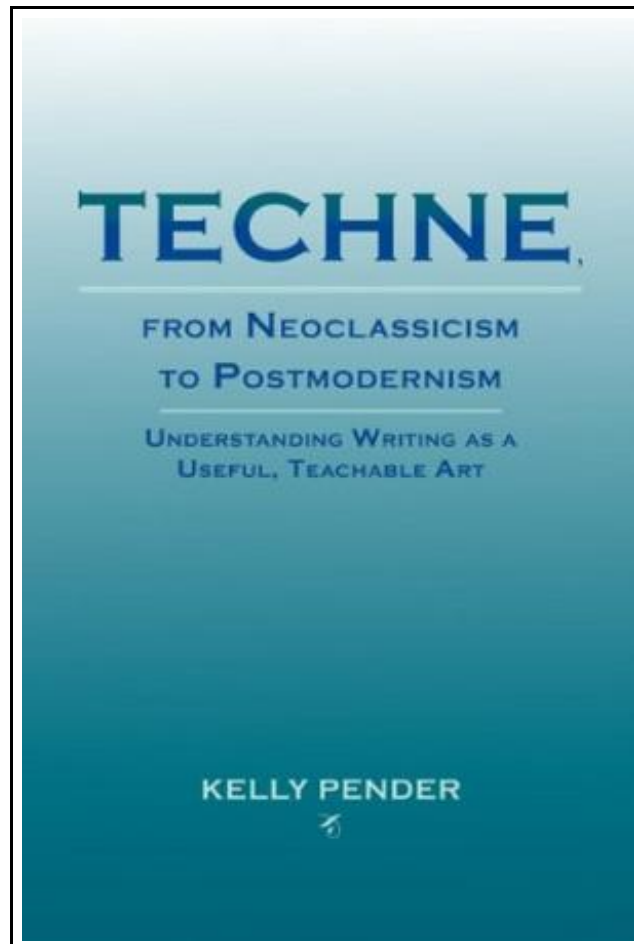


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Parlor Press, United States, 2011. Paperback. Book Condition: New. New.. 226 x 152 mm. Language: English . Brand New Book \*\*\*\*\* Print on Demand \*\*\*\*\*.Kelly Pender s final provocative suggestion-that it is precisely through the apparent opposition between closed and open that writing itself has been marginalized within the writing classroom-is an extraordinarily insightful point, one that deserves serious consideration within the rhetoric and composition community. -John Muckelbauer, author of *Invention and the Future: Rhetoric, Postmodernism, and the Problem of Change* The word *techne* has no equivalent in English and so is usually understood as one of the three terms that approximate its original Greek meaning: art, skill, craft. As a kind of productive knowledge, *techne* is often defined by its close association with rationality and instrumentality. **TECHNE, FROM NEOCLASSICISM TO POSTMODERNISM: UNDERSTANDING WRITING AS A USEFUL, TEACHABLE ART** is a book about the relationships among the many meanings of this complex term. Kelly Pender tells the story of *techne* s presence in the development of rhetoric and composition as an academic discipline in the mid-twentieth century, the influence of postmodern theory on that development, and what is often taught or not taught under the rubric of writing in contemporary composition courses. The arguments **TECHNE, FROM NEOCLASSICISM TO POSTMODERNISM** makes about these relationships are deconstructive and seek to challenge some of the field s most firmly entrenched binaries about what writing is and how (or if) it should be taught. To make these arguments, **TECHNE, FROM NEOCLASSICISM TO POSTMODERNISM** uses Samuel Weber s retranslation of the Heideggerian term *Ge-stell* as a form of emplacement to show how composition theories and pedagogies based on *techne* work simultaneously to both close down and open up possibilities for experiencing writing as an inherently valuable, nonrational mode of bringing-forth. KELLY PENDER holds a PhD...



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