composition classes are to assist writing students in accomplishing elements of writing processes and rhetorical effects: invention, planning and arrangement, drafting and development, revision, editing, proofreading, and delivery. While each of the different types of heuristics may have some variations, and may overlap, a preliminary analysis of my textbooks' table of contents and chapter introductions define the general functions of heuristics (i.e., invention, drafting and development, etc.) with specific characteristics.

Functions

Invention heuristics help students generate topics, abstract ideas, and concrete phenomena about which to write for open and restricted assignments presented in composition textbooks or from instructors. Planning heuristics help students with developing working theses; grouping ideas in logical, categorical, chronological, spatial arrangements according to the tentative topic, theses, and rhetorical genre; and sometimes procedures for calendar planning of the writing process is included. Drafting and development heuristics often work together and tend to teach the traditional modes of rhetoric, or the Aristotelian common topics (i.e., description, narration, example, process analysis, comparison and contrast, classification and division, cause and effect, definition, argumentation), and they often focus on paragraphing, topic sentences, introductions and conclusions, and coherence. Revision heuristics revisit initial invention
procedures and strategies, and they focus on the refinement of global and local writing issues in students' early drafts: "ways to rethink muddy ideas and emphasize important ones, to rephrase obscure passages and restructure garbled sentences" (Kennedy et al. 371-72); and "rethink the ideas and concepts in your paper and change them to reflect your new thoughts. […] present and explore fresh insights you've developed, make necessary changes in focus and direction for your topic, and add essential details" (Skwire and Wiener 97). Finally, and together, editing and proofreading heuristics emphasize sentence and word level revision of grammar, word choice, punctuation, mechanics, format, and spelling.

**Forms**

The forms of heuristics that comprise the bulk of the writing process and rhetorical lessons through my sample books include lists constructed of recurring sentence types that influence student-book valuation balances and reader identity as particular types of thinkers in the technological system. The textbooks present their heuristics in prose, bulleted, and numbered lists. While convention and common experience might inform how these heuristic list types typically look, the problems with assumption compel me to explain what I mean by "prose list," "bulleted list," and "numbered list."

Heuristics in the form of a prose list use temporal prepositions (e.g., before, after, during), the conjunction "once," and spelled-out ordinal numbers (e.g., first, second, third). While they suggest sequence and strict linearity, heuristic prose lists may encourage recursiveness, a return to previous steps, and a skipping of subsequent steps.
Bulleted lists include two sub-types: solid, round bullets and underscore checklists. At first glance, bulleted lists appear to encourage freedom of choice for the user and nonlinear and non-sequential problem-solving moves. While they may appear less restrictive, thus emphasizing the heuristic users' value and freedom, the content of bulleted lists may present with close analysis certain types of unexpected restrictiveness, which may include imperative restrictiveness and the sequential ordinal number words, and temporal prepositions of prose heuristics.

Heuristics as numbered lists are marked by a vertical row of cardinal numbers with each number followed by content of various sentence types. Instances of numbered-list heuristics present sequential step-by-step tasks, but on occasion the numbered-list simply quantifies the number of options for student-readers.

Finally, textbooks present heuristic prose, bulleted, and numbered lists constructed with imperative leads followed by declarative and conditional qualifiers of the imperative leads; series of conditional sentences of possibility; polar or yes/no questions, which are closed interrogative sentences that limits addressee response to the affirmative or the negative; alternative questions, also closed interrogative sentences, that limit the addressee to a set of answers limited by the speaker; and variable or wh-questions (including how), open interrogative sentences that encourage context-appropriate, multi-word responses. Without turning this dissertation into a linguistics

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32 For a more detailed discussion about question types, readers should refer to Rodney Huddleston and Geoffrey Pullum’s *The Cambridge Grammar of the English Language*, especially the chapter entitled “Clause Type and Illocutionary Force” (851-945). Readers well versed in linguistics will also note that I use “sentence” instead of “clause.” While clause is technically a more accurate linguistic studies’ term when talking about the categories of declarative, closed and open interrogative, exclamative, and
study, the point to underscore here is: Assuming a cooperative addressee, closed interrogatives, that is, yes/no and alternative questions, tend to emphasize speaker control and valuation; while open interrogatives, that is, wh-questions, tend to emphasize a valuation balance between speaker and addressee.

**Valuation Themes and Locations**

Based on the above definitions and descriptions, the following sections perform several tasks: (1) name and describe a valuation theme; (2) explain the typical location of the theme according to the heuristic function; (3) elaborate the implied or connoted reader-book valuation; and (4) offer a visual summary of the valuation themes for heuristics. After discussing the valuation themes of the heuristics, I describe the three identity themes that emerge and contribute to students' identities as types of thinkers-writers, urging particular epistemological mindsets, attitudes, roles, and activities. I call the three valuation themes that I discovered in my sample composition books Prescriptive Menus, Quality Control, and The Lecture.

**Prescriptive Menu**

The Prescriptive Menu theme emerges from heuristics that give readers choice from a limited set of procedural options and declarative, imperative, and interrogative prompts. Often Prescriptive Menu heuristics are constructed of a bulleted list with an imperative directive followed by declarative explanations and conditional possibilities and suggestions triggered by the words "if" and "try." Another set of instances of
Prescriptive Menu presents multiple choices for completing writing process and rhetorical goals, but the individual choices are restrictive in their sequential bulleted forms. The Prescriptive Menu theme typically coalesces in the writing process lessons of invention, finding a topic, narrowing the topic, writing a thesis, starting coherent drafting, finding a purpose, and projecting or constructing an audience. Readers can find Prescriptive Menu in SBCE's "Getting Started" and TWP's "The Process—Decisions in Planning, Drafting, and Revising." BGCW and SMGW differ slightly in the locations of Prescriptive Menu from SBCE and TWP. Like SBCE and TWP, BGCW and SMGW contain focused chapters where Prescriptive Menu is emphasized, such as "Strategies for Generating Ideas" and "A Catalog of Invention Strategies." Unlike SBCE and TWP, BGCW and SMGW encourage the Prescriptive Menu theme with their invention heuristics throughout chapters that emphasize writing according to rhetorical or writing situations, respectively, "Part Two: A Writer's Situations" and "Part One: Writing Activities."

To help student-readers find ideas about which to write, BGCW presents a collection of heuristic procedures. While the imperative nature of many of the leading sentences appear to value the heuristic over readers, the reader choice of which heuristic users may employ, the conditional "if, then" statements, the recurring use of "might," and statements that allay fear or worry emphasize the student-user potentially performing the activities. The openness, encouragement, and conditionality of BGCW's set of fourteen heuristics for invention begin, "If one strategy doesn't work for a particular writing task, try another" (295). An example of the individual heuristic choices is brainstorming:
1. *Start with a key word or phrase*—one that will launch your thoughts in a productive direction. If you need a topic, begin with a general word or phrase (for example, *computer*); if you need an example for a paragraph in progress, use a specific word or phrase (for example, *financial errors computers make*).

2. *Set a time limit.* Ten to fifteen minutes is long enough for strenuous thinking.

3. *Rapidly list brief items.* Stick to words, phrases, or short sentences that you can quickly scan later.

4. *Don't stop.* Don't worry about spelling, repetition, absurdity, or relevance. Don't judge, and don't arrange: just produce. Record whatever comes into your head, as fast as your fingers can type or your pen can fly. If you mind goes blank, keep moving, even if you only repeat what you've just written. (297)

Once student-readers have found a topic, and focused it with a thesis driven by audience and purpose, Kennedy *et al.* present in "Strategies for Drafting" several bulleted list heuristics that emphasize choice, allay worry, encourage recursiveness, and underscore conditionality. The authors of *BGCW* write, "A playful start may get you hard at work before you know it" (334), immediately followed by a heuristic to make the drafting process "enjoyable":

- **Time Yourself.** Set your watch, alarm, or egg timer, and vow to draft a page before the buzzer sounds. Don't stop for anything. If you're writing nonsense, just push on. You can cross out later.
• **Slow to a Crawl.** If speed quotas don't work, time yourself to write with exaggerated laziness, maybe a sentence very fifteen minutes.

• […]

• **Take Short Breaks.** Even if you don't feel tired, take a break every half hour or so. Get up, walk around the room, stretch, or get a drink of water. Two or three minutes should be enough to refresh your mind.

(334-35)

While isolated, bulleted heuristics and heuristic collections or menus exist primarily in the invention chapters, textbook authors also locate heuristic checklists at the end of lessons. Although closed interrogatives, especially the yes/no questions, comprise heuristic checklists in *SBCE* and *TWP*, a concept I discuss in Quality Control, many of the checklists in *BGCW* present open interrogative sentences that use wh-questions to emphasize reader response and valuation. For one of their "Discovery Checklists" and section-concluding heuristics, Kennedy *et al.* begin with directive imperatives, but quickly turn to open interrogatives and an emphasis on the student-reader:

> Your opening paragraph should intrigue readers—engaging their minds and hearts, exciting their curiosity, drawing them away from their preoccupations into the world set forth in your writing. Use this checklist as you hunt for an effective opening that fits your paper. […]

• What vital background might readers need?

• What general situation might help you narrow down to your point?

• What facts or statistics might make your issue compelling?

• […]
• What would compel someone to keep on reading? (341)

The Prescriptive Menu theme evolves from individual heuristics throughout my sample books and from heuristic collections for lessons in writing processes and rhetoric. The "prescriptive" in my title comes from the declarative and imperative sentences that introduce the heuristics and the bulleted elements of the heuristics. Imperative prescriptiveness, typically emphasizing author and text valuation, is balanced, if not outweighed, by the other heuristic content and elements and the connotations of choice in larger functional contexts, such as choices for accomplishing the goal of invention and drafting. The quality of choice that connotes the second term of my title, that is, "menu," is underscored by conditional statements, such as "if X, then Y," and open interrogative sentences that use wh- questions.

**Quality Control**

The Quality Control theme develops from heuristic checklists comprised by closed interrogative sentences, especially yes/no questions, as opposed to alternative questions. Quality Control heuristics usually exist at the conclusion of lessons and chapters, but all four books contain a concentration of Quality Control throughout the chapters about the traditional modes of development (i.e., description, narration, comparison and contract, etc.). Additionally, Quality Control is the common heuristic theme of valuation in the lessons that teach revision, editing, and proofreading.

For the conclusion of "Strategies for Developing" and the cause and effect lesson, Kennedy et al.’s *BGCW* presents the following checklist:

• Is your use of cause and effect clearly tied to your main idea or thesis?
• Have you identified actual causes? Have you supplied persuasive evidence to support them?
• Have you identified actual effects, or are they conjecture? If conjecture are they logical possibilities? Can you find persuasive evidence to support them?
• [...] 
• Have you considered other causes or effects, immediate or long-term, that readers mind find relevant? (370)

The above list contains yes/no questions and alternative questions. These particular question types emphasize the list by limiting the possible cooperative responses from the student-reader. The first bullet is an alternative question that offers two choices, and the second bullet presents polar questions.

Another example of the Quality Control valuation theme appears in Skwire and Wiener's SBCE as a revision checklist for "Thought and Content":

- Does my thesis state the topic clearly and give my opinion about the topic?
- Is my thesis sufficiently limited?
- Have I provided sufficient details to support my assertions?
- [...] 
- Have I expressed my ideas in a pleasing style? (102)

Revision, editing, and proofreading checklists tend to list closed interrogative sentences, emphasizing yes/no questions over alternative questions. The answers to the first bullet
are limited to the affirmative and the negative: "Yes" or "No" and "It does" or "It doesn't."

The above examples and collection of closed interrogative sentences have the formal linguistic intention of limiting addressee response. Although one hopes the users of these Quality Control heuristics will return to earlier heuristics and activities if their answer is in the negative, the valuation for these instances in situ emphasizes the heuristic over student-readers.

**The Lecture**

Imperative sentences, declarative propositions of a "right" or ideal way to write, and illustrations and models of explanations coalesce to form The Lecture theme of valuation. The Lecture occurs in all four composition books, and the theme typically emerges in chapters and lessons on the traditional modes of development; "special" writing situations for literary analysis, work/business, essay exams; and research projects and source documentation. While most heuristics are comprised of open and closed questions and "might-try" options for motivating and helping students gather new material for writing assignments and rethink and re-vision existing ideas, The Lecture heuristics tend to "talk at" students by declaring necessity with "must" and expediency with "should." The following abbreviated bulleted list from Skwire and Wiener's *SBCE* illustrates the qualities of The Lecture found in my sample books:

- Don't take inventory. You must have a thesis. Periodically, shopkeepers need to take inventory. They itemize every article in their store so that

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33 For a comprehensive discussion of necessity, possibility, and verb modality, see Huddleston’s “The Verb” in Huddleston and Pullum’s *The Cambridge Grammar of the English Language.*
they know which items have sold well or poorly and therefore will be able to order future goods intelligently. This procedure is vital to business survival, but if you try to include every piece of information you have on your subject in a descriptive theme, you are inviting disaster. […]

- Use lively, specific details. The most effective way of communicating an immediate sense of your subject is to use specific details—lost of them. Don't spend as much time telling your reader that a room is old and neglected as you do telling about the squeaky floorboard next to the door, the lint collected in the coils of the radiator, the window propped up with a sooty stick of wood. If you do the job with details, the sense of age and neglect will come through. […]

- Choose a principle of organization that presents the descriptive details in logical sequence. This suggestion means that you should have some way of determining what comes first and what comes next. The particular organizing principle you select makes little difference as long as it helps create a coherent paper. […] (112)

The imperative sentences, the use of "must" and "should," the static illustrations, and the declarative propositions implying direction work together to emphasize the value of the heuristic prompts more than the student reader, the user of the writing tool.

Figure 3.1 presents a visual summary of the valuation results I discovered in my representative composition textbook heuristic lessons for teaching invention, drafting and development, revision, editing, proofreading, and writing in special situations. The first
column lists the title of my themes as I discovered their emerging patterns; and below each title, I include the key sentence type(s) and rhetorical features that build the themes and connote the different valuations. From the left starting point to the right ending point of the idealized production process of text, the first row header lists the technological system components with the book-heuristic-tool in the center, conceptually tethering the components together. A bold plus symbol (+) marks a high valuation, while a bold minus symbol (-) would mark a low valuation. Competing and balanced valuation would be represented by plus and minus symbols in the same row. The words in brackets below the plus and minus signs designate the common location for the heuristics that represent the four themes of Prescriptive Menu, Quality Control, and The Lecturer.

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Fig. 3.1. Themes, Valuations, and Locations of Lessons-Heuristics.
From the point of view guided by technological performativity and the primary level of analysis—that is, the analysis of reader-book valuation, composition textbook heuristics, taken individually and in sets—the value-enhancement of student-readers and the heuristic-book depends on their instructional functions and locations. Value-enhancement of student-readers typically occurs as Prescriptive Menu during the presentation of invention and drafting lessons. Value-enhancement of the heuristic-books typically occurs as The Lecture during the presentation of the modes of development and special writing (e.g., research and business writing). The theme of Quality Control may present heuristic-book valuation above students and a degree of balanced valuation between student-readers and heuristic-book; hence the use of -/+ in Figure 3.1, under the Student-Activities column. The former occurs at the end of lessons and chapters with the emphasis of yes/no or polar questions, an inherent restriction on student-reader response. The latter, balanced valuation trend occurs in the same location, but with the emphasis of alternative questions, such as "Have you performed X or Y?" or "Is your thesis X, Y, …, or Z?": The more options presented to student-readers, the more student-reader value-enhancement.

While valuation-enhancement is clearly demarcated according to invention and drafting lessons and chapters in each of my four books, BGCW and SMGW somewhat complicate the issue of location and valuation. In addition to the chapters dedicated to the various modes of composing and development that all my books share, Kennedy et al.'s BGCW and Axelrod and Cooper's SMGW additionally contain heuristic lessons and chapters with mixed valuation. BGCW's chapters four through twelve, a collection entitled "A Writer's Situation," cycle through composing processes and related heuristics
for nine writing assignments and situations. BGCW's assignments and situations chapters contain all three themes of valuation. Similarly, SMGW's chapters two through ten, a collection entitled "Writing Activities," cycle through composing processes and related heuristics for nine writing assignments and situations.

**Identity Themes, Heuristic Functions, and Locations**

Identity themes of student-readers, as types of thinker-writers, emerge from the heuristic functions, that is, lessons and activities to be taught, commonly found in particular locations and in particular hierarchical relations throughout my sample texts. In chapter one, I defined identity according to the way people think of "the various roles and functions through which [they assume] social visibility and meaning" (Butler, *Gender* 22). One of the various roles for students in the context of composition classrooms and textbooks is thinker-writer in the function of completing writing assignments for real and imagined rhetorical situations, inventing, drafting and developing, revising, editing, and proofreading.

If heuristics encourage certain types of thinker-writer in (internalizing) ways of knowing and problem solving, then the encouraged identities are based upon epistemological foundations I have reviewed in the articles of heuristic scholars in the field of composition and the composition functions the textbooks attempt to teach. For my analysis and taxonomy of identity themes in composition textbooks, I borrow from the discussions of Wells and Kinney, summarized earlier in the current chapter. Taken together, Wells' "Classroom Heuristics and Empiricism" and Kinney's "Classifying
Heuristics" establish heuristic types as contemplative, empirical, intuitive, and rational. In addition to this list, I add rhetorical-critical as a heuristic type.

Contemplative heuristics encourage thinking that adheres to internal logics and processes, ignores contextual relationships, and implies that these logical moves and processes will automatically or inherently lead to rhetorically effective writing.\(^{34}\)

Empirical heuristics are concerned with student-readers observing and recalling sensory detail, including "analyzing style such as those proposed by Edward P. J. Corbett and Walker Gibson [that] engage students in close observation and collection of data through frequency counts and other practices that are empirical explorations generating material and ideas for writing about the work at hand" (Kinney, "Classifying Heuristics" 352).

Intuitive heuristics encourage associative, nonlinear thinking that searches for flashes of insight, practiced in meditation, analogy, and psychoanalytical free-association exercises.\(^{35}\)

Rational heuristics tend to encourage linear, sequential processes, but they do not preclude recursive moves, or skipping steps or tasks. Rhetorical-Critical heuristics emphasize thinking about student-readers' real and potential audiences, multiple effects according to various rhetorical contexts and elements, and reflection on multiple points of view. Additionally, rhetorical-critical heuristics ask student-readers to consider and manipulate language intuitively, empirically, and rationally as they reflect on audience. They encourage dynamic modes of thinking to accomplish different writing goals.

\(^{34}\) See the Wells’ section and the description of Christensen’s rhetoric of the sentence and subordination.

\(^{35}\) Another notable conception of intuitive thinking and heuristics is “bricolage.” In their article that analyzes the politics of computer interfaces, Cynthia Selfe and Richard Selfe explain that “Bricoleurs get to know a subject by interacting with it physically, by manipulating materials, or symbols, or icons in rich associative patterns, by arranging and re-arranging them constantly until they fit together in a satisfying or meaningful way” (493).
In my sample composition textbooks, I discovered the above heuristics in a hierarchical relationship that imply the following potential identities: Intuitive Thinker-Writer, Empirical Thinker-Writer, Rhetorical-Critical Thinker-Writer, Rational Thinker-Writer, and Contemplative Thinker-Writer. The hierarchical relationship emerges by adjusting the analytical scope from page to chapter, or by looking at individual prose and bulleted-list heuristics and heuristic collections. For example, SBCE’s first chapter, "Getting Started," contains intuitive, empirical, rhetorical, and contemplative heuristics and subsections, but when one examines the chapter holistically, a rational epistemology emerges. The rationality of the chapter develops from its emphasis on a sequential process employing each type of heuristic. The following five sections briefly present examples of heuristics from my texts and describe their locations. After these sections, I present a visual summary of my findings.

_intuitive thinker-writer_

While SBCE’s first chapter and TWP’s second chapter encourage intuitive thinkers-writers at localized levels and subsections about the general writing process, BGCE and SMGW present heuristics for intuition as whole-chapter discussions and repeatedly throughout chapters two through ten and four through twelve, respectively. In general, heuristics emphasizing intuition are found in composition process lessons, research/writing assignment lessons, and special writing lessons.

The heuristics encouraging intuitive thinking across the texts include the following recursive and flexible practices: brainstorming variations, clustering, listing, outlining, cubing, dialoguing, dramatizing, journaling, looping, questioning, and quick
drafting. Particularly important to intuitive thinking heuristics is the allowance of time to let ideas emerge and to allay worry: "Most writers, though, will need a little time for their memories to surface" (Kennedy et al. 63) and "Don't worry if some of them go nowhere or lead to repetitious answers" (304).

*Empirical Thinker-Writer*

The Empirical Thinker-Writer identity is encouraged by individual heuristics that prompt student-readers to recollect, observe in real time, and write about sensory detail. As one brief heuristic example, *SBCE* presents illustrations of empirical detail and imperatively directs student-readers to "Use lively, specific detail. […] Don't spend as much time telling your reader that a room is old and neglected as you do telling about the squeaky floorboard next to the door, the link collected in the coils of the radiator, the window propped up with a sooty stick of wood. […] In many ways, the more detail, the greater its potential for arousing the attention of your reader. Nothing should be beneath your notice. […]" (113). Another variation of a heuristic that emphasizes empirical thinking includes questions for "detailing":

- What size is it?
- How many are there?
- What is it made of?
- Where is it located?
- What is its condition?
- How is it used?
- Where does it come from?
What is its effect?

What is its value? (Axelrod and Cooper 640)

While these examples come from traditional lessons of description, readers can find them throughout all four, sample texts in lesson subsections on writing process, the modes, style, research and writing assignments, and special writing.

Rhetorical-Critical Thinker-Writer

The heuristics encouraging rhetorical-critical thinker-writers exist at the chapter level as collective audience-focused heuristic sets and at a localized level throughout the chapters as individual heuristic prompts. A heuristic labeled rhetorical-critical emphasizes student-readers awareness of real and imagined audience possibilities and explorations of how rhetorical choices, such as word choice, organization, style, logic, and so on, affect the thinker-writer's topic, writing process, intended meanings, and audience. Examples of rhetorical-critical heuristic chapters can be found in Axelrod and Cooper's chapter thirteen, "Cueing the Reader," and Skwire and Wiener's chapter five, "Revising and Editing." Throughout Axelrod and Cooper's chapter, each subsection begins with declaratives about readers, such as the following:

Paragraph cues as obvious as indentation keep readers on track. (612)

A topic sentence lets readers know the focus of a paragraph in simple and direct terms. (613)

Collocation […] occurs quite naturally to writers and usually forms recognizable networks of meaning for readers. (618)
A particularly notable subsection of rhetorical-critical heuristics exists after each chapter from Axelrod and Cooper's "Writing Activities" and assignments chapters, under the title "Thinking Critically about What You Have Learned." In this rhetorical-critical heuristic section, the authors ask student-readers to reflect on the meaning-making activities of their writing process; how model readings have affected their writing; and the consideration of the social dimensions of their writing for the chapter (68-71).

**Rational Thinker-Writer**

While heuristics encouraging Rational Thinker-Writer are found at the localized level, especially because of the step-by-step nature of many bulleted, heuristic procedures, the rational theme also emerges at the chapter level, as authors request the student-readers perform one heuristic, then another, and so on until a thesis, or paragraph, or draft is completed. The rational quality of sequence is noticeable in all four books when one considers how the writing process is taught. For example, Skwire and Wiener's *SBCE* emphasizes sequence in chapter one, "Getting Started," with procedural words and words of chronology, such as "once," "after," "before," "first," "second," and "third," and reinforces rational sequence with the modal necessity of "must" and "need." The authors write, "Any subject, then, can and must be limited before you begin to write […]" (19); "Once you've limited your subject, you need to set your purpose and determine what audience you will write for, and doing so involves some related choices" (20). The related choices follow in a bulleted list, using ordinal numbers:

- First, decide *how you will treat* your limited subject […]
- A second choice is your *audience*. […]
A third choice [...] is the author image you want to present to your reader. [...] 

The final choice you face is deciding how you want to affect your audience. [...] (20-22)

The rational, sequential theme shaped by the prose and the bulleted list heuristics continue with the next step of writing a thesis: "Once you have narrowed your topic and identified your audience and purpose, you have to develop a thesis" (23). Although one quality of the rational heuristic is sequence, the quality does not preclude recursiveness, which Skwire and Wiener reminds student-readers at one point, "Go back to what your warm-up activities produced and examine them" (26).

**Contemplative Thinker-Writer**

The idea of the Contemplative Thinker-Writer emerges at the chapter level, specifically the chapters of my sample books that teach the traditional modes of rhetoric: description, narration, example, process, classification, and so on. In addition to the chapters about the modes of development, the chapters that present lessons and heuristics on style show significant contemplativeness. The contemplative nature of the heuristics for the modes and style develop from procedures and prompts that underscore an internal logic of the heuristics and a manipulation of language, or Wells' "languaging," that commonly ignore the potential effects on audience and meaning. While some might consider them imperative rules, I call the prompts and procedures heuristics because of the optional nature the textbook authors encourage, that is, "you might try this to complete X." An example of a heuristic of languaging that encourages the Contemplative
Thinker-Writer is located in a lesson on abstract versus concrete writing, called "Proper Words in Proper Places." Comprised of declarative and some imperative prompts for open student-reader response, Skwire and Wiener write,

Abstract writing is writing that lacks specific details and is filled with vague, indefinite words and broad, general statements. Concrete writing is characterized by specific details and specific language. […] (578)

The more specific details, the less chance of hot air. […] (579)

One more point about specific details: within reason, the more specific the better. As long as the detail is relevant […] the writer is unlikely to go wrong by being too specific. […] Elementary common sense is usually the best guide in preventing that kind of mistake, and in actual practice few student writers run up against that problem of being too specific. (580)

To summarize: Support all your generalizations with relevant, specific details. Remember that, within reason, the more specific the details, the better the writing. (580)

The internal logic of "elementary common sense" and "within reason" are not explicitly defined, but what follows the lesson and heuristic directives is an illustration, also used in Ohmann's argument about textbooks and first-year composition, increasingly "specific" paragraphs about the topic of the telephone as "a great scientific achievement." The "Abstract (weak)" example paragraph contains, "it [the telephone] can be a great inconvenience," which becomes in the "More specific (better)" paragraph, "it can also be
a great pain," and finally becoming "Still more specific (much better)" with "it can also be a great big headache." The lesson focuses the logic of specificity without considering the rhetorical implications of audience, meaning, and connotation.

Figure 3.2 presents a visual summary of my findings for identity themes and heuristic functions discovered in my representative composition textbook. The first column lists the title of my themes as I discovered their emerging patterns. The first row header lists the common heuristic functions in the order the books typically present them. A bold plus symbol (+) signifies a chapter level emphasis of the identity theme, while a bold minus symbol (-) signifies a localized or isolated emphasis of the theme. An exception to the chapter versus subsection breakdown appears for process heuristics and the Intuitive Thinker-Writer, where BGCW and SMGW contain complete chapters on heuristics for intuitive thinking and SBCE and TWP present these heuristics and encourage intuitive thinking at the localized level.
Conclusions

Guided by the theory of technological performativity, the results of my primary and secondary analyses of lessons-heuristics and the mapping of valuation and identity contribute to Lauer's goal in "Toward a Metatheory"; support the recommendations of Hashimoto and Kinney to overlap many and variant heuristics; and challenge the Wells' critique of the empirical and contemplative nature of heuristics. Additionally, the results of the analyses contribute to over 30 years of critical pedagogy and textbook scholarship by alerting writing teachers to the potential threat of Heidegger's danger and Butler's concept of normative violence that may emerge from composition's major teaching tool
in the form of imbalanced reader-book valuation and limitations of thinker-writer identity.

**A Contribution from an Analysis of Valuation**

The general analyses and results of technological performativity for this study not only support and challenge the general discussions and claims about the limitations and implementation of lessons-heuristics, but they also contribute to the overall understanding of textbooks and to the specific concerns of critical pedagogy. Because composition textbook scholars ignore the implications of calling textbooks *tools, technologies, and devices* (Carr et al. 64; Faigley 156; Connors, *Composition-Rhetoric* 111; Welch 278; Hawhee 506), an analysis of lessons-heuristics and valuation offers (1) an understanding of what it means for a textbook to be a tool; and (2) a new perspective about the relationship between the student-reader and the lessons-heuristics-book components of the textbook technological system—a cause-and-effect system that is supposed to include co-equal and co-responsible components for teaching students to write effectively.

If textbooks are tools, then they are part of a technological system. If they are part of a technological system, then textbook-tools, and the elements contained within them, possess the potential to effect Heidegger's danger by creating an imbalance in the ideal system in favor of the textbook-tool. If the valuation of a textbook-tool is enhanced and student-readers are devalued, or the their valuation is ignored, then, *theoretically*, student-readers become a slave to the tool. From the point of view grounded by
technological performativity, technological enslavement is the critical disadvantage for what it means to call textbooks tools, technologies, and devices in composition studies.

The implication of calling textbooks tools and the possibility of technological enslavement should be profound for writing teachers, in general, and critical pedagogues of composition, in particular. If a key advocacy of critical pedagogy of composition is the empowerment (and a degree of liberation) of students through writing and rhetorical education, then an analysis of valuation and lessons-heuristics, to reveal the possibility of Heideggerian danger of enslavement, is crucial to teachers of critical pedagogy as they select the textbooks and lessons-heuristics for their composition courses.

Once they have selected a composition textbook for the semester, the results of an analysis of valuation and lessons-heuristics might make the exigency of technological enslavement even more salient. If it is true that teachers "modify, resist, or just plain dispense with the advice and suggestions" (Perdue 281), then the lessons-heuristics they choose may enhance lessons-heuristics-book valuation, enhance student-reader valuation, or both. Either intentionally or unintentionally, if teachers consistently assign lessons-heuristics that enhance lessons-heuristics-book valuation, then they are contributing to the Heideggerian concept of enslavement to the tool. If teachers consistently assign lessons-heuristics that enhance student-readers, then they are helping avoid enslavement. If teachers weave each type of lessons-heuristics, select lessons-heuristics that already enhance both lessons-heuristics-book and student-readers valuation—and they supplement their own lessons-heuristics with balanced valuation—then teachers can gain an ideal technological system that avoids the danger.
Additionally, teachers who subscribe to critical pedagogy might consider inviting their students to use technological performativity and analyze the valuation processes of the textbook lessons-heuristics. Readers will recall from the introduction that critical pedagogy in composition generally aims to empower students by teaching them to use writing to analyze and expose potentially oppressive hierarchies grounded in institutional and social conceptions and practices that involve race, class, gender, education, and so on. Such challenges to potentially oppressive conceptions and practices would also encourage students to question classroom authority and practices of writing teachers.

