

Values

In this third section, our authors close the collection with several chapters that explore the implications of genred language, frames, and ideologies. These chapters explore different domains, from health and medicine to immigration to education, which all remind us that genre matters because it tells us something of the cultural, social, and community values of the sites that we explore. This section responds to the call for rhetorical genre scholars to acknowledge the significance of ideology, ethics, and values in understanding the power of genres and the consequences of genre emergence and change.

Tamar Tembeck's "Autopathographies in New Media Environments at the Turn of the 21st Century" explores the genre of the authopathography (autobiographical narratives or expressions of illness) across modalities and new media environments. Tembeck interrogates the aesthetic and literary qualities of the genre, the media, and technologies that underpin those expressions, and how all of these elements interrelate in terms of genres and the social actions they produce, demonstrating also the social values they enact.

E. Johanna Hartelius's "Sentimentalism in Online Deliberation: Assessing the Generic Liability of Immigration Discourses" explores how immigration narratives shared with broad audiences rely on sentimentalism. This reliance, Hartelius suggests, shapes the genre of the immigration narrative, which in turn creates a complex landscape of immigration discourses. Immigration narratives shared for public consumption can take on features that shift temporal concern from what Hartelius calls a "conflicted present" to reflect on an "imagined past." Sentimentalism

also functions to shift immigration discourses from a deliberative genre to an epideictic one, depoliticizing and simplifying immigration discourses. These genre changes, Hartelius suggests, help us understand how immigration discourses can be at once xenophobic and also xenophilic.

Victoria J. Gallagher and Jason Kalin's "Collected Debris of Public Memory: Commemorative Genres and the Mediation of the Past" explores how non-celebratory commemorative projects operate as sites for dialectic between vernacular and institutional discourses; that is, how such sites function as a genre. Specifically they investigate memorial sites to understand better responses to the sites, the antecedent genres that shape the sites, and what kinds of cultural discourse are made possible by the site's existence. These investigations allow Gallagher and Kalin to advance an argument about the social action that memorial sites perform and the values that they represent, thus helping us understand the "potentialities and pitfalls of contemporary commemorative practices."

Like several other contributions here, Colbey Emmerson Reid's "Hard Ephemera: Textual Tactility and the Design of the Post-Digital Narrative in Chris Ware's 'Colorful Keepsake Box' and Other Non-Objects" examines the transition from familiar print-based media to a digital counterpart. Reid's analysis looks to the book and the digital book, or the e-book, to interrogate what features of the material book we value, what we believe we value, and how the vernacular conversation about the end of the printed book misses some key technological developments and social challenges. Taking graphic novelist Chris Ware's *Building Stories* book-box as a case, Reid reveals the values surrounding our engagement with texts, material objects, and tactical experience.

Finally, Risa Applegarth's contribution, "Genre Emergence and Disappearance in Feminist Histories of Rhetoric," argues that we can understand "the operation of power by attending to short-lived, discarded, or nondominant genres." Taking as her subject the development of the discipline of anthropology in the late 19th and early 20th centuries, Applegarth examines the development of epistemic practices as revealed in the changing mix of genres that constituted the discipline. Along the way, she challenges the use of evolutionary metaphors for theorizing processes of genre emergence and change, offering an alternative constellation of metaphors. Instead of "speciation," "hybridization," and even "adaptation," she suggests that we speak of "pottery shards," "bones," and "foundational fragments," adopting the language of archaeology and outlining a program she calls rhetorical archaeology. This chapter,

then, offers an important feminist interrogation of our discursive habits and theoretical commitments while posing alternative ways of theorizing genre change. Specifically, she demonstrates that “genres offer historians of rhetoric a rich site for recovering insights into community anxieties, needs, and priorities.” Further, we are able to understand better the nature of genre emergence, uptake, and decay by exploring how the social and institutional power of genre can work to keep marginalized discourse participants and communities on the periphery of knowledge economies.