A GENRE IN PLACE: THE RELATIONSHIP OF GENRE AND PLACE IN THE CITY
CODES OF DELPHOS, KANSAS

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Abstract

This project combines rhetorical genre theory, place scholarship, and rural scholarship to examine the relationship between genres and physical places. Because genres have been understood as "typified rhetorical action" since Carolyn Miller's foundational text "Genre as Social Action" (24), most genre scholarship has focused on the social components, or actions, of genres. Genre scholarship has also recognized that genres must be understood in relation to their original context, as much as possible (Devitt, Bazerman, and Medway) and scholars often conduct studies in relation to the community/users from which the genre evolves and which it in turn shapes (Devitt, Bazerman, Medway, Paré, and Dryer). Yet, many of these studies focus on genres within academic, public, and work communities, rather than within physical places. Therefore, these studies have not yet studied genres within physical places or intentionally analyzed the physical components/aspects of those places. Despite some genre scholars, such as Dryer, Schryer, and Reiff, who attempt to bring more attention to the spatial and material components of genres and their connection to places, the relationship between genre and physical places remains underrepresented and unclear.

Using genre analysis of the Code of the City of Delphos, Kansas, discourse-based and open-ended interviews of the City Clerk and City Mayor, and observation of the physical location and environment of Delphos, KS, this study hopes to understand better the relationship between genres and physical places. I focus on three primary components of materiality— production, distribution, and consumption—in order to examine the codes within their natural, physical environment. By studying the relationship between genres and physical places, I add a new perspective to the way in which genres function as social actions. I argue that including an analysis of the physical location with a genre analysis allows for an understanding of the particular, local social actions that are completed, as well as an understanding of the larger, more

generalized ones. Additionally, I continue to complicate the representation of rural places by exploring how Delphos is defined by those outside of the physical place and those within it. In doing so, it becomes clear that rural places define themselves relationally, establishing their own rurality based on how alike or different they are from other physical places. Importantly, I conclude that by studying physical place and genre, it is clear that multiple places can impact one genre, and those places might resist the larger social actions of the genre, and one another.

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continue to be a special place for me and I am deeply grateful for the opportunity to complete work involving this town.

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Chapter 1: "Place Has Much to Tell Us:" Genres, Places, and Social Action

The last 10 years of my life have been devoted to the pursuit of "higher education," but the further I entered academia the further I felt from my hometown, a small rural town in Kansas, and the issues that rural communities, and rural individuals in academia face. Largely, I felt this separation because I had not yet read, at the beginning of my doctoral degree, or studied scholarship that focused on rural communities, and writing done within those places. However, during the first year of my doctoral program, in what would become a foundational course for my future research, titled "rhetorics of outsider writing," I was assigned Anne Ruggles Gere's "Kitchen Tables and Rented Rooms: The Extracurriculum of Composition." Like many other scholars, this article started to alter the way I thought about the relationship between the work I did in school, including the scholarship I read, the writing I completed, the courses I taught, and the persona I developed as an academic, and the people, writing, and identities I associated with my rural upbringing, a place I will always consider home, even though I may never again reside there.

In her pivotal article, Gere discusses her concept of the extracurriculum, which includes the "multiple contexts in which persons seek to improve their own writing" (38). She encourages composition and rhetoric to "focus on the experiences of writers not always visible to us inside the walls of the academy" (38) rather than the continued focus on writing done only in academic places and spaces. Traditionally, Gere suggests, the extracurriculum has been ignored by rhetoric and composition due to the practice of "concentrating upon establishing our position within the academy" which has caused the field to "neglect to recount the history of composition in other contexts" (37). One of the examples of extracurriculum presented in the article is a writing workshop established in Lansing, Iowa where rural community members "gather around Richard

and Dorothy Sandry's kitchen table" (34) to "write down their worlds" (35). Not only did Gere portray how "writing development occurs regularly and successfully outside classroom walls" (36) but what the writing meant to that community, in that rural place, and what purpose that writing performed for those individuals. While Gere notes that the writing performed in these writing groups, and ultimately, in the extracurriculum, "mirrors the goals most of us composition teachers espouse for our students" (36), it does not have to for the writing to matter. The individuals of these groups found the writing to have both larger individual and group purposes, including "solv[ing] local problems" and "effect[ing] changes in their lives," but more specific, local purposes, including "alter[ing] the material conditions of their lives" (36).

From this article I not only saw a rural community represented in rhetoric and composition scholarship, a representation I would pursue into the field of Rural Literacy, but I also saw how these seemingly disparate places that I inhabit, academia and a rural, Kansas town, could be connected, and ultimately, how I could use my field to help understand, expand, and explore rural places, rural identities, and rural writing. Pursuing these interests eventually concluded in my desire to study writing that had a specific purpose and function—city codes—in in my own rural community—Delphos, KS. Like Gere, I find that it is important to study writing outside of academic environments, and by integrating rural scholarship, I hope to bring more attention to and understanding of rural places and the role that writing can serve for a rural, community. Importantly, Gere's article also helped me to begin articulating a question of how, and if, writing and physical places are connected—a question I needed a method for and for which I would turn to Rhetorical Genre Theory. As I explore further in the next section, Rhetorical Genre Theory provided me with a framework to understand how writing is used by and created by communities, as well as the rhetorical actions writing completes.

Rhetorical Genre Theory

Rhetorical Genre Theory became the method and framework of this project because, in spite of the need for more focus on the relationship between genres and physical places, in many ways, genre theory has altered our understanding of the rhetorical function of genres by studying writing as actions within communities. Carolyn Miller's foundational text "Genre as Social Action" is perhaps most responsible for our reinvigorated understanding of genres beyond simple forms of categorization. Prior to the rhetorical turn in genre studies "[t]raditional genre study ha[d] meant study of the textual features that mark a genre: the meter, the layout, the organization, the level of diction, and so on" (Devitt "Generalizing" 575). Miller's article moved the understanding of genre from the focus on textual features to a recognition of genres as "typified rhetorical action" ("Social Action" 24). With this rhetorical emphasis "[u]nderstanding genre requires understanding more than just classification schemes; it requires understanding the origins of the patterns on which those classifications are based" (Devitt "Generalizing" 575).

Part of the pattern includes understanding how genres connect to and relate to other genres. Mikhail Bakhtin argues for the existence of speech genres, what he decrees as "relatively stable types of…utterances" (60) and suggests that every "utterance is a link in a very complexly organized chain of other utterances" (69). According to Bakhtin, genres are continuously shaped by previous genres and current genres help constitute and shape future genres. Anis Bawarshi, a rhetorical genre scholar, offers a parallel claim to Bakhtin about how genres constantly shape other genres. Bawarshi argues that texts "both preface a text and are prefaced by other texts" (*Genre and Invention of the Writer* ix). In other words, "[g]enres have complex sets of relations with past and present text-types" (Schryer 81). As these three scholars (among others)

demonstrate, genres are intertextually defined and understood and, as a result, no genre can be removed and examined independently of other genres.

Anne Freadman likewise considers the way in which genres shape and help determine meaning for other genres with her concept of uptake. Uptake is the way genres influence one another both across genres and within genres. While Freadman, Bawarshi, and Bakhtin are working from different backgrounds and are incorporating different terms, all of these scholars acknowledge that genres are always affecting one another. However, Charles Bazerman would suggest that genres do not just affect one another, or help determine what genres respond to other genres, but that genres also comprise genre systems and these systems make up a framework of social knowledge that an individual uses when constructing meaning and interpretation ("Speech Acts"). All of these aspects contribute to the rhetorical action of a genre.

In order to understand the "origins of the patterns," rhetorical genre studies focus on the rhetorical, social, and contextual aspects of the genre (Devitt "Generalizing" 576). In addition to the intertextuality of genres and the ability of genres to evolve, or change, from the "rhetorical responses to recurrent situations," genres "in turn help structure the way these individuals conceptualize and experience these situations" (Bawarshi "Genre Function" 340). Genres are based out of rhetorical situations, and in turn, help shape future rhetorical situations that the genre will evolve from. As a result, "genres are both functional and epistemological—they help us function within particular situations at the same time they help shape the ways we come to know these situations" (Bawarshi "Genre Function" 340). Therefore, genres must be considered within their rhetorical context, including, but not limited to, the exigence, purpose, composer, and audience. The rhetorical context of the genre includes considering audience because "[t]he question of genre is tied to the question of audience, and thus to the question of expectations and

predictions" (Freadman 52). The expectations and predictions of a genre are, in part, based on the purpose or social action that the genre performs (Swales *Genre Analysis* 46). Consequently, rhetorical genre theory focuses on the content and form, but also the patterns of situation, and the abstraction of genres from specific, individual texts.