Based on these fundamental ideas of critical pedagogy, teachers would not only perform their own analysis of a composition textbook, but they would also invite students to use technological performativity to analyze, evaluate, challenge, and recast the lessons-heuristics of the books assigned to them.

An explanation of Figure 3.3, with the valuation results of Figure 3.1 in mind, may illustrate how teachers can interpret the results of an analysis of valuation and technological performativity of their own textbook-tools that include lessons-heuristics. Figure 3.3 presents the themes and suggestive threads of valuation that emerged from the prefaces and lessons-heuristics of my sample composition textbooks. The themes are listed above arrows that point to the left and right, where right-pointing arrows represent the value-enhancement of student-readers; left-pointing arrows would represent the value-enhancement of the book and its component; and a line with arrows pointing right and left represents a theme of balanced valuation. The themes and arrows for each chapter and component are exactly aligned or suggestively adjacent to one another.
according to the continuation of a theme or the corresponding valuations of themes with
different labels. Here I present Figure 3.3:
Fig. 3.3. Map of Valuation Themes & Threads, Ch. 2-3.
By examining the valuation results and the interrelationship of arrows of a chart similar to Figure 3.3, teachers can discover the thematic threads they may want to avoid or supplement and the threads to weave. For example, Figure 3.3 shows that Equal Partnership emerges from the sample prefaces with balanced valuation. The lessons-heuristics theme of Prescriptive Menu inchoately perpetuate, with a connection of proximity or adjacency, the balanced valuation of the initial theme. By identifying the theoretical and abstract thread that Equal Partnership and Prescriptive Menu constitute—and by assigning the lessons-heuristics the themes represent—I can avoid Heidegger's danger of technological enslavement in the context of the textbooks and the composition course.

Alternatively, if I intentionally or unwittingly followed the emergent, abstract thread of The Lecture by strictly assigning the lessons and heuristics it represents—working against the promise of balanced valuation found in Equal Partnership—then I would open up the possibility of Heidegger's danger, potentially enslaving student-readers to the tool of the textbook technological system and thwarting a critical pedagogy. Thus, if lessons-heuristics of The Lecture were necessary for my curriculum, then I would certainly want to make a conscious effort to weave in lessons-heuristics of the other balanced-valuation themes, such as the themes of Prescriptive Menu and Quality Control.

Figure 3.3 and my scenario are unique to the valuation results and thematic threads of the sample textbooks for this project; and the analytical results, themes, and threads of other books and instructional discourse will certainly vary. The discussion here
is a warning and a model, just as the discussion of the next section and the entire chapter are warnings and models. It is a warning to those teachers interested in supporting a critical pedagogy in their classrooms, and it is a model of the primary analysis of technological performativity teachers can perform with their own textbooks.

**A Contribution, Support, and Challenge from an Analysis of Identity**

Complementing the primary analysis of technological performativity, the secondary analysis of technological performativity contributes to a broader understanding of the potential effects of composition textbooks on identity and the potential of Butler's concept of normative violence. In addition, the results and mapping from my secondary analysis of think-writer identity contribute to Lauer's study that helps teachers discriminate among lessons-heuristics; support Hashimoto and Kinney's recommendation for teachers to employ a variety of lessons-heuristics in writing curriculum; and challenge Wells' claim about the empirical nature of lessons-heuristics.

As I explained in *Heuristics of Invention and Writing Processes*, Lauer (1979) claims in "Toward a Metatheory" that heuristics are making their way into writing textbooks, but little has been done to guide teachers on how to "discriminate among them" (268). Thus, Lauer presents transcendency, flexible direction, and generative capacity as the criteria labels for teachers to choose heuristics presented in textbooks for their curricula and for students to employ as they compose. The epistemological framework I present in this chapter and in the previous chapters, and examples of the five themes of identity that emerge from lessons-heuristics, illustrate the types of lessons-
heuristics and types of thinking-writing teachers may find in their own textbooks and assign according to their students' needs and rhetorical contexts.

While he agrees useful heuristics exist, Hashimoto contends that teachers employ too few heuristic procedures, celebrating some and refusing the usefulness of others, and they expect immediate and significant results in students' thinking and writing (78-79). Kinney's promotion of flexible movement among heuristic types and the brain—might encourage students as communicative automatons, symbol manipulators, or "languageing" writers. If teachers agree with and subscribe to Hashimoto and Kinney's general recommendations to mix-and-match various types of lessons-heuristics that are appropriate to particular educational and writing circumstances, then the concluding analysis and Map of Identity Themes & Threads (Figure 3.4) will illustrate for teachers the multiple lessons-heuristics they might adapt and implement and show the possibility for flexible movement among the types of lessons-heuristics.

Finally, the five themes of identity I discovered—that is, Intuitive, Rational, Contemplative, Empirical, and Rhetorical-Critical Thinker-Writer—challenges Wells' claims that lessons-heuristics limit thinking and writing to empirical and contemplative activities; promote uncritical thinking and writing; and encourage the identity of passive thinker-writer. Based on the secondary analysis of lessons-heuristics, the representative textbooks not only promote empirical, contemplative, and rational thinking-writing but also support intuitive, critical, and rhetorical thinking-writing. And lastly, the lessons-heuristics represented by the theme of Rhetorical-Critical Thinker-Writer challenges Wells' claim about the passivity heuristics commonly promote. The lessons-heuristics that coalesce into Rhetorical-Critical Thinker-Writer encourage students to actively
investigate and write about underlying assumptions and multiple variables that affect a topic and their writing.

The next section is an attempt to demonstrate how the secondary analysis of technological performativity contributes to Lauer's work, supports Hashimoto and Kinney's warning and recommendations, and challenges Wells claims about heuristics.

Figure 3.4 presents the themes and suggestive threads of identity that emerged from the prefaces and lessons-heuristics of my sample composition textbooks. The themes are listed above arrows that point to right, arrows that suggest the possibility of theme persistence and coalescence. The themes and arrows for each chapter and component are exactly aligned or suggestively adjacent to one another according to the continuation of a theme or the correlation of identity themes with different labels. Here I present Figure 3.4:
Fig. 3.4. Map of Identity Themes & Threads, Ch. 2-3.
By examining the themes, correlations, and persistence of arrows a map similar to Figure 3.4 presents, teachers can discover the existence of metaphorical, thematic threads of identity, recognize the potential for following a single thread, and consider how and what threads to weave and supplement to resist normative violence. For example, Figure 3.4 shows that six identity themes emerge from the sample prefaces and anticipates that student-readers may take on the identity, or roles and functions, of different types of thinker-writers as they are invited, guided, and directed by lessons, heuristics, and IA of the books. The different types of thinker-writers for this project are based on the fundamental and traditional epistemologies of intuitive, empirical, critical, and rhetorical thought. The lessons-heuristics theme of Intuitive Thinker-Writer, also originally discovered in the prefaces, encourage the cognitive activities where student-readers associatively ponder (with and without actually writing) topics that are discussed in readings and contemplate the topic in relation to their immediate feelings and past feelings and memories.

If writing teachers were to use one of the sample books from this study and consistently assign only the lessons and heuristics that meet the criteria of Intuitive Thinker-Writer, following a single thread of intuitive thinking, then they would be limiting the roles and functions of student-readers as thinker-writers, and thus, perpetrate a form of normative violence. Alternatively, if teachers identified the lessons and heuristics that coalesce into Intuitive Thinker-Writer, Rational Thinker-Writer, Contemplative Thinker-Writer, Empirical Thinker-Writer, and Rhetorical-Critical Thinker-Writer, then they would create the opportunity to weave the themes and lessons and heuristics to offer opportunities for a variety of roles and functions, and avoid the
perpetration of normative violence in the context of composition classes and textbooks. Again, as with an analysis with valuation, teachers who subscribe to critical pedagogy might consider inviting their students to use technological performativity to analyze the identity themes of their textbooks, weave and recast the questions, and encourage a multitude of thinking and writing roles and functions, thus increasing identity possibility.

**A Disclaimer and Implications**

The results of my primary and secondary analyses of lessons-heuristics, employing the methodology of technological performativity, continues to reveal the potential for resisting and unintentionally promoting Heidegger's danger when teachers use all-in-one composition textbooks in their writing courses. Additionally, the results of my analysis of valuation and identity reveal the potential for resisting and promoting Butler's concept of normative violence.

Figure 3.3, Figure 3.4, and my scenarios are unique to the valuation and identity results and thematic threads of the sample textbooks for this project; and the analytical results, themes, and threads of other books and instructional discourse will certainly vary. Taken together or separately, the concluding primary and secondary analyses of lessons-heuristics and the sample books are warnings and models. They are warnings to those teachers interested in supporting a critical pedagogy in their classrooms; and they are models of technological-performativity analysis teachers can rigorously or casually perform with their own textbooks.
The conscious resistance and inadvertent promotion of Heidegger's danger and Butler's concept of normative violence depend upon how teachers and students work with the major components of composition textbooks, that is, the preface, lessons-heuristics, and the IA for readings and visuals. In her critique and extension of Ohmann's study of textbooks, Virginia Perdue (1990) reminds us that teachers and students might "modify, resist, or just plain dispense with the advice and suggestions" (281) offered by composition textbooks. If one accepts Perdue's assertion, then an examination of those books, using technological performativity, is invaluable for resisting the potential of danger and normative violence.

With the examination of the prefaces, lessons, and heuristics, I hope to have alerted teachers to potential problems, highlight the best of the discourse, and help them make decisions on how best to use composition textbooks in their classroom practices. Moreover, I hope to have outlined a theory composition teachers can use to discover the valuation and identity themes and threads of their own textbooks in order to weave lessons, heuristics, and IA that resist the danger of technological enslavement and the normative violence of limiting identity—where students and teachers may modify and resist the lessons, heuristics, and IA of our field's tools for the opportunity to think, analyze, and write in variety of modes and roles.

And finally: While this project uses the two analyses of technological performativity to examine the effects and implications of composition textbook lessons, heuristics, and IA, teachers who have read this study might attempt an analysis of valuation and the thinker-writer identities encouraged by their own questions and
prompts, which they create to supplement our discipline's major tool, technology, or device: the all-in-one composition textbook.

Although the lessons-heuristics have different functions for which they encourage students to engage, readers should anticipate for the analyses and results of the next chapters the possibility that similar valuations and modes of thinking may emerge from the IA for readings and visuals.
Chapter Four

The failure of textbook readers to treat language as anything other than a tool for learning or a vehicle to express our thoughts encourages students and teachers to ignore its role in shaping those thoughts and our notion of our unified identities and membership in discourse communities.36

-Sandra Jamieson, "Composition Readers (159)

For the most part, these [composition textbook study and discussion] questions have throughout the fifty-year period of this study embedded a philosophy of reading and writing that encourages students to be passive, obedient, and reverent [...].

-Lynn Bloom, "The Essay Canon" (419)

Inviting, Guiding, and Directive Apparatus for Readings

Like the rhetorical lessons and heuristics of the sample composition books that I examine in chapter three, themes of reader-book valuation and student-reader identity emerge from the textbook readings and their accompanying instructional apparatus (IA). The readings in composition textbooks exist as rhetorical models for student-readers to emulate and as presentations of topics to promote classroom discussion, teach analytical reading and thinking, and launch assigned essay writing (Axelrod and Cooper xvii; Kennedy et al. 439; Lannon 494; Skwire and Wiener xxiii). The IA found before, along side, and after readings—typically in the forms of prose pre-reading notes, declarative and interrogative annotations, and declarative, imperative, and interrogative post-reading lists and writing assignments—function to invite, guide, and direct student-readers to

36 When she writes “readers” in this instance, Jamieson is referring to the book and not the human reading. Lynn Bloom makes this distinction in her article, “The Essay Canon,” by capitalizing “readers” to refer to the book. I follow the same practice throughout this chapter.
think about and engage with the readings in "particular ways" (Shapiro 528). In the student preface to *The Bedford Guide for College Writers*, one of my four representative books, Kennedy et al. write about the purpose and form of the readings and IA common to the remaining three textbooks of my sample set:

*The Bedford Guide* is filled with examples of both professional and student essays to help you as you write your own. [...] All the essays in the book include informative notes about the author, helpful prereading questions, definitions of difficult words, questions for *thinking more deeply* about the reading, and suggestions for writing. [...] The professional essays [...] begin with some annotations to point out notable features, such as the thesis and the first of the points supporting it. The student essays include a few intriguing questions in the margins to *spark your imagination* as you read. (xxv; emphasis added)

The sentence types in these pre- and post-instructional apparatus and annotations create a value relationship between IA and annotations, and in turn, the book, and the student-reader. The IA for readings also invite (interrogatively ask), guide (declaratively state), and direct (imperatively command) student-readers to take on particular thinker-writer roles, and thus student-reader identities. In addition to textbook authors' assumed and intended positive outcomes, the repeated forms and functions of reading apparatus have the potential to shape lasting student valuation and identities that may have (unintended) negative and unproductive results for students and composition, that is, the Butlerian "violence" of limiting student-readers' possible roles as thinker-writers and the Heideggerian "danger" of valuing the "tool" more than readers. The results of an
investigation of valuation identity will contribute to over 30 years of critical pedagogy, in general, and offer an opportunity to address significant claims about readings for IA made by Nancy Shapiro, Lester Faigley, Sandra Jamieson, and Lynn Bloom, in particular.

Readers will recall from the introduction and previous chapters that critical pedagogy in composition generally aims to empower students by teaching them to use writing to analyze and expose potentially oppressive hierarchies grounded in institutional and social conceptions and practices that involve race, class, gender, education, and so on. Such challenges to potentially oppressive conceptions and practices would also encourage students to question classroom authority and practices of writing teachers. Based on these fundamental ideas of critical pedagogy, teachers would not only perform their own analysis of a composition textbook, but they would also invite students to use technological performativity to analyze, evaluate, challenge, and recast the IA for readings of the books assigned to them.

Following this introduction, I present a selective review of notable scholarship in literary theory, education, and composition theory to create a context and foundation from which I can extend the discussion of how composition textbook readings and IA might rhetorically effect particular categories of student-reader identity and valuation. I explain at the end of the review how my use of technological performativity, as outlined in chapter one, contributes to existing scholarship and enhances composition's understanding of its major "technology of writing" instruction (Carr et al. 64), "disciplinary technologies" (Faigley 156), "pedagogical devices" (Welch 278), or "teaching tool[s]" (Hawhee 506). Technological performativity guides my primary and
secondary analyses of reader-book valuation and student-reader identity construction as it occurs at the various locations and in particular hierarchies of readings and IA in my sample composition textbooks. I point out, and I hope readers will note, the similarities to and relationships of the themes of valuation and identity I discover in this chapter with those I discovered from the analysis of prefaces and rhetorical lessons-heuristics of chapters two and three. To underscore the similarities and relationships from theme to theme and textbook component to textbook component, I chart the themes on figures-maps at the end of this chapter.

The themes of valuation and identity emerge from repeated patterns of particular sentence types that constitute the reading IA. In my presentation of themes of valuation and identity, I perform the following tasks: (1) name the theme; (2) characterize the theme according to location, format, and function of the reading IA; (3) present examples from one or more of my sample texts; and (4) interpret the themes of valuation according to the content and inherent linguistic form of the IA sentences. For my presentation of themes of identity, I follow a similar analytical cycle by (1) naming the theme; (2) locating the theme; (3) interpreting the thinker-writer role student-readers are invited and directed to become; and (4) presenting examples from one or more of my sample texts. After each of the sections on valuation and identity, I present figures that visually summarize my discoveries. In my chapter conclusion, I demonstrate how, with the guidance of technological performativity, I am able to confirm, refute, and contribute to the findings and conclusions of four related studies on variations of the composition textbook.
Identity among the Text, the Student-Reader, and the Text-Reader

Several recognizable scholars of literary theory, education, and composition theory have written theoretical and empirical articles about audience or readers' roles and identity related to written texts (i.e., fiction, non-fiction, and poetry). Some scholars emphasize the text as a source of reader identity that emanates in the moment of reading, while others emphasize the reader identity outside the text as the force of interpretation and meaning making. Still more scholars emphasize that possible ways identity is negotiated with the text, in a liminal space or contact zone, among other contextual elements (Canagarajah 1997; Dressman 1997; Lu 1994). For example, Walter Ong (1975) emphasizes authors' strategies and the text as the primary force and location of reader identity for fiction, non-fiction, and letters. Ong explains in "The Writer's Audience Is Always a Fiction" that an author fictionalizes an audience in the author's imagination while writing, and a reader has "to play the role in which the author has cast him, which seldom coincides with his role in the rest of actual life" (12).

While Ong is a representative scholar who emphasizes reader identity or "role" in the author/text, Eugene Kintgen, Norman Holland, and William Gibson (1984) conclude from their study, "Carlos Reads a Poem," that the meaning of a text, specifically a poem, is influenced more by the personal attitudes or inclinations (read: identity) of a reader than "communal resources [or] elementary operations all readers seem to share and the knowledge of literary and social history provided by training in literature" (490). Based on their analysis of one reader's written reflections of his interpretative process, transcripts of a talk aloud protocol, and the reader's personality test, Kintgen et al. found that the reader selectively emphasized certain communally set operations for
interpretation and neglected others, "choosing only those that [served his] own needs, goals, and values" (490).

In "Fictionalizing Acts: Reading and the Making of Identity," Dennis Sumara (1998) claims that reader identity is continually negotiated between reader identity/sense of self, the texts they read, and IA related to the readings (205). Sumara argues from personal experience, the work of literary and social theorists, and the empirical studies of neurologists and psychologists that "identity is something that co-emerges with one's ever-shifting geographical, interpersonal, and intertextual experiences, and that identity is always the product of the interpretive work done around the continual fusing of past, present, and projected senses of self" (206; emphasis added). As a literature teacher, Sumara has developed "liberating constraints," or prompts that allow "students to scaffold their thinking with a bridge between a moment in the text and their own experience" (207) to facilitate students' "ever-shifting" cognitive and identity development (204).

Ong, Kintgen, Holland, Gibson, and Sumara are a few scholars among many in literary theory and education that posit reader identity is shaped by the text, controlled by the reader, or negotiated between the two and other potential influences. Other scholars that align themselves with each of these positions of reader identity and meaning location include David Bleich (reader-centered), Elizabeth Flynn (text-centered), Bruce Peterson (text-centered), Louise Rosenblatt (negotiated), and Wolfgang Iser (negotiated) (McCormick 1985; Sumara 1998).

Although the location and degree of influence on reader identity is debated, they all agree that texts with which readers engage shape identity. Literature scholars and
teachers of literature have established a relationship between text and identity, regardless of emphases. Missing from their discussion is an examination of how instructional reading apparatus intervene in balancing reader-book valuation and student-reader identity in composition. For my study, I must turn to a limited group of scholars in composition. The scholars who explicitly examine composition textbooks, IA, and identity in all-in-one or general composition textbooks, multicultural composition textbooks, and business and professional writing textbooks include Lester Faigley, Sandra Jamieson, Nancy Shapiro, and Lynn Bloom. Because of the foci of their studies, these scholars tend to fall into two groups: Faigley and Jamieson focus on the possible "mixed messages" sent by the IA of various composition textbooks; and Shapiro and Bloom focus on the possible "passive, obedient, and reverent" thinking encouraged by the IA of composition textbooks. Although I have categorized these scholars into groups, readers will probably discover some overlap among the studies.

Sending "Mixed Messages"

Lester Faigley (1992) discovered competing messages in his representative composition textbooks. In "Coherent Contradictions: The Conflicting Rhetoric of Writing Textbooks," the chapter from *Fragments of Rationality*, Faigley springboards from Ohmann's article "Use Definite, Specific Concrete Language" and "Freshman Composition and Administered Thought," a chapter in *English in America*, and he argues "that the preservation of a truncated rational subject in writing pedagogy is not only a matter of relations between the educational system and the economic system but also involved in the disciplinary regime of composition studies" (133). The hierarchical power
structure of discipline-to-program, program-to-teacher, and teacher-to-student, is reinforced by the promoted practices of composition textbooks.

Faigley supports the widely held idea that writing textbooks emphasize coherence and clarity in an attempt to shape a capitalist America comprised of rational subjects, but he complicates this collective claim by stating "textbooks that urge students to write coherently are themselves so often incoherent" (134). Composition's "disciplinary technologies" (156), such as writing rhetorics on style, business writing, writing process, practice the suppression of their own contradictions for preparing students for corporate America and "the power a writing teacher exercises in the classroom" (134).

Faigley's first example of contradictory advice comes from Sheridan Baker's well-received book, *The Practical Stylist*. In his introductory chapter, Baker declares student-readers should celebrate one's voice, followed by the contradictory advice to "Generalize your opinions and emotions. Change 'I cried' to 'The scene is very moving'" (qtd. in Faigley 135). In another example of the suppression of conflicting advice, Faigley finds in Treece's *Communication for Business and the Professions* declarations that implore student-writers in one moment to put the "you" forward in their application documents, that is, underscore the skills and knowledge that will benefit readers/employers, yet put the "you" forward without agent driven sentences. Specifically, Faigley claims, "Treece presents the shift from a verbal style with agents represented in the text to an abstract nominal style with agents absent" (141).

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37 Faigley defines rationality or "bureaucratic rationality" as "reason […] restricted to narrow channels of expertise and questions of ethics are suppressed" (133).
Faigley's concluding example of "disciplinary technologies" (156) that appear to declare contradictory advice—only in the end to privilege "coherent textual unity that reflects liberal consensus" (162)—is one of my representative texts, *The St. Martin's Guide to College Writing*. In his analysis of the model essays and lessons for writing personal narratives, Faigley finds at one moment of instruction the textbook authors advise student-writers to compose their autobiographical papers of a significant event with dramatic and vivid detail, and with serious or humorous honesty (158). In a subsequent passage related to the personal narrative assignment, the authors tell students to "establish greater emotional distance" through tone or added commentary (qtd. in Faigley 159). Readers of *The St. Martin's Guide*, according to Faigley, receive the conflicting messages to write about "emotionally charged experiences" with discourse of "emotional distance" (161). Thus, *The St. Martin's Guide* is a representative disciplinary technology that potentially conditions the obedient, rational subject, prepared for working within the conflicts and contradictory messages of dominant, capitalist and corporate America.

In her chapter, "Composition Readers and the Construction of Identity," Sandra Jamieson (1997) examines composition Readers for "the unexpected and unintended result of the education these texts provide: the beliefs and attitudes they teach along with reading and writing skills" (152). Jamieson partly grounds her study in David Bartholomae's argument that "students must invent an academic audience before they can write for it [...]. They must also reinvent themselves as writers who have something to say to that audience and a voice in which to say it. Textbook-readers are crucial in this process of reinvention because they provide students with models of writers and writing"
(152). Jamieson further writes, "So our task as writing teachers would seem to be to help our students learn to reinvent themselves first as the academic writers they need to be to write for the academy and later as the business, technical, or professional writers they may become. This, then, is also the first task of [R]eaders" (152). In addition to her investigation into the beliefs and attitudes Readers teach, Jamieson is interested in exposing the ways Readers may thwart the mission Bartholomae outlines in his work, that is, to teach students how to develop their academic voices.

Another major criticism of the past about Readers has included the exclusion of women and people of color as model selections for readers. Jamieson maintains, "To a great extent, composition texts now reflect the makeup of our classes, providing the female role models […] and the positive role models for people of color that James Baldwin recommended in 1963" (151). Moving past the traditional criticism, Jamieson critically analyzes the "mixed messages" and limited and uncritical analysis students are encouraged to perform with reading IA.

One mixed message Readers perpetuate is personal narrative is a valuable genre of writing; here is a model of personal narrative, but do not write as the model we present. An example of a mixed message deals with Langston Hughes's "Salvation" and the IA of McCuen and Winkler's Readings for Writing. Jamieson tells us, the textual apparatus requires students to replace Hughes's experience with their own, to write from a vaguely similar situation and, maybe, with a similar purpose. […] But if they turn back to the introductory sections explaining how to write narratives, the students will learn that they must not write as Hughes did; instead they must have a "clearly defined point"
rather than simply "tell what happened." A narrative must "clearly reveal its intentions" and state its "reason for being." Despite being one of the most frequent examples of narrative style offered by readers, "Salvation" does not do what readers tell us "good" narrative writing should. (163)

Here, Jamieson finds a more subtle form of the sometimes explicit, conflicting rhetoric Faigley discovered in textbooks on style, business writing, and writing process. While one implication of Readers is students should use the model readings as standards for emulation, some IA advise students against the rhetorical strategies the selections model.

In addition to mixed messages, Jamieson claims Readers and IA limit students' critical engagement with the issues and content about which the model authors write (160). For example, instead of having students challenge ideas of perspective, identity, identification in E. B. White's "Once More to the Lake," texts ask students to accept or assume traditional concepts of uncomplicated and decontextualized unified identity and superficially narrate that experience (159-60). Textbook Readers avoid encouraging students to engage the issues of model readings, and they emphasize the use and examination of language as "a tool for learning or a vehicle to express our thoughts" without considering the "role [of language] in shaping those thoughts and our notion of our unified identities and membership in discourse communities" (159). Jamieson's criticism recalls Ohmann's argument that "these books, push the student writer always toward the language that most nearly reproduces the immediate experience and away from the language that might be used to understand it, transform it, and relate it to everything else" ("Use Specific" 396). The way the IA of textbook Readers avoid encouraging students to address the issues and content of model readings has the
potential, according Jamieson, to perpetuate in mainstream students the perception that the issues of the readings are the problems of "others" (168) and to perpetuate conceptions of victimization in traditionally marginalized students (166).

Creating/Reinforcing the "Passive, Obedient, and Reverent"

In her *College Composition and Communication* review essay, Nancy Shapiro (1991) encourages composition teachers "to look closely at the purposes and audiences for [multicultural] texts, both in terms of their content and their instructional apparatus [IA], before deciding whether to adopt one of these books" (524). While she begins her analysis of audience (culturally mainstream students and students on the margins) and genre (overwhelmingly narrative), Shapiro concludes with and allocates the most space to her discussion of multicultural textbook IA. One reason for this extended and close examination in the review is the impact of writing textbooks on composition pedagogy and the textbook market: "A major publisher once commented that teachers order textbooks for their content, but they *re*order textbooks for their apparatus" (528).

Shapiro underscores the importance of IA when she writes, "They are the distinguishing feature that transforms a reading anthology into a composition textbook. The pre-reading headnotes and questions which establish context for the reading, and the post-reading discussion questions and writing assignments that direct students to think about the readings in particular ways are at least as important as the readings themselves" (528; emphasis added). Shapiro's analysis of apparatus reveals "multicultural readers most readily and almost unanimously embrace the rhetoric of social construction, reader response theory, and critical thinking pedagogy" (528). The introductions to
Shapiro's books under review "profess" to encourage self-reflection, reader authority, and critical thinking, yet "when the students come to the end of an essay, they are confronted with questions that revert to the old teacher-talk mode-directive questions asked in a way that presupposes a correct answer" (528).

One example of the "old teacher-talk mode-directive questions" Shapiro presents is "Summarize the thesis of Naylor's essay. Who are Amos 'n' Andy? Why does Naylor allude to them! What does Naylor mean when she talks about "the selling of pancakes"? How is this reference relevant to her topic?" (528). An example that falls between teacher-talk and an apparatus that encourages critical thinking and student-reader authority is

What does Rodriguez mean by his claim that "it is not possible for a child, any child to use his family's language in school"? What factors finally convinced eight-year-old Rodriguez that he was an American citizen? What had he and his family lost by that time? (529)

And her final IA example represents "the right balance between theory and practice," presumably, a set of questions that "raise critical issues for discussion"; "suggest ways of solving the problem"; "allow students to explore a topic and bring their own experiences and understandings to bear on an interpretation": "Working in a group, discuss Delia's predicament and list possible solutions. What community resources might be available today to help her that were not available in the 1920s? Share your ideas with the class" (529).

Shapiro concludes her review essay with hope, warnings, and reminders. She looks forward to the next generation of multicultural or cross-cultural readers, but the
subsequent generation would need to resolve its "inconsistencies between promise and delivery" (529), that is, for example, promising critical thinking IA and delivering passive thinking IA. Shapiro additionally reminds writing teachers "while these books certainly can claim a kind of diversity, cultural diversity is not the only goal, or even the primary goal of a writing class. The primary goal of a writing class is to teach students to write— for many different purposes, in many different contexts, across different disciplines" (529-30).

Lynn Bloom's (1999) article in College English, "The Essay Canon," establishes the nature of the teaching canon used in composition classes and discusses the pedagogical implications of the readings and IA. Bloom's sample Readers included textbooks for basic writing, regular freshman composition, discipline-based, or writing-across-the-curriculum courses" (406). Bloom's sample included canonical essayists that had been "reprinted at least twenty times" (407). This criteria created an 18.6 percent sample of the total number of volumes (1,750) published between 1946 and 1996" (408). From her experience as an author of Readers and her analysis of around 200 composition Readers, Bloom claims, "To become a candidate for canonicity, an essay first must satisfy the anthologist's criteria for teachability; then it must balance intellectually, politically, and rhetoricallly with the rest of the book; it must contribute aesthetically; and its permission-to-reprint must be affordable" (413).

After describing the development and nature of the teaching essay canon, Bloom discusses the pedagogical implications of this canon. Bloom reiterates and supports the arguments of Faigley and Jamieson that the IA of Readers tend to encourage superficial thinking and a type of passivity with the model readings. She writes, "The fault, if fault
there be, lies not in the canonical selections themselves, but in the passive relation between reader and text that these questions—and, let's face it, many classroom teachers—continue to encourage" (420; emphasis added). Bloom determines that the IA from her sample "have throughout the fifty-year period of this study embedded a philosophy of reading and writing that encourages students to be passive, obedient, and reverent; they read to unlock the meaning of the text, and write to understand and appreciate its meaning or replicate its matter, mode, or manner" (419).

Bloom's single example of IA that encourages passivity comes from an edition of The Norton Reader, which is also critically analyzed by James Slevin. The following questions are quoted at length by Bloom as an example of problematic IA:

6. White's piece is dated July 3, 1943, the middle of World War II. How did the occasion shape what White says about democracy?

7. Look up "democracy" in a standard desk dictionary. Of the several meanings given, which one best applies to Becker's definition [in another essay]? Does more than one apply to White's?

8. How does Becker's language differ from White's? What does the difference suggest about the purposes and audiences of the two men?

9. Translate White's definition into non-metaphorical language. (For example, "It is the line that forms on the right" might be translated by "It has no special privileges.") Determine what is lost in the translation, or, in other words, what White has gained by using figurative language. (qtd. in Bloom 420-21)
According to James Slevin, "the reader's role is simply to understand—by acts of consulting (a dictionary, [#2]), translating (updating examples [#4]), and comparing (with the definition of another writer [#3])" (qtd. in Bloom 421). These "acts" imply passivity and obedience. The questions encourage appreciative, yet uncritical thinking. Students are "invited to 'consider what White gains by metaphor but not what he might lose or conceal"'(421). Similar to Jamieson's criticism of IA that invite students to examine form over substance, and based on Bloom's select example, Slevin claims reading IA encourage "understanding the point and appreciating the technique. Writing involves reproducing the qualities that get exhibited in White's style" (421).

**Basic Epistemologies and Instructional Apparatus**

In subtle and obvious ways, the conclusions of Shapiro, Faigley, Jamieson, and Bloom concur. According to this group of scholars, composition textbook IA for professional and student essays emphasize and encourage empirical thinking, or surface analysis, and limit, if not exclude, critical thinking, or thinking that considers authors' motives, assumptions, and social and historical contexts. In addition to excluding or limiting critical-thinking IA or commentary that invite students to challenge the issues in textbook readings, Faigley points out—unlike Shapiro, Jamieson, and Bloom—that "seldom is there discussion of how the language the writers use is related to those interests" (162). Faigley's concern, of course, is the lack of composition textbooks' invitations to students to think and write rhetorically.

Shapiro et al.'s IA examples, interpretations, and critiques imply, if not declare, the problems related to three basic epistemologies or ways of thinking: the empirical, the
critical, and the rhetorical. While they criticize the overuse of questions inviting empirical thinking, decry the absence or lack of questions for critical thinking, and barely consider textbook questions for rhetorical thinking, Shapiro et al. ignore discussions of intuitive thinking.

In chapter one, I defined identity according to Butler's argument as the way people think of "the various roles and functions through which [they assume] social visibility and meaning" (Gender 22). In the narrow context of the textbook-tool technological system, a central function of student-readers is to learn how to write from the books in order meet their rhetorical goals for a variety of real and imagined contexts and audiences. Because the roles and functions people perform contribute to the construction of identity—and because textbook-tools and their components encourage types of thinking and writing functions—the secondary effect or an ulterior effect of specific modes of functional interaction, between textbook-tool and student-user, is identity as thinker-writer categories.

The various categories, definitions, and features of thinking activities researchers across the disciplines have developed appear to intersect at four basic ways of knowing and approaches to reading and writing, that is, intuition, empiricism, and critical or higher-order thinking. Researchers in primary, secondary, and post-secondary education (Tsui 2002; White and Robinson 2001; Olson 1997; Leshnoff 1995; Stout 1995; Ennis 1993; Kirby and Kuykendall 1991; Paul 1992; Walters 1990; Norris 1990; King 1989; Norris and Ennis 1989; Templeton 1969) and literature, linguistics, and composition studies (Laughlin 1992; Slattery 1990; D. George 1984; Kinney 1979; Madison 1971; Saalbach 1970) additionally qualify these general categories with the concepts of
rationalism, dualism, and multimodality. Typically, the research in education and language studies categorize and develop their epistemological framework and define the modes of thinking in the central investigation of critical or higher-order thinking. In other words, the central concern of the studies is critical thinking, yet to define critical thinking they must contrast it with the other modes. The following sections reintroduce the categories and descriptions of the basic modes of thinking defined in education research and composition studies.

**Intuitive Thinking**

Intuitive thinking contemplates the associative feelings and memories individuals have about topics presented in visual and verbal text. Questions and prompts that encourage intuitive thinking might ask, "What memories and feelings do you have about X event at Y location during Z time?"; or a prompt might direct a reader with "As you read (or write), recall a time you felt Y about X, and think about your feelings now." While the latter prompt is an imperative sentence, suggesting a restrictive and forceful sentence type, the emphasis is on the reader's free association and individual intuition. Questions and prompts inviting, and even directing, intuitive thinking also encourage a balanced valuation between question and reader, because the question/book is emphasized by default but readers are emphasized by encouragement to explore freely and associatively their inward and individual feelings and memories.

**Empirical Thinking**

Empirical thinking contemplates and analyzes surface features of writing and superficial or obvious ideas about topics presented in visual and verbal text. Questions
and prompts that encourage empirical thinking or, and as these scholars suggest, superficial analysis, might ask, *Where is the author's thesis?*; *Can you identify the words of vivid detail the author uses to connect to readers?*; *List the statistics the author uses*; and *What does the author call his solution?* Questions like these simply direct students back to the text to point out the answer in a mechanical way. Additionally, the IA emphasize the value of the questions, and thus the book-tool, over readers because they typically presuppose particular answers exist and they are closed interrogatives, each of which limit the possibilities of thinking and challenging the reading and even the question. For example, the answer to the first question, taking it *in situ* or as is, will likely be *The author's thesis is in paragraph two*, and the response to the second hypothetical question will likely be *Yes, I can identify five words of vivid detail*.

**Critical Thinking**

Critical thinking is characterized by the following activities:

- contemplation and analysis of topics presented in visual and verbal text from multiple points of view;
- consideration of the contextual (e.g., historical, social, cultural) influences of topics presented in visual and verbal text;
- exposition of and challenges to the underlying assumptions of individuals or groups associated with and invested in topics presented in visual and verbal text (even the critical thinker's assumptions!);
• extrapolation and synthesis of new inferences and insights using analogy of
  similar and disparate concepts associated with topics presented in visual and
  verbal text (e.g., metaphor, allegory); and
• examination of the practices and systems of political, social, and economic
  power related to topics presented in visual and verbal text.

Certainly, readers may extend the list (see Paul 1992; Stout 1995), but I claim and
assume these to be many of the basic types and activities of critical thinking related to
readings and IA. In addition, students might autonomously attempt to analyze all of these
areas related to reading topics, or a teacher and textbook may attempt to encourage it, but
an analysis of one area does not necessitate the analysis of another area, thus making
critical thinking a matter of degree.

Although the scholars I have read do not offer alternative study questions for the
ones they criticize, as Bloom has observed (422), I imagine questions that encourage
critical thinking might ask,

• How might different groups perceive topic X?;
• How might group X perceive event Y if circumstances Z were altered?;
• What are the taken-for-granted beliefs and values of the author or group X?; and
• How would person or group X benefit or profit by changing circumstance Y,
  and what person or groups would find the change a detriment?

Additionally, IA of critical thinking about readings tend to balance the values of the
questions, and thus the book-tool, with readers because presuppositions are minimized
and they are open interrogatives, that is, variable questions that invite a broad range of
responses that might challenge the readings (Huddleston 872).
**Rhetorical Thinking**

The reading IA of composition textbooks may encourage rhetorical thinking, an analysis Shapiro, Jamieson, and Bloom seem to avoid or de-emphasize, and which Faigley briefly touches upon in his conclusion of "Coherent Contradictions" (162). An additional layer of critical thinking, rhetorical thinking emphasizes the contemplation and analysis of the actual and potential effects and relationships of the features of visual and verbal text, topics, authors, and audiences.

Questions encouraging rhetorical thinking might ask, "What attitude about the topic does the author convey by the word choice in the first sentence?" and "What audience is the author addressing according to the information presented as support for the claim?" While rhetorical thinking includes one or more of the traits of critical thinking, critical thinking does not necessarily include the traits of rhetorical thinking—that is, pedagogical prompts and activities may attend to the hidden assumptions and multiple points of view in regards to a topic yet ignore issues of authors' intended, persuasive effects on an audience. Though prompts that invite critical thinking do not necessitate rhetorical thinking, these types of thinking run parallel with each other. For example, critical-rhetorical questions might ask, "How might the author include and exclude various groups by the information and word choice used throughout the text?" and "What part of the text reveals the author's implicit assumptions about X?"

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38 As an example of a good IA from one multicultural textbook, Shapiro offers the following: "What does Rodriguez mean by his claim that ‘it is not possible for a child, any child to use his family’s language in school’? What factors finally convinced eight-year-old Rodriguez that he was an American citizen? What had he and his family lost by that time?" (529). From my perspective grounded in my discussion of empirical, critical, and rhetorical questioning and thinking, this set of questions involve the empirical and critical, but not the rhetorical.
**Binary Thinking**

Binary thinking, sometimes called dualistic thinking, contemplates the world in an either/or framework and is sporadically found in the context of all the above types of thinking (Harklau 2000; Jamieson 1997; West 1996; Laughlin 1992; Berthoff 1991; Slattery 1990). The conjunction or, of course, is a common trigger word for binary thinking. Instructional apparatus that invites or directs intuitive thinking might include a binary structure, for example, "As you read, think of a time during high school when you were popular or unpopular." Instructional apparatus that is both empirical and binary might read, "Does the author's text include vivid or vague detail?" Although we might assume apparatus for critical thinking promote dynamic and "in-depth" thought processes and problem solving, IA that move toward critical contemplation might ask, "Does the author account for all points of view or not?" For binary-rhetorical thinking, IA might ask, "Is the author's word choice effective in the introduction?" The IA are closed interrogatives, that is, polar or binary questions, and they are restrictive alternative questions that "have as answers a [presupposed] set of alternatives given in the question itself" (Huddleston 868). The IA that promote binary thinking, by their inherent linguistic nature, emphasize the questions over readers.

Based on my literature review; my understanding of sentence types and their illocutionary force (Huddleston 851-945); and my conceptions of basic epistemology or modes of thinking, an analysis of approximately 192 sets of reading IA in my sample textbooks produced results that confirm, refute, complicate, and contribute to the conclusions of the above four scholars. Confirming the claims of Shapiro, Faigley,
Jamieson, and Bloom, I discovered pre-, post-, and marginal prompts and questions that direct empirical thinking and analysis, which typically and simply ask readers to locate stylistic surface features, such as vivid detail, and particular content, such as supporting data. Refuting the claims of Shapiro et al., I found IA that encourage student-readers to challenge and critically analyze and evaluate the topics and authors’ claims and assumptions. Occasionally, the IA invite and direct student-readers to consider the rhetorical strategies authors employed, asking them to consider how the change of a rhetorical feature might alter an argument’s effectiveness. Contributing to the work of Shapiro et al., that is, their study of identity and modes of thinking, I discovered particular reader-book valuation that consistently evolves in certain locations and as particular sentence types to balance the reader-book valuation and emphasize the book value over the student-reader value. In addition, I found I found interrogative and imperative sentences that ask textbook readers to reflect associatively about their feelings and memories, thus enhancing student-reader valuation.

In the following sections, I present the themes of valuation and themes of identity that I discovered in Skwire and Weiner’s *Student’s Book of College English (SBCE)*; Lannon’s *The Writing Process (TWP)*; Kennedy, Kennedy, and Muth’s *The Bedford Guide for College Writers (BGCW)*; and Axelrod and Cooper’s *The St. Martin's Guide to Writing (SMGW)*. These sections perform several tasks: (1) name and describe a valuation theme; (2) explain the typical locations of the theme according to the apparatus function, that is, pre-reading, post-reading, and simultaneous reading guidance and direction; (3) elaborate the implied reader-book valuation; and (4) offer a visual summary
of the valuation themes for the IA. After my primary analysis of technological
performativity, where I discuss the valuation themes, I then describe in my secondary
analysis the seven identity themes that emerge and contribute to students' identities as
types of thinker-writers, urging particular epistemological mindsets, attitudes, roles, and
activities.

Valuation Themes and Locations

From the analysis of the IA accompanying the readings in my books, sentence
patterns and recurring connotations emerged for which I created four valuation themes:
Call 'n' Response, Liberating Constraint, The Lecture, and The Dialogue. Call 'n'
Response, Liberating Constraint, and The Dialogue are new valuation themes for this
section of my project, while The Lecture is a returning theme used in the analysis of
rhetorical lessons-heuristics in chapter three.

While each representative book contains sentence types and connotations that
coaalesce to create the four themes, a specific theme may appear predominantly in one
textbook more than the others. The examples I employ to define each theme come from
the textbook or textbooks where the theme appears most predominant and reified. For
example, the IA for visuals in Axelrod and Cooper's SMGW and Kennedy et al.'s BGCW
seem to reify most the theme of Call 'n' Response; in three out of my four books—
SMGW, BGCW, and TWP—Liberating constraint is emphasized; and all four books
contain The Lecture. The new label, The Dialogue, is specific to Kennedy et al.'s
textbook.
Call 'n' Response

The Call 'n' Response theme emerges from apparatus constituted by imperative and interrogative sentences. The imperative sentences explicitly direct student-readers to become conscious of particular content and qualities of a reading and to consider those qualities in a specific way. The questions are often closed interrogatives limiting responses to "yes" or "no" answers. Call 'n' Response also emerges from open interrogatives that presuppose a limited set of responses. Although open interrogatives suggest high reader valuation, the obvious presuppositions limit reader emphasis, almost making the question a subtle command. Because of the inherent, linguistic limitations of Call 'n' Response prompts and questions, the value of apparatus, and, by association and engagement, the readings, is emphasized and student value is minimized, thus supporting an imbalanced technological system. Composition textbooks tend to promote that Call 'n' Response theme as pre-reading apparatus and as a sub-set of questions and prompts in post-reading apparatus, typically found as the initial prompts. In either case, the pre- and post-apparatus may mix the sentence types.

In *SMGW*, Axelrod and Cooper use imperative sentences to direct readers to think about their experiences in particular ways and along specific topical lines:

Before you read, think about the part-time jobs you held during high school—not just summer jobs but those you worked during the months when school was in session. Recall the pleasures and disappointments of these jobs. In particular, think about what you learned that might have made you a better student and prepared you for college. Perhaps you worked at a fast-food restaurant. If not, you have probably been in may
such places and have observed students working there. (Axelrod and Cooper 283)

While the apparatus appears to value the student-reader because the directed thinking is reflexive, the types of jobs one can think about, the two types of feelings one can have, and the assumed consequences of a job on schooling emphasize the apparatus over the student-reader.

Post-reading apparatus also contain imperative sentences that cause the Call 'n' Response theme to emerge:

Stabiner gives three reasons for her position. To anchor the reasons you will examine closely, first underline the position they support: the last sentence, following the colon, at the end of paragraph 3. (Notice that Stabiner reiterates this position at the beginning of paragraph 5.) Then underline the reasons, found in the first sentence of paragraphs 5, 11, and 16. Finally, write a sentence or two explaining the connection, as you see it, between the three reasons and the position statement. (Axelrod and Cooper 292)

This apparatus concludes with an emphasis on the student-reader with "as you see it," but the majority of sentences command student-readers to perform information retrieval tasks, which emphasize the apparatus and reading.

While they often avoid imperatives as pre-reading apparatus, Kennedy et al. present questions that emphasize the response to the apparatus and the reading and de-emphasize the student-reader by not pushing students to think beyond superficial information retrieval—that is, the questions call to the student-readers and they respond
with limited thought. For one apparatus set of pre-reading questions for comparison and contrast essays and lesson, Kennedy et al. ask, "What two (or more) items are compared and contrasted? Does the writer use comparison only? Contrast only? A combination of the two? Why?" (105) The answer to the first question is in the title, "Neat People vs. Sloppy People" (105). The next three questions imply a "yes/no" response. And the last question, "Why?", presupposes student-readers can find the answer and demands it in the presupposition.

In their post-reading apparatus for the same comparison and contrast essays and lessons, Kennedy et al. ask, "In what specific ways does Chabot claim that baseball and basketball are similar? In what ways are these two sports different? Do the similarities outweigh the differences, or vice versa?" (Kennedy et al. 110). Again, the questions emphasize the apparatus and reading, calling on the student to respond by retrieving information that is presumed to exist in the text. In this instance, student-readers are not encouraged to challenge the text, but rather to draw from the text and react to the question.

**Liberating Constraint**

The Liberating Constraint theme emerges from apparatus constituted by interrogative sentences and combinations of closed interrogatives and imperative sentences or prompts. Teachers and student-readers can find Liberating Constraint in apparatus for post-reading and post-reading writing assignments. I borrow the phrase from Dennis Sumara, who writes that a liberating constraint is "a prompt that allows students to scaffold their thinking with a bridge between a moment in the text and their
own experience" (207). In the case of my study, constraint comes from the inescapable fact that the authors chose the topic and direction the questions present. The liberty comes from a low level of presupposition in the question and the encouragement to explore and challenge the topic and readings. Thus, Liberating Constraint questions and prompts balance valuation between question-reading-tool and student-readers.

In *SMGW*, "Questions to Start You Thinking" is an example of a post-reading apparatus generally constituted by Liberating Constraint questions. For one of the questions following a student cause and effect essay, Kennedy et al. ask, "How does Choi consider readers for whom her culture might be foreign?" (129). The topic is out of student-readers' control, but the many possible answers are not predetermined by the question, what Huddleston calls "(genuine) inquiry" (866). In *TWP*, "Questions about the Reading" is an example of a post-reading apparatus that contains Liberating Constraint prompts as a combination interrogative and imperative. At the end of a process analysis essay, Lannon asks and directs, "Is the information adequate and appropriate for the stated audience and purpose? Explain" (Lannon 239). The interpretation of the valuation for this post-reading prompt is complicated by the combination of sentence types. The question limits the answer to "yes" or "no," but the ensuing imperative directs student-readers to go beyond the binary answer. Moreover, the question minimizes a presupposed answer and invites student-readers to challenge the text and make their own judgment. If the question read "How is the information adequate and appropriate for the stated audience and purpose?", then student-readers would be forced to presuppose adequacy and find out how the author achieved it. Although the Lannon question might suggest question-reading-tool emphasis, comprehensive analysis reveals balanced valuation.
In addition to the general post-reading apparatus that immediately follow model essays, Liberating Constraint develops from post-reading writing assignments that engage student-readers directly and indirectly with the models. An emphasis on the apparatus and readings develop from the imperative sentences to write the assignment and write it with particular qualities related to the lesson, but an emphasis on student-readers comes from modal hedging related to possible topics and rhetorical strategies and invitations to challenge a reading. An example of an apparatus that demonstrates balanced valuation with an invitation to challenge directly, explicit direction, and options to proceed includes one of Lannon's "Responding to Your Reading" assignments:

Explore your reactions to "On Reading Trash" [...] You might wish to challenge the author's view by arguing your own ideas about what constitutes worthwhile reading. You might support his view by citing evidence from your own experience. Or you might set out to influence reader opinion on some other topic of interest. Decide carefully on your audience and on what you want these readers to do, think, or feel after reading your essay. Be sure your essay supports a clear and definite point.

(309)

Axelrod and Cooper's "Considering Topics for Your Own Essay" presents a variation of post-reading writing assignments and Liberating Constraint constituted by an indirect valuation of the reading, suggested limitations of rhetorical context and topic, "open" imperatives, and open interrogatives. In a writing assignment apparatus for the lesson in proposing solutions, which I quote at length, Axelrod and Cooper write,
Sciara's essay proposes changes that would affect conventional thinking and behavior in terms of bicycle use. You might consider writing an essay proposing changes to conventional thinking and behavior of another sort. Think, for example, of the many things that happen in high school and college that reflect conventional thinking and behavior. [...] Think of additional examples of conventional practices in high school or college; then select one that you believe needs to be improved or refined in some way. What changes would you propose? What individual or group might be convinced to take action on your proposal for improvement? What questions or objections should you anticipate? How could you discover whether others have previously proposed improvements in the practice you are concerned with? Whom might you interview to learn more about the practice and the likelihood of changing it? (358)

The apparatus-book and reader valuation is balanced with competing emphases. On the one hand, the prior commentary on and reference to Sciara's essay emphasize the reading, and the imperative sentences limiting topics to conventional behavior and practices of educational settings, emphasize the valuation of the reading and apparatus more than student-readers. On the other hand, the use of modals, such as "might," and the array of open interrogatives that promote "genuine inquiry" work as a significant part of the apparatus to emphasize student-reader valuation.
**Return of The Lecture**

From my last chapter on heuristics, the theme of The Lecture returns as a theme of valuation arising from marginal annotations. Declarative sentences of complete and incomplete clauses describe to student-readers the rhetorical features they should note as they read the essay. For example, Skwire and Wiener note in the margins of Verlyn Klinkenborg's essay, "Inside the Mind's Eye, a Network of Highways," "Repetition asserts importance of phrase to the thesis"; "'grooved'—powerful word shows permanence of image"; and "Transition" (177-78). Using annotations connected to lines and square brackets in the margins of Russell Baker's "The Art of Eating Spaghetti," Kennedy et al. point out, "Thesis stating main idea"; "Major event 1"; "Support for major event 1"; and "Conclusion stating thesis" (57-58). In a final variation, Axelrod and Cooper color code their annotations of descriptive and declarative sentences, highlighting the rhetorical feature in the essay to be noted with a translucent color that corresponds to the color of the annotation background. In the second paragraph of an annotated student essay, the modal verbs are highlighted in a shade of blue that corresponds to the background color of the adjacent marginal annotation. The annotation reads, "To explain how to implement his solution, O'Malley uses words like could and might to suggest possibilities and should to set goals" (Axelrod and Cooper 330). One can find The Lecture theme of annotations in Lannon's TWP, as well. Readers will recall that constituents of The Lecture "talk at" student-readers without an invitation to engage with the text. The Lecture emphasizes the reading and apparatus and disregards, thus de-emphasizes, the student-reader. The balance of valuation tilts in favor of the apparatus-tool.
The Dialogue

The Dialogue theme of valuation emerges from annotations of open interrogatives with limited presupposition and the potential for many variable answers. While The Dialogue is reminiscent of Liberating Constraint, I label it differently metadiscourse's simultaneity with the reading and immediate engagement. In other words, Liberating Constraint labels post-reading apparatus that prompts re-engagement with readings, while The Dialogue labels marginalia or parallel-reading apparatus that have student-readers engaging with readings on the first pass as through they were having a conversation.

The Dialogue occurs in only one of the four sample texts, and the authors of *BGCW* exclusively present the annotations that form the theme of valuation with student essays. Examples of The Dialogue annotations include "How does the writer convey his grandfather's definition?"; "Why do you think the writer reacts as he does?"; "Why do you think the writer returns in silence?" (Kennedy et al. 60-61), and from another student essay an annotation asks, "What do you think of these ideas? Are they practical?" (206).

As with Liberating Constraint, valuation is balanced between the student-reader and the questions-apparatus. Student-readers receive emphasis because of the open interrogatives and minimized presupposition, and the apparatus receive emphasis because they are the originator of engagement and because of the inescapable fact that the authors' chose the topic and direction of contemplation the questions present.

Figure 4.1 presents a visual summary of the valuation results I discovered from my analysis of technological performativity of IA for the readings of my representative books. The first column lists the title of my themes as I discovered their emerging
patterns; and below each title, I include the key sentence type(s) and rhetorical features that build the themes and connote the different valuations. From the left starting point to the right ending point of the idealized production process of text, the first-row header lists the technological system components with the IA in the center, conceptually tethering the components together. Like the figures that present the valuation results in chapter three, a bold plus symbol (+) marks a high valuation, while a bold minus symbol (-) would mark a low valuation. Competing and balanced valuation would be represented by plus and minus symbols in the same row. The words in brackets below the plus and minus signs designate the common location for the IA that represents the four themes of Call 'n' Response, Liberating Constraint, The Lecturer, and The Dialogue.
From the point of view guided by technological performativity and the primary level of analysis—that is, the analysis of reader-book valuation, composition textbook IA, taken individually and in sets—the value-enhancement of student-readers and the apparatus-reading-book depends on their sentence types, level of presupposition, and location. Value-enhancement of student-readers typically occurs as Liberating Constraint and The Dialogue in the positions of post-reading questions and prompts, post-reading writing assignments, and annotations for student essays. Value-enhancement of the IA-books typically occurs as Call 'n' Response and The Lecture in the positions of pre- and
post-reading questions and prompts and annotations for professional and student essays. We should note that mixed valuation can occur in post-reading locations, where I have Call 'n' Response and Liberating Constraint. Because of this possibility, the level of valuation for student-reader and IA-book will certainly depend on how the readers and the teachers pick or isolate particular questions from each theme.

Identity Themes and IA Functions and Locations

Identity themes of student-readers, as types of thinker-writers, emerge from the IA (i.e., instructional apparatus for professional and student readings), commonly found in pre-, simultaneous, and post-reading locations. In chapter one, I defined identity according to the way people think of "the various roles and functions through which [they assume] social visibility and meaning" (Butler, Gender 22). In the context of composition classrooms and textbooks, one of the various roles for students is thinker-writer in the function of classroom conversationalist, individual analyst, engaging alone with the readings and IA, and writer of essays.

If IA encourage certain types of thinker-writer in (internalizing) ways of knowing and writing, then the encouraged identities are based upon epistemological foundations assumed and discussed in the articles on composition textbook IA (and by association, articles on heuristics). For my analysis and taxonomy of identity themes in composition textbooks, I borrow mainly from the explicit and implicit concepts and conclusions of Shapiro, Faigley, Jamieson, and Bloom, and partly from Wells and Kinney, who I reviewed in chapter three. According to this group of scholars, composition textbook IA for professional and student readings emphasize and encourage a passive ascetic and
empirical thinking, or surface analysis, and limit, if not exclude, critical thinking. In addition, Shapiro et al. ignore or limit a discussion of intuitive, rhetorical, and other variations thinking-writing, which I discovered from my secondary analysis of performativity.

In my analysis of four composition textbooks, I discovered IA that invite and direct student-readers to think and write intuitively, empirically, critically, and rhetorically, among other types of thinking. The following sections describe the locations and variations for the seven themes of identity I call Intuitive Explorer, Empiricist, Critic, Empirical Rhetorician, Critical Rhetorician, Binary Thinker-Writer, and Rational Thinker-Writer.

**Intuitive Explorer**

Instructional apparatus that contribute to the theme of Intuitive Explorer use imperative and interrogative sentences to invite and direct student-readers to ponder associatively topics discussed in professional and student readings. Often student-readers are asked and directed to think and freewrite about the topic in relation to student-readers' immediate feelings and past feelings and memories. Intuitive Explorer typically emerges in pre-reading apparatus, but one can also find this theme in the initial questions and prompts of post-reading apparatus and writing assignment suggestions.

In a pre-reading apparatus from *TWP*, Lannon directs students to "think about an event you have witnessed or a place you have experienced that left a deep impression" (189), and in *BGCW* the authors tell students to "think about the kinds of communities the Web creates" (Kennedy et al. 530). A representative example of an interrogative that
supports Intuitive Explorer immediately follows Kennedy et al.'s imperative about Web communities: "How do people relate to one another online?" (530). A post-reading apparatus question that encourages Intuitive Explorer might resemble one of Axelrod and Cooper's questions about John Edge's essay, "I'm Not Leaving Until I Eat This Thing": "If you have never seen a pickled pig lip, what more do you need to know to imagine what it looks like?" (83). Finally, a post-reading writing assignment in SMGW contributes to the theme of Intuitive Explorer by telling student-readers, "Try to recall two or three incidents when you were in a position to exercise power over another person or when you were subject to someone else's power" (Axelrod and Cooper 33); while one of Lannon's post-reading writing assignment questions contributes by asking, "How has this essay affected your thinking about these issues?" (248). With Intuitive Explorer prompts and questions the proverbial sky is wide open for student-readers' associations and lines of thought.

**Empiricist**

Instructional apparatus that contribute to the theme of Empiricist use imperative and interrogative sentences to engage students with readings in the pre-and post-reading locations. In the post-reading location, Empiricist tends to emerge from the initial questions and prompts of a set of interrogatives and imperatives. Typically, imperatives and interrogatives invite and direct student-readers to recognize and/or retrieve information from readings without any implication that they should contemplate the critical import and rhetorical effects of their discoveries. Typically, student-readers are not asked to go beyond "the hunt," unless Empiricist imperatives and interrogatives are
located in the post-reading position. In the latter case, Empiricist questions and prompts are subsequently followed by questions and prompts that encourage additional modes of thinking, such as critical and rhetorical.

For all the sample texts, imperatives consistently constitute Empiricist in a majority of the pre-reading apparatus; while a combination of imperatives and interrogatives in post-reading locations regularly constitute this theme of identity. Example pre-reading apparatus of Empiricist include Axelrod and Cooper's directive for Christy Deon Miller's essay, "Give Me Five More Minutes," "Identify the objects Miller uses to help her recall her son" (441); and for Amy Tan's "Mother Tongue," students are directed to "Identify the difficulties Tan says exist for a child growing up in family that speaks nonstandard English" (445).

As a variation of empirical post-reading questioning, Kennedy et al. ask about a reading on Web communities, "What are some of the reasons that blogging has become so popular? What are some of the drawbacks to blogging?" (535). Another a example from SMGW directs student-readers to "underline once the words [in paragraphs 13 and 26] that Coyne uses to present Ellie's hostile actions, and underline twice the words that present his mother's actions. Then write two or three sentences that summarize the effects on each of them of their seeing each other so rarely" (Axelrod and Cooper 96). The acts of underlining and recasting in summary what the author wrote are empirical acts. In each of the instances above, student-readers are directed and asked to go back to the text and recognize and retrieve surface elements, an act that does not require the qualities of critical thinking I have described and will reiterate in the next section on the identity theme of Critic.
Instructional apparatus that contribute to the theme of Critic typically use interrogative sentences—sometimes prefaced by declarative sentences—in the pre-and post-reading locations to engage students with the readings. In the post-reading location, critical thinking is encouraged for discussion and non-writing assignment apparatus. As I previously wrote, student-readers in the mode of critical thinking typically contemplate and analyze topics from multiple points of view; consider the contextual (e.g., historical, social, cultural) influences of topics; expose and challenge the underlying assumptions of individuals associated with and invested in topics; synthesize new inferences and insights using analogy of similar and disparate concepts associated with topics; and examine the practices and systems of political, social, and economic power related to topics. Additionally, critical thinking questions ask student-readers to challenge, speculate about, and evaluate authors' general claims about topics without necessarily inviting analysis of rhetorical strategies used to present topics. Ideally, teachers and apparatus might encourage students to analyze all of these areas related to reading topics, but an analysis of one area does not necessitate the analysis of another, that is, a question for critical thinking might only ask students to speculate where particular groups might stand on a topic and ask nothing more.