Yet, it may be precisely because genre scholarship recognizes genres as "typified rhetorical action" (Miller "Social Action" 24) that an explicit study of the relationship between physical places, which encourage the individual and specific, and genres has not largely occurred in this field of scholarship. Miller argues that genres cannot be understood solely on materialist, or individual, terms because genres are social, are "a point of connection between intention and effect" ("Social Action" 25), and respond to an exigence, or a "social need" (30). Drawing upon both Kenneth Burke and Lloyd Bitzer, Miller defines exigence in relation to a recurring rhetorical situation, or "occasion." Recurrence, and our recognition of recurrence, depends upon our ability to identify "situations as somehow 'comparable,' 'similar,' or 'analogous' to other situations" ("Social Action" 29). In fact, the very act of performing a rhetorical genre analysis is a "way of comparing rhetorical similarities and differences" (Swales *Genre Analysis* 43). Distinguishing similar situations is possible only when we can abstract social qualities and construct a type. According to Miller, this type can only be formed if we ignore each situation's specific, materialistic qualities, such as the physical place the genre is interacting with. Devitt agrees with Miller's argument and states that "[g]enre is an abstraction or generality once removed from the concrete or particular" (Devitt "Generalizing" 580). As a result, rhetorical genre theory has focused on how genres encompass more than individual circumstances, and extend beyond one iteration of the genre in one physical place and in one material form.

Yet, genre theory cannot completely abstract genres from their physical places and material means because genres create and are created by the communities that use them (Miller "Rhetorical Community") and, accordingly, must be defined by the users of the genre (Devitt *Writing Genres* 3). In fact, in many instances, the users of the genre are often the composers of the text, as well as the community which relies upon the genre "to realize communicatively the goals of their communities" (Swales *Genre Analysis* 52). Regardless of which definition of rhetorical situation is being used (Bitzer, Consigny, and/or Vatz), and despite the different degrees of importance assigned to the role of the rhetor, or in the case of genres, the composer, it is clear that the composer is an integral element to consider when examining the situation of a genre.

For some scholars, such as Devitt, the role of the composer becomes particularly important when considering the possibility of agency, or creativity, within the constraints of the genre (*Writing Genre* 137-162). Devitt argues that although a genre may have an "established rhetorical and social context" with "powerful incentives and punishments attached" there "is a choice that can be made" (138) by the composer. The context, situation, and exigence may call or create an expectation for a particular genre, but the composer can choose to make alterations, select a different genre, or make changes to a specific text within a genre to fulfill the situation or exigence. The decision of the composer to be creative, or alter the genre, or specific text, may in fact lie within the specific situation of the text, including the physical place, and it is only by studying all components of the genre, including the composer and the composer's physical place, that this relationship between place and genre can be understood.

Genres, like rhetoric and writing, are situational, contextual, and material, and because of their materiality, genres are intimately tied to physical places. They are "solutions to problems

about how to respond to situations" (Kamberelis 122). As a result, genres shape the situation and exigence they answer, as well as future reiterations of that genre (Bazerman *Shaping Written Knowledge* 8). Therefore, genres cannot be separated from their individual situations or the material and physical aspects that comprise those situations. Studies of genres recognize that genres must be understood in relation to the "contexts within with they occur, contexts that in rhetorical scholarship have been called rhetorical situations" (Devitt *Writing Genres* 12), and part of that rhetorical situation needs to include physical places.

It is not surprising then that in order to negotiate genres as abstract, recurring situations, and social actions that evolve from physical places with material conditions, genre scholarship has studied genres in their original environment, as much as possible (see Branstetter, Devitt "Intertextuality", Bazerman "Systems", Paré). Peter Medway's examination of architecture students' sketchbooks is one such example. Medway not only studies the sketchbooks, but the physical workplace of the architecture students in order to understand the social exigence that the genre is fulfilling (123-53). Medway begins by considering the larger, established community of architecture students, as well as the physical place they congregate. He describes the workplace of these students, known as the studio, as "an open-plan area, interrupted only by bare concrete columns; within it students construct individual den-like work stations out of drafting tables, mobile storage units, movable lamps…" (126). Then he begins to analyze the "fuzzy genre" (141) in relation to the exigence, purpose, form, and content of the genre. Medway determines that although these architecture sketchbooks are varied, even to the point where he questions if they are in fact a genre, and serve different purposes for each composer, they are indeed a genre—one connected to the "development of a distinctive disciplinary and professional identity" (146). This professional identity is formed when these students see their predecessors

using the books in the workplace and when they, in turn, begin to use them to identify as an architecture student. As a result, Medway is beginning to articulate the ways in which physical places are intrinsically tied to the recognition of important, identity forming genres—as it is in the workplace where these books are often seen in use for the first time (although he carefully notes these genres are taken everywhere, including outside of the studio). Medway is one scholar who exemplifies how genres cannot be completely removed from the places and physical components that enact and shape them and how a tension between these two competing functions (the social and the material/physical) can then be seen in genre theory.

John Swales is another scholar who performs an analysis of genres within their contextual, physical location, as well as the academic communities that use them. In *Other Floor, Other Voices* he performs what he calls a "*textography*" which is "more than a disembodied textual or discoursal analysis, but something less than a full ethnographic account" (original emphasis, 1). In this study, Swales provides a detailed description of the history and physical layout of The North University Building at the University of Michigan. Additionally, Swales performs interviews and textual analysis to provide an understanding of how three different departments in this one building function as communities (23). Through detailed descriptions and photographs, Swales describes how there is a "floor-by-floor distinctiveness in appearance and atmosphere," partly dependent upon the "somewhat limited access from floor to floor" and the type and amount of business conducted on each floor and within/for each academic community (17). As a result, Swales finds that "the material culture of the building does lend its own specific kind of support to the idea that the North University Building likely represents an intriguing three-way juxtaposition of academic and professional activities and

attitudes on its three floors" (19). Swales and Medway are certainly not the only scholars studying genres within their environment.

Other scholars have attempted to mitigate the tension between recognizing genres as abstract rhetorical responses to recurring situations and as responses to specific situations by studying genres within communities, including academic, discourse, and public communities, (Devitt, Paré, Bawarshi and Reiff, among others), as well as workplaces. Anne Beaufort performs an analysis of the Job Resource Center, which serves both the "immediate neighborhood" and "the entire immigrant and unemployed population of the city" (14). Beaufort finds that "[t]he physical layout and the resources for writing at JRC affected the writing practices there probably as much the organization's goals and values" (21-22). Partly, Beaufort offers this conclusion after a quick description of the surrounding neighborhood of the JRC, a physical description of the interior of the building, and the receptionist/work desks (15). At one point in the article, Beaufort notes that of the four participants of the study, two had private offices and the other two had computer workstations. Each participant remarked upon the constant interruptions they faced throughout their workday while trying to write (22) and that they would often physically relocate, such as going to "a nearby restaurant," in order to write uninterrupted (23). Although the interruptions were often a hindrance to the writing process, the participants also noted that these interruptions also offered opportunities for collaboration and writing feedback (23-24). While the primary argument is that "physical layout" affected the writing of the JRC, the article makes only a small note about how the lack of physical space contributed to an environment of constant interruption. Although this article mentions the physical aspects of the JRC, these components mostly serve as description, and a consistent focus on the relationship between genre and place is not provided.

Another study of workplace genres, conducted at a teaching hospital by Richard Haber and Lorelei A. Lingard, uses the lens of rhetoric to understand how oral presentation skills are learned in internal medicine clerkships. The article argues that differing levels of medical experience, such as the stages of student, teacher, and intern/resident, helped to inform their oral presentation approach. Those labeled students would "typically presented information in the order that interview questions were asked and in the same organizational format as their written records" (310), regardless of context and audience, while those with more experience gave multiple presentations, depending upon audience, and would ask more questions to help determine expectations and appropriateness. Generally, this group of interns/residents, were more flexible in their oral presentation approaches (310). Partly as a result of "implicit, acontextual, and brief" (311) feedback to their presentations, students found it difficult to properly generalize criticism and apply it appropriately in future contexts. Therefore, the authors conclude "that recognition of the difference between the clinical and rhetorical dimensions of relevance can improve students' selection of presentation material, their interpretation of feedback and their comprehension of the purpose and effect of team communication" (312). While this study is conducted within the context of the teaching hospital, the physical aspects of the hospital are not included in the conclusions of the article.