An example of a pre-reading apparatus that promotes Critic asks student-readers to critically consider the historical change of gender roles, a common critical and post-modern topic: Based on your experience, how much have male and female roles really changed since ["Why I Want a Wife"] was written?" (Lannon 173). While the question might be reductive and binary about gender issues, considering only two genders or
sexes, the question can still be considered a springboard for critical thinking that student-readers and instructors can elaborate in supplemental classroom discussions and writing. Another variation of a pre-reading apparatus that promotes Critic asks student-readers to make critical judgments about the values associated with competition, community, and athleticism: "Looking back, do you think that winning was unduly emphasized? What value was placed on having a good time? On learning to get along with others? On developing athletic skills and confidence?" (Axelrod and Cooper 276).

One can also find questions that constitute the theme of Critic in post-reading, non-writing assignments. In combination of a declarative preface and an open interrogative, Kennedy et al. encourage student-readers to become critics of two positions on the topic of childhood development: "In 'They've Got to Be Carefully Taught', Susan Brady Konig argues that our educational system forces ideas on children rather than allowing them to develop more naturally, as Gibbs feels they should. How do you think that freedom and structure affect the development of children?" (472).

Following an article that claims fast food advertising is mostly to blame for America's problems with obesity, Axelrod and Cooper ask student-readers a series of polar questions to encourage critical thinking:

Do you think [the fast food] industry needs to be challenged and sued for damages in court or that laws need to be passed controlling various aspects of the environments in which we eat, as laws have been passed to curtail smoking? […] If states can pass laws to require motorcycle riders to wear helmets, can they—should they—also pass laws to redefine environments in which food is purchased and consumed? […] By analogy, if obesity is a
public health crisis, as some claim, should we not also have laws to control ways food is purchased and consumed outside the home? (472; emphasis added)

Although the polar questions restrict "complex" critical thinking on one level, foreshadowing my upcoming theme of binary thinking, the encouragement to challenge issues from different angles, and the suggestion to think "by analogy," moves students to consider the problem from alternate points of view and situations.

*Empirical Rhetorician*

Instructional apparatus that contribute to the theme of identity I call Empirical Rhetorician encourage nascent analysis and contemplation of rhetorical strategies, but stop short of encouraging analysis and contemplation of *the effects* of the strategies on audiences and other elements of various rhetorical contexts. Often, my sample textbook authors assume universal effects, and thus universal audiences and situations, of all rhetorical strategies. Students are trained to be Empirical Rhetorician when they are directed and asked to return to the reading to search for particular types of words (e.g., vivid or vague), thesis statements and topic sentences, transitional phrases, types of punctuation, and so on. The apparatus of Empirical Rhetorician direct and ask students to find vivid or vague words, but avoid asking student-readers to consider how alternate words or synonyms might be used to appeal to multiple and particular audiences. The theme of identity of Empirical Rhetorician emerges from all the reading apparatus—pre- and post-reading, post-reading writing assignments, and annotations—and they include prefacing declarative sentences, imperatives, and open and closed interrogatives.
In a pre-reading apparatus from *SBCE*, Skwire and Wiener direct students to "notice the comparison-contrast patterns at work in each [essay]" (236). In another variation of a pre-reading apparatus, Lannon uses some language of rhetoric and directs students to recognize rhetorical strategies they should have learned from a prior isolated lesson: "In this next selection from the *New York Times*, an essayist and novelist offers a connotative definition to shed positive light on an activity generally considered unfavorable. As you read, identify the various development strategies used to expand this definition" (291).

Empirical Rhetorician coalesces from the complete and incomplete declarative sentences in annotations. Returning to my examples for Return of "The Lecturer, Skwire and Wiener note in the margins of Verlyn Klinkenborg's essay, "Inside the Mind's Eye, a Network of Highways," "Repetition asserts importance of phrase to the thesis"; "'grooved'—powerful word shows permanence of image"; and "Transition" (177-78). Axelrod and Cooper color code their annotations of descriptive and declarative sentences, highlighting the rhetorical feature in the essay to be noted with a translucent color that corresponds to the color of the annotation background. In the second paragraph of an annotated student essay, the modal verbs are highlighted in a shade of blue that corresponds to the background color of the adjacent marginal annotation. The annotation reads, "To explain how to implement his solution, O'Malley uses words like *could* and *might* to suggest possibilities and *should* to set goals" (Axelrod and Cooper 330). While each of the apparatus-valued examples demonstrate to students the purposes of rhetorical strategies, the demonstrations stop short of explaining implications beyond assumed inherent and seemingly universal qualities of the features.
Finally, one can find Empirical Rhetorician in post-reading questions for individual work, group discussion, and writing assignments. In the BGCW post-reading apparatus called "Questions to Start You Thinking," Kennedy et al. ask, "What transitional devices does Chabot use to indicate when he is comparing and when he is contrasting?" (110). Students are asked to recognize and retrieve a particular rhetorical feature in Chabot's essay and contemplate its connection to a rhetorical mode, yet contemplation about related and potentially significant rhetorical elements are ignored. In one of Skwire and Wiener's post-reading writing assignments, following "Campus Racism 101," a model reading by Nikki Giovanni, student-readers are directed to "Write a process essay in which you give advice to white students attending a predominantly black college, or any other college in which they are a minority" (218). Not only does this imperative prompt potentially contribute to racist thinking, but it also assumes uncomplicated or superficial relationships among mode (process), audience (white and black students), and context (college) and avoids presenting invitations or directions for student-readers to think about the effects of various rhetorical features on the issues of race.

**Critical Rhetorician**

As direct response to composition textbook readings, or as response to topics readings discuss, potential and current Critical Rhetoricians are encouraged to analyze and contemplate a variety of rhetorical features from the stand point of Critic, one of the identity themes I described above. Apparatus constituting Critical Rhetorician emphasize the examination of the relationships among author, audience, genre, topic/subject,
language/rhetorical strategy, and even the Critical Rhetorician. Described in my Critical
Thinking and Critic sections, the examination of the relationships among author,
audience, genre, topic, language, and critic includes analysis from multiple points of
view; consideration of historical, social, and cultural context; synthesis and analogy;
exposition of assumptions; and questions of power. Although it might be ideal for
student-readers to attempt all of these qualities of examination for every reading, not
every apparatus and location includes each examination approach or foundation. Working
in various combinations, declarative, imperative, and closed and open interrogatives
coalesce in pre- and post-reading apparatus, annotations, and post-reading writing
assignments to produce Critical Rhetorician.

An example of a pre-reading apparatus encouraging student-readers to become
Critical Rhetorician includes a set of closed and open interrogatives from BGCW:

1. Do you consider the writer qualified to evaluate the subject he or she
   chose? What biases and prejudices might the writer bring to the
   evaluation?

2. What criteria for evaluation does the writer establish? Are these
   reasonable standards for evaluating the subject?

3. What is the writer's assessment of the subject? Does the writer provide
   sufficient evidence to convince you of his or her evaluation? (Kennedy
   et al. 184)

The interrogatives work together to move students to think critically and rhetorically.
Critical thinking is encouraged by the questions about "biases and prejudices"; rhetorical
thinking is encouraged by the question of the author's ethos; and critical-rhetorical
thinking comes out of the invitations to evaluate criteria for the author's subject and the use of argumentative evidence.

The identity theme of Critical Rhetorician also emerges from composition textbooks annotations. In the margins of one essay, Axelrod and Cooper lecture student-readers about two perceptions of a narrative element and an assumed rhetorical effect:

This startling, dramatic moment is simply narrated without any dialogue, perhaps leaving readers feeling disappointed. The restraint at this point in the narrative, however, heightens the effect of the even more dramatic interactions later in the essay. (Axelrod and Cooper 19-20).

The two-sentence declarative lecture is rhetorical because it presents a concept about narration, and the sentences are critical because they point out an aspect of narrative strategies that might have multiple reactions, depending on readers' point of view.

The following example from SMGW is a post-reading apparatus that contributes to the training of Critical Rhetorician. It is rich with imperatives and interrogatives that guide students to think about particular genre, contexts, audiences and evaluate rhetorical features related to those elements. I quote the post-apparatus at length because of the many elements it covers:

Put yourself in the position of a Time magazine reader turning pages and encountering Toufexis's essay. Would you stop and read it? What does Toufexis do to catch reader's attention? Look, for example, at the title—"Love: The Right Chemistry"—and the epigraph quoting Greta Garbo's line form the film Ninotchka. What appeal might these features have for readers?
Reread the opening paragraph, paying special attention to its tone.

Note the conversation "O.K." with which it begins and the use of the contraction (let's) instead of the more formal (let us). What other characteristics of Toufexis's language in this opening paragraph seem designed to entice readers to read on? (Axelrod and Cooper 145)

For my final example of an apparatus that contributes to the identity theme of Critical Rhetorician, I present a portion of a post-reading writing assignment. The writing assignment apparatus follows a film review by A. O. Scott, and it emphasizes the critical aspect of evaluation and the rhetorical consideration of audience. After prepping student-readers with direction on how to gather data for their essay, Axelrod and Cooper tell readers to

[...] consider how you would argue for your judgment. Specifically, what reasons do you think you would give your readers [for your judgment]? Why do you assume that your readers would accept these reasons as appropriate for evaluation this particular film? (407)

Although the array of critical and rhetorical questions are few, they still contribute to the development of Critical Rhetorician by asking student-readers to reasonably speculate about two of the most difficult aspects to work with when writing: author assumptions and audience.

*Binary Thinker-Writer*

Binary Thinker-Writer is trained by binary or polar questions, and the hallmark question that contributes to the identity theme is "Why or why not?" The polar questions
typically precede the limited alternative "Why or why not?" interrogative and coalesce in post-reading locations, that is, in the discussion questions and writing assignments. Often either/or questions are found adjacent to questions encouraging other types of thinking, which creates and interesting paradox. Binary Thinker-Writer is not encouraged or trained to respond, "It depends…", but that type of critical thinking may be implied.

While he initially asks student-readers to think critically in this post-reading apparatus, by emphasizing the analysis of assumptions, Lannon limits that thinking in a binary way: "What are Raybon's assumptions about her audience's knowledge and attitudes? Are these assumptions accurate? Why or why not?" (217). Kennedy et al. invite students to think critically and rhetorically, but, as Lannon, limit the possibilities of response to two: "How might the essay be strengthened or weakened if the opening paragraph were cut out?" (62) and "How does Liu organize his observations? Is this organization effective? Why or why not?" (75). Even in a location with the potential to encourage dynamic and in-depth ways of thinking, readers can instead find the identity theme of Binary Thinker-Writer reinforced. This is particularly the case for position and argumentative papers. For example, playing off Anjula Razdan's essay, "What's Love Got to Do with It?," Kennedy et al. assign the following: "Drawing examples from this reading and your own observations, write an essay arguing for or against arranged marriages. You might also do some research to find additional support for your argument" (458; emphasis added).
Return of Rational Thinker-Writer

Readers may recall from chapter three that heuristics that promote rational thinking encourage student-readers to conceptually move linearly and sequentially through problem solving. For IA of textbook readings, the identity theme of Rational Thinker-Writer returns. Rational Thinker-Writer is encouraged to engage with readings in a scaffolded manner, working in modes of thinking in the following order: intuitive, empirical, critical, rhetorical. A set of questions and prompts might leave off the first and last modes of thinking, but almost always empirical precedes critical and rhetorical. Additionally, authors might encourage the critical and rhetorical modes of thinking (see Critical Rhetorician section), but they rarely precede the empirical mode. The following list of questions from BGCW best exemplifies the instances of post-reading apparatus that contribute to Rational Thinker-Writer:

1. What makes Bono a "rocker rebel," according to Richardson? What evidence does she use to support this view? [Empirical]
2. In paragraph 2, Bono outlines changes that are needed to solve serious world problems. What are these changes? What results have been achieved? [Empirical]
3. Over the years, how has Bono changed the ways in which he communicates his views to people? [Empirical]
4. Richardson gives some of Bono's personal history in paragraph 6. How does this add to the article and the impression of Bono? [Rhetorical]
5. What seem to be Richardson's feelings about her dominant impression of Bono? What observations and details does she include to affect your impressions of him? [Critical-Rhetorical]

6. Throughout this essay, Richardson uses quotations from Bono to reveal his personality and philosophy. Would this essay be as effective is she paraphrased rather than quoted? Why or why not? [Critical-Rhetorical] (Kennedy et al. 91)

This representative list of questions demonstrates other notable qualities of IA for readings that constitute the final identity theme of Rational Thinker-Writer. Readers should note that IA for readings often have several questions non-critical thinking questions, that is, intuitive and empirical thinking, prior to critical or higher-order thinking questions. In this particular instance, the authors present three empirical thinking questions prior to the rhetorical and critical-rhetorical thinking questions. Additionally, readers might note that the topic of subsequent questions may or may not explicitly follow from preceding questions. For example, it is not obvious that the information elicited from the first question will connect with what is asked in the second. However, the second and third questions about change and the fourth and fifth questions about impression explicitly connect. While the identity theme of the Rational Thinker-Writer may appear to emerge easily from questions that encourage a linear thought process, the variations among the IA for readings that constitute this theme are many.

Figure 4.2 presents a visual summary of the themes of identity, sentence types contributing to the themes, and their common locations. The first column lists the title of
my themes as I discovered their emerging patterns; and below each title, I include the key sentence type(s) and rhetorical features that build the themes and connote the different thinker-writer identities. The first row header lists the possible apparatus locations with reference to the readings. Within the rows and columns, a bold bullet (•) marks a positive result for the theme in a particular location. Of course, multiple bullets in a single row represents the multiple locations of the identity theme. The words in brackets below the theme title names the sentence types that coalesce to form the identity themes of Intuitive Explorer, Empiricist, Critic, Empirical Rhetorician, Critical Rhetorician, Binary Thinker-Writer, and Rational Thinker-Writer. Using the following figure, theorists and practitioners may find a model for navigating, negotiating, and appropriately supplementing the annotations, pre- and post-reading questions and prompts, and the post-reading writing assignments of their own textbooks to support their various pedagogical approaches and students' needs. The nascent results of Figure 4.2 create the foundation for a discussion in the following section of the broader implications and specific conclusions about IA for readings, textbooks, composition studies, and critical pedagogy.
Guided by the theory of technological performativity, the results of my primary and secondary analyses of IA for readings confirm and challenge significant claims about
textbooks made by Shapiro, Faigley, Jamieson, and Bloom. Additionally, the results contribute to over 30 years of critical pedagogy and textbook scholarship by alerting writing teachers to the potential threat of Heidegger's danger and Butler's concept of normative violence that may emerge from composition's major teaching tool in the form of imbalanced reader-book valuation and limitations of thinker-writer identity.

A Confirmation of the Claim about Empiricism & IA

The secondary analysis of IA for readings produced results that confirm the general claim about empirical thinking and the instructional apparatus of textbooks made by Shapiro, Faigley, Jamieson, and Bloom. The specific claims of Shapiro et al.'s studies coalesce into a general assertion that the instructional apparatus for textbook readings traditionally and restrictively encourage empirical thinking from student-readers. I found in my representative books various sentence types and connotations of IA for readings that invite (interrogatively ask), guide (declaratively state), and direct (imperatively command) student-readers to think empirically about the readily apparent details of full readings and excerpts. Specifically, the IA invite, guide, and direct student-readers to comb a reading for rhetorical or stylistic features (e.g., Identify the author's use of sensory detail and diction) and content data (e.g., How many types of evidence does the author use?) without further thought about the critical implications or significance, and despite rhetorical contexts.

The instructional apparatus in my sample texts that support Shapiro et al.'s claim tend to coalesce in particular locations to form identity themes I call, for obvious reasons, the Empiricist and the Empirical Rhetorician. The Empiricist typically emerges from pre-
and post-reading IA, while the Empirical Rhetorician typically develops in pre- and post-reading IA, annotations, and writing assignments. The former theme emerges from IA that encourage the search for content data, while the latter theme encourages the search for rhetorical features without acknowledging the implications and relationship of author, audience, genre, topic, and language.

A Challenge to the Claim about the Limits of IA

I also discovered in my sample books questions and prompts that promote intuitive, critical, and critical-rhetorical thinking, thus challenging Shapiro et al.’s contention that textbook IA limit student-readers to empirical contemplation and the regurgitation of the superficial detail and content data of readings. I found pre- and post-reading and writing assignments that encourage student-readers to approach readings intuitively. Based on the literature reviews of composition scholarship, I defined intuitive thinking as the cognitive activity where student-readers associatively ponder (with and without actually writing) topics that are discussed in readings and contemplate the topic in relation to their immediate feelings and past feelings and memories. Intuitive Explorer is the label and theme for the identity (role and function) of thinker-writer that the IA for readings encourage student-readers to become.

Based on the practical and theoretical discussions of compositionists since the nineteenth century, I defined critical thinking as the cognitive activity where student-readers perform one or more of the following: analyze topics from multiple points of view; recognize the import of contextual influences on a topic; expose and challenge authors' underlying assumptions; extrapolate and synthesize new inferences from the data
of readings; and examine the practices and systems of political, social, and economic power related to topics. I defined critical-rhetorical thinking as a combination of critical thinking and thinking that emphasizes the examination of the relationships among author, audience, genre, topic/subject, language/rhetorical strategies. Guided by the definitions and the primary analysis of technological performativity, patterns emerged from the IA for readings that warranted the labels of the Critic and the Critical Rhetorician, themes that represent identities of the thinker-writer the IA invite, guide, and direct student-readers to become.

A Contribution from an Analysis of Valuation

The general analyses and results of technological performativity for this study not only confirm and challenge the general claim about empirical thinking and the limitations of thought encouraged by the IA for readings, but they also contribute to the overall understanding of textbooks and to the specific concerns of critical pedagogy. Because scholars, who have written about composition textbooks, ignore the implications of calling textbooks tools, technologies, and devices (Carr et al. 64; Faigley 156; Connors, Composition-Rhetoric 111; Welch 278; Hawhee 506), an analysis of IA for readings and valuation offers (1) an understanding of what it means for a textbook to be a tool; and (2) a new perspective about the relationship between the student-reader and the IA-book components of the textbook technological system—a cause-and-effect system that is supposed to include co-equal and co-responsible components for teaching students to write effectively.
Because of the scope of this project, it is worth repeating the logic behind the implications when we call textbooks *tools*. If textbooks are tools, then they are part of a technological system. If they are part of a technological system, then textbook-tools, and the elements contained within them, possess the potential to effect Heidegger's danger by creating an imbalance in the ideal system in favor of the textbook-tool. If the valuation of a textbook-tool is enhanced and student-readers are devalued, or the their valuation is ignored, then, *theoretically*, student-readers become a slave to the tool. From the point of view grounded by technological performativity, technological enslavement is the critical disadvantage for what it means to call textbooks tools, technologies, and devices in composition studies.

The implication of calling textbooks tools and the possibility of technological enslavement should be profound for writing teachers, in general, and critical pedagogues of composition, in particular. If a key advocacy of critical pedagogy of composition is the empowerment (and a degree of liberation) of students through writing and rhetorical education, then an analysis of valuation and IA for readings, to reveal the possibility of Heideggerian danger of enslavement, is crucial to teachers of critical pedagogy as they select the textbooks and IA for their composition courses.

Once they have selected a composition textbook for the semester, the results of an analysis of valuation and IA for readings might make the exigency of technological enslavement even more salient. If it is true that teachers "modify, resist, or just plain dispense with the advice and suggestions" (Perdue 281), then the IA for readings they choose may enhance IA-book valuation, enhance student-reader valuation, or both. Either intentionally or unintentionally, if teachers consistently select IA that enhance IA-book
valuation, then they are contributing to the Heideggerian concept of enslavement to the textbook-tool. If teachers consistently select IA that enhance student-readers, then they are helping avoid enslavement. If teachers weave each type of IA, select IA that already enhance both IA-book and student-readers valuation, and they supplement their own IA with balanced valuation, then teachers can gain an ideal technological system that avoids the danger.

Additionally, teachers who subscribe to critical pedagogy might consider inviting their students to use technological performativity and analyze the valuation processes of the textbook IA for readings. Readers will recall from the introduction that critical pedagogy in composition generally aims to empower students by teaching them to use writing to analyze and expose potentially oppressive hierarchies grounded in institutional and social conceptions and practices that involve race, class, gender, education, and so on. Such challenges to potentially oppressive conceptions and practices would also encourage students to question classroom authority and practices of writing teachers. Based on these fundamental ideas of critical pedagogy, teachers would not only perform their own analysis of a composition textbook, but they would also invite students to use technological performativity to analyze, evaluate, challenge, and recast the IA for readings of the books assigned to them.

An explanation of Figure 4.3, with the valuation results of Figure 4.1 in mind, may illustrate how teachers can interpret the results of an analysis of valuation and technological performativity of their own textbook-tools that include IA for readings. Figure 4.3 presents the themes and suggestive threads of valuation that emerged from the prefaces, lessons-heuristics, and IA for readings of my sample composition textbooks.
The themes are listed above arrows that point to the left and right, where right-pointing arrows represent the value-enhancement of student-readers; left-pointing arrows would represent the value-enhancement of the book and its component; and a line with arrows pointing right and left represents a theme of balanced valuation. The themes and arrows for each chapter and component are exactly aligned or suggestively adjacent to one another according to the continuation of a theme or the corresponding valuations of themes with different labels. Here I present Figure 4.3:
Map of Valuation Themes & Threads

Ch. 2: Prefaces

- Reader as Purpose
- Empathetic-Honest Fellowship
- Nurturing -Celebration
- Future Success-Career
- Equal Partnership
- Modest Offerings-Convenience

Ch. 3: Lessons-Heuristics

- The Lecture
- Prescriptive Menu

Ch. 4: IA for Readings

- Liberating Constraint
- The Dialogue
- Quality Control
- Call’n’Response

Ch. 5: IA for Visuals
By examining the valuation results and the interrelationship of arrows of a chart similar to Figure 4.3, teachers can discover the thematic threads they may want to avoid or supplement and which threads to weave. For example, Figure 4.3 shows that Equal Partnership emerges from the sample prefaces with balanced valuation. The lessons-heuristics theme of Prescriptive Menu and the IA for readings theme of Liberating Constraint, perpetuate, with a connection of proximity or adjacency, the balanced valuation of the initial theme. By identifying the theoretical and abstract thread that Equal Partnership, Prescriptive Menu, and Liberating Constraint constitute—and by assigning the lessons-heuristics and IA for readings the themes represent—I can avoid Heidegger's danger of technological enslavement in the context of the textbooks and the composition course.

Alternatively, if I intentionally or unwittingly followed the abstract thread of The Lecture by strictly assigning the lessons, heuristics, and IA for readings it represents—working against the promise of balanced valuation found in Equal Partnership—then I would open up the possibility of Heidegger's danger, potentially enslaving student-readers to the tool of the textbook technological system. Thus, if lessons, heuristics, and IA for readings of The Lecture were necessary for my curriculum, then I would certainly want to make a conscious effort to weave in lessons, heuristics, and IA for readings of the other balanced-valuation themes, such as the themes of Prescriptive Menu and Liberating Constraint, or The Dialogue.

Figure 4.3 and my scenario are unique to the valuation results and thematic threads of the sample textbooks for this project; and the analytical results, themes, and threads of other books and instructional discourse will certainly vary. The discussion here
is a warning and a model, just as the discussion of the next section and the entire chapter are warnings and models. It is a warning to those teachers interested in supporting a critical pedagogy in their classrooms, and it is a model of the primary analysis of technological performativity teachers can perform with their own textbooks.

*A Contribution from an Analysis of Identity*

Complementing the primary analysis of technological performativity, the secondary analysis of technological performativity contributes to a broader understanding of the potential effects of composition textbooks on identity and the potential of Butler's concept of normative violence. Shapiro and Jamieson contribute to composition's knowledge about identity and first-year textbooks by examining the failures and successes of composition textbooks to represent ethnic and multicultural identity. Faigley contributes to composition's knowledge about identity and business writing textbooks by arguing that contradictory principles about coherence and personal voice encourage fragmented thinking to produce class identity and a complaisant workforce. I contend that the secondary analysis of IA for readings contributes to those traditional conceptions of identity (i.e., race and class) as they are examined in contemporary scholarship about textbooks.

Instead of simply tacking on and characterizing yet another identity category to the "big three" of race, class, and gender, I have investigated the identity category of thinker-writer—an identity category spanning the others and emerging from the contemplative (non-writing) and writing activities that IA for readings invite, guide, and direct student-readers to perform. Not only is it important to understand that the identity
of thinker-writer exists and develops from composition textbooks, but it is also invaluable for critical pedagogues to understand the potential for Butler's concept of normative violence that may emerge from their selective assignment of IA for readings, among the other major textbook components.

Readers should recall the explanation of identity and normative violence from chapter one. I describe identity as the category or categories that label the social visibility and meaning gained from the roles and functions people perform (Butler 22). Normative violence is defined as single, but usually, recurring instances of physical and discursive practices that individuals enact to limit the identity possibilities of other individuals.

If it is true that teachers pick-and-choose the various textbook questions and prompts to meet the needs of their students and program curriculum—modifying, resisting, and dispensing "with the advice and suggestions" (Perdue 281)—then the reiterative selection process of particular IA for readings creates the possibilities of perpetuating and resisting discursive normative violence. An explanation of Figure 4.4 and the employment of the trope of thematic threads may help illustrate how teachers can interpret their own results of a secondary analysis of their composition textbooks, IA for readings, and identity.

Figure 4.4 presents the themes and suggestive threads of identity that emerged from the prefaces, lessons-heuristics, and IA for readings of my sample composition textbooks. The themes are listed above arrows that point to right, arrows that suggest the possibility of theme persistence and coalescence. The themes and arrows for each chapter and component are exactly aligned or suggestively adjacent to one another according to
the continuation of a theme or the correlation of identity themes with different labels.

Here I present Figure 4.4:
Map of Identity Themes & Threads

<table>
<thead>
<tr>
<th>Ch. 2: Prefaces</th>
<th>Ch. 3: Lessons-Heuristics</th>
<th>Ch. 4: IA for Readings</th>
<th>Ch. 5: IA for Visuals</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intuitive Thinker-Writer</td>
<td>Intuitive Thinker-Writer</td>
<td>Intuitive Explorer</td>
<td></td>
</tr>
<tr>
<td>Rational Thinker-Writer</td>
<td>Rational Thinker-Writer</td>
<td>Rational Thinker-Writer</td>
<td></td>
</tr>
<tr>
<td>Contemplative Thinker-Writer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Empirical Thinker-Writer</td>
<td>Empirical Thinker-Writer</td>
<td>Empiricist</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Empirical Rhetorician</td>
<td></td>
</tr>
<tr>
<td>Critical Thinker-Writer</td>
<td></td>
<td>Critic</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Rhetorical-Critical Thinker-Writer</td>
<td>Critical Rhetorician</td>
</tr>
<tr>
<td>Rhetorical Thinker-Writer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Multimodal Thinker-Writer</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
By examining the themes, correlations, and persistence of arrows a chart similar to Figure 4.4 presents, teachers can discover the existence of metaphorical, thematic threads of identity, recognize the potential for following a single thread, and consider how and what threads to weave and supplement to resist normative violence. For example, Figure 4.4 shows that six identity themes emerge from the sample prefaces and suggests that student-readers may take on the identity, or roles and functions, of different types of thinker-writers as they are invited, guided, and directed by lessons, heuristics, and IA of the books. The different types of thinker-writers for this project are based on the fundamental and traditional epistemologies of intuitive, empirical, critical, and rhetorical thought. The lessons-heuristics theme of Intuitive Thinker-Writer and the IA for readings theme of Intuitive Explorer encourage the cognitive activities where student-readers associatively ponder (with and without actually writing) topics that are discussed in readings and contemplate the topic in relation to their immediate feelings and past feelings and memories.

If writing teachers were to use one of the sample books from this study and consistently assigned only the lessons, heuristics, and IA for readings that meet the criteria of Intuitive Thinker-Writer and Intuitive Explorer, following the single thread of intuitive thinking, then they would be limiting the roles and functions of student-readers as thinker-writers, and thus, perpetrate a form of normative violence. Alternatively, if teachers identified the lessons, heuristics, and IA that create Intuitive Thinker-Writer and Intuitive Explorer, then they would create the opportunity to weave the themes and lessons, heuristics, and IA to offer opportunities for a variety of roles and functions, and
avoid the perpetration of normative violence in the context of composition classes and textbooks.

**A Disclaimer and Implications**

The results of my primary and secondary analyses of IA for readings, employing the methodology of technological performativity, continues to reveal the potential for resisting and unintentionally promoting Heidegger's danger when teachers use all-in-one composition textbooks in their writing courses. Additionally, the results of my analysis of valuation and identity reveal the potential for resisting and promoting Butler's concept of normative violence.

Figure 4.3, Figure 4.4, and my scenarios are unique to the valuation and identity results and thematic threads of the sample textbooks for this project; and the analytical results, themes, and threads of other books and instructional discourse will certainly vary. Taken together or separately, the concluding primary and secondary analyses of the IA for readings and the sample books are warnings and models. They are warnings to those teachers interested in supporting a critical pedagogy in their classrooms; and they are models of technological-performativity analysis teachers can rigorously or casually perform with their own textbooks.

The conscious resistance and inadvertent promotion of Heidegger's danger and Butler's concept of normative violence depend upon how teachers and students work with the major components of composition textbooks, that is, the preface, lessons-heuristics, and the IA for readings and visuals. In her critique and extension of Ohmann's study of textbooks, Virginia Perdue (1990) reminds us that teachers and students might "modify,
resist, or just plain dispense with the advice and suggestions" (281) offered by composition textbooks. If one accepts Perdue's assertion, then an examination of those books, using technological performativity, is invaluable for resisting the potential of danger and normative violence. With the examination of the IA for readings, I hope to have alerted teachers to potential problems, highlight the best of the apparatus, and help them make decisions on how best to use composition textbooks in their classroom practices. Moreover, I hope to have outlined a theory composition teachers can use to discover the valuation and identity themes and threads of their own textbooks in order to weave lessons, heuristics, and IA that resist the danger of technological enslavement and the normative violence of limiting identity—where students and teachers may modify and resist the lessons, heuristics, and IA of our field's tools for the opportunity to think, analyze, and write in variety of modes and roles.

And finally: While this project uses the two analyses of technological performativity to examine the effects and implications of composition textbook lessons, heuristics, and IA, teachers who have read this study might attempt an analysis of valuation and the thinker-writer identities encouraged by their own questions and prompts, which they create to supplement our discipline's major tool, technology, or device: the all-in-one composition textbook.

Although the IA for readings and for visuals have different objects for which they encourage students to engage, readers should anticipate for the analyses and results of the next chapter the possibility that similar valuations and modes of thinking may emerge from the IA for visuals. If the IA for visuals promote valuations and modes of thinking
similar to the IA for readings, then teachers who subscribe to critical pedagogy's general aim of student empowerment will be equally interested in the following chapter.
Chapter Five

[And it offers no graphics or illustrations or playfulness to help students learn.]
—Jean Ferguson Carr, Stephen Carr, and Lucille Schultz, *Archives of Instruction* (156)

**Inviting, Guiding, and Directive Apparatus for Visuals**

With the potential to affect students, both positively and negatively, themes of reader-book valuation and student-reader identity emerge from the instructional apparatus (IA) that accompany visuals and present invitations, guidance, and direction for employing visuals in composition assignments. In addition to the common typographical qualities of textbooks—such as font, typeface, white space, borders—used to conceptually and practically guide readers, authors of contemporary texts also include instruction about producing and employing visual elements for student-readers to use in their own composing process and traditional writing assignments. The visuals to which I refer include photographs, cartoons, line drawings, art reproductions, television and film stills, among other variations of graphic text.

Since the early nineteenth century, textbook authors have included visuals and IA for the purposes of "image analysis, image-as-prompt, or image as dumbed-down language" (D. George 32). I would add to that list "image in situ," that is, visuals

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39 From this point forward, I simply use the phrase “IA for visuals” and “visuals and IA” to represent the general concepts of “instructional apparatus (IA) that accompany visuals and present invitations, guidance, and direction for employing visuals in composition assignments.” Occasionally, the representative textbooks for this project present IA for producing visuals without models or examples of visuals.
presented in the context or situation of reproduced student and professionally published work that student-readers might emulate as they compose their own products.

With the exception of "dumbed-down language," the authors of my representative books explicitly state one or more of the "image-as" or image-purpose categories. In *Student's Book of College English (SBCE)*, David Skwire and Harvey Wiener use image-as-prompt or "visual stimuli for thinking and writing, including photographs, advertisements, cartoons, and Websites" (xxiv). In *Bedford Guide for College Writers (BGCW)*, X. J. Kennedy, Dorothy Kennedy, and Marcia Muth include visuals for analysis, as prompts, as in situ models, and as easily-absorbable language, if not "dumbed-down language." Kennedy *et al.* inform students that the book presents visuals to give readers "ideas about how to use or analyze images effectively" (xxiii) and to "suggest ideas for writing or expand your thinking about a topic; [other visuals] present information so that it's easy to absorb" (xxix; emphasis added). In addition to using visuals and IA as writing prompts, objects for analysis, and dumbed-down or easily-absorbable language, Rise Axelrod and Charles Cooper's *The St. Martin's Guide to Writing (SMGW)* emphasizes image in situ to illustrate "possible ways to use visuals in the genre and based on one of the scenarios at the beginning of the chapter" (xxi).

The IA for visuals commonly appear in the forms of post-viewing declaratives, imperatives and interrogatives; pre- and post-viewing prose instruction at the beginning, middle, and end of chapters; and for *BGCW* and *SMGW*, entire chapters of prose instruction and interrogative checklists. Analogous to the readings and IA examined in the previous chapter, the IA for visuals function to invite, guide, and direct student-readers to think about and engage with the images in "particular ways" (Shapiro 528).
The sentence types in these pervasive instructional apparatus create a value relationship between the IA, and in turn, the book, and the student-reader. The IA for visuals also invite, guide, and direct readers to take on particular thinker-writer roles, and thus student-reader identities. In addition to textbook authors' assumed and intended positive outcomes, the repeated forms and functions of apparatus for visual elements have the potential to shape lasting student valuation and identities that may have (unintended) negative and unproductive results for students and composition, that is, the Butlerian "violence" of limiting student-readers' possible roles as thinker-writers and the Heideggerian danger of valuing the "tool" more than viewer-readers.

Immediately following this introduction, I present an historical overview of the scholarship in education and composition to create a context and foundation from which I can extend the discussion of how composition textbook visuals and IA might rhetorically effect particular categories of student-reader identity and valuation. I explain at the end of the review how my use of technological performativity, as outlined in chapter one, contributes to existing scholarship and enhances composition's understanding of its major "technology of writing" instruction (Carr et al. 64), "disciplinary technologies" (Faigley 156), "pedagogical devices" (Welch 278), or "teaching tool[s]" (Hawhee 506).

Technological performativity guides my primary and secondary analyses of reader-book valuation and student-reader identity construction as it occurs in my sample composition textbooks at the various locations of visuals and IA. I point out, and I hope readers will note, the similarities to and relationships of the themes of valuation and identity I discover in this chapter with those I discovered from my earlier analyses of prefaces, rhetorical lessons-heuristics, and reading IA. To underscore the similarities and
relationships from theme to theme and textbook component to textbook component, I present the thematic threads or traces on my own visuals at the end of this chapter.

The themes of valuation and identity emerge from recurring patterns of particular sentence types that constitute the IA for visuals. In my presentation of themes of valuation and identity, I perform the following tasks: (1) name the theme; (2) characterize the theme according to location, format, and function of the IA for visuals; (3) present examples from one or more of my sample texts; and (4) interpret the themes of valuation according to the content and inherent linguistic form of the IA sentences. For my presentation of themes of identity, I follow a similar analytical cycle by (1) naming the theme; (2) locating the theme; (3) interpreting the thinker-writer role student-readers are invited and directed to become; and (4) presenting examples from one or more of my sample texts. After each of the sections on valuation and identity, I present figures that visually summarize my discoveries. In my chapter conclusion, I review the results of my analysis, acknowledge alternative points of view of my results, and discuss how the application of technological performativity to IA for visuals contributes to the limited amount of work done in composition studies on visuals and textbooks. At the end of my conclusion, I offer suggestions about other areas of research into the use of visuals in our "shaping tools."

"Image-as" Practice and Pedagogy

Critical studies of textbook visuals and the implications for identity are widespread in disciplines other than composition, and studies about reader-book valuation are non-existent. One can find articles in several education journals that analyze
the visuals of textbooks for introductory criminology (Wright and Ducaji 1992), foreign language studies (Otto 1992), history (Salvucci 1991), human sexuality (Whatley 1988), music (Koza 1994), and sociology (Taub and Fanflik 2000). Often the studies of textbook visuals in disciplines outside composition have examined under-representation and misrepresentation of group identities, such traditionally marginalized groups as women, people of color, people of marginalized sexuality, and white-collar versus blue-collar criminals.

In contrast to the scholarship found in education, I could not find studies in composition and language arts journals and books that explicitly examine identity representation of visuals in writing textbooks. What I did find were many articles, reviews, and conference reports that promote various "image-as" practices of visual media in language arts courses and two studies that analyze the historic and contemporary use of visuals. The authors of the articles, reviews, and reports I discovered explicitly state that they are responding to the needs of various students and to new technology, especially the technologies of film and television. What I found from my own research and from the research of Jean Ferguson Carr, Stephen Carr, and Lucille Schultz were threads or traces of advocacy and practice in composition and the language arts that promote the use of image-as-prompt (or -motivation, -stimulation, -provocation), image-as-object for analysis, and image as dumbed-down language.

A Brief History of Textbook Visuals in Literacy Instruction

Not only have visuals played a significant role in English education and composition pedagogy in the twentieth and twenty-first centuries, but also Carr, Carr, and
Schultz (2005) and Schultz (1994, 1995) document the practice of employing visuals for writing instruction in early, nineteenth-century composition textbooks. In her history of composition textbooks from the 1800s, Schultz found that the "first books of composition," published 1838-1855 for elementary and non-college-bound high school students, promote what we know as the basic concepts of contemporary writing process and student voice. Schultz discovered that the books relied "heavily on illustrations as a teaching tool" ("Elaborating" 12; emphasis added). The reliance on illustrations in American writing textbooks partly came from the disciples of a Swiss education reformer, Johann Pestalozzi. Although he "was not a writing teacher, and there is no evidence his students wrote compositions," Pestalozzi's principles of education and instructional practices have influenced college-level and contemporary composition theory (Schultz "Pestalozzi's Mark" 29).

Pestalozzi and his disciples encouraged school-age children—or what we might call elementary, middle school, and high school freshman students—to learn about their world through articulating their observations of "concrete objects and/or illustrations" (25). Pestalozzi believed initial learning based on observation of objects and illustrations followed the "natural learning patterns of the child" (25). This assumption demonstrates a "concern with tailoring education to coincide with the level of the child's developmental level" (27).

_Nineteenth-Century Use of Visuals_

Composition textbooks of the nineteenth century employ visuals to prompt writing; to explain abstract concepts about grammar and rhetoric; and to present an object
or scene for analysis. The American composition textbooks influenced by Pestalozzi's work—and that explicitly and implicitly assume the three "image-as" practices—include Charles Morley's *A Practical Guide to Composition* (1838); John Frost's *Easy Exercises in Composition* (1839) and *A Practical English Grammar* (1842); Charles Northend's *The Young Composer* (1848); A. R. Phippen's *The Illustrated Composition Book* (1854); and Charles Brookfield's *First Book in Composition* (1855) ("Elaborating" 11). These "marginalized" books of composition (23)—books ignored by many prominent, composition scholars (10-11)—used "detailed and complex illustrations" of objects and scenes as prompts for critical thinking and descriptive and narrative writing in the form of paragraphs and short essays (12). Schultz underscores the importance of illustrations and their related apparatus when she writes, "the illustrations were not simply embellishment or ornament, they were an integral part of the book's instructional practice" and Pestalozzian-influenced pedagogy (12). For example, Morley writes in his preface that students should "gain […] clear conceptions" before learning the rules and names of things, or rather, learning the rules of grammar and rhetoric.

As a representative for the use of visuals in early nineteenth-century writing pedagogy, John Frost supports Morley's pedagogical position when Frost writes,

> In teaching a child to express himself freely and naturally in conversation, we do not begin by systematically inculcating the rules of grammar; but by presenting to him subjects suited to his comprehension, and encouraging him to say whatever occurs to him respecting them. Grammar follows afterwards; and he has in a great measure acquired his own language, before he commences the process of analysing [*sic*] it according to
Based on these assumptions, Frost's *Easy Exercises in Composition* "uses copious illustrations as writing prompts" ("Pestalozzi's Mark" 29) for different and overlapping purposes, sometimes simultaneously using an object or scene as a general prompt, analysis practice, and dumbed-down language.

Frost's early nineteenth-century textbooks employ visuals for exercises in observation where students are directed or asked to catalogue in writing the various qualities or characteristics of an object or scene, a task reinforcing image-as-object for analysis. Beyond the empirical endeavor to write catalogues of detail, students are to write descriptions or narrations from their point of view and immediate personal experience (30). Occasionally, Frost's *Easy Exercises* invites students to use their imaginations to develop new stories extrapolated from the narratives of the pictures, certainly one level of critical thinking (Carr et al. 191). Other representative examples of nineteenth-century textbook visuals and IA that promote critical thinking include "Describe the different kinds of apples you have seen and their uses" and "Description of the picture. Description of the interior of a greenhouse. Its uses. The pleasure to be derived from visiting it or from owning it" (qtd. in Schultz "Pestalozzi's Mark" 32: Frost *Easy Exercises* 28, 49). The act of sorting "kinds of apples" is classification, and an explanation of uses asks students to think and speculate about the object in various contexts, each of which degrees and types of critical thinking.

In *A Practical English Grammar* (1842), Frost "introduced pictures to help students to practice what they were learning" (Carr et al. 159). "What they were learning"
was the abstract concepts of grammar. *A Practical English Grammar* presents visuals and IA to facilitate the internalization of sentence and word level ideas, such as the parts of speech. For example, below a visual labeled The Village Frost writes, "Write sentences referring to this picture, including nouns in both numbers, articles, pronouns, verbs, adjectives, and adverbs" (qtd. in Carr *et al.* 159: Frost 94).

Although the technology for presenting visuals has changed, and the use of visuals now include contexts and tools beyond textbooks, the trace of assumptions and "image-as" practices persist. With the advent of a new technology, such as film and television, English teachers in both literature and composition have employed the visuals and have developed accompanying IA to simplify "complicated" grammatical and rhetorical concepts; to prompt writing based on students' intuition and personal experience; and to guide and direct empirical and critical thinking activities.

**Twentieth-Century Use of Visuals**

Twentieth-century articles, conference reports, and textbook and scholarship reviews perpetuate the nineteenth-century composition pedagogy that explicitly and implicitly advocates the use of visuals in literacy education. Although the material circumstances, technological innovations, and the student-audience vary, the practical and theoretical publications of the twentieth century coalesce to reify an historical trace that promotes visuals-as-prompts or motivators of writing; visuals as "dumbed-down language"; and visuals-as-objects for analysis. Only recently has at least one scholar, highlighting the discussion of textbooks and visuals, suggested using visuals beyond the three image-as categories I have presented.
In her 1920s *English Journal* article, Adelaide Cunningham (1923) promotes film as motivator or prompt and as dumbed-down language. Cunningham's "Teaching English with the Movies" describes her process for and success with using a film adaptation of *Silas Marner* to stimulate and motivate students. The students Cunningham motivated in her class were, what some teachers might label, developmental students, "boys and girls [in high school] who have failed once, twice, or even three times in English" (488). Cunningham explains that her students read the book, took a test, watched the film, and took another test. Seventeen students improved their grades from the first test to the second. Based on her observation of the students' improved grades, Cunningham concludes "that the interest created by the prospect of the moving picture caused the class to work hard during the entire month" (489).

Thirty-one years later, in her 1950s *College Composition and Communication* (CCC) article, Helen Thornton (1954) also used film, specifically documentaries, to promote visuals-as-prompt and visuals as dumbed-down language for her "terminal students," or non-academic, non-college bound class (512). Thornton's "A-V Education for Non-Academics" argues that visuals, along with audio media, help teachers "'hold' them," "motivate concerted thinking and speech," and "inspire writing and reading" (512). She adds that one film documentary in particular, about Indiana State Parks (!), "calls forth lively responses and written descriptive paragraphs" (513). Thornton claims that the use of visual (and audio) media have proved "to train *critical* viewing and listening. With such goals in mind, both academic and non-academic pupils can profit from A-V education (515; emphasis added).
As persistent advocacy for visuals in writing instruction, continuing the trace from Frost to Cunningham to Thornton and onward, a workshop report presented in a 1968 issue of CCC describes the movies shown and questions asked in one audio-visual session at the Conference on College Composition and Communication of the same year. The emphasis of the conference speakers is movies can be used to generate or "provoke" student writing ("Using Movies and Pictures" 259). The CCC reporter adds students "may also gain appreciation for the conscious strategies practiced by other related art forms: prose narrative, poetry, painting, sculpture" (259). The use of visuals to "gain appreciation" might suggest the practice of image as simplified or dumbed-down language for student comprehension.

Textbook reviews and meta-research of the 1970s and 1980s also perpetuate the three historical purposes of using visuals in composition pedagogy. Lewis Sego (1971) reviews for CCC five "multi-media" texts (54) that should help motivate students and meet various students' needs of "forward-thinking English and communications departments" (55, 56). Carolyn Timberlake's (1986) review of Hart Leavitt and David Sohn's textbook, Look, Think, Write, perpetuates the trace by paraphrasing the authors' writing philosophy and purpose of using pictures: "good observers and thinkers make good writers, and they lead the students through a series of written exercises based on response to pictures" (80). Timberlake observes that pictures are used as writing stimulus because they are "thought provoking" (80). Leavitt and Sohn's pictures are used as "Prewriting invention strategies [that] consist of making lists of carefully observed details" (80).
In her *English Journal* article, which reviews scholarship found in ERIC/RCS, Laurel Ladevich (1974) advocates curricula of visual literacy for language arts and other disciplines because of "the growing awareness, especially in the last ten years [1964-1974], of the pervasive influence of the mass media (particularly television and film) on our lives" (114). In addition to the need to teach it because of a general pervasiveness of "mass media," visual literacy is important for students to develop because it may help grow verbal vocabularies, improve reading comprehension, and "accommodate the needs of all students. Visual experiences have also been used effectively in motivating nonverbal children, slow learners, and children for whom English is a second language" (114-15; emphasis added).

In addition to the more "practical" articles of the twentieth century, the 1970s and 1980s also saw the perpetuation and promotion of visuals as prompts, as simplified language, and visuals for analysis in support of more theoretical and political theses from articles by Lewis Meyers (1978) and Anne Berthoff (1984). In "Texts and Teaching: Basic Writing," about alternative approaches to teaching basic writing, Meyers argues, as the nineteenth-century literacy educators, "the image is a natural beginning, whereas the word as beginning—as our discussion of prose models partially attempted to show—unnecessarily colors and complicates what issues from it" (930). Meyer's suggests from this quotation and his subsequent claims that basic writing students should work from the concrete to the abstract, from the visual to the verbal (931).

Berthoff also promotes the nineteenth-century assumptions about the place of visuals when she "begins with observation—looking and looking again" at three-dimensional, organic objects, such as crab legs, seaweed, seed pods, and pine cones (752-
53). After observation, her students "problematize the existential situation" with heuristics, such as the journalist's questions (qtd. in Berthoff, "Is Teaching Still Possible?" 753: Freire, no citation). By repeating this process, of "looking and naming, looking again and re-naming," Berthoff claims that students "develop perspectives and contexts, discovering how each controls the other. They are composing; they are forming; they are abstracting" (753). Berthoff's discussion of images for analysis appear to be the most explicit of all the authors listed in this section, while also strongly suggesting how her activities lead to habits of critical thinking, where students attempt to contemplate the categorization and interrelationship of things in the world.

(Twentieth) and Twenty-First Century Use of Visuals

Although the 1968 report "Using Movies and Pictures to Motivate Writing" tells readers that the workshop participants "enthusiastically" discussed "the advisability of high school and college students making their own films as class-room projects" (259), it isn't until 2002 and Diana George's "From Analysis to Design" that a scholar and practitioner emphatically moves beyond an advocacy of employing visuals-as-prompts, visuals-as-objects for analysis, and visuals as dumbed-down language. George argues that the historical debate about or advocacy for visual literacy in the writing classroom has limited "the kinds of assignments [writing teachers] might imagine for composition" (11). George promotes composition instruction that moves students beyond the role of analysts of visual text to the role of designers of visual text.

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40 Certainly compositionists in the field of computers and composition have examined the various aspects of using visuals in composition instruction, such as digital rhetoric instruction, but their interests and objects of study are beyond the scope of the current project that specifically examines visuals and IA of textbooks.
In her study, George describes the general history of how visuals have been used in writing instruction and composition textbooks, and she explains where the use of visuals in composition might be headed. To support her claims about the historical use of visuals in writing instruction textbooks, she borrows, as I have, from Shultz's investigation of nineteenth-century composition texts. While she does mention the visuals of the textbook designs themselves, that is, typeface, font, spacing, cover art, and so on, George's focus is on visuals as charts, photographs, cartoons, line drawings, painting reproductions, television and film stills, and so on (17, 19, 28).

In addition to her summary of Schultz's analysis of Frost's use of visuals-as-prompts, George explains that the rise in using visuals-as-objects for analysis in composition and communications pedagogy emerged from a concern about "the post-World War II [...] propaganda and semantics" and from a reaction in the 1950s to the perceived pervasiveness of television and advertising (21). Because of the pervasiveness of images in students' lives, a concept Ladevich (1974) mentions in her meta-research, composition teachers thought it relevant to teach students how to critique visuals to practice good taste and judgment (17) and to keep them interested in the "dull, required class" (21). George's study corroborates the trace of advocacy that images or visuals as dumbed-down language appeals to students who are visual learners as opposed to verbal learners; and the methods of using visuals in writing classrooms, in general, and textbooks, in particular, were intended for what has been called by Thornton the "terminal student."

After sketching the historical trace of "image-as" practice, George argues, using her students' work as examples, that visuals should be more than objects for analysis.
Visual communication—and in the case of her students' work, visual arguments—should also be *produced* in the writing class (14-15). George contends that "if we are ever to move beyond a basic and somewhat vague attention to 'visual literacy' in the writing class, it is crucial to understand how very complicated and sophisticated is visual communication to students who have grown up in what by all accounts is an aggressively visual culture" (15). George's contention is one of the latest moves, stemming from the topic of visuals and textbooks, for advocating the use of visuals in writing classrooms; and I would suggest it is one of the recent warrants for visuals and IA in my representative composition textbooks.41

**Basic Epistemologies and IA: A Reprise**

In their advocacy of "image-as" practice and pedagogy—traced from Frost of the nineteenth century to Berthoff (1984) and George (2002) of the twenty-first century—teachers' arguments and celebratory exhortations often assume implicitly basic and traditional epistemologies on which to ground their instructional practices and use of visuals in the classroom and in composition textbooks. The possible, basic epistemologies for visuals and their accompanying IA are similar to those for readings or verbal texts, which I have discussed in the introduction and reintroduced in previous chapters. The ways of knowing described in the scholarship of art education (White and

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41 Many scholars and teachers, especially those explicitly interested in visual rhetoric, online communication, and advertising, have written other “moves” to promote and teach visuals in writing class. The articles in Carolyn Handa’s (2004) *Visual Rhetoric in a Digital World* is certainly testament to those moves. Yet, I make the claim about George’s work being “one of latest moves” because her study and argument emerges so directly, or overtly, from my object of focus—composition textbooks. For another type of advocacy to teach visual rhetoric in writing and language arts classrooms, see the Handa citation listed in my works consulted.
Robinson 2001; Olson 1997; Leshnoff 1995; Stout 1995; Templeton 1969) and visual rhetoric, as a sub-field of composition studies (Hill 2004), include intuitive thinking, empirical thinking, and critical thinking. Because of George's (2002) article, "From Analysis to Design," and Charles Hill's (2004) argument for teaching visual rhetoric in first-year composition, I add rhetorical thinking to the list, or thinking in the mode of visual rhetoric. Like George, Hill argues that our increasingly visual modes of communication in personal, academic, and work contexts should compel teachers to instruct students on critical approaches persuasive visual texts (107). While the use of analytical labels sometimes suggests exclusivity among the categories, we should recognize that IA for readings and visuals often invite, guide, and direct student-readers to think in modes that overlap in cognitive simultaneity.

In chapter one, I defined identity according to Butler's argument as the way people think of "the various roles and functions through which [they assume] social visibility and meaning" (Gender 22). In the narrow context of the textbook-tool technological system, a central function of student-readers is to learn how to write from the books in order meet their rhetorical goals for a variety of real and imagined contexts and audiences. Because the roles and functions people perform contribute to the construction of identity—and because textbook-tools and their components encourage types of thinking and writing functions—the secondary effect or an ulterior effect of specific modes of functional interaction, between textbook-tool and student-user, is identity as thinker-writer categories.

The various categories, definitions, and features of thinking activities researchers across the disciplines have developed appear to intersect at four basic ways of knowing
and approaches to reading and writing, that is, intuition, empiricism, and critical or higher-order thinking. Researchers in primary, secondary, and post-secondary education (Tsui 2002; White and Robinson 2001; Olson 1997; Leshnoff 1995; Stout 1995; Ennis 1993; Kirby and Kuykendall 1991; Paul 1992; Walters 1990; Norris 1990; King 1989; Norris and Ennis 1989; Templeton 1969) and literature, linguistics, and composition studies (Laughlin 1992; Slattery 1990; D. George 1984; Kinney 1979; Madison 1971; Saalbach 1970) additionally qualify these general categories with the concepts of rationalism, dualism, and multimodality. Typically, the research in education and language studies categorize and develop their epistemological framework and define the modes of thinking in the central investigation of critical or higher-order thinking. In other words, the central concern of the studies is critical thinking, yet to define critical thinking they must contrast it with the other modes. The following sections reintroduce the categories and descriptions of the basic modes of thinking defined in education research, in general, and art education and visual rhetoric, in particular.

**Intuitive Thinking**

Intuitive thinking contemplates the associative feelings and memories individuals have about topics that are suggested or implied by visual texts. The image-as-prompt practice would certainly encourage this mode of thinking. Questions and prompts for visuals that encourage intuitive thinking might ask, "What memories and feelings do you have about the object or scene depicted in the visual?; or a prompt might direct a reader with "As you view and write about the image, recall a time you felt Y about X." While the latter prompt is an imperative sentence, suggesting a restrictive and linguistically
forceful sentence type, the emphasis is on the viewer-reader's free association and individual intuition. IA that invite, and even direct, intuitive thinking also encourage a balanced valuation between question and viewer-reader, because the question/book is emphasized by default and viewer-readers are emphasized by encouragement to explore freely and associatively their inward and individual feelings and memories.

**Empirical Thinking**

Empirical thinking contemplates and analyzes obvious or immediate surface features of visuals. IA that encourage empirical thinking and surface analysis might ask, "How many people are in this image?"; "Can you list the colors used throughout the image?"; "Who or what is foregrounded in the image?"; and "Who or what is the focal point of the image?" IA like these simply direct students back to the visual text to point out the answer in a mechanical way. Additionally, the IA emphasize the value of the questions, and thus the book-tool, over viewer-readers because they are typically closed interrogatives: presupposing particular answers exist; and limiting the possibilities of thinking and challenging the visual and even the question(s).\(^4\) For example, the answer to the first question, taking it *in situ* or as is, will likely be "There are X people in the image," and the response to the second hypothetical question will likely be "Yes, I can list five major colors in the image." A less presumptive question might ask, "What element or elements call your attention?"

\(^4\) Readers will recall my discussion of open and closed interrogative sentences from chapter three. I borrow from Huddleston *et al.*’s *The Cambridge Grammar of the English Language*. Again, Huddleston *et al.* explain that closed interrogative clauses or sentences include polar or *yes/no* questions, which limit addressee’s responses to the affirmative or the negative; and alternative questions, which limit addressees to a set of answers presumed by speakers (851-945).
Critical Thinking

With regard to textbook visuals, critical thinking typically performs one or more of the following:

• contemplates and analyzes the features and topics of visual texts from multiple points of view;
• considers the contextual (e.g., historical, social, cultural) influences of whole visuals and their individual elements;
• exposes and challenges the underlying assumptions of individuals or groups associated with and invested in particular visuals (even the viewer-thinker's assumptions!);
• extrapolates and synthesizes new inferences and insights using analogy of similar and disparate concepts and elements associated with visuals (e.g., metaphor, allegory); and
• examines the practices, systems, and signs of political, social, and economic power related to and found within visuals.

Certainly, readers may extend the list (see Paul 1992; Stout 1995), but I claim and assume these to be many of the basic types and activities of critical thinking related to visuals and IA. In addition, students might autonomously attempt to analyze all of these areas related to textbook visuals, or a teacher and textbook may attempt to encourage it; but an analysis of one area does not necessitate the analysis of another area, thus making critical thinking a matter of degree.

Influenced by questions George asks her students to answer in response to visual arguments (31), I imagine that IA encouraging critical thinking might ask,
• How might the different elements of this visual relate to each other?;
• What elements might be missing from the depicted context of the visual?;
• From where did you gain your expectations about the visual's context that made you think elements are "missing"?; and
• What elements of the visual are significant to you, and how might another viewer-reader with different expectations, assumptions, and experiences perceive other visual elements as significant?

Additionally, IA of critical thinking about visuals tend to balance the values of the questions, and thus the book-tool, with viewer-readers because presuppositions are minimized and they are open interrogatives, that is, variable questions that invite a broad range of responses that might challenge the visuals (Huddleston 872).

**(Visual) Rhetorical Thinking**

The IA for visuals may encourage rhetorical thinking, which I argue is a specific mode of "enhanced" critical thinking. Rhetorical thinking contemplates and analyzes the actual and potential effects and relationships of individual and collective visual elements, authors' intentions for using visuals, and potential effects on audience-viewers. Based on the practice and theoretical work of Diana George (2002) and Charles Hill (2004), among other scholars (Handa 2004), IA that encourage rhetorical thinking about visuals in composition textbooks might ask,

• What individual, visual elements contribute to the overall argument or position?;
• How might various audiences interpret the visual thesis or claim?;
• Speculate how the present and potential elements of this visual contribute to your understanding of the authors intended audience and excluded audience;
• In what ways might you revise the image for an audience with assumptions different than what you speculate to be the intended audience?; and
• What is the intended context for this visual, and what contexts might alter the meaning of the visual?

Questions inviting critical thinking do not necessarily entail rhetorical thinking—that is, questions may ignore issues of authors' intended and persuasive effects on an audience—but those inviting rhetorical thinking traits of critical thinking.

Binary Thinking

Binary thinking contemplates the world in an either/or framework and is sporadically found in the context of all the above types of thinking. The conjunction or, of course, is a common trigger word for binary thinking. Instructional apparatus that invite or direct intuitive thinking might include a binary structure, for example, "As you view the image, are your thoughts positive or negative?" Instructional apparatus that is both empirical and binary might read, "Does the author of the visual text include appropriate or inappropriate elements?" Although we might assume apparatus for critical thinking promote dynamic and "in-depth" thought processes and problem solving, IA that move toward critical contemplation might ask, "Does the author of the image account for all points of view or not?" For binary-rhetorical thinking, IA might ask, "Is the author's
visual elements effective in the introduction?" The IA are closed interrogatives, that is, polar or binary questions, and they are restrictive alternative questions that "have as answers a [presupposed] set of alternatives given in the question itself" (Huddleston 868). The IA that promote binary thinking, by their inherent linguistic nature, emphasize the questions over viewers.

Based on my literature review, my understanding of sentence types and their illocutionary force (Huddleston 851-945), and my conceptions of basic epistemology or modes of thinking, an analysis of approximately 48 sets of IA for visuals in the sample textbooks produced results that reify the trace image-as pedagogy and respond to George's call to encourage student-readers to think as visual rhetoricians or designers. In addition, the IA for visuals, like the IA for readings, continue to confirm, refute, complicate, and contribute to the conclusions of the Shapiro, Faigley, Jamieson, and Bloom, which I discussed in chapter four.

Confirming the claims of Shapiro et al., I discovered that IA for visuals that introduce and conclude chapters (especially SBCE) direct empirical thinking and analysis, which typically and simply ask readers to locate stylistic surface features, such as vivid detail, and particular content, such as supporting data. Refuting their claims, I found IA that encourage student-readers to challenge and critically analyze and evaluate the visuals and authors' claims and assumptions (especially SMGW and BGCW). Occasionally, the IA invite and direct student-readers to consider the rhetorical strategies of visuals, asking them to consider how the change of a visual element of an image might alter the implied message or the argumentative effectiveness. Contributing to the work of
Shapiro et al., that is, their study of identity and modes of thinking, I discovered particular reader-book *valuation* that consistently evolves in certain locations and as particular sentence types to balance the reader-book valuation and emphasize the book value over the student-reader value. In addition, I found interrogative and imperative sentences that ask textbook readers to reflect associatively about their feelings and memories, thus enhancing student-reader valuation.