Aviva Freedman, Christine Adam, and Graham Smart likewise study the context of a physical environment on workplace genres by studying the writing conducted within a financial analysis course, which was designed to "provide useful preparation for, workplace writing" (195). Built around case studies, the course asks students to "produce three formal written case studies" (199), as well as an oral presentation where they role-play. However, despite the real-life aspects of the course and writing assignments, "the students' sense of their own personae, on

the one hand, and the nature of their audience, on the other, were clearly shaped by the university context" (203). In other words, regardless of the inclusion of a workplace genre and environment, the physical place of the classroom, and its expectations, had a greater influence on the students and the writing they produced. Often the information given during the presentation was inappropriate for the simulated workplace audience, purpose, and context because the presenters saw the real audience as their professor and classmates (203). Regardless of the simulation, the students were acutely aware that the writing being produced and analyzed was for academic purposes, and thus, the students were not learning the instrumental components that would be required in an actual workplace setting (204). Likewise, students were evaluated based on their efforts to learn and behave appropriately during class, rather than solely on the text production, which would certainly be the case in a work environment. Yet, the students also noted the ways in which the case studies produced in this course were unlike other academic writing conducted in other courses. Both with the textual features and the content, students were creating texts, and working through writing processes which were more similar to a work environment (215-218). Ultimately, the study concluded that students in the course had adopted, or at least learned some of the "intellectual stance, the ideology, and the values necessary for their professional lives" (221). However, they will still "need to acquire new genres" (221).

Finally, Dorothy Winsor performed a case study of four "entry-level engineers' writing at work" (204). Students were interviewed both while they were in school and for several years following their graduation. The article found that "seniors were more likely than freshmen to mention rhetorical factors as reasons for the way they wrote and that seniors' perceptions matched those of their supervisors more closely than freshmen's" (205). Part of the reason for this rhetorical growth is due to "interaction with more experienced writers, practice in producing

generic texts that carried expectations in their standardized structures, and general participation in the activity systems of their workplaces that provided insight into how and why texts were used" (206). Even when interviewing students that went on to work in companies that they had previously worked for as students, interviews conducted post-graduation found that the theme of documenting was increased. Documenting is "writing that described past or future events to establish common understanding of completed or promised actions" (206). Documenting was most often done "to describe future actions that they wanted other people to take" (207), in order to exert power and "to make someone's responsibility public" (213), but was also used to protect themselves and their position at work (209). Both actions were triggered by their new full-time formal position within their companies and the subsequent immersion into that workplace environment. While all four of these studies (Beaufort, Haber and Lingard, Freedman et. al., and Winsor) represent genre scholarship studying writing in workplaces and connecting writing to a work environment, and do offer small descriptive elements of the physical environment, there is not an explicit focus on the physicality of the place, or the physical components of the place. These studies include physical description in order to portray the context of the environment, rather than attempting to study the relationship between the physical place and the genre in question.

A few scholars in rhetorical genre theory have taken studies of genres and their physical and material components further by explicitly noting that genres have material components which impact their social action and that genres are connected to physical places, as well as their social components (Schryer; Dryer; and Reiff). Catherine Schryer's investigation of scientific articles argues that "genres have definite orientations to time and space that we, as rhetoricians, need to attend to as these orientations clearly reveal strategies of power at work within

discourse" (81). Schryer focuses explicitly on the material aspects of time and space, or chronotope, a term borrowed from Bakhtin, in the IMRD (Introduction, Methods, Research, Discussion and Results) format of an experimental article. Breaking down each individual section within this article, Schryer is able to identify how there is a "concerted attempt to control the time not only of past events but also the reader's future actions" (86). This seems to be particularly true in the Methods section, which has "the notion of replication and validity," and in doing so, emphasizes that the "past should be *exactly* repeatable in the future" (original emphasis, 87). The idea that genres "regulate our perceptions of time" is also established by Bawarshi, who likewise finds that genres "regulate how we spatially negotiate our way through time, as both readers and writers" ("Genre Function" 346). Although Schryer's study of how "every genre expresses space/time relations that reflect current social beliefs" does incorporate these material aspects, it offers a study of genre in relation to space, the scientific-academic community, rather than a physical location (83).

Dylan Dryer, on the other hand, offers not only a genre analysis that relies upon spatial metaphors, but an examination of the materiality of a genre in relation to physical places. Dryer studies the genre of municipal zoning codes and states that "close attention to the materiality of uptake" will help genre scholarship "better understand the persistence of exclusionary systems of genres" ("Taking Up Space" 504). Dryer studies the Municipal Zoning Code of the City of Milwaukee and provides the reader with a case study of an individual attempting to navigate this genre. The primary point of this case study is to illuminate how genres "position *some* readers and writers nearly all of the time" and how the Municipal Zoning Code "orchestrate[s] citizens' reading and writing practices in ways that problematize commonplace metaphors of genre" ("Taking Up Space" 504). In what is perhaps a subsequent point, the investigation of the use of

spatial metaphors reveals interesting connections between the municipal zoning code and the physical location of Milwaukee. Dryer notes that, in this instance, the genre quite literally shapes the physical place and overwrites residents' ability to speak from place-based knowledge ("Taking Up Space" 512).

Although Dryer offers this interesting note about the relationship between genres material components and physical places, as it is not the primary purpose of the study, the article fails to elaborate further upon this point. Mary Jo Reiff picks up this thread extended by Dryer in the article "The Spatial Turn in Rhetorical Genre Studies: Intersections of Metaphor and Materiality." Reiff notes that although Dryer is situating genre studies within "the spatial turn in composition" he does "dra[w] attention to how these spatial metaphors have their basis in concrete, material conditions" (209). Dryer's work is particularly relevant as Reiff is extending genre theory into research on the "petition" and "its possibilities for bringing about social change" (211). Like Dryer's study of zoning codes, Reiff notes that the genre of the petition also has an "exclusionary nature" particularly in its "uptake," and that understanding the uptake of the genre can illuminate the "social relations" of petitions and the exclusionary roles women adopted in order to participate in "normalized, expected actions" and "reminds us of how spatial metaphors have their bases in material realities" (211). Further exploring the "very real cultural, physical, and spatial" aspects of genres is still needed, Reiff claims, and in doing so genre theory will better understand the specific social action of genres (212). All three of these scholars are bringing needed attention to the material nature of genres and their connection to places. However, none elaborates intentionally upon these aspects enough, although Reiff calls for more research in this area, nor do they consider the connection of genres and places outside of academic communities or urban places.

As Dryer demonstrates, looking at the physical and environmental conditions of a genre, including the physical place it is used and created in, can provide a successful lens through which to examine the relationship between genre and physical places. Bakhtin does suggest that each individual genre not only responds to previous genres but that a genre also "correspond to its own specific conditions" (64). When exploring the ways in which a rhetorical genre approach can break down distinctions, such as the false dichotomy between the individual and society, Devitt notes that "even the most rigid genre requires some choices, and the more common genres contain substantial flexibility within their bounds" ("Generalizing" 580). While the purpose of this particular point was to help explain how genres allow for individual agency, even when they are constructed by and help construct communities, it also indicates that genres can potentially function on both an abstract, recurring level *and* a specific, individual one. Therefore, if genres both "respond to but also construct recurring situation" (Devitt "Generalizing" 577), and part of that recurring situation is the physical place the genre is located in, it could be possible for a relationship to exist between genres and physical places. Yet, more work needs to be done to fully understand how, and if, genres are related to physical, specific places. Some of this work has been taken up by scholars who focus specifically on the importance of place—scholars in the field of place and space theory. Although these scholars do not connect place to genre, scholarship examining physical places and spatial concepts (such as Applegarth's article "Rhetorical Scarcity") demonstrates that more attention to the places and the individual can reveal patterns and tendencies that go unnoticed when only focusing on the generalizable or universal.

The Importance of Place: Place Theory

Place vs. Space

Place and Space theory remains interdisciplinary with scholars often combining both methods and theoretical approaches from multiple fields (composition and rhetoric, geography, literature, to name a few) in order to understand the concepts of place, space, location, the relationship between these concepts, and the practical application of those concepts to the rhetorical understanding of physical places and spatial concepts. Partly because of the interdisciplinary nature of the field, the terms place and space are not consistently defined, often vary, and sometimes are even directly oppositional.