The next two sections present the themes of valuation and themes of identity that I discovered in Skwire and Weiner's *Student's Book of College English* (SBCE); Kennedy, Kennedy, and Muth's *The Bedford Guide for College Writers* (BGCW); and Axelrod and Cooper's *The St. Martin's Guide to Writing* (SMGW). These sections perform several tasks: (1) name and describe a valuation theme; (2) explain the typical locations from which the theme emerges; (3) elaborate the implied reader-book valuation; and (4) offer a visual summary of the valuation themes for the IA. After my primary analysis of technological performativity, where I discuss the valuation themes, I then describe in my secondary analysis the four identity themes that emerge and contribute to students' identities as types of thinker-writers, urging particular epistemological mindsets, attitudes, roles, and activities.

**Valuation Themes and Locations**

From the primary analysis of the IA for visuals in my books, sentence types and recurring connotations coalesce to reify and perpetuate three valuation themes from my previous chapters and create a new theme of valuation. The themes reified and
perpetuated from chapters three and four are Liberating Constraint, The Lecture, and Prescriptive Menu. The new theme is Marching Orders.

While each representative book contains sentence types and connotations that coalesce to create the four themes, a specific theme may appear predominantly in one textbook more than the others. The examples I employ to define each theme come from the textbook or textbooks where the theme appears most predominant and reified. For example, the IA for visuals in Skwire and Wiener's SBCE seem to reify most the themes of Liberating Constraint and Marching Orders; in Axelrod and Cooper's SMGW Prescriptive Menu and The Lecture predominate; and those IA in Kennedy et al.’s BGCW seem to support Liberating Constraint. The new label, Marching Orders, is specific to the current chapter and to Skwire and Wiener's textbook, SBCE.

*The Return of Liberating Constraint*

The Liberating Constraint theme emerges from apparatus in the form of numbered and prose lists. The IA sentences mostly consist of open interrogatives and some imperatives, where the commands direct engagement with the visual and allow an array of responses. Readers will recall that open interrogatives are variable or *wh*-questions (including *how*), and encourage by their illocutionary force context-appropriate, multi-word responses (Huddleston 851-945). Teachers and student-readers can find Liberating Constraint in apparatus following visuals located at the beginning and the end of the chapters in my sample books.

As explained in chapter four, I borrow the phrase from Dennis Sumara, who writes that a liberating constraint is "a prompt that allows students to scaffold their
thinking with a bridge between a moment in the text [or visuals] and their own experience" (207). In the case of my study, constraint comes from the inescapable fact that the authors chose the visual and the direction of thought the questions and prompts encourage. The liberty comes from a low-level of presupposition in the question and the encouragement to explore and challenge the topic and readings. Thus, Liberating Constraint IA balance valuation between question-visual-tool and student-readers.

In *SBCE*, Skwire and Wiener's textbook, the "From Image to Words" section is an example of chapter-concluding visuals and IA generally constituted by Liberating Constraint questions. Below a black and white photograph of a street musician with the Statue of Liberty in the background, the following post viewing IA appear:

1. What is the scene of the picture? How do you know?
2. Why does the man in the picture display the front page of a newspaper? Why does he display an American flag?
3. Use the photograph above as the basis for a short descriptive paper. Be sure to establish a thesis and make the description come alive with sensory detail. Expand the single visual dimension of the photograph by imagining and recording, colors, sounds, smells, and sensations of touch. (135)

The choice of an image to analyze and some of its visual elements is out of student-readers' control, but the many possible answers is not necessarily predetermined by the question, what Huddleston calls "(genuine) inquiry" (866). Perhaps the imperatives suggest overt valuation of the IA-book, but the array of essay content and responses student-readers might write suggest balanced valuation.
In *BGCW*, Kennedy *et al.*'s textbook, Liberating Constraint is also predominant. While the "scaffolding" of sentence types appears in the same arrangement as *SBCE*— imperative(s) to direct engagement, open interrogative questions, and imperative(s) to compose—the key differences between *BGCW* and *SBCE* is location and general format. In the sections called "A Writer's Situation" and "A Writer's Reader" each chapter begins with a single photograph, a collection of photographs, comic strip, or cartoon with IA found below the visuals. The IA are called "Responding to an Image." The following IA come from the first chapter of "A Writer's Situation," called "Recalling an Experience":

Look carefully at one of the photographs in the grid. In your view, when was this photograph taken? Who might the person or people be? Where are they, and why are they there? What are they doing? What relationships and emotions does the picture suggest with its focal point and arrangement? Write about an experience the image helps you recall or about a possible explanation of events in this picture. Use vivid detail to convey what happened to you or what might have happened to the people in the picture. (55)

For the pre- and post-chapter IA and visuals of *SBCE* and *BGCW*, the apparatus-book and reader valuation is balanced with competing emphases. On the one hand, the *de facto* visuals, the focus of the open interrogatives, and the illocutionary force of imperative sentences emphasize the valuation of the visuals and IA more than student-readers. On the other hand, the array of possible responses to the imperatives and open interrogatives that promote "genuine inquiry" work as a significant part of the apparatus to emphasize student-reader valuation.
The Return of Prescriptive Menu

The Prescriptive Menu theme emerges from imperatives, declaratives, and closed interrogatives that present readers with a limited set of options or possibilities from which to choose in response to the IA. A significant characteristic of Prescriptive Menu and its linguistic effects is the interrogative that has "as answers a set of alternatives given in the question itself" (Huddleston 868). Limited possibility and the option to choose suggest balanced valuation. The forms in which they are found include prose lists and bulleted lists. While readers may find in all my representative texts sentence types and connotations reifying the theme, Prescriptive Menu is predominately found in Axelrod and Cooper's SMGW.

Specifically, Prescriptive Menu emerges in SMGW from the sentences of "Designing Your Document," a second-level heading and subsection of "Guide to Writing." "Guide to Writing" is a major section of each chapter of part one, "Writing Activities," and includes sections called "The Writing Assignment," "Invention and Research," "Planning and Drafting," "Revising," and "Editing and Proofreading." The authors present "Designing Your Document" as a subsection of "Invention and Research." Readers should see in the following example imperatives to engage with the visual and think beyond it; declarative hedging; and an open interrogative immediately limited by a set of single-word questions to create closed interrogation:

Think about whether visual or audio elements—photographs, postcards, menus, or snippets from films, television programs, or songs—would strengthen your profile. These are not at all a requirement of an effective profile, but they sometimes are helpful. […]
Think of the types of profiles you have seen—perhaps in a magazine or on a Web page or as a biography on a television show. Did the profile show, not just tell, you about the person, place, activity? What visual or audio elements, if any, were used to create a strong sense of the person, place, or activity being profiled? Photographs? Postcards? Menus? Signs? Song Lyrics? (112)

One can also sense Prescriptive Menu in chapter 25 of *SMGW*, "Designing Documents." The clearest example of Prescriptive Menu is found within the subsection entitled "Visuals." Within this section, Axelrod and Cooper presents a list that "identifies various types of visuals, explains what they are best used for, and provides examples" (814). The authors list as options for student-readers tables, bar graphs, line graphs, pie charts, flowcharts, organization charts, diagrams, drawings and cartoons, photographs, maps, and screen shots (814-19). For each item, the authors present the purpose and variations in declarative statements and with some adverbial hedging. For example, Axelrod and Cooper write,

- **Tables.** A table is used to display numerical or textual data that is organized into columns and rows to make it easy to understand. A table usually includes several items as well as variables for each item. For example […]. (814).

Taken individually, each bullet resembles sentence types and linguistic effects that coalesce to create The Lecture, described in the next section. But taken as a whole, the limiting declarations—which emphasize the IA-book—and the possibility of choice from
a list of options—which emphasize student-readers—work together to create a balanced valuation between student-reader and IA.

**The Lecture: A Saga Continues**

The theme of The Lecture returns from the analyses of chapters three and four as a theme of valuation that emerges from the predominance of visuals in the context of descriptive, declarative sentences and imperative reminders and direction throughout Axelrod and Cooper's *SMGW*, and emerges from entire chapters in both Axelrod and Cooper's *SMGW* and Kennedy *et al.*'s *BGCW*. Readers should recall that prose IA of The Lecture "talk at" student-readers without an explicit invitation to engage with the text, whether verbal text or visual text. The Lecture emphasizes the visuals, the authors discussion, and apparatus and disregards, thus de-emphasizing, the student reader. For the theme of The Lecture, the balance of valuation tilts in favor of the apparatus-tool.

In *SMGW*, The Lecture emerges from IA found in "Thinking about Document Design," the penultimate element concluding each chapter of part one, "Writing Strategies." Reproducing images out of context or images in situ of the worker of student and professional writers, the textbook authors describe the rhetorical and practical choices writers made while choosing and implementing various types of visuals. For each "Thinking about Document Design," Axelrod and Cooper in-context examples of student and professional work include a profile assignment using a newspaper format and photograph, a Web page developed from research, a traditional research papers with graphs and charts, line drawings, and photographs.
The Lecture also emerges from entire chapters dedicated to teaching visual analysis and design. While one might expect The Lecture from a chapter on visual analysis, where the visuals, the authors discussion, and declarative IA are emphasized, it might be surprising to find The Lecture where student-readers' designs should be the emphasis. In SMGW's chapter 25, "Designing Documents," the authors rely heavily on declaratives and imperatives to "talk at" student-readers. Notable evidence of The Lecture in SMGW, constituted by declaratives and imperatives, is the introduction of the section simply called "Visuals":

Tables, graphs, charts, diagrams, photographs, maps, and screen shots add visual interest and are often more effective in conveying information then prose alone. Be certain, however, that each visual has a valid role to play in your work; if the visual is merely a decoration, leave it out or replace it with a visual that is more appropriate. (814)

One can find similar evidence for The Lecture in "Strategies for Designing Your Document" and "Strategies for Understanding Visual Representation," chapters in Kennedy et al.'s BGCW. Certainly, readers will find some modal hedging and conditional sentences that suggest student-readers make the final decision when choosing to implement various images within their written products for a variety rhetorical contexts. But the chapters tend to present monologues, lacking even the illusion of a dialogue between the authors-book and student-readers. Ultimately, the subsections on document design in SMGW and the complete chapters on analysis and design in SMGW and BGCW emphasize the visuals, IA, and book more than student-readers.
Marching Orders

In addition to Liberating Constraint, readers can find in SBCE various sentence types and connotations that constitute my last valuation theme: Marching Orders. The valuation theme of Marching Orders emerges primarily from imperatives listed in prose form. One can find these lists and Marching Orders throughout SBCE in the chapter-concluding section "From Image to Words." The Marching Orders IA command students to perform particular tasks without an attempt by the authors to balance students' needs with the direction of the book. In one instance, below a black and white picture of a homeless family, the Skwire and Wiener command student-readers to

Look at the photograph above. Write a cause-and-effect paper that the picture suggests to you. Be sure that your thesis makes some assertion about the topic that you see emerging from the scene. Provide appropriate details to support the causes and (or) effects that you establish. (320)

Another example constituting Marching Orders contains one open interrogative and hedging:

Look at the photograph above. To your way of thinking, what word does the picture serve to define? Select one word or phrase—happiness, perhaps, or tranquility or reflection or autumn, for example—or some other word of your choosing. Then, write an essay in which you define that word. Draw on elements in the photograph for supporting details. Use your imagination to fill in or develop any details not explicit in the

43 On a street corner, a member of the family holds a sign that reads, in all-caps, “Homeless please help our family.”
photograph. For instance, you might want to pursue the people's states of
min or fill in concrete sensory details of color, sound, smell, and touch.

(347)

Despite the single open interrogative and the one instance of hedging ("you might want"),
the opportunities for student-reader choice is limited by the IA and the authors' options,
outweighed by the five imperative sentences. The linguistic and rhetorical effects of the
imperatives enhance IA-book valuation and Marching Orders.

Figure 5.1 presents a visual summary of the valuation discovered from a
 technological performativity examination of IA for visuals of my representative books.
The first column lists the title of my themes as I discovered their emerging patterns; and
below each title, I include the key sentence type(s) and rhetorical features that build the
themes and connote the different valuations. From the left starting point to the right
ending point of the idealized production process of text, the first-row header lists the
technological system components with the IA in the center, conceptually tethering the
components together. Similar to the figures that present the valuation results in chapters
three and four, a bold plus symbol (+) marks a high valuation, while a bold minus symbol
(-) would mark a low valuation. Competing and balanced valuation would be represented
by plus and minus symbols in the same row. The words in brackets below the plus and
minus signs designate common locations within and among books for the IA that
represents the four themes of Liberating Constraint, Prescriptive Menu, The Lecturer, and
Marching Orders.
### Fig. 5.1. Themes, Valuations, and Locations of IA for Visuals.

<table>
<thead>
<tr>
<th>Themes [Sentence type(s)]</th>
<th>Student-Activities</th>
<th>Words-Language</th>
<th>IA</th>
<th>Essay Genre</th>
<th>Rhet. Effect-Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>Liberating Constraint [Open interrogatives, imperatives, array of student-reader responses]</td>
<td>+</td>
<td>+</td>
<td>+</td>
<td>[Chapter introductions, conclusions]</td>
<td></td>
</tr>
<tr>
<td>Prescriptive Menu [Declarative options, imperatives, open interrogatives]</td>
<td>-</td>
<td>+</td>
<td>+</td>
<td>[SMGW, chapter subsection]</td>
<td></td>
</tr>
<tr>
<td>The Lecture [Descriptive declaratives, imperatives]</td>
<td>-</td>
<td>-</td>
<td>+</td>
<td>[Entire chapters]</td>
<td></td>
</tr>
<tr>
<td>Marching Orders [Imperatives]</td>
<td>-</td>
<td>-</td>
<td>+</td>
<td>[SBCE, chapter conclusion]</td>
<td></td>
</tr>
</tbody>
</table>

From the point of view guided by technological performativity and the primary level of analysis—that is, the analysis of reader-book valuation, composition textbook IA, taken individually and in sets—the value-enhancement of student-readers and the apparatus-visual-book depends on their sentence types, level of presupposition, limitations of response choices, and location. Value-enhancement of student-readers typically occurs as Liberating Constraint and Prescriptive Menu throughout the chapters, especially in SMGW, and as post-viewing IA. Value-enhancement of the IA-books typically occurs as The Lecture in the full chapters of SMGW and BGCW and as Marching Orders in SBCE. In my conclusions, after my secondary analysis of IA for
visuals, I will further discuss the implications of these findings for the field of composition and classroom practice.

**Identity Themes and IA Functions and Locations**

From the secondary analysis of the IA for visuals in my representative books, sentence types and recurring connotations coalesced to form four identity themes: Critical Analyst, Rhetorical Analyst, Rhetorical Designer, and Pluralistic-Thinking Analyst. Despite the new nomenclature, the labels I developed for this chapter relate with varying and subjective degrees to core qualities of at least four of the themes from the last chapter: The Intuitive Explorer, The Critic, The Critical Rhetorician, and The Rational Thinker-Writer.

While each representative book contains sentence types and connotations that unite to create the four themes, similar to the valuation of primary analysis, a specific theme may appear predominantly in one textbook more than the others. The examples I employ to define each theme come from the textbook or textbooks where the theme appears most predominant and reified. For example, the IA for visuals in Skwire and Wiener's *SBCE* seem to reify most the theme of Critical Analyst; in Axelrod and Cooper's *SMGW*, Rhetorical Analyst and Rhetorical Designer emerge predominantly; and those IA in Kennedy *et al.'s BGCW* seem ideally to support the label Pluralistic-Thinking Analyst.

The identity themes of student-readers, as types of thinker-writers, emerge from collective IA in various locations for all texts, and each representative text presents its IA for visuals in particular and consistent locations: at the beginning, end, and middle of chapters; and as entire chapters. In other words IA may appear in a variety of locations
across textbooks, while IA for visuals tend to stay consistent intra-textbook, for example, the IA and visuals for *SBCE* are consistently found at the end of the chapters.

For the following sections that name and describe the identity themes of the IA for visuals, readers should recall how I define identity for this project: as the way people think of "the various roles and functions through which [they assume] social visibility and meaning" (Butler, *Gender* 22). In the context of composition classrooms and textbooks, one of the various *roles* for students is thinker-writers, thus each theme contains characteristics of the epistemologies I have explained. Additionally, the IA may invite, guide, and direct student-readers to *function* as the traditional analyst of visuals, the designer of visuals, or possibly both.

**Critical Analyst**

*SBCE* presents the best and the most frequent examples of IA that support the Critical Analyst theme. In the section "From Image to Words," which conclude each chapter, one can find post-viewing IA, below black and white photographs and cartoons, as declaratives, interrogatives, and imperatives in the form of numbered lists, bulleted lists, prose, or a mix of forms.

Below a photograph of a street musician with the Statue of Liberty in the background, the following post viewing IA appear:

1. What is the scene of the picture? How do you know?

2. Why does the man in the picture display the front page of a newspaper?

   Why does he display an American flag?
3. Use the photograph above as the basis for a short descriptive paper. Be sure to establish a thesis and make the description come alive with sensory detail. Expand the single visual dimension of the photograph by imagining and recording, colors, sounds, smells, and sensations of touch. (135)

The open interrogatives and the concluding imperative invite and command student-readers to engage in aspects of basic critical thinking I have listed in this chapter. Not only are student-readers asked to respond to a request for empirical data, but also to speculate or make inferences about the scene from the observation of the whole scene and individual visual elements. Additionally, the imperative, similar to the critical thinking questions of Frost's nineteenth-century textbooks, directs students to extrapolate the "off-screen" elements the visual might suggest.  

As a prose list of open interrogatives with an imperative reminder, the following quotation is another example of IA that contributes to the Critical Analyst theme:

In the photograph above, what process are the two figures engaging in?  
What, if anything, do you find striking or unusual about the photograph?  
Who do you think is helping whom in carrying out the process? Where do you think this activity takes place? Write a brief paper in which you

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44 For an in-depth discussion about the critical significance of the concept of “off screen,” an analytical characteristic of film applied to social and political issues of “real” life, see Teresa de Lauretis’s (1987) “The Technology of Gender,” an essay found in Technologies of Gender. De Lauretis explains how people and things beyond the center and outside the view of a film screen may influence the people and things at the center of vision. Her discussion seems to corroborate Foucault’s idea that power is not a one-way structure: people seemingly without power, at the margins, create and shape the power of those people assumed to wield power, at the center. Maybe Skwire and Wiener are moving students with their IA to think critically, beyond center screen or stage.
explain the photo by answering some of the question above. Be sure to identify (sic) the two figures as well as the process they are attempting to carry out. (225)

The IA is presented below a photograph of two people apparently engaging in the activity of cooking. The questions promote speculation and extrapolation from the visual evidence, along with an invitation to examine assumed roles. These modes of thinking represent elements of critical thinking and encourage the student-reader role identity of Critical Analyst.

**Rhetorical Analyst**

From my set of representative textbooks, Axelrod and Cooper's *SMGW* and Kennedy *et al.*'s *BGCW* contain IA for visuals that contribute most to the theme of Rhetorical Analyst. In *SMGW* readers can find the IA regularly appearing throughout the book in the mid-chapter subsection "Thinking about Document Design," which includes a discussion of a sample visual or visuals from the text of professional and student writers. In *BGCW* readers can find the IA of Rhetorical Analyst regularly appearing below visuals that introduce the chapters of "A Writer's Situation" and "A Writer's Reader."

Additionally, *BGCW* includes "Strategies for Understanding Visual Representations," an entire chapter of mixed sentence types devoted to inviting, guiding, and directing rhetorical thinking about visuals.

One example IA of many in *SMGW* analytically guides student-readers through the rhetorical decision making process of an "education student working on a paper about collaborative learning principles [who] published her essay as a Web site so that
classmates and other interested people cold read her work" (129). The narrative of the process points out decisions the student made based on consideration of genre conventions and audience. The following list presents select quotations from the "Thinking about Document Design" to highlight the rhetorical concerns of the education student:

Web documents can be more visually complex and interactive than most essays written in print. […] to make the material both more interesting and helpful to her readers. As the screen shot on this page shows, she also took advantage of the navigational tools Web publishing provides, […] so readers can easily move through her essay. […]

As for the links, the student carefully broke her essay into logical chunks […]. She encouraged readers to view the variety and quality of these projects as evidence of collaborative learning as a classroom tool. […]

Because her topic was collaboration, she knew she needed a photograph showing children working together. […] to draw more attention to the quotes, she used a font larger than the body of the essay—a technique borrowed from print publishing. (129-30)

These quotations describe the educational students rhetorical concerns about the limitations and benefits of the Web medium/genre, the author's intentions and expectations of audience, the importance of cohesion or logic, and the connection of topic and content. Certainly, the IA of "Thinking about Document Design" puts the rhetoric in Rhetorical Analyst.
A comic strip and IA from *BGCW* complements the above variation in reifying the Rhetorical Analyst theme. Presented as an introductory element to "Popular Culture," a chapter from "A Writer's Reader," the authors direct student-readers to engage with the visual and then respond to open interrogatives from a rhetorical, analytical point of view. In the recurring section "Responding to an Image," the authors command and then ask the following:

Read this comic strip frame by frame, and summarize its basic story. What is the significance of its title? Overall, what is the comic strip's purpose? How does it combine text and visual images to comment on our ability to counter the effects of advertising? What do you think the writer/artist chose to convey her message through a comic strip? (501)

They invite the examination of title, purpose, argument, and medium/genre, elements of rhetorical study, and thus encourages the roles and functions of Rhetorical Analyst.

**Rhetorical Designer**

In addition to the Rhetorical Analyst theme of identity, Axelrod and Cooper's *SMGW* and Kennedy *et al.*'s *BGCW* contain IA for visuals that contribute to the theme of Rhetorical Designer. As mixed sentence types, and accompanying a variety of visual media, instructional apparatus of the Rhetorical Designer theme occur regularly in the *SMGW* subsection "Designing Your Document" and its chapter "Designing Documents"; and in the chapter "Strategies for Designing Your Document" of *BGCW*.

Complementing the IA I quoted in the discussion of The Return of Prescriptive Menu, the authors present many other questions and prompts in *SMGW*'s "Designing
Your Document" to instruct student-readers in the use and design of visuals in different rhetorical situations. For example, Axelrod and Cooper direct, declare, and ask the following for "Proposing a Solution":

Think about whether your readers might benefit from designs features such as headings or numbered or bulleted lists or visuals such as drawings, photographs, tables, or graphs. Elements like these often make the presentation of a problem easier to follow and a solution more convincing. […] (370)

And in the same subsection for the chapter "Justifying an Evaluation," Axelrod and Cooper direct, ask, and declare the following to lead student readers to think rhetorically in the role of designers and to reinforce, partly through simple repetition, the identity theme of Rhetorical Designer:

Think about whether visual or audio elements—cartoons, photographs, tables, graphs, or snippets from films, television programs, or songs—would strengthen your argument. These are not at all a requirement of an effective evaluation essay, but they could be helpful. Consider also whether your readers might benefit by such design features as headings, bulleted or numbered lists, or other elements that would make your essay easier to follow. You could construct your own graphic elements […].

In some cases, it is enough to tell readers, but in other cases, visuals help to show readers the points you are making. For instance, in evaluating the ways in which presidential candidates use body language and hand gestures to convey meaning and encourage trust, photographs
from the presidential debates might support the points being made. […] (430).

In addition to the recurring directions and invitations to become the Rhetorical Designer, two entire chapters in *SMGW* and *BGCW* work with mixed sentence types in the form of prose and lists to encourage the current identity theme. The visuals and IA offer options for employing visuals and visual typography, according to the various requirements, limitations, intentions, and expectations of author, audience, purpose, topic, and media. Both *SMGW* and *BGCW* emphasize audience as a key element of rhetorical analysis and design. Since it would be unreasonable to present the entire chapters here or even in the appendix, I present from *BGCW* the "Discovery Checklist" for designing documents as a representative IA of Rhetorical Designer:

- Who are your readers? What are their key concerns? How might your document design acknowledge their concerns?
- What form or genre do readers expect? What features do they see as typical of the form? What visual evidence would they expect or accept as appropriate?
- What problems or constraints will you readers face? How can your document design help to address these constraints?
- What is the purpose of your document? How can its design help achieve this purpose? How can it enhance your credibility as a writer? (392)

This checklist represents theoretical and rhetorical guidance and it suggests the practical concerns the chapters of *SMGW* and *BGCW* promote, and which help shape the student-reader's identity as the Rhetorical Designer.
**Pluralistic-Thinking Analyst**

*BGCW* presents the ideal and the most frequent examples of IA that support the identity theme of Pluralistic-Thinking Analyst. The Pluralistic-Thinking Analyst theme possesses qualities in common with the identity theme of The Rational Thinker-Writer. Readers may recall from chapters three and four that heuristics and IA for readings that promote rational thinking encourage student-readers to conceptually move linearly and sequentially through problem solving and reading responses. The Rational Thinker-Writer is encouraged to engage with readings in a scaffolded manner, working in modes of thinking in the following order: intuitive, empirical, critical, rhetorical. A set of questions and prompts might leave off the first and last modes of thinking for The Rhetorical Thinker-Writer, but almost always empirical precedes critical and rhetorical. The IA that reify the identity theme of Pluralistic-Thinking Analyst also include questions and prompts that invite student-readers think and respond intuitively, empirically, critically, and rhetorically.

While they both encourage the basic modes of thinking, the format or arrangement of the IA for The Rational Thinker-Writer and Pluralistic-Thinking Analyst are significantly different. Again, textbook authors present IA that contribute to The Rational Thinker-Writer in a linear and sequential order, moving from the intuitive to the empirical to the critical and, finally, to the rhetorical. The IA that contribute to the Pluralistic-Thinking Analyst theme typically appear as interrogative sentences in a variety of arrangements; for example, empirical-rhetorical-critical-intuitive, critical-empirical-intuitive, or any combination one can imagine from the basic epistemologies.
But IA of Pluralistic-Thinking Analyst typically contain at least three prompts and questions directing and inviting the basic modes of thinking.

From the *BGCW* chapter "Explaining Causes and Effects," one example of an IA that suggests the Pluralistic-Thinking Analyst theme promotes a thinking pattern that resembles empirical-rhetorical-critical-intuitive. Below a color photograph of the sun behind the plum of a smoke stake, Kennedy *et al.* write:

This image shows both causes and effects. What causes can you identify? What effects? Also consider artistic choice—the selection of the scene and the vantage point from which it was photographed. What mood does the photograph create? How does it affect you personally? (121)

After the declarative the puts the student-reader in the rhetorical mode of cause and effect, the first two open interrogatives ask for *empirical* data found in the visual. Next the authors ask student-readers to consider an analytical element of visual *rhetoric*: "vantage point." The following question about mood asks viewers to *extrapolate*, in a *critical* mode, from the *synthesis* of individual visual elements a larger concept about the visual composition. And the final interrogative encourages student-readers to think intuitively about the self and personal feelings.

Figure 5.2 presents a visual summary of the themes of identity, sentence types contributing to the themes, and their common locations within and among the representative textbooks. The first column lists the title of my themes as I discovered their emerging patterns. Below each theme title, I include the key sentence type(s) that work together to form the identity themes of Critical Analyst, Rhetorical Analyst,
Rhetorical Designer, and Pluralistic-Thinking Analyst. The first row header lists the possible IA locations according beginning, middle, end, and entire chapters. Within the rows and columns, a bold bullet (•) marks a positive result for the theme in a particular location. Of course, multiple bullets in a single row represents the multiple locations of the identity theme. Below the bold bullets, and in brackets, I list the abbreviations of the books that best represent the identity theme. Using the following figure, theorists and practitioners may find a model for navigating, negotiating, and appropriately supplementing the IA for visuals of their own textbooks to support their various pedagogical approaches and students' needs. The nascent results of figure 18 create the foundation for a discussion in the following section of the broader implications and specific conclusions about IA for visuals, textbooks, composition studies, and critical pedagogy.
Fig. 5.2. Identity Themes and Locations of IA for Visuals.

Conclusions

Guided by the theory of technological performativity, the primary and secondary analyses of IA for visuals produced results that (1) maintain the challenge put forth in chapter four to a collective claim made by Shapiro, Faigle, Jamieson, and Bloom; (2) present themes of identity that represent a response to Diana George's call for more visual-designer education in composition; and (3) reveal the possibility of resisting Heidegger's danger and Butler's concept of normative violence, thus contributing to composition's knowledge of writing textbooks, in general, and critical pedagogy, in particular.
Maintaining the Challenge

Like the secondary analysis of IA for readings in chapter four, the secondary analysis of IA for visuals of the current chapter produced results that maintain the challenge to a general claim about the limited thinking textbook IA encourage. The specific claims of studies by Shapiro, Faigley, Jamieson, and Bloom coalesce to create the general assertion that the instructional apparatus for textbook readings traditionally and restrictively encourage empirical thinking from student-readers.

I found in my representative books various sentence types and connotations of IA for visuals that invite (interrogatively ask), guide (declaratively state), and direct (imperatively command) student-readers to think beyond empirical contemplation about the surface details of photographs, cartoons, line drawings, art reproductions, television and film stills, among other variations of graphic text. If I were to have found IA for visuals that limited student thinking to the empirical, an example interrogative might ask, "How many X are in this image?" Or, an example imperative might command, "Identify the foregrounded element or elements of the visual." In each instance, students are simply asked and directed back to the visual text to point out the answer in a mechanical and strictly empirical way. Nonetheless, I did not find IA that strictly and explicitly emphasize empirical thinking about visuals.

Instead, the secondary analysis of technological performativity revealed IA for visuals that emphasize critical, rhetorical, and pluralistic thinking, the last of which blending the basic epistemological approaches established for this study. The sentence types and connotations of IA for visuals unite to reify the identity themes of thinker-write, which I call Critical Analyst, Rhetorical Analyst, Rhetorical Designer, and
Pluralistic-Thinking Analyst. Instructional apparatus mainly constituted by interrogatives and imperatives that encourage student-readers to become Critical Analysts ask and direct them to contemplate and analyze images from multiple points of view; consider the contextual influences (broadly defined) of whole visuals and their individual elements; expose and challenge the underlying assumptions of individuals or groups associated with and invested in particular visuals; extrapolate and synthesize new inferences and insights using analogy of similar and disparate concepts and elements associated with visuals; and examine the practices, systems, and signs of political, social, and economic power related to and found within visuals—to name only few critical thinking activities from a potentially much longer list.