Scholars differ in which concept they find more exciting. Scholars do not always align these terms consistently because these terms are interrelated, contextual, and relational (Keller and Weisser 3). Place and space are often defined in opposition, but with the acknowledgement that these terms are not exactly contrary; in fact, these two concepts are "intricately related" and in many ways dependent upon one another (Reynolds *Geographies of Writing* 181) because you cannot think about one concept without at least acknowledging the other. In other words, they're on a continuum. Recognizing that the relationship between these two concepts is not static or stable is essential because the relationship "is never linear, never progressive. It is always fluid, always overlapping, always simultaneous" (Dobrin 18). Spaces and places "are contested by competing and shifting interpretations of their meanings, and these meanings are tied to signs and symbols that carry cultural weight" (Reynolds, "Who's Going to" 549).

In both concepts of space and place, the focus is on what makes a location or a spatial concept unique. The goal of these scholars is not to provide an over-arching theoretical approach which can be applied to any situation. The strength of this scholarship is in defining and exploring the specific, the distinctive, and the contextual. Places and spaces are memorable, impacting, and rhetorical precisely because of their individual, contextual, and cultural

components. These "terms [place, space and location] mean and do different things in different contexts—attempting to define and stabilize them across and beyond contexts is to strip them of their power, to take away their ability to enrich the discipline in its diverse manifestations" (Keller and Weisser "Introduction" 1-2). In the opening pages of their edited collection, Christopher J. Keller and Christian R. Weisser attempt to define these terms (place, space, and location) in all of their varieties and emphasize the importance of understanding the various associations these terms can have, and how one term often necessitates the evocation of another. For instance, when differentiating between these three terms, Keller and Weisser note that "place" can be both physical/material, such as a physical university or classroom, and imagined/immaterial, such as a blog, (as scholars of the collection use the term in both connotations). In order to try and help clarify these terms, Keller and Weisser offer an analogy. The analogy explains that "when we travel by airline we are assigned a seat in most cases." This seat, according to these two scholars is a "*place* to sit" which is then "*located* relationally to each other" and it is when the seat is found that "the issue of *space* comes about" because it is not until a person locates their seat that they begin to worry about "[h]ow much space" there will "be between me and the people" in the same row (original emphasis, 4). In this particular example, "space is a *product* of the place—the inside of the airplane in general and one's seat in particular" (original emphasis, 4). Ultimately, the appreciation of "diverse manifestations" of these terms, and the tendency to define them relationally, often results in each individual scholar and project defining the terms place and space for themselves. I follow this pattern and will quickly preview some common uses of these terms and the associations which underlie the approach I take in my own study.

A very common distinction between these terms, place and space, is their level of temporality, and the possibilities that temporality provides. For many scholars (such as Sidney Dobrin, Nedra Reynolds, and Michel de Certeau) the primary distinction between these two concepts, place and space, is the degree of fixation or fluidity. Certeau states that place is "an instantaneous configuration of positions. It implies an indication of stability" (117) and space exists when "one takes into consideration vectors of direction, velocities, and time variables. Thus space is composed of intersections of mobile elements" (117). For Certeau, space is the endless variations of possibilities and place is a fixed location. Dobrin, who draws upon Certeau's definitions, agrees and suggests that "place is a (temporal) moment when space is defined" (18).

In this study, I follow the definition of place preferred by Reynolds. Reynolds, whose definitions are the foundation of my own study, furthers the distinction between these two concepts by emphasizing the physicality, materiality, and humanity of places. For Reynolds, space is a "more conceptual notion" while place "is defined by people and events. In one sense, places are fixed positions on a map" (*Geographies* 181). Places are lived in, experienced, and felt, essentially places become "*endowed with human meaning*" (original emphasis, Keller and Weisser 3) and are physical locations. Spaces on the other hand are more "open-ended" (Keller and Weisser 4). However, this definition does not preclude the recognition that places are independent from one another, or that places are static. As previously noted, places are inherently relational (Buchanan 269) and are often understood in comparison to other places. Places, like genres, change and evolve and any true exploration of a physical place must recognize its organic nature.

Therefore, I use place to denote a physical location in this study because I recognize that physical places are rhetorical. Places are rhetorical because they are built by humans with a purpose and because they are used to denote meaning, inspire feelings, and because places have a reciprocal relationship with people. People are defined by places that they have inhabited and experienced, and places become impacted by those same experiences. Places become "a physical representation of relationships and ideas" (Mountford 42). Like any other rhetorical approach, place scholarship urges the consideration of the ideological and cultural functions of places (Cravey and Petit 102). As Dobrin notes, places are often defined ideologically by those in power (18), hold values (15), and "[t]hrough their size, accessibility, occupants, and atmosphere, places communicate who belongs and who does not" (Reynolds "Cultural Geography 257).

Physical places help to form and enact identities. Bazerman, while studying the advent of political participation in genres via the internet, in "Genre and Identity," argues that "[t]he places you habituate will develop those parts of you that are most related to and oriented towards activities of that space" (14). By going to physical places, and interacting with other people who inhabit that place, a person "develop[s] and become[s] committed to the identity [being] carv[ed] out within that domain" (14). Although Bazerman is including this line of argument—that inhabiting physical places helps to form and enact an identity—to investigate the different "kinds of participation and citizenship" afforded by different genres, it is important to note that he draws clear paths between physical place, identity, and writing (21). Bazerman then argues that it is important to continue to "keep a cool eye on the changing forms of life by which the polity continually speaks and inscribes itself into existence and by which individuals talk and write themselves into citizens" (34), a sentiment echoed in another piece of Bazerman's work "The Life of Genre," which states that "[genres] are environments for learning. They are locations

within which meaning is constructed" (19). The article "Genre and Identity" is paying particular attention to the digital space, but in doing so, establishes important connections between physical places and identity, and to the need to continue to explore how places (even digital spaces) offer insights into identity expression (such as civic participation) and the social action of genres. Rural scholars likewise argue (as I note in chapter 2) for the relationship between identity and physical places (Kim Donehower, Eileen Schell, Charlotte Hogg, among others). It is for these very reasons that place scholarship urges Rhetoric and Composition to pay attention to the places that define our field, our work, and our identities. For we are always interacting with places and being impacted by those places.

Finding Place in Composition and Rhetoric

This call for more attention to place in Rhetoric and Composition can be traced to Reynolds' *Geographies of Writing*. In the opening pages, she convincingly links rhetorical studies, and rhetoric itself, to physical places, by recounting Phaedrus and Socrates' discussion, as constructed by Plato (1). This scene, argues Reynolds, suggests how important physical places are for "conversations, persuasion, and learning" (1). Reynolds argues that Rhetoric and Composition cannot ignore how writing is "rooted in time and space and within material conditions" (3). Kathleen Dean Moore and Erin E. Moore likewise suggest that writing and physical places have always been connected, in their personal essay "Six Kids of Rain." In this essay, these authors likewise trace the beginnings of place-based writing to Plato (27) and recount their own attempts at a place-based curriculum, which they teach in order to "engage in a kind of moral education" (35).

Other scholars, such as Keller and Weisser, argue that "[n]early all of the conversations in" rhetoric and composition necessarily "involve place, space, and location, in one way or

another" ("Introduction" 1). All of these scholars explicitly tie the historical tradition of rhetoric and current traditions of rhetoric and composition to places; yet, these very scholars imply that rhetoric and composition has since failed to fully recognize the role that places play in writing and the work that the field conducts. Essentially, these scholars underscore a common oversight in writing theory and scholarship—although writing has been explored in places such as the classroom, office-held conferences, and writing centers, there has been a lack of studying the role of place in writing outside of the university. It is the hope that this conflict can be resolved that leads these scholars to increase the call for more place-based writing analysis and pedagogy and why many scholars heed this call to complete studies of place.

Dobrin is one such scholar. Dobrin in the article "The Occupation of Composition" has taken a place analysis as a lens through which to study the position and development of rhetoric and composition in academia. Dobrin suggests that using place and space as a lens to understand composition's boundaries is extremely beneficial to the field because "[c]omposition (as a field) is obsessed with its own history, with its own identity" (28). As Reynolds, Keller and Weisser, and Moore and Moore have stated, composition's history, both the development of rhetoric itself and composition's disciplinary status, are intertwined with physical places and spatial concepts. As a result of this analysis, Dobrin argues that "composition has (seemingly) become complacent in the safety of the places it has acquired in the American university without acknowledging the possibilities held in its spatial freedoms" (16), an argument also used by Gere in her call for more attention to the extracurricular. Dobrin takes this line of argument further, and by using place analysis, is able to critique the position composition has claimed in the university and suggests that composition should cease being so concerned about establishing a defined place and recounting its historical validity, and instead look beyond the boundaries and territories it has

already claimed (30-31). As place scholars have indicated, the intentional and deliberate analysis of place allows for scholars of rhetoric and composition to become aware of patterns that otherwise may not have been evident. The more place is analyzed in connection with writing, the more writers are aware of the way in which places, their physical layout, access to materials, and environment impacts writing.

One area of scholarship in rhetoric and composition which has been investigating the use of writing materials and the importance of place to writing is scholarship on writing technologies, or writing in digital spaces. Scholar Cynthia Selfe argues that rhetoric and composition has traditionally ignored the study of writing technologies, because the field used to be, and in some ways still is, dependent upon print (1165). However, this focus on print has been a disservice to the field because writing is being completed more and more with technology, such as the computer, and, as a result, "technology and literacy—have become linked in ways that exacerbate current educational and social inequities in the United States" (1166). Ignoring the very tool that writers, and students, use to complete work causes that material tool to become invisible (1178), as well as the issues of access, process, and the use of that tool in physical environments.

Christina Haas offers a very similar line of argument and incorporates place and materiality as a framework for her study on writing and technology. Hass argues that writing and technology cannot be separated because "[w]riting is made material through the use of technologies" (1). Like Reynolds and Moore and Moore, who trace the relationship of place and writing to Plato, Haas traces her main argument, that writing is material and subsequently, that composition needs to pay attention to the materiality of technology and writing to *Phaedrus* (xii). Haas focuses particularly on the importance of writing tools which "mediate human encounters

with the environment, and, in so doing, transform not only the environment but the humans who use them as well" (14). Like Selfe, Haas suggests an important tool to be examined is the computer, which Haas argues could be studied in relation to "the place of computers in a particular sociocultural setting…" (31). Although Haas' main focus may be on the material tools of writing and the material bodies that write, she extends this consideration to the physical places in which these tools are used. Both of these scholars demonstrate the growing field and recognition of place and writing, including the various physical components and tools of those places, and both bring attention to the way that place, and physical aspects of places, impact writing itself.

Place-based Writing and Pedagogy

Rhetoric and composition scholars are not only using place analysis to inform their own understanding of the history and development of the discipline and writing tools, but are also incorporating a place approach in theories of composition to create place-based pedagogy. Place theory suggests that writing cannot be completely separated from physical place, as all writing occurs in a place, or places. When examining the metaphor of travel, Reynolds asks for writing to "reflect this deeper understanding of place" because "[w]riting is made possible by forms of dwelling" ("Who's Going to" 560). Others note that the personal, specific nature of places and the recursive nature of place and person "provides the upwelling that makes for vivid, personal, powerful writing" (Jacobs and Fink 51). In this specific line of place theory, the particular, contextual, and individual are again stressed rather than a universal writing type.

A writing theory based on the value of place would mitigate the sense that writing is placeless and would instead help students and scholars alike value the way in which place, physical environments, and space impacts writing. Other place-based writers note that

incorporating place awareness in pedagogy would also help students address issues of identity. Jennifer Sinor, associate professor of English at Utah State University, argues that "[*w*]*ho* we are is dependent on *where* we are, and the influence of landscape does not end with our habits or customs as residents and citizens but extends to how we read, write, think, learn, and teach" (original emphasis, 5). Place theory suggests that incorporating a place-based awareness in our work will ultimately impact every type of work conducted. Some scholars suggest that composition and rhetoric should be particularly aware of the importance of place because of "how the metaphysics of location [are] bound to the metaphysics of composition" and because many see composition classrooms as a transition period, or acclimation, for students into an academic life (Mauk 370).

Incorporating a place-based writing pedagogy into the classroom can help students make "connections between place, personhood, literacy" and can help teachers incorporate "process-focused, inquiry based, and genre-specific" (Jacobs and Fink 50) assignments. A place-based pedagogy can help the classroom engage in "broader discussions about education" (Ball and Lai 270), for, as place-based education advocates argue, "[i]f we understand our local place well enough to grasp how it came to be this way, the forces that shape it, and how it compares to other places, we will have developed a robust and extensive knowledge base" (Brooke "Place Conscious" 63). Ultimately, place-based pedagogy seeks to help students not only value and celebrate their local places and knowledge, "critique their localities, identifying and confronting the social, political, economic, and environmental practices that can make local life unsustainable" (Brooke "Place Conscious 63), but to connect their local knowledge and place to larger, global issues and places.

A large sub-set of place-based education is the development of place-based education specific to rural environments. In part, advocates of rural, placed-based education encourage this type of curriculum and teaching approaches precisely because of the underlying belief, shared by rural scholars and place-based scholars, expressed in the previous paragraph by Sinor, that identities are connected to physical places and our ideas of education, identity, and place are intrinsically intertwined (5). This belief is particularly poignant for those in rural areas because the relationship between education, literacy, and rural places is a particularly complex, oftentimes fraught, one. In part, this relationship is tense because of popular messages which positively portray "standardized curriculum reflecting suburban and urban lifestyles, accompanied by both implicit and explicit messages that rural children should aspire to this standard knowledge rather than local, place-based understandings and concerns" (Butler and Edmondson 228). Perhaps even more damaging for rural students, and why teachers advocate for rural, place-based education, is the prevalent associations of illiteracy and rural places (Donehower et. al., and Theobald and Wood).

In order to combat these messages of illiteracy and the insignificance of rural places (to be explored in more detail in chapter 2), there is a growing area of scholarship which focuses on creating a rural, place-based curriculum. The scholars which advocate for this teaching approach often do so for the shared beliefs of more general, place-based educators, which is that "[l]earning and writing and citizenship are richer when they are tied to and flow from local culture" (Brooke "Place-Conscious" 4) and that "[i]t is important … that students leave school with a sense of the heritage of this place and of their families—and see how this heritage connects them with the world beyond this community" (Bishop 67). But, more specifically, scholars of rural, place-based education argue that it "is important for rural teachers to

understand the communities where they teach, to understand how these rural communities are linked to the world, and to appreciate the different expectation these communities might hold for their work in relation to rural contexts" (Edmondson and Butler 152). Not only does this scholarship advocate for understanding the importance of place and how a connection to place teaches students to think critically about all places, but rural, place-based scholarship urges rural communities to help their students positively think about their places, and as a result their own identity, literacy practices, and literacy tools, how to be an active citizen in a global world, and how to sustain their rural locations.

Sharon Bishop in her discussion of a developed rural, place-based education course, built around local literature and "local stories" of "everyday lives" of Nebraska (69), shares her own experiences growing up and being educated in Nebraska. She discusses how she was not given a local perspective, or local literature, in the education system, but instead was only taught about other places and stories, which implied "that I would find some place in that wider world for college and a career" (66). Rather than continuing this pattern, Bishop created and was given the opportunity to teach a course based on Nebraska authors and local histories and stories. During this process, Bishop reflects that "[o]ne of the first lessons I have learned about teaching place is that it is natural at first to concentrate on the positive aspects of that place. A true knowledge of place, however, must address the less-than-positive characteristics" (68). By creating this curriculum, Bishop aligns with other place-based scholars and argues that by creating a rural-based curriculum students are taught to have a "real civic efficacy in their local place" and encouraged to reflect on "how they are members of widening communities" (Brooke "Place Conscious" 7).

Place and the Public

However, incorporating a place-based approach in writing theory, writing, or writing pedagogy is not the only way that rhetoric and composition has been influenced by place theory. Scholars (such as Jeff Rice, David Fleming, Stacey Pigg, and Candice Rai, to name only a few) have begun studying physical places to understand the impacts places have on people, public engagement, invention strategies, and composing practices. Pigg studies two semi-public coffee houses located close to a college campus. Through the study, Pigg determines that these places actively help students mediate their social interactions. These places give students a balance between restriction and access, which allows them to still feel socially engaged, but withdrawn enough to complete school work (252).

Rai focuses on how places become rhetorical as "more arguments, stories, experiences, human energies, and public memories became implicated in and tethered to its evocation" (5). Rai examines Wilson Yard in Uptown, Chicago to understand how democracy is, or is not, enacted in this physical place (2-3). Noting the diverse populations that call Wilson Yard home, Rai notes that this particular physical place has had a history of "politically volatile battles over public space, urban development, and neighborhood identity" (3), and as a result of this history and diverse population, this particular place is "an exemplary opportunity for observing how the contradictory uses of democratic rhetoric materialize in everyday life, and for testing the limitations and possibilities of the liberal democratic project" (3). Like Swales, Rai includes photographs, alongside short historical descriptions of the place, to understand how place, or places more generally, can become symbols that have "rhetorical force" to argue that rhetoric is "emplaced, embodied, and embedded in the places and practices—indeed, in the very forms of being of everyday life" (6).

Fleming uses ideas of place, specifically the notion of the urban, to examine, like Rai, civic participation in Chicago. Fleming argues that the physical organization of our neighborhoods, cities, and metropolitan areas affects our practices of political expression and debate. The author suggests that our environments influence "who we talk to, what we talk about, and whether or not we value that talking in our hearts and minds" (xi). Studying four different neighborhoods within Chicago, and bringing together different theoretical backgrounds of political philosophy, urban design, and rhetorical theory, Fleming suggests that the "decentralization, fragmentation, and polarization of our local geography—is both cause and effect of our increasingly impoverished *political* relations with one another" (original emphasis, xi). Rather than viewing the city, and civic participation, in this way, Fleming urges the reader, and the public, to see the city as a lesson to "hold the world in common" and "that our different points of view on that common world are inevitable and even useful, and that if we devote some of our shared time and space to regularly meeting as free equals" we will be able to "make good decisions about our commonalities" (209).

While these studies are diverse and wide-ranging, as place scholarship itself is, they demonstrate two fundamental ideas. First, that place theory can be applied to almost any component, or focus, of work in rhetoric and composition and that using place theory as a focus reveals the unique and specific in a study. Second, that while rhetoric and composition scholars are continuing to incorporate place theory into our own field, our own writing, our writing pedagogies, and our own studies, there is still a large gap to be filled by further research in places and the recursive relationships places have between other places, people, and importantly to writing.

Understanding the Relationship Between Place and Genre

My project attempts to continue the work already done in place scholarship and fill the gap of rhetorical genre theory by extending genre analysis into an examination of a specific, rural location and a specific, individual text, the Codes of the City of Delphos, KS, from now on to be referred to as Delphos City Code. In doing so, I hope to explore how my two places, the university and my rural hometown, can coincide, and ultimately what, if any, relationship exists between physical places and genres.

Chapter 2: I am Rural: Rural Scholarship, Methods, and Tensions of a Rural Scholar in a

Genre Study

Like many of the scholars advocating for place-based and, more specifically, rural-based education, I identify as a rural academic. I grew up in a predominately rural area in Kansas and, despite my relocation to a more urban environment, I continue to relate my experiences and education to the rural area from which I came. Growing up in a rural environment I internalized the idea that "[r]ural Americans are often thought to be illiterate, untechnological, and simplistic" (Donehower, Hogg, and Schell 14) and have aligned myself with the attempts by other rural scholars, such as Donehower, Hogg, and Schell, among others, to redefine the "stereotypes that we have encountered frequently as those from rural backgrounds and as educators in American colleges and universities" (14). As some of the rural-based education scholars have begun to note, "[s]omewhere along the way, rural students and adults alike seem to have learned that to be rural is to be sub-par, that the condition of living in a rural locale creates deficiencies of various kinds—an educational deficiency in particular" (Theobald and Wood 17). However, these negative stereotypes are not the only representation and understanding of rural places. Many people who identify as rural will note the positive aspects of rural places, including those common perception of traditional values, a close community, and hard-work. The difficulty experienced by me, other rural scholars, and other rural individuals is navigating these conflicting notions of rural places, the identity formed from living in those places, concepts of literacy, and the writing done within those places.

In recognition of these conversations about rural places, literacy, and rural identities, many scholars have begun to study rural places in order to help complicate and combat some of these common perceptions and stereotypes of rural places, and many of these scholars do so from

a personal connection or identification with these rural places. Some scholars, such as Sara Webb-Sunderhaus and myself, were raised in rural places and therefore "were raised among these complexities and understand them well, but we may have difficulty theorizing what we know intuitively and what we have learned in the field" ("Rhetorical Theories" 181). In many ways, this project is my attempt to articulate and maybe even understand for myself the converging, sometimes opposing, relationship between physical, rural places and the writing that shapes and is shaped by those places. This project focuses on the relationship between genre and physical places because

> Writing is powerful [as] it can nurture and grow relationships and enable one to reflect on one's life and world. Writing enables one to communicate with-and possibly shape the thinking of—those with great influence in our culture. And, finally, writing is powerful because it inspires fear among those who seek to shape (and even control) others in ways they deem appropriate. (Webb-Sunderhaus "Rhetorical Theories 186)

I have chosen to focus on the relationship between genres and rural places because rural places help "[point] to the centrality of place and the material conditions that rural environments represent" (Corbett and Donehower 9). As I will note, the complex interactions and representations of education in rural environments are an important element in rural scholarship, and so I will quickly outline this set of scholarship and its importance to the project. Following this literature review, I will outline the research agenda and method of this project. Finally, this chapter concludes with a discussion of how rural places define themselves in relation to how genres used in those physical places define them.

Defining Rural

For many scholars defining rural begins with establishing a local/national relationship, or local/global binary (whether scholarship is discussing the local vs national or global is often a matter of when the scholarship was published/written, as I will explain further in the next paragraph). As with the division of the terms place and space (see chapter 1), scholars who study the local/national, or local/global, relationship stress the mutual, constructive nature of these terms regardless of whether one "stress[es] the importance of the global over the local" or if one "take[s] alternative positions" (Bonanno and Constance 242). In the beginning pages of their text *Rural Literacies,* Donehower, Hogg, and Schell exemplify this very tendency by explicitly challenging the rural/urban binary and, like Bonanno and Constance argue, declining to define the rural as oppositional to the urban and instead suggesting that the term rural is "part of a complex global economic and social network" (xi). Just as in place and space scholarship, which considers place and space as part of a spectrum, or as mutually constructive, scholars who study the local in relation to larger systems, either national or global, likewise advocate that the two concepts are linked and cannot be considered in isolation. They are "two sides of a unified process" (Bonanno and Constance 247).

Like common perceptions of rural life, which portray the rural as "small-town America" with "idyllic possibilities" (Carr and Kefalas 1) and as oppositional to modern, larger urban environments, early scholarship focusing on the local "employed a dualistic approach that cast the 'local' in opposition to 'society.' Localness was conceptualized in terms of community, tradition, and precapitalism, in opposition to society, modernity, and capitalism" (Bonanno and Constance 242). As a result, the local was idealized in early scholarship and visualized as areas of resistance to modern technologies and the values that were inherent in them. The rural was, in other words, seen as the last remnants of a previous time and society where traditional values

were espoused; unfortunately, many rural scholars continue to encounter this very inaccurate portray of rural life (Donehower, Schell, Hogg, Carr and Kefalas, among others).

This tendency to positively paint, even though it was an inaccurate and incomplete portrayal, rural places continued into the 1960's, but was updated to include a "relationship between society and the local [that] was largely framed in terms of evolution and penetration." During this period of scholarship, local places were thought to evolve only through "develop[ment] and absor[ption] by the modernized external society" or through penetration, which was "the processes through which these external social forces brought change to the localities" (Bonanno and Constance 243). Both of these relationship frameworks, however, stressed the idea that changes and influences of the outside world lessened the authority and autonomy of the local place and that the "external forces" were ultimately more powerful and able to assert their influence on the less cultivated local areas. One such example, is the claiming of land by federal government (Donehower, Hogg, and Schell "Introduction" 5) or the example of federal farming initiatives and programs (Schell and Lamberti). These two processes, evolution and penetration, also focused on the industrial changes that would result in the local town, but failed to reflect the effects these industrial changes would have upon the local culture (Bonanno and Constance 243).

According to Bonanno and Constances' account, the relationship between the local and national continued to develop in scholarship, and in the 1970's the larger theoretical perspective viewed "the relationship between the local and society in complementary terms" (Bonanno and Constance 244). It was during the late 20th century that the shift occurred from discussing the relationship between the local/national to a study of the local/global. The larger societal influence was no longer individual nation states with clearly defined borders, but instead a

"global culture-a way of acting that transcends locally- and/or nationally-based cultural norms" (Bonanno and Constance 244). This shift from a national to global perspective occurred in part because of the proliferation and development of technology, specifically the Internet, as well as an increase in global capital, which in turn created a global culture that shared habits and norms beyond national countries. Bonanno and Constance draw upon Anthony Giddens' discussion of place and space in their summary of the local/global scholarship. According to Bonanno and Constance, it was only with the "advent of modernity and capitalism" that Giddens' discussion of "place and space becomes visible." Prior to these developments "premodern societies local events generally unfolded within a single location (the place)" which helped local places "maintain independence from external forces." However, "with the emergence of capitalism and modernity, local events became increasingly affected by, and linked to, other events that occurred outside the local" (245).