Instructional apparatus constituted by all sentence types that encourage student-readers to become Rhetorical Analysts ask, guide, and command them to consider and analyze visuals according to, but not limited by, authors'/artists' intentions; potential effects on audiences; the persuasive and communicative limitations and benefits of a particular visual medium/genre; the importance of visual cohesion or logic; and the connection of topic/message and visual content. Also constituted by all sentence types, IA that encourage student-readers to become Rhetorical Designers instruct student-readers in the use and design of visuals for various rhetorical situations. Finally, IA that encourage student-readers to become Pluralistic-Think Analysts use interrogatives to invite student-readers think and respond intuitively, empirically, critically, and rhetorically.

Despite the fact that the IA for visuals and for readings invite, guide, and direct students to engage with different objects of analysis, the analytical results of IA for
visuals in the sample texts maintain the challenge to Shapiro et al.'s collective and general claim: The IA in composition textbooks emphasize and limit student thinking to empirical contemplation. Although the objects of analysis differ, the fundamental epistemology in question is still the same.

**A Confirmation and Responses to a Call**

The IA for visuals in the sample books not only confirm Diana George's (2002) claim in "From Analysis to Design" that composition textbooks emphasize analysis as the approach to visuals and writing instruction, but IA and their authors have also responded to her call for instruction in visual design. While the IA represented by the themes of Critical Analyst, Rhetorical Analyst, and Pluralistic-Thinking Analyst confirm her assertion about visual analysis, textbooks and composition instruction, the Rhetorical Designer represents IA that respond to George's call for composition instruction to include aspects of visual design and argumentation.

Specifically, the IA for visuals that reify Rhetorical Designer appear in *St. Martin's Guide to Writing* (*SMGW*) and *The Bedford Guide for College Writers* (*BGCW*). As mixed sentences types, the IA of the Rhetorical Designer can be found regularly appearing in the *SMGW* subsection "Designing Your Document" and its chapter "Designing Documents"; and in the *BGCW* chapter "Strategies for Designing Your Document." In these sections and from the IA for visuals, student-readers are invited, guided, and directed to consider how they can create and implement visuals to supplement or complement their written texts. The IA encourage critical and rhetorical thinking, where students are asked to contemplate and act on the knowledge of audience
expectations and the limits and benefits of various visual media for building arguments and conveying messages. Although they do not restrict their lessons in visual design and rhetoric without also considering alphabetic or written text, the IA represented by the identity theme of the Rhetorical Designer still count as a response to George's call for visual instruction to encourage visual designers, "who have grown up in what by all accounts is an aggressively visual culture" (15).

A Contribution from an Analysis of Valuation

In addition to maintaining the challenge to the collective claim of Shapiro et al., confirming George's claim about, and introducing evidence of a response to George's call, the secondary analysis of the IA for visuals and valuation contributes to the overall understanding of textbooks and to the specific concerns of critical pedagogy. As I have argued in the introduction, chapter one, and throughout this investigation, scholars have ignored the implications of calling textbooks tools, technologies, and devices (Carr et al. 64; Faigley 156; Connors, Composition-Rhetoric 111; Welch 278; Hawhee 506). An analysis of IA for visuals and valuation, like the analysis of IA for readings, offers (1) an understanding of what it means for a textbook to be a tool; and (2) a new perspective about the relationship between the student-reader and the IA-book components of the textbook technological system—a cause-and-effect system that is supposed to include co-equal and co-responsible components for teaching students to write effectively.

Because of the scope of this project, it is worth repeating the logic behind the implications when we call textbooks tools. If textbooks are tools, then they are part of a technological system. If they are part of a technological system, then textbook-tools, and
the elements contained within them, possess the potential to effect Heidegger's danger by creating an imbalance in the ideal system in favor of the textbook-tool. If the valuation of a textbook-tool is enhanced and student-readers are devalued, or the their valuation is ignored, then, theoretically, student-readers become a slave to the tool. From the point of view grounded by technological performativity, technological enslavement is the critical disadvantage for what it means to call textbooks tools, technologies, and devices in composition studies.

The implication of calling textbooks tools and the possibility of technological enslavement should be profound for writing teachers, in general, and critical pedagogues of composition, in particular. If a key advocacy of critical pedagogy of composition is the empowerment (and a degree of liberation) of students through writing and rhetorical education, then an analysis of valuation and IA for visuals, to reveal the possibility of Heideggerian danger of enslavement, is crucial to teachers of critical pedagogy as they select the textbooks and IA for their composition courses.

Once they have selected a composition textbook for the semester, the results of an analysis of valuation and IA for visuals might make the exigency of technological enslavement even more salient. If it is true that teachers "modify, resist, or just plain dispense with the advice and suggestions" (Perdue 281), then the IA for visuals they choose may enhance IA-book valuation, enhance student-reader valuation, or both. Either intentionally or unintentionally, if teachers consistently select IA that enhance IA-book valuation, then they are contributing to the Heideggerian concept of enslavement to the textbook-tool. If teachers consistently select IA that enhance student-readers, then they are helping avoid enslavement. If teachers weave each type of IA, select IA that already
enhance both IA-book and student-readers valuation, and they supplement their own IA with balanced valuation, then teachers can gain an ideal technological system that avoids the danger.

Additionally, teachers who subscribe to critical pedagogy might consider inviting their students to use technological performativity and analyze the valuation processes of the textbook IA for visuals. Readers will recall from the introduction that critical pedagogy in composition generally aims to empower students by teaching them to use writing to analyze and expose potentially oppressive hierarchies grounded in institutional and social conceptions and practices that involve race, class, gender, education, and so on. Such challenges to potentially oppressive conceptions and practices would also encourage students to question classroom authority and practices of writing teachers. Based on these fundamental ideas of critical pedagogy, teachers would not only perform their own analysis of a composition textbook, but they would also invite students to use technological performativity to analyze, evaluate, challenge, and recast the IA for visuals of the books assigned to them.

An explanation of Figure 5.3, with some reference to the valuation results presented in figure 5.1, may illustrate how teachers can interpret the results of an analysis of valuation and technological performativity of their own textbook-tools that include IA for visuals. Figure 5.3 presents the themes and suggestive threads of valuation that emerged from the prefaces, lessons-heuristics, IA for readings, and IA for visuals of my sample composition textbooks. The themes are listed above arrows that point to the left and right, where right-pointing arrows represent the value-enhancement of student-readers; left-pointing arrows would represent the value-enhancement of the book and its
component; and a line with arrows pointing right and left represents a theme of balanced valuation. The themes and arrows for each chapter and component are exactly aligned or suggestively adjacent to one another according to the continuation of a theme or the corresponding valuations of themes with different labels. Here I present Figure 5.3:
Fig. 5.3. Map of Valuation Themes & Threads, Ch. 2.5.

Map of Valuation Themes & Threads

Ch. 2: Prefaces
- Reader as Purpose
- Empathetic-Honest Fellowship
- Nurturing-Celebration
- Future Success-Career
- Equal Partnership
- Modest Offerings-Convenience

Ch. 3: Lessons-Heuristics
- The Lecture
- Prescriptive Menu
- Quality Control
- Call ‘n’ Response

Ch. 4: IA for Readings
- The Lecture
- Liberating Constraint
- The Dialogue

Ch. 5: IA for Visuals
- The Lecture
- Prescriptive Menu
- Liberating Constraint
- Marching Orders
By examining the valuation results and the interrelationship of arrows of a chart similar to Figure 5.3, teachers can discover the thematic threads they may want to avoid or supplement and which threads to weave. For example, Figure 5.3 shows that Equal Partnership emerges from the sample prefaces as a theme of balanced valuation. Equal Partnership is then followed by other themes with balanced valuation, such as Prescriptive Menu and Liberating Constraint, under the subsequent columns of lessons-heuristics, IA for readings, and IA for visuals. If I were to assign consistently lessons, heuristics, and IA represented by the balanced-valuation themes that follow the initial theme of Equal Partnership, then I would create a theoretical thread of balanced valuation. By identifying the theoretical and abstract thread that Equal Partnership, Prescriptive Menu, and Liberating Constraint constitute—and by assigning the lessons, heuristics, and IA the themes represent—I can avoid Heidegger's danger of technological enslavement in the context of the textbooks and the composition course.

Alternatively, if I intentionally or unwittingly followed the abstract thread of The Lecture by strictly assigning the lessons, heuristics, and IA it represents—working against the promise of balanced valuation found in Equal Partnership and Modest Offerings Convenience—then I would open up the possibility of Heidegger's danger, potentially enslaving student-readers to the tool of the textbook technological system. Thus, if lessons, heuristics, and IA of The Lecture were necessary for my curriculum, then I would certainly want to make a conscious effort to weave in lessons, heuristics, and IA of the other balanced-valuation themes, such as the themes of Prescriptive Menu and Liberating Constraint, or The Dialogue.
Figure 5.3 and my scenario are unique to the valuation results and thematic threads of the sample textbooks for this project; and the analytical results, themes, and threads of other books and instructional discourse will certainly vary. The discussion here is a warning and a model, just as the discussion of the next section and the entire chapter are warnings and models. It is a warning to those teachers interested in supporting a critical pedagogy in their classrooms, and it is a model of the primary analysis of technological performativity teachers can perform with their own textbooks.

**A Contribution from an Analysis of Identity**

Complementing the primary analysis of technological performativity, the secondary analysis of technological performativity contributes to a broader understanding of the potential effects of composition textbooks on identity and the potential of Butler's concept of normative violence. As I explained in chapter four, Shapiro and Jamieson contribute to composition's knowledge about identity and first-year textbooks by examining the failures and successes of composition textbooks to represent ethnic and multicultural identity. Faigley contributes to composition's knowledge about identity and business writing textbooks by arguing that contradictory principles about coherence and personal voice encourage fragmented thinking to produce class identity and a compliant workforce. I contend that the secondary analysis of IA for visuals contributes to those traditional conceptions of identity (i.e., race and class) as they are examined in contemporary scholarship about textbooks.

Instead of simply tacking on and characterizing yet another identity category to the "big three" of race, class, and gender, I have investigated the identity category of
thinker-writer—an identity category spanning the others and emerging from the contemplative (non-writing) and writing activities that IA for visuals invite, guide, and direct student-readers to perform. Not only is it important to understand that the identity of thinker-writer exists and develops from composition textbooks, but it is also invaluable for critical pedagogues to understand the potential for Butler's concept of normative violence that may emerge from their selective assignment of IA for readings, among the other major textbook components.

Readers should recall the explanation of identity and normative violence from chapter one. I describe identity as the category or categories that label the social visibility and meaning gained from the roles and functions people perform (Butler 22). Normative violence is defined as single, but usually, recurring instances of physical and discursive practices that individuals enact to limit the identity possibilities of other individuals.

If it is true that teachers pick-and-choose the various textbook questions and prompts to meet the needs of their students and program curriculum—modifying, resisting, and dispensing "with the advice and suggestions" (Perdue 281)—then the reiterative selection process of particular IA for visuals creates the possibilities of perpetuating and resisting discursive normative violence. An explanation of Figure 5.4 and the employment of the trope of thematic threads may help illustrate how teachers can interpret their own results of a secondary analysis of their composition textbooks, IA for readings, and identity.

Figure 5.4 presents the themes and suggestive threads of identity that emerged from the prefaces, lessons-heuristics, the IA for readings, and the IA for visuals of my sample composition textbooks. The themes are listed above arrows that point to right,
arrows that suggest the possibility of theme persistence and coalescence. The themes and arrows for each chapter and component are exactly aligned or suggestively adjacent to one another according to the continuation of a theme or the correlation of identity themes with different labels. Here I present Figure 5.4:
Map of Identity Themes & Threads

Ch. 2: Prefaces
Intuitive Thinker-Writer
Rational Thinker-Writer
Empirical Thinker-Writer
Critical Thinker-Writer
Rhetorical Thinker-Writer
Multimodal Thinker-Writer

Ch. 3: Lessons-Heuristics
Intuitive Thinker-Writer
Rational Thinker-Writer
Empirical Thinker-Writer
Rhetorical-Critical Thinker-Writer

Ch. 4: IA for Readings
Intuitive Explorer
Rational Thinker-Writer
Empiricist
Critic
Critical Rhetorician

Ch. 5: IA for Visuals
Rhetorical Analyst
Empirical Rhetorician
Critical Analyst
Rhetorical Designer
Pluralistic-Thinking Analyst
By examining the themes, correlations, and persistence of arrows a chart similar to Figure 5.4 presents, teachers can discover the existence of metaphorical, thematic threads of identity, recognize the potential for following a single thread, and consider how and what threads to weave and supplement to resist normative violence. For example, Figure 5.4 shows that six identity themes emerge from the sample prefaces and suggests that student-readers may take on the identity, or roles and functions, of different types of thinker-writers as they are invited, guided, and directed by lessons, heuristics, and IA of the books. The different types of thinker-writers for this project are based on the fundamental and traditional epistemologies of intuitive, empirical, critical, and rhetorical thought. The lessons-heuristics theme of Rhetorical-Critical Thinker-Writer, the IA for readings theme of Critical Rhetorician, and the IA for visuals theme of Rhetorical Designer all generally encourage the critical and rhetorical cognitive activities, where student-readers are invited, guided, and directed to contemplate and analyze, expose and challenge; extrapolate and synthesize; and examine audience, authors, and media while creating their own texts.

If writing teachers were to use one of the sample books from this study and consistently assigned only the lessons, heuristics, and IA that meet the criteria of Rhetorical-Critical Thinker-Writer, Critical Rhetorician, and Rhetorical Designer—ignoring opportunities to highlight and even exhaust intuitive and empirical thinking—then they would be limiting the roles and functions of student-readers as thinker-writers, and thus, perpetrate a form of normative violence. Alternatively, if teachers identified the lessons, heuristics, and IA that create Rhetorical-Critical Thinker-Writer, Critical Rhetorician, and Rhetorical Designer, then they would create the opportunity to weave
the themes and lessons, heuristics, and IA to offer opportunities for a variety of roles and functions, and avoid the perpetration of normative violence in the context of composition classes and textbooks.

A Disclaimer and Implications

The results of my primary and secondary analyses of IA for visuals, employing the methodology of technological performativity, continues to reveal the potential for resisting and unintentionally promoting Heidegger's danger when teachers use all-in-one composition textbooks in their writing courses. Additionally, the results of my analysis of valuation and identity reveal the potential for resisting and promoting Butler's "normative violence."

Figure 5.3, Figure 5.4, and my scenarios are unique to the valuation and identity results and thematic threads of the sample textbooks for this project; and the analytical results, themes, and threads of other books and instructional discourse will certainly vary. Taken together or separately, the concluding primary and secondary analyses of the IA for visuals and the sample books are warnings and models. They are warnings to those teachers interested in supporting a critical pedagogy in their classrooms; and they are models of technological-performativity analysis teachers can rigorously or casually perform with their own textbooks.

The conscious resistance and inadvertent promotion of Heidegger's danger and Butler's concept of normative violence depend upon how teachers and students work with the major components of composition textbooks, that is, the preface, lessons-heuristics, and the IA for readings and visuals. In her critique and extension of Ohmann's study of
textbooks, Virginia Perdue (1990) reminds us that teachers and students might "modify, resist, or just plain dispense with the advice and suggestions" (281) offered by composition textbooks. If one accepts Perdue's assertion, then an examination of those books, using technological performativity, is invaluable for resisting the potential of danger and normative violence. With the examination of the IA for visuals, I hope to have alerted teachers to potential problems, highlight the best of the apparatus, and help them make decisions on how best to use composition textbooks in their classroom practices. Moreover, I hope to have outlined a theory composition teachers can use to discover the valuation and identity themes and threads of their own textbooks in order to weave lessons, heuristics, and IA that resist the danger of technological enslavement and the normative violence of limiting identity—where students and teachers may modify and resist the lessons, heuristics, and IA of our field's tools for the opportunity to think, analyze, write, and design in variety of modes and roles.

And finally: While this project uses the two analyses of technological performativity to examine the effects and implications of composition textbook lessons, heuristics, and IA, teachers who have read this study might attempt an analysis of valuation and the thinker-writer identities encouraged by their own questions and prompts, which they create to supplement our discipline's major tool, technology, or device: the all-in-one composition textbook.
Chapter Six

What happens when the textbook is in the hands (and minds) of teachers and students? What messages do those teachers and students take from the practices espoused by the textbook?

—Libby Miles, "Constructing Composition" (29)

I hope that my questions will create openings for more questions and that my descriptions of the problems will alert teachers […] to other potential problems, both local and general. Then we can each begin to generate questions and solutions appropriate to our own teaching environments.

—Sandra Jamieson, "Composition Readers and the Construction of Identity" (152)

Conclusions/Introductions

Just as I am far from being alone in my questions concerning writing textbooks (see chapter one, Scholarship on Writing Textbooks), I am certainly not alone in considering conclusions as introductions, "paving the way, as it were" for something more (Aristotle, Rhetoric 3.1414b.21-22). Jamieson's "hope that [her] questions will create openings for more questions" attests to the spirit and practice in composition studies of concluding research with the seeds of future projects. With this final chapter, I hope to continue this productive practice of ending with beginnings.

Specifically, I hope this study of representative composition textbooks, guided by the analytical framework of technological performativity, creates productive questions and support for students, teachers, and WPAs to improve and refine the practices of writing instruction. Therefore, the current chapter is a move toward actualizing that hope, where I review the results of the chapter analyses to (1) re-pave the way for further
discussion of implications; (2) discuss suggestions and alternative applications of technological performativity for question-asking practices and teaching tools; and (3) reflect on the limitations of the study that compels future research.

**Review of Results and Implications**

The results of my primary and secondary analyses of lessons-heuristics and instructional apparatus (IA) for readings and visuals confirm and challenge common claims about textbooks made by Wells, Shapiro, Faigley, Jamieson, and Bloom. The results also present themes of identity that represent a response to Diana George's call for more visual-designer education in composition. And equally significant, if not more so, the results contribute to over 30 years of critical pedagogy and textbook scholarship by alerting writing teachers to the potential threat of Heidegger's *danger* and Butler's concept of normative violence that may emerge from composition's major teaching tool in the form of imbalanced reader-book valuation and limitations of thinker-writer identity.

In the following three sections, I begin by explaining how my results confirm the common claims about textbooks and demonstrate textbook response to the call for more visual-designer education. I move from the past to the present, from prior scholarship to the current study. Next, I present a challenge to the claims and conclusions about writing textbooks. Finally, as a transition to suggestions, alternative applications, the analytical teacher resources, and future research in technological performativity and teaching tools, I discuss how the current project contributes to critical pedagogy.
Confirmation

The secondary analysis of lessons-heuristics and IA for readings and visuals produced results that confirm the general claim about empirical thinking and the instructional apparatus of textbooks made by Wells, Shapiro, Faigley, Jamieson, and Bloom. The specific claims of Wells et al.'s studies coalesce into a general assertion that the heuristics and IA in textbooks traditionally and restrictively encourage empirical thinking from student-readers. I found in my representative books various sentence types and connotations of heuristics and IA that invite (interrogatively ask), guide (declaratively state), and direct (imperatively command) student-readers to think empirically about the readily apparent details of their own text in the drafting process, the text of their peers, or full readings and excerpts of professional writers. Specifically, the heuristics and IA invite, guide, and direct student-readers to comb a text for rhetorical or stylistic features (e.g., Identify the author's use of sensory detail and diction.) and content data (e.g., How many types of evidence does the author use?) without further thought about the critical implications or significance, and despite rhetorical contexts.

The heuristics and IA in my sample texts that support Wells et al.'s claim tend to coalesce in particular locations to form identity themes I call, for obvious reasons, the Empirical Thinker-Writer, the Empiricist, and the Empirical Rhetorician (see figures 3.2, 4.2, 5.2, 6.2). The Empirical Thinker-Writer identity is encouraged by individual heuristics that prompt student-readers to recollect, observe in real time, and write about sensory detail. While examples of the Empirical Thinker-Writer typically come from

45 From this point on I refer to lessons-heuristics as heuristics and IA for readings and visuals as IA, unless a specific distinction is necessary for clarity.
traditional lessons of description, readers can also find them throughout all four sample
textbooks in lesson subsections on writing process, the modes, style, research and writing
assignments, and special writing. The Empiricist typically emerges from pre- and post-
reading IA, while the Empirical Rhetorician typically develops in pre- and post-reading
IA, annotations, and writing assignments. The former theme emerges from IA that
encourage the search for content data, while the latter theme encourages the search for
rhetorical features *without* acknowledging the implications and relationship of author,
audience, genre, topic, and language. The analysis of IA for visuals in chapter five
revealed an absence of a strict promotion of empirical thinking-writing.

Although the analysis of the IA for visuals in the sample books did not confirm a
strictly empirical approach for student-readers, the analysis did confirm Diana George's
claims about textbooks and offer a response to her claims. George (2002) asserts in
"From Analysis to Design" that composition textbooks emphasize analysis as *the*
approach to visuals and writing instruction, but IA and their authors have also responded
to her call for instruction in visual design. While the IA represented by the themes of
Critical Analyst, Rhetorical Analyst, and Pluralistic-Thinking Analyst confirm her
assertion about visual analysis, textbooks, and composition instruction, the Rhetorical
Designer represents IA that respond to George's call for composition instruction to
include aspects of visual design and argumentation.

Specifically, the IA for visuals that reify Rhetorical Designer appear in *St.
Martin's Guide to Writing (SMGW)* and *The Bedford Guide for College Writers (BGCW)*.
As mixed sentences types, the IA of the Rhetorical Designer can be found regularly
appearing in the *SMGW* subsection "Designing Your Document" and its chapter
"Designing Documents"; and in the BGCW chapter "Strategies for Designing Your Document." In these sections and from the IA for visuals, student-readers are invited, guided, and directed to consider how they can create and implement visuals to supplement or complement their written texts. The IA encourage critical and rhetorical thinking, where students are asked to contemplate and act on the knowledge of audience expectations and the limits and benefits of various visual media for building arguments and conveying messages. Although they do not restrict their lessons in visual design and rhetoric without also considering alphabetic or written text, the IA represented by the identity theme of the Rhetorical Designer still count as a response to George's call for visual instruction to encourage visual designers, "who have grown up in what by all accounts is an aggressively visual culture" (15).

**Challenge**

Finally, the five themes of identity I discovered in the chapter three analysis—that is, Intuitive, Rational, Contemplative, Empirical, and Rhetorical-Critical Thinker-Writer—challenge Wells' claims that heuristics (1) limit thinking and writing to empirical and contemplative activities; (2) promote uncritical thinking and writing; and (3) encourage the identity of passive thinker-writer. Based on the secondary analysis of heuristics, the representative textbooks not only promote empirical, contemplative, and rational thinking-writing but also support intuitive, critical, and rhetorical thinking-writing. Heuristics represented by the theme of Rhetorical-Critical Thinker-Writer challenges Wells' claim about the passivity heuristics commonly promote. The heuristics that coalesce into Rhetorical-Critical Thinker-Writer encourage students to investigate
and write actively about underlying assumptions and multiple variables that affect a topic and their writing.

The intuitive, critical, and critical-rhetorical thinking promoted in the sample textbooks also challenge Shapiro, Faigley, Jamieson, and Bloom contention that IA of writing texts limit student-readers to empirical contemplation and the regurgitation of the superficial detail and content data of readings. I found pre- and post-reading and writing assignments that encourage student-readers to approach readings intuitively. Based on the literature reviews of research in composition studies, literature, linguistics, and education, I defined intuitive thinking as the cognitive activity where student-readers associatively ponder (with and without actually writing) topics that are discussed in readings and contemplate the topic in relation to their immediate feelings and past feelings and memories. Intuitive Explorer is the label and theme for the identity (role and function) of thinker-writer that the IA for readings encourage student-readers to become.

Based on the practical and theoretical discussions of compositionists since the nineteenth century, along with research within other education disciplines, I defined critical thinking as the cognitive activity where student-readers perform one or more of the following: analyze topics from multiple points of view; recognize the import of contextual influences on a topic; expose and challenge authors' underlying assumptions; extrapolate and synthesize new inferences from the data of readings; and examine the practices and systems of political, social, and economic power related to topics. I defined critical-rhetorical thinking as a combination of critical thinking and thinking that emphasizes the examination of the relationships among author, audience, genre, topic/subject, language/rhetorical strategies. Guided by the definitions and the primary
analysis of technological performativity, patterns emerged from the IA for readings that warranted the labels of the Critic and the Critical Rhetorician, themes that represent identities of the thinker-writer the IA invite, guide, and direct student-readers to become.

Like the secondary analysis of IA for readings in chapter four, the secondary analysis of IA for visuals of chapter five produced results that maintain the challenge to the common claim about the limited thinking textbook heuristics and IA encourage. I found in my representative books various sentence types and connotations of IA for visuals that interrogatively prompt, declaratively guide, and imperatively command student-readers to think beyond empirical contemplation about the surface details of photographs, cartoons, line drawings, art reproductions, television and film stills, among other variations of graphic text.

If I were to have found IA for visuals that limited student thinking to the empirical, an example interrogative might ask, "How many X are in this image?" Or, an example imperative might command, "Identify the foregrounded element or elements of the visual." In each instance, students are simply asked and directed back to the visual text to point out the answer in a mechanical and strictly empirical way. Nonetheless, I did not find IA that strictly and explicitly emphasize empirical thinking about visuals.

Instead, the secondary analysis of technological performativity revealed IA for visuals that emphasize critical, rhetorical, and pluralistic thinking, the last of which blending the basic epistemological approaches used in this study. The sentence types and connotations of IA for visuals unite to reify the identity themes of thinker-writer, which I call Critical Analyst, Rhetorical Analyst, Rhetorical Designer, and Pluralistic-Thinking Analyst (see Fig. 6.2). Instructional apparatus—mainly constituted by interrogatives and
imperatives that encourage student-readers to become Critical Analysts—ask and direct student-readers to contemplate and analyze images from multiple points of view; consider the contextual influences (broadly defined) of whole visuals and their individual elements; expose and challenge the underlying assumptions of individuals or groups associated with and invested in particular visuals; extrapolate and synthesize new inferences and insights using analogy of similar and disparate concepts and elements associated with visuals; and examine the practices, systems, and signs of political, social, and economic power related to and found within visuals—to name only a few critical thinking activities from a potentially much longer list.

Instructional apparatus constituted by all sentence types that encourage student-readers to become Rhetorical Analysts ask, guide, and command them to consider and analyze visuals according to, but not limited by, authors'/artists' intentions; potential effects on audiences; the persuasive and communicative limitations and benefits of a particular visual medium/genre; the importance of visual cohesion or logic; and the connection of topic/message and visual content. Also constituted by all sentence types, IA that encourage student-readers to become Rhetorical Designers instruct student-readers in the use and design of visuals for various rhetorical situations. Finally, IA that encourage student-readers to become Pluralistic-Think Analysts use interrogatives to invite student-readers think and respond intuitively, empirically, critically, and rhetorically.

Despite the fact that the IA for visuals and for readings invite, guide, and direct students to engage with different objects of analysis, the analytical results of IA for visuals in the sample texts maintain the challenge to Wells, Shapiro, Faigley, Jamieson,
and Bloom collective and common claim: The IA in composition textbooks emphasize and limit student thinking to empirical contemplation. Although the objects of analysis differ, the fundamental epistemology in question is remains the same.

**Contributions**

In addition to confirming and challenging the common claims of past studies about writing textbooks, technological performativity's primary and secondary analyses of heuristics and IA of the representative texts contribute to the overall understanding of textbooks and to the specific concerns of critical pedagogy. As I have argued in the introduction, chapter one, and throughout this investigation, scholars have ignored the implications of calling textbooks *tools, technologies, and devices* (Carr et al. 64; Faigley 156; Connors, *Composition-Rhetoric* 111; Welch 278; Hawhee 506). The analyses of heuristics and IA offer (1) an understanding of what it means for a textbook to be a *tool*; and (2) a new perspective about the relationship between the student-reader and the book components of the textbook technological system—a cause-and-effect system that is supposed to include co-equal and co-responsible components for teaching students to write effectively.

Because of the scope of this project, it is worth repeating the logic behind the implications when we call textbooks *tools*. If textbooks are tools, then they are part of a technological system. If they are part of a technological system, then textbook-tools, and the elements contained within them, possess the potential to effect Heidegger's danger by creating an imbalance in the ideal system in favor of the textbook-tool. If the valuation of a textbook-tool is enhanced and student-readers are devalued, or the their valuation is
ignored, then, theoretically, student-readers become a slave to the tool. From the point of view grounded by technological performativity, technological enslavement is the critical disadvantage for what it means to call textbooks tools, technologies, and devices in composition studies.

The implication of calling textbooks *tools* and the possibility of technological enslavement should be profound for writing teachers, in general, and critical pedagogues of composition, in particular. If a key advocacy of critical pedagogy of composition is the empowerment (and a degree of liberation) of students through writing and rhetorical education, then an analysis of valuation, heuristics, and IA to reveal the possibility of the Heideggerian danger of enslavement is crucial to teachers of critical pedagogy as they select the textbooks, heuristics, and IA for their composition courses.

Once they have selected a composition textbook for the semester, the results of an analysis of valuation, heuristics, and IA might make the exigency of technological enslavement even more salient. If it is true that teachers "modify, resist, or just plain dispense with the advice and suggestions" (Perdue 281), then the heuristics and IA they choose may enhance book valuation, enhance student-reader valuation, or both. Either intentionally or unintentionally, if teachers consistently select heuristics and IA that enhance book valuation, then they are contributing to the Heideggerian concept of enslavement to the textbook-tool. If teachers consistently select heuristics and IA that enhance student-readers, then they are helping resist enslavement. If teachers weave each type of heuristic and IA, select heuristics and IA that already enhance both book and student-readers valuation, and they supplement their own heuristics and IA with balanced valuation, then teachers can gain an ideal technological system that resists the danger.
Additionally, teachers who subscribe to critical pedagogy might consider inviting their students to use technological performativity and analyze the valuation processes of the textbook heuristics and IA. Readers will recall from the introduction that critical pedagogy in composition generally aims to empower students by teaching them to use writing to analyze, expose, and challenge potentially oppressive hierarchies grounded in institutional and social conceptions and practices that involve race, class, gender, education, and so on. Such challenges to potentially oppressive conceptions and practices would also encourage students to question classroom authority and practices of writing teachers. Based on these fundamental ideas of critical pedagogy, teachers would not only perform their own analysis of a composition textbook, but they would also invite students to use technological performativity to analyze, evaluate, challenge, and recast the heuristics and IA of the books assigned to them.

An explanation of Figure 6.1, may illustrate how teachers can interpret the results of an analysis of valuation and technological performativity of their own textbook-tools. Figure 6.1 presents the themes and suggestive threads of valuation that emerged from the prefaces, lessons-heuristics, IA for readings, and IA for visuals of my sample texts. The themes are listed above arrows that point to the left and right, where right-pointing arrows represent the value-enhancement of student-readers; left-pointing arrows would represent the value-enhancement of the book and its component; and a line with arrows pointing right and left represents a theme of balanced valuation. The themes and arrows for each chapter and component are exactly aligned or suggestively adjacent to one another according to the continuation of a theme or the corresponding valuations of
themes with different labels. Originally found in chapter five, I reintroduce the Map of Valuation Themes & Threads:
Map of Valuation Themes & Threads

Ch. 2: Prefaces
- Reader as Purpose
- Empathetic-Honest Fellowship
- Nurturing-Celebration
- Future Success-Career

Ch. 3: Lessons-Heuristics
- The Lecture
- Prescriptive Menu
- Liberating Constraint
- The Dialogue
- Call’n’Response

Ch. 4: IA for Readings
- The Lecture
- Prescriptive Menu
- Liberating Constraint
- The Lecture

Ch. 5: IA for Visuals
- The Lecture
- Prescriptive Menu
- Liberating Constraint
- Marching Orders

Fig. 6.1. Map of Valuation Themes & Threads.
By examining the valuation results and the interrelationship of arrows of a chart similar to Figure 6.1, teachers can discover the thematic threads they may want to avoid or supplement and which threads to weave. For example, Figure 6.1 shows that Equal Partnership emerges from the sample prefaces as a theme of balanced valuation. Equal Partnership is then followed by other themes with balanced valuation, such as Prescriptive Menu and Liberating Constraint, under the subsequent columns of lessons-heuristics, IA for readings, and IA for visuals. If I were to assign consistently heuristics and IA represented by the balanced-valuation themes that follow the initial theme of Equal Partnership, then I would create a theoretical thread of balanced valuation. By identifying the theoretical and abstract thread that Equal Partnership, Prescriptive Menu, and Liberating Constraint constitute—and by assigning the heuristics and IA the themes represent—I can resist Heidegger's danger of technological enslavement in the context of the textbooks and the composition course.

Alternatively, if I intentionally or unwittingly followed the abstract thread of The Lecture by strictly assigning the heuristics and IA it represents—working against the promise of balanced valuation found in Equal Partnership and Modest Offerings Convenience—then I would open up the possibility of Heidegger's danger, potentially enslaving student-readers to the tool of the textbook technological system. Thus, if heuristics and IA of The Lecture were necessary for my curriculum, then I would certainly want to make a conscious effort to weave in heuristics and IA of the other balanced-valuation themes, such as the themes of Prescriptive Menu and Liberating Constraint, or The Dialogue.
Complementing the primary analysis of technological performativity, the secondary analysis of technological performativity contributes to a broader understanding of the potential effects of composition textbooks on identity and the potential of Butler's concept of normative violence. As I explain in chapter four, Shapiro and Jamieson contribute to composition's knowledge about identity and first-year textbooks by examining the failures and successes of composition textbooks to represent ethnic and multicultural identity. Faigley contributes to composition's knowledge about identity and business writing textbooks by arguing that contradictory principles about coherence and personal voice encourage fragmented thinking to produce class identity and a compliant workforce. I contend that the secondary analysis of heuristics and IA contributes to those traditional conceptions of identity (i.e., race, class, gender) as they are examined in contemporary scholarship about textbooks.

Instead of simply tacking on and characterizing yet another identity category to the "big three" of race, class, and gender, I have investigated the identity category of thinker-writer—an identity category spanning the others and emerging from the contemplative (non-writing) and writing activities that heuristics and IA invite, guide, and direct student-readers to perform. Not only is it important to understand that the identity of thinker-writer exists and develops from composition textbooks, but it is also invaluable for critical pedagogues to understand the potential for Butler's concept of normative violence that may emerge from their selective assignment of heuristics and IA.

Readers should recall the explanation of identity and normative violence from chapter one. I describe identity as the category or categories that label the social visibility and meaning gained from the roles and functions people perform (Butler 22). Normative
violence is defined as single, but usually, recurring instances of physical and discursive practices that individuals enact to limit the identity possibilities of other individuals.

If it is true that teachers pick-and-choose the various textbook questions and prompts to meet the needs of their students and program curriculum—modifying, resisting, and dispensing "with the advice and suggestions" (Perdue 281)—then the reiterative selection process of particular heuristics and IA creates the possibilities of perpetuating and resisting discursive normative violence. An explanation of Figure 6.2 and the employment of the trope of thematic threads may help illustrate how teachers can interpret their own results of a secondary analysis of their composition textbooks, heuristics and IA, and identity.

Figure 6.2 presents the themes and suggestive threads of identity that emerged from the prefaces, lessons-heuristics, the IA for readings, and the IA for visuals of my sample composition textbooks. The themes are listed above arrows that point to right, arrows that suggest the possibility of theme persistence and coalescence. The themes and arrows for each chapter and component are exactly aligned or suggestively adjacent to one another according to the continuation of a theme or the correlation of identity themes with different labels. Originally found in chapter five, I reintroduce the Map of Identity Themes & Threads:
Fig. 6.2. Map of Identity Themes & Threads.
By examining the themes, correlations, and persistence of arrows a chart similar to Figure 6.2 presents, teachers can discover the existence of metaphorical, thematic threads of identity, recognize the potential for following a single thread, and consider how and what threads to weave and supplement to resist normative violence. For example, Figure 6.2 shows that six identity themes emerge from the sample prefaces and suggests that student-readers may take on the identity, or roles and functions, of different types of thinker-writers as they are invited, guided, and directed by heuristics and IA of the books. The different types of thinker-writers for this project are based on the fundamental and traditional epistemologies of intuitive, empirical, critical, and rhetorical thought. The heuristics theme of Rhetorical-Critical Thinker-Writer, the IA for readings theme of Critical Rhetorician, and the IA for visuals theme of Rhetorical Designer all generally encourage the critical and rhetorical cognitive activities, where student-readers are invited, guided, and directed to contemplate and analyze, expose and challenge; extrapolate and synthesize; and examine audience, authors, and media while creating their own texts.

If writing teachers were to use one of the sample books from this study and consistently assigned only the heuristics and IA that meet the criteria of Rhetorical-Critical Thinker-Writer, Critical Rhetorician, and Rhetorical Designer—ignoring opportunities to highlight and even exhaust intuitive and empirical thinking—then they would be limiting the roles and functions of student-readers as thinker-writers, and thus, perpetrate a form of normative violence. Alternatively, if teachers identified the heuristics and IA that create Rhetorical-Critical Thinker-Writer, Critical Rhetorician, and Rhetorical Designer, then they would create the opportunity to weave the themes and
heuristics and IA to offer opportunities for a variety of roles and functions, and avoid the perpetration of normative violence in the context of composition classes and textbooks.

A Correlation

Although I discuss it in detail in Resisting the Danger, a subsequent section, I wanted to highlight briefly a correlation between valuation and identity. There appears to be a correlation between high valuation and critical and critical-rhetorical thinking and writing IA. Readers will recall that open interrogatives, also called variable questions, are signaled by *wh*-words, such as *who, whom, whose, which, what, when, where,* and *how* (856, 867). The linguistic characteristic of open interrogatives encourages an addressee to freely respond with a wide array of appropriate answers, thus the freedom in response encourages a high value of the addressee. In addition to the high value suggested by the form of open interrogatives, the semantic content may reinforce the value enhancement of an addressee. For example, *Who might be your best audience for your topic?* invites a multitude of appropriate responses *and* values an informed opinion of the addressee. In general, open interrogatives almost always encourage the value enhancement of an addressee, and thus balance valuation with the default value enhancement of the source that controls the questioning.

Suggestions for Resistance

The conscious resistance and inadvertent promotion of Heidegger's danger and Butler's concept of normative violence depend on how teachers and students work with the major components of composition textbooks, that is, the preface, lessons-heuristics, and the IA for readings and visuals. In her critique and extension of Ohmann's (1976)
study of textbooks, Perdue (1990) reminds us that teachers and students might "modify, resist, or just plain dispense with the advice and suggestions" (281) offered by the textbook-tools. If one accepts Perdue's assertion, then an examination of those books, guided by technological performativity, is invaluable for resisting the danger of technological enslavement and the normative violence of restrictive identity construction.

Ideally, teachers and WPAs should follow the method outlined in chapter one and illustrated throughout this dissertation to resist the danger of enslavement and normative violence of textbook-tools, weaving individual and sets of questions that promote high and low valuation of student-readers and various thinker-writer roles. Though it would be ideal for them to map the valuation and thinker-writer identities promoted by the textbook-tool heuristics and IA—as I have outlined in chapter one and performed throughout the study—teachers might not have the time. Because of this restriction teachers may have to analyze on a daily and weekly basis the valuation and thinker-writer identity in isolated instances, perhaps for individual chapters, or even sections of chapters. With the common demands on time of teachers and WPAs, I offer possibilities to resist the danger of enslavement and normative violence of identity construction.

Beyond simply and passively ignoring or dispensing with the sentences that devalue student-readers and restrict identity possibility, teachers can, with their students, challenge, modify, and supplement the problem sentences. For each of the following two sections, I remind readers how to analyze sentences and offer alternatives to resist negative valuation and restrictive identity construction. The third section presents a form for teachers and WPAs to use as they analyze the valuation and types of thinking-writing promoted by the heuristics, IA for readings, and IA for visuals of their particular books.
Resisting the Danger

To work toward resisting the danger of technological enslavement, teachers and WPAs must first recognize the relation between form and meaning of the sentences within their texts. The discourse of textbook-tools is constituted by the basic sentence types of descriptive linguistics with inherent characteristics that suggest component values. In addition to overt denotation and connotation of praise and disparagement, basic sentence types present value enhancement and reduction based on the degree of freedom to respond to particular sentence types. The basic sentence types that constitute the heuristics and IA include declarative, interrogative, and imperative sentences, as described by Rodney Huddleston (851-945). From their analyses of sentences within composition textbook components, teachers and WPAs can work with students to highlight value-enhancing heuristics and IA and ignore, supplement, and modify value-reducing heuristics and IA. To reveal through analysis the valuation of textbook components, teachers must consider the complex relation between form and meaning of sentences (854), interpreting both inherent linguistic characteristics of sentences and the denotations and connotations of praise and disparagement.

Declarative sentences or declaratives have the potential to produce balanced and imbalanced valuation, the latter of which I emphasize in this section. An inherent characteristic of declaratives is that they do not assume a response from an addressee (855-61). The focus, and thus the value enhancement, is on the speaker/writer and speaker/writer's sentence and message. The lack of invitation and freedom to respond, devalues the addressee.
For example, readers may find declaratives in their textbook-tools that resemble *Writers use active voice to engage readers*. Such a sentence emphasizes the value of what the sentence has to say by ignoring possible responses from an addressee. Thus, declaratives have the potential to create discursively Heidegger's danger from an imbalanced relationship. Teachers and students might challenge the statement and similar sentences with an open interrogative (described in detail below), such as *How might different writers use voice to engage different audiences?* The alternative, open interrogative challenges the ideal of a universal writer, a universal reader, and the best approach to engaging readers. Perhaps a better alternative would be to ask what strategies, and not just *voice*, would be appropriate for the rhetorical exigencies to engage various readers.

Interrogative sentences or interrogatives also create the possibility of balanced and imbalanced valuation in a discursive technological system. The interpretation of valuation balance depends on openness and restrictiveness the interrogative form. On the one hand, open interrogatives, also called variable questions, are signaled by *wh*-words, such as *who, whom, whose, which, what, when, where*, and *how* (856, 867). The linguistic characteristic of open interrogatives encourages an addressee to freely respond with a wide array of appropriate answers, thus the freedom in response encourages a high value of the addressee. In addition to the high value suggested by the form of open interrogatives, the semantic content may reinforce the value enhancement of an addressee. As an example of a value-enhancing sentence, readers may find interrogatives in their textbook-tools that resemble *Who might be your best audience for your topic?* This example invites a multitude of appropriate responses and values an informed
opinion of the addressee. In general, open interrogatives almost always encourage the value enhancement of an addressee, and thus balance valuation with the default value enhancement of the source that controls the questioning.

Alternatively, closed interrogatives are yes/no questions, alternative questions, and presupposed or biased questions (868, 879). The first type of closed interrogative limits the addressee to one of either two answers, yes or no. The second type of closed interrogative restricts the addressee to a very limited set of answers the speaker/writer presents (867). The third type of closed interrogative presupposes a truth about the question topic and predisposes addresses to limit their replies to a truth asserted by the speaker/writer (879), thus restricting or excluding their response possibilities.

As an example of the first type of closed interrogative, readers might discover questions that resemble the following: Is the conclusion of the reading a summary of the argument? In addition to discouraging complex, critical thinking, the question limits student-readers to a yes/no response. An alternative to this first type of closed interrogative teachers and students might pose to challenge the original and raise student valuation could ask What is the conclusion performing for the reading?

As an example of the second type of closed interrogative, readers might discover questions that resemble Which mode of development should you employ, narrative or description? In this instance, students are limited to two choices and to a degree their valuation is discouraged. An alternative question teachers and students might pose to challenge the original and raise student valuation could ask, What method of development might you employ to reach and affect your audience and meet your purpose?
Additionally, this second example, with its assumption of only two choices, leads into the third type of closed interrogative.

An example of the third type of closed interrogative example, readers might discover questions that resemble *Why is the author's use of statistics an effective strategy for persuading you?* In this instance, the author of the question assumes without argument that a strategy is effective when it might not be. Maybe even more devaluing, is the second assumption: the addressee (i.e., the student-reader) is persuaded by the strategy. An alternative question teachers and students might pose to challenge the original and raise student valuation could ask, *To what rhetorical end might the author be using statistics in the reading?* Though the limitations and presuppositions of closed interrogatives encourage an imbalanced valuation in favor of the source-sentence and textbook-tool-component, teachers have the option of challenging with their students the original questions with open interrogatives that empower students in the process of constructing their own questions and challenging the authority of the pedagogical tool.

Finally, imperative sentences or imperatives, like the declaratives, may produce balanced and imbalanced valuation between the sentence-sources and respondents. Imperatives are, of course, statements that direct an omitted or assumed second-person subject to perform some task (857). Because subjects are not invited to reply to imperatives with a variety of responses—often restrictedly ordered to perform narrowly defined tasks—the emphasis, and thus value, is placed on the sentence and the sentence-source. For example, readers may find imperatives in their textbook-tools that resemble *Write the thesis statement with brevity and clarity.* Teachers and students might challenge the statement and similar sentences with an open interrogative, such as *If you need an*
explicit thesis statement, what characteristics should the thesis statement have according to the expectations of your audience and the conventions of your genre? The alternative, open interrogative challenges (1) the presupposition that a thesis is necessary and (2) the idea of a universal nature of theses.

Although the form of imperatives sentences encourages the value enhancement of the command and sentence-source, teachers may discover in their textbooks imperatives that promote a balanced valuation between the sentence-source and addressee. Imperatives may denote or connote, as they command, a value enhancement of an addressee: Open the essay with the great experiences of your past praises and values highly the addressee's experiences, and thus the addressee. The example suggests balanced valuation between the relationship of the denotation of praise and the competing characteristic of the linguistic form that enhances, by default, the value of the speaker/writer. Therefore, teachers should note that unless they clearly denote or connote a qualifying assertion of the command that positively enhances the value of the addressee, imperatives tend to encourage an imbalanced valuation in favor of the source-sentence and textbook-tool-component.

Resisting Normative Violence

To resist normative violence, teachers must first recognize in their writing textbooks the type of thinking and writing student-readers are invited (interrogatively prompted), guided (declaratively stated), and directed (imperatively commanded) to perform. Normative violence is an effect of physical and discursive practices that restrict identity possibilities. People's sense of identity partly emerges from the recurring and
reiterated practices of "various roles and functions through which [they assume] social visibility and meaning" (Butler, *Gender* 22). The discourse of textbooks, that is, the heuristics and IA, reiteratively invite, guide, and direct student-readers to perform the roles and functions of thinker-writer.

The possible types of thinking and writing—based on fundamental epistemology found in key scholarship in composition studies, literature, linguistics, philosophy, and education—include intuitive, empirical, critical, rhetorical, rational, binary, and multimodal. If they repeatedly assign to student-readers heuristics and IA that promote a single type of thinking-writing, then teachers are encouraging normative violence. If they repeatedly assign to student readers sets heuristics and IA that promote different types of thinking-writing, then teachers are resisting normative violence. Though this project proposes that teachers map the types of thinking-writing the textbooks' heuristics and IA promote—in order to weave roles and functions and encourage identity possibility—I propose here that teachers, with limited or no time to map, verify that sets of heuristics and IA contain prompts that encourage a variety of thinker-writer roles and functions or supplement those sets that invite, guide, and direct limited types of thinking-writing.

To help teachers verify that sets of heuristics and IA contain prompts that encourage a variety of thinker-writer roles and functions, I reintroduce the descriptions of the types of thinking and writing as defined in the scholarship of composition studies. After reintroducing the types of thinking and writing commonly encouraged in composition pedagogy, I demonstrate how I would supplement prompts, beginning with a question that advances intuitive thinking-writing. The following is a list of the types of thinking-writing with a description and example for each bullet:
• Intuitive thinking-writing—contemplation and/or written expression of associative feelings and memories about a topic or various topics. Examples: *What memories and feelings do you have about X event at Y location during Z time?*; or *As you read (or write), recall a time you felt Y about X, and think about your feelings now.*

• Empirical thinking-writing—contemplation, analysis, and/or written expression of surface features of writing and superficial or obvious ideas about a topic or argument. Examples: *Where is the author's thesis?*; *Can you identify the words of vivid detail the author uses to connect to readers?*; *List the statistics the author uses*; and *What does the author call her solution?*

• Critical thinking-writing—contemplation, analysis, and/or written expression of topics from multiple points of view; consideration of contextual influences of topics; exposition and challenge to underlying assumptions related to topics; extrapolation and synthesis of new inferences and insights using analogy; and examination of the practices and systems of political, social, and economic power related to topics. Examples: *How might different groups perceive topic X?*; *How might group X perceive event Y if circumstances Z were altered?*; *What are the taken-for-granted beliefs and values of the author or group X?*; and *How would person or group X benefit or profit by changing circumstance Y, and what person or groups would find the change a detriment?*

• Rhetorical thinking-writing—contemplation, analysis, and/or written expression of the actual and potential effects and relationships of language, topics, authors, and audiences. Examples: *What attitude about the topic does the author convey*
by the word choice in the first sentence? and What audience is the author addressing according to the information presented as support for the claim?

• Critical-rhetorical thinking-writing—contemplation, analysis, and/or written expression that includes the modes of critical and rhetorical thinking-writing. The two types of thinking-writing, that is, rhetorical and critical, are not inherently connected. Examples: How might the author include and exclude various groups by the information and word choice used throughout the text? and What part of the text reveals the author's implicit assumptions about X?

• Linear, rational thinking-writing—contemplation, analysis, and/or written expression that moves linearly and sequentially through problem solving and engages topics and texts in a scaffolded manner, working in modes of thinking in the following order: intuitive, empirical, critical, rhetorical.

• Binary thinking-writing—contemplation, analysis, and/or written expression of the world in an either/or framework. The conjunction or, of course, is a common trigger word for binary thinking. Examples: As you read, think of a time during high school when you were popular or unpopular; Does the author's text include vivid or vague detail?; Does the author account for all points of view or not?; Is the author's word choice effective in the introduction?

• Multimodal or pluralistic thinking-writing—contemplation, analysis, and/or written expression that uses three or more modes of thinking-writing.
With the modes of thinking-writing and descriptions in mind, I want to turn to an illustration of how I would supplement prompts, beginning with a question intended to stimulate intuitive thinking.

A recurring issue in my sample texts is group membership. I am confident this issue is raised in many other composition books and classrooms. A generic question that stimulates intuitive thinking-writing might resemble *What emotions do you have as you recall a time when you felt a part of a group?* A supplemental question to encourage empirical thinking-writing might be *What sensory detail lead you to conclude you were a part of the group you recall?*; followed by the critical thinking-writing question *What might be your political, social, and economic qualities that gain for you group membership and who might be excluded for lacking those traits?* A subsequent question encouraging rhetorical thinking-writing might ask, *What linguistic and written conventions and features you recognize secure your group membership and allow your voice to be heard within the group?* A question of rhetorical-critical value to follow might ask, *What conventions and features of a document that address the issues and members of your particular group exclude and include membership of other group affiliations?*

To promote linear, rational thinking-writing, as I defined it above and throughout the study, I would simply present the questions in the order shown above. Or, I could follow the initial question with the rhetorical-critical and move backward from there. Taken together I am encouraging in this line of questioning multimodal thinking-writing. And one can easily revise any of the questions with the help of the or conjunction to advance binary or either/or thinking-writing.
I have seen my teaching colleagues, and imagine many others like them, modify and supplement the heuristics and IA of their textbooks for a variety of purposes. In her book review of *(Re)Visioning Composition Textbooks*, Micciche (2000) asserts that David Bleich underestimates teacher-agency while overestimating the extent to which any teacher, experienced or not, closely follows the instructions of a textbook. […] I have seen both new and experienced teachers in search of materials to supplement textbook offerings. I have also seen communities of teachers working together to improve on, and differentiate their pedagogies from, textbook approaches. In short, I don't recognize Bleich's teacher who blindly accepts and administers textbook knowledge to students. (par. 4)

I do not underestimate the extent of my colleagues to modify and supplement textbook heuristics and IA. My intent is to illustrate and highlight how teachers might modify and supplement textbook prompts for the specific purpose of resisting the Heideggerian danger of enslavement and the Butler's concept of normative violence of identity construction. Micciche's experience notwithstanding, I imagine a few new teachers who might benefit from my encouragement to modify and supplement their textbook heuristics and IA.

**A Resource for Analyzing Valuation and Identity**

Figure 6.3 is a simple form teachers and WPAs may photocopy and adapt to help them record and analyze the valuation and thinker-writer identity promoted in their own
particular composition textbooks. The form is a synthesis of the previous valuation and identity charts of previous chapters. The epistemological categories label each row, and the major components of most composition textbooks, excluding the preface, label each column. For each cell, readers will find a line, plus (+) and minus (-) symbols, and the word "Overall." The line is available to record the page number of sample sentences that represent the type of valuation and thinker-writer identity for the component. "Overall" is a general evaluation or sum of the preceding valuation results within the same box.

Above the form I created a space for the book title, especially if teachers and WPAs are analyzing several books for adoption; and below "Book Title" is a space for a specific chapter of analysis if the entire book is not being used.

Once they have recorded the page numbers of sample sentences for each component, and circled the plus for positive valuation, the minus for negative valuation, or both symbols for balanced valuation for each number, teachers and WPAs should assign an overall valuation based on the majority result of the previous page number/values. On completing the form, teachers and WPAs should have a general sense of what components to combine and supplement with their own questions in order to promote balanced valuation and identity possibility based on multiple epistemological roles. Following the blank form on the subsequent page, I present a completed sample form and discussion of what teachers and WPAs might do with the recorded information.
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Fig. 6.3. Form for Analyzing Valuation and Thinker-Writer Identity.
Figure 6.4 is a completed sample form for an analysis of *The Bedford's Guide for College Writers*. As readers can see, I wrote the page numbers of sample sentences from each major component that represent the particular types of thinking they encourage. Based on the sentence types, I also circled the valuation of the sample sentences. For each set of page numbers and valuations, I estimated a summary or overall valuation. The result of filling in the form reveals blank cells and cells with negative valuation for sample sentences and individual components and types of thinking.

For blank cells I would remember to supplement my own questions and prompts that encourage alternate types of thinking; and for cells with negative valuation, I would invite my students to challenge and modify the questions and prompts with open interrogatives. For example, the IA for readings of this book lack questions inviting intuitive thinking and writing, and I would therefore add intuitive IA; or better yet I would invite students to develop their own questions.
Fig. 6.4. Sample Form for Analyzing Valuation and Identity.
Limitations and Future Study

The limitations of the current study compel future research. The analyses guided by technological performativity lack "data on how the books are used by teachers, and thus [...] has little to say about classroom practices in teaching writing" (Faigley 133). The results of the analyses do not answer Miles' questions "What happens when the textbook is in the hands (and minds) of teachers and students? What messages do those teachers and students take from the practices espoused by the textbook?" (29). What the methods and results of technological performativity in this study produce is a foundation for investigating the rhetorical effects of the other components of the textbook-tool technological system in order to answer Miles' questions, resist the danger of enslavement and normative violence, and support critical pedagogy. Before moving forward with a proposal for future research, I would like to reintroduce as a reference the figure that represents the textbook technological system and component relationships.

Fig. 6.5. Technological System of Composition Textbooks.
In chapter one, I extrapolated from Heidegger's theory a technological system for composition textbooks and developed a methodology for determining valuation of two components of the system, the latter of which Heidegger does not elaborate. The system of composition textbooks, represented by Figure 6.3, includes (1) the student combined with the student's writing activities as the *setting-upon*; (2) words or language as *standing-reserve*; (3) an academic essay-genre as the *eidos* or shape; and (4) the possible rhetorical effects and assignment/course grade as the *destining*. Of course, the tool is a composition textbook that conceptually binds the causes together.

A comprehensive analysis of the textbook-tool and technological system would include an analysis of all the components, but such an examination would take several volumes and possibly years of research. For the sake of space, timeliness, and overall manageability—and because teachers, who might use my approach for their critical pedagogy, may not have the time to analyze all the technological relationships—I limited myself to examining the single relationship of student-book valuation and the ulterior effects of student identity produced by this relationship. Thus, I was strictly interested in the two-way dotted arrow of reciprocity between the First-Year Composition Textbook icon and the setting-upon component called Student-Activities represented in Figure 6.3.

A comprehensive understanding and future research of the textbook technological system would include the reactions of students and teachers to their own textbook-tools, which would lead to examinations of the other components. In surveys, focus groups, and individual interviews I would attempt to expose students and teachers perceptions (i.e., *setting-upon*) of how they felt valued and devalued by the books. I would inquire about how they felt empowered and disempowered to challenge the tenets and questions of the
books. I would hope to find how teachers and students accept, modify, and challenge the heuristics and IA of their books.

The inquiry of student and teacher perceptions of valuation would lead to an investigation of student writing (i.e., shape or *eidos*) to determine how their perceived valuation manifests. I would examine their writing to determine how students actually reacted to the heuristics and IA. How might they have accepted, modified, and challenged the invitation, guidance, and direction of the heuristic and IA prompts? What rhetorical moves or features signify acceptance, modification, and challenges? Possibly with follow-up surveys, focus groups, and interviews I might ask if their acceptance, modification, and challenge in their writing was conscious, unconscious, or both, depending on the rhetorical feature and moment in their drafting process.

In turn, an inquiry into the rhetorical effect and assignment grade (i.e., *destining*) might reveal how teachers and other audiences reinforce and thwart students' acceptance, modification, and challenges to the invitation, advice, direction, and valuation heuristics and IA promote. I would compare what valuation the heuristics and IA promote with the rhetorical moves students made in their writing that accepted, modified, and challenged the advice and valuation, and then investigate the rhetorical effects and grades that reward and punish the moves students made to accept, modify, and challenge. And within all of these inquiries, I would consider how the inherent linguistic qualities of language (i.e., *standing reserve*) effect the valuation process of all the components of the textbook technological system.

Concomitantly, my inquiries of valuation would include an investigation of how each component encourages identity possibility and thwarts normative violence. In an
attempt to determine the actual effects of the heuristics and IA of textbooks, I might ask, What type or types of thinker-writer do students perceive themselves becoming and at what moments when they engage with the textbook tools? What textbook components do students perceive reinforce their conception of thinker-writer identity? When and how do students accept, modify, and challenge the thinking writing the heuristics and IA promote? These questions would lead to an inquiry into the effects of the genre conventions that encourage and discourage thinker-writer identities, despite what the textbook-tools encourage. And from there, future research would consider how rhetorical effects and grades reinforce and resist the advancement of identity possibility and the restriction of normative violence.

I hope to have developed a theory that teachers can use to discover the valuation and identity themes and threads of their own textbooks in order to weave lessons, heuristics, and IA that resist the danger of technological enslavement and the normative violence of limiting identity—where students and teachers may modify and challenge the lessons, heuristics, and IA of our field's tools for the opportunity to think, analyze, write, and design in variety of modes and roles.

The figures and my scenarios throughout this study are unique to the valuation and identity results and thematic threads of the sample textbooks for this project; and the analytical results, themes, and threads of other books and instructional discourse will certainly vary. Taken together or separately, the concluding primary and secondary analyses of the heuristics and IA in the sample books are warnings and models. They are warnings to those teachers interested in supporting a critical pedagogy in their
classrooms; and they are models of technological-performativity analysis teachers can rigorously or casually perform with their own textbooks.

While this project uses the two analyses of technological performativity to examine the effects and implications of composition textbook lessons, heuristics, and IA, teachers who have read this study might attempt an analysis of valuation and the thinker-writer identities encouraged by their own questions and prompts, which they create to supplement our discipline's major tool, technology, or device: the all-in-one composition textbook.
Appendix

Wells' sample heuristics—Christensen's sentence frames and the tagmemic matrix—represent methods of invention that realize the empirical and contemplative tradition. As an example of the sentence framing and subordination heuristic, Wells presents from Christensen's *Notes Toward a New Rhetoric* the following:

1 We all live in two realities:

2 one of seeming fixity,

3 with institutions, dogmas, rules of punctuation, and routines

4 the calendared and clockwise world of all but futile round on round;

and

2 one of whirling and flying electrons, dreams, and possibilities

3 behind the clock. (Qtd. in Wells 470)

This example is supposed to demonstrate how a writer with a "mature" writing style works from the abstract topic of reality to sensory-stimulating words and concrete examples (469).

In an extended quotation, Wells presents a formulation of Young et al.'s heuristic:

*wave/contrast:* What physical features distinguish it from similar objects or events? In particular, what is its nucleus?

*particle/varation:* View the unit as a specific variant form of the concept, i.e., as one among a group of instances that illustrate the concept. What is the range of the physical variation of the concept, i.e., how can instances vary without becoming something else?
variation/field: View the unit as a multi-dimensional physical system.

How do particular instances of the system vary? (This question complements two questions about the unit as an abstract system). (qtd. in Wells 473)
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