It is perhaps from this current portrayal of the local/global that rural scholarship has entered the conversation most prominently. For many rural people, and the scholars that try to represent and understand them (Schell, Donehower, Lamberti, Carr and Kefelas), "the quality of life of many rural peoples and the respective communities depends less and less on nation-based policies and to an increasing degree on socioeconomic events taking place at the global level" (Bonanno and Constance 241); the result of this new global development in relation to rural areas is a focal point "to the dominant power of the global over the local" (247).

Although the focus of rural scholarship may indeed be the external forces exerted upon local, rural places, it is certainly not the only, or preferred perspective of rural places advocated by rural scholars. Many rural scholars are focused on broadening the common perceptions, often built upon inaccurate and incomplete stereotypes, of rural places. Some definitions of rural

places found in rural scholarship attempt to highlight inaccurate, or common stereotypes of rural places, and expand the concept of rural places to include "more than the physical landscape or the tangible hands-in-the-earth relationship to that landscape" (Hogg 16). For these scholars, being rural, and defining and understanding rural locations, is also about "the people who, like me, grew up with that landscape as their background" (16). In this case, a broadly defined background that includes historical, contextual, or circumstances in rural locations are included in the definition of a rural identity, or place. This more broadly defined concept of being rural attempts is to widen the focus of rural identity from one only centered on a stereotype of rural people connected to the earth, or environment. Other scholars, such as Michael Corbett and Donehower, also examine a broader concept of rural, what they term "rurality," which "is best understood trialectically. It is both real and imagined—a complex, sometimes contradictory, and always political overlap of the imaginary, the symbolic, and the material" (9). In this definition, the rural is both conceptual, an identity or set of characteristics that both accept and reject common stereotypes, the positive and negative associations of rural life, and the real, physical elements of rural places.

The "trialectic" definition offered above, although not always explicitly quoted or noted, is often the assumption or underlying approach given in rural scholarship, or of the rural scholars that are included in this literature review. The theme of rural scholars, such as Donehower, Hogg, and Schell is to underscore the differences of rural communities (to combat the notion that all rural communities are the same or experience the same issues), to complicate perceptions of rural places beyond the stereotypes of illiteracy, and to portray rural places in their complexity (*Rural Literacies* 1-14). For example, some scholars, such as Robert Brooke, suggest that rural communities need more visibility, more accurate representations, in order to help erase the

stigmas of rural communities. Brooke states, "[a]cross the nation, many rural citizens see themselves with a chronic need for persuasive public action, for 'rhetorical space' for making their lives and experience and viewpoints visible" ("Voices" 162). Therefore, an important element to rural scholarship is "[t]o acknowledge the diversity and complexity of rural populations [as] a first step toward moving away from the commonplace myth that rural America is homogeneous" (Donehower et. al. 3).

Additionally, rural scholars strive to emphasize the spectrum of rural places, and to carefully reflect how rurality is a contextual, relational concept, without creating a direct binary to urban places. In fact, the urban/rural dichotomy often reflected in scholarship is seen as detrimental to rural places. Donehower, Hogg, and Schell argue that the common binary between notions of urban and rural (or the local/global divide discussed by Bonanno and Constance) create an incorrect, marked difference between the two places. This binary often benefits urban communities because it favorably portrays them, such as Fleming advocating for cities as best potential sites of civic participation (see chapter 1). However, the binary not only disfavors rural communities, but creates an incorrect assumption that there is a definitive way to measure rural life, or to mark a distinct boundary that defines "rural" (*Rural Literacies* 15-17). Instead of constantly defining rural "by what it is not" (Donehower, Hogg, and Schell "Introduction" 6) rural scholars advocate the ability to "self-identify as rural" and to embrace the "complex chain of associations and ideologies" of that identity ("Introduction" 7).

Donehower, Hogg, and Schell consistently advocate for more complex notions of rural areas, particularly a more complicated relationship than the popular binary between the city and the rural. They note that this way of thinking, seeing urban and rural places as contrary, continues to negatively impact rural areas. Instead, they suggest rural places should be seen "as

part of a complex global economic and social network" (Donehower, Hogg, and Schell xi). The metaphor or positive imagery of the city "is yet another way in which those who are rural are seen as having less 'experience, skill or wits' rather than those of a different kind" (*Rural Literacies* 14). Whereas the rural is incorrectly viewed as lacking diversity and isolation, cities are seen as diverse with positive connotations of public meetings and interactions (Reynolds *Geographies* 32). The result of this positive reflection and use of the city metaphor is that rural areas are implicitly noted as inferior. Just as rurality cannot be conceived as a static place, rural scholars urge that the relationship to rural areas be continually "managed, shaped and redefined" (Donehower "Why Not" 37).

In addition to disrupting the notion of static, rural places in contrast to diverse cities, rural scholarship attempts to provide more voice and experience for scholars and students of rural places. Therefore, central to this area of scholarship is the recognition of how places can become stereotyped, how rural areas tend to be rejected, and how students coming from these areas are stigmatized based on the identity associated with their place (Donehower "Literacy Choices"). Some of these stereotypes include the idea that rural areas are "unimportant and that the most advanced and intelligent students leave to achieve success by the dominant standards" (Hogg 9).

This perception of rural places and life being "unimportant" is due, in part, to "the increasingly popular view that the rural agrarian world was a thing of the past. Those who lived in rural areas were 'living in the past.' They were backward, unwilling to change with the times" (Theobald and Wood 21). Therefore, many rural students are taught and told, time and time again, that their physical place in some way inhibits them and that if they are to stay in that environment they will continue to be "backward." The message that gets sent to many rural

students and aspiring academics is that to be properly educated, and ultimately, to be successful, they have to separate themselves from that physical, rural place.

The migration of young rural people from rural places is becoming a typical phenomenon because "…for younger rural people today, there is a stigmatization of rural identity that leads to 'brain drain' as people move away to the nearest city" (Hogg 152). Many young rural people internalize the "message that success in life mean[t] migrating to the city…[and] in effect that staying rural mean[t] failing on some level" (Theobald and Wood 31). In other words, rural individuals are told that to be educated and accepted in academia they have to physically and emotionally sever or limit ties to their rural, physical location and relocate, often to the idealized place of the city.

Ultimately, and perhaps importantly, in addition to contributing to issues of literacy, identity, and a widening definition of what it means to be rural, rural scholarship calls for more research on rural places. Bonanno and Constance agree and likewise suggest that, despite how some work in rural sociology has examined the local/global relationship, far too few rural scholars have investigated this issue. These two scholars urge academics interested in rural work to be more "receptive to new approaches and paradigms" (250) in the field and to help understand the relationship between rural places and global movements beyond how the global acts as "a background force against which local actors ultimately operate" (251).

The Development of Rural Literacies

Rural Scholars focus on the underlying issues of the importance of place to identity and issues of literacy. Out of this concern, the field known as rural literacy, or literacies, as it is sometimes cited (Corbett and Donehower 1), was formed. Perhaps most often associated with the work of Donehower, Hogg, and Schell, rural literacies "refers to the particular kinds of literate

skills needed to achieve the goals of sustaining life in rural areas" (*Rural Literacies* 4). While this definition does highlight the primary features of rural literacies, including the exploration of literacy in rural areas, and the way in which literacy helps "sustain" those very communities, the field of rural literacies encompasses a wide array of scholarship. It is by "[i]ntersecting the multiplistic conception of ruralities with the similarly pluralistic idea of literacies" which allows for rural scholarship to "highlight how multiple literacies operate differently across time and place" (Corbett and Donehower 1). In line with concerns of local/global scholarship, and more specifically rural scholarship, which focuses on the survival of local, rural places, "[r]ural literacies research has demonstrated the way in which literacy practices are, on the one hand, defensive and oriented to social struggle for survival, and on the other hand, expressive of uniqueness and solidarity" (Corbett and Donehower 7). In doing so, rural literacies continues the pattern demonstrated in rural scholarship generally, which is to explore the complex, often conflicting notions of sustaining a community, keeping it consistent from outside influence, while simultaneously recognizing the need for growth and change.

Like the broader scholarship of place and space theory (see chapter 1), the field of rural literacies is considered "multidisciplinary and transnational" (Corbett and Donehower 1), encompassing and including influences from rhetoric and composition, rural sociology, and English education. Corbett and Donehower seek to understand the development of rural literacy/rural literacies by tracing the "relative and contextual notions of ideas in space" (2). According to Corbett and Donehower, one of the first "major work[s]" to "invoke the term [rural literacy]" was "Edmondson's Prairie Town, published in 2003." This work "was deeply worried about the future of rural communities under neoliberal economic policies" and it is in this article that "we first see the theme of sustainability, or community survival, emerge in connection with

rural literacies" (2). Using various search engines, including Google and ProQuest, Corbett and Donehower trace the citations, and therefore, the impact of rural literacy, and rural literacies, as a field of scholarship and find that "rural literacies is having an impact as a discursive construction, generating a field of research that both challenges and fits in with traditions of writing about literacy in conjunction with rural space" (4).

Despite this discursive construction, rural literacies research is still a developing field of scholarship, one that remains more popular in North America and Australia (Corbett and Donehower 4). The primary avenues of research, or the themes that are visible within the field of rural literacies include: "Identities, Sustainability, Social justice within the contexts of globalization and neoliberalism, Rural schooling and the effects of metrocentrism, [and] Technologies" (6). Importantly, these two scholars note that these themes overlay one another and should not be thought of as isolated movements (6).

Scholarship in Rural Communities

Taking up the theoretical approaches, definitions, and goals of rural scholarship and rural literacies, many rural scholars have turned their attention to rural locations and communities, both their own communities and other locations, to further understand the evolution of rurality. Hogg is one such scholar, who has used her rural experience, family, and rural origins to study literacy in Nebraska. As a graduate student Hogg moved to Oregon and it was because of this movement that Hogg began to think "more and more about where I came from than the place I had come to" (4). After returning to Nebraska, and talking with her grandmother, Hogg developed a study, which included nine women "with longevity in Paxton" in order "to uncover the ways their sense of place sustains them and motivates their uses of literacy as well as the impact it has on the town" (23). In part, Hogg discovered through reflection on this project that

her "closeness" to her grandmother was "tied to our shared sense of place, even if our experiences and ideologies of that place were not always similar" (127) and that her grandmother served as a sponsor while she served as the sponsored. Ultimately, she discovered that she was "immersed in a kind of regional identification" achieved through layers of sponsorship often not represented in popular representations of rural places (131). The sponsorship for the women of Paxton, Nebraska revolved around "producing and sharing culture and history for future generations" (132).

Also interested in ideas of literacy and rural places are Patrick J. Carr and Maria J. Kefalas. In their book *Hollowing Out the Middle: The Rural Brain Drain and What it Means for America*, Carr and Kefalas studied Ellis, Iowa, a town defined by its remoteness and lack of access to popular resources and conveniences. Unlike Hogg, who studied a rural location she had historical, cultural, and personal connections to, Carr and Kefalas moved to Ellis to conduct their research and did not have previous contact with the town. Their outsider status to the town may be noted in their description of Ellis: "Ellis is fifteen miles away from the nearest McDonald's, forty miles away from the closest Wal-mart, and, while we lived there, nearly eighty miles from a Starbucks" (11). They wanted to study Ellis, in part, to understand the current common phenomenon of the depopulation of rural places, or the brain drain noted by Hogg, particularly in the younger generations. They found, through their study, that young rural people could be classified as "Leavers, Stayers, or Returners" based on the trajectory of their path remaining in or leaving Ellis. In part, their research confirms the common perception in rural areas that "[o]pportunity was elsewhere, and such a message insinuated low expectations from the town and low expectations for those who weren't high achievers" (Hogg 9).

Carr and Kefalas agree with the message internalized about "high achievers" by Hogg in Nebraska. Carr and Kefalas find that

> [t]eachers, parents, and neighbors feel obligated to push and prod the talented kids to succeed, yet, when their best and brightest follow their advice, the investment the community has made in them becomes a boon for someplace else, while the remaining young people are neither afforded the same attention nor groomed for success of any kind. (24)

Essentially, in both rural locations, the scholarship is noting that the "best and brightest" of rural areas are explicitly encouraged by literacy sponsors, and implicitly told by the larger community, that in order to be successful they must leave the rural location and find opportunities elsewhere, often in urban environments. Carr and Kefalas further this conclusion by stating that not only does this message get received by those deemed as "leavers" but also by the students/young people who decide to stay in the town. Those who are not immediately recognized as achievers are not encouraged to seek opportunities elsewhere, and are not encouraged to see the opportunities or success that may be found in the rural location itself.

However, the decision to leave or stay in a rural area can certainly be a difficult process for rural individuals. Partly, the decision is difficult because "[l]eaving small-town life requires a plan and a willingness to cut oneself off from a world that is familiar and predictable" (Carr and Kefalas 4). As a result, some people, the ones not explicitly groomed to leave, "choose the ties and obligations of home, where things just seem to get harder" (4). Those who do decide to leave rural locations must deal with the separation they experience in leaving a small town and must continue to "strik[e] a balance between the person they're meant to be and where they came from" (49). The achievers, or the individuals who often leave and do not return to Ellis (beyond

visitation) eventually adjust to life outside the small-town and "[t]he longer they're gone, the harder it is to readjust because they become accustomed to another life, often one with tempting options such as diverse cuisine and more varied shopping" (29). "Worst of all" those who leave "may start to see Ellis the way outsiders do: parochial and just a little redneck" (29). As a result, "you see a growing chasm between the people leaving and the ones who remain" (9)

Like many other rural scholars, Adrienne P. Lamberti in *Talking the Talk: Revolution in Agricultural Communication,* notes and defines her own rural identity as a "good farm kid" "on a small dairy farm just south of Des Moines, Iowa" (vii). In alignment with many rural scholars, Lamberti is careful to note her recognition of a disparity between that rural identity and the academic culture she faced in her graduate program: "These two worlds' wildly discordant values and priorities at first seemed impossible to reconcile" (vii). For Lamberti, this discord between her rural identity and her academic one was because the "rural, agrarian discourse that had shaped my first eighteen years was fast losing its cultural currency, not just in my adult life but in the world at large" (vii). Traditionally, Lamberti notes, "[f]arming acquired the aura of a respectable vocation that fed the country's citizens as well as their values" (Lamberti 2), but with the growing global culture, as noted by Bonanno and Constance, farming practices, and the characteristics and rhetoric associated with them began to alter.

Lamberti focuses on the "Beginning Farmer Center," a program offered at Iowa State University which was originally designed to "persuad[e] a concerned public that farming was a safe, patriotic endeavor that still embodied the Jeffersonian ideals of long ago and would continue to do so long into the future" (3); however, as Lamberti notes, the BFC found itself also "battling other agricultural problems" such as the "growing strength of large-scale, sprawling farms and the rapid disappearance of small-scale, family-operated farms in Iowa" (3). Due to this

battle, the BFC had to adapt to a new audience and purpose, argues Lamberti, which ultimately altered its communication methods from "less formalized communication historically valued by farmers, and the more structured and conventional forms demanded by its other audiences" (5). Ultimately, Lamberti finds that "communication in agriculture is suffering exponentially increasing stress" (5).

Schell in "The Rhetorics of the Farm Crisis" likewise examines the rhetorics, and cultural perspectives, of farm life and rural communities in America. Like Lamberti, Schell discusses the idealized portrayal of the American farmer and how this idealized farmer is often considered the "backbone of American society" (77). The growing trend of globalized approaches to farming, and the subsequent decline of small, or family, farms, has contributed to what Schell calls the "farm crisis." The farm crisis details the economic and cultural struggle in farming, and rural, communities, as also discussed by Lamberti and Bonanno and Constance (77), and one that Schell and her family have personally experienced (95). Yet, despite this farm crisis, Schell observes a continued "romanticized image of the small family farm," in part due to a misrepresentation, or "misinformation" of "agricultural life" in "popular press accounts" (78).

According to Schell, there are two popular tales given of farm and rural life in America: the "rhetoric of tragedy" and the "rhetoric of smart diversification" (78). The rhetoric of tragedy is a tale which attempts to return rural life to its previous, idealized, traditional roots, both to preserve these locations and people and to allow urban places continue to see these rural locations as "bucolic landscapes full of quant small towns and picturesque family farms" (78-79). Despite the attempts at preservation, a difficult task in a globalized world, the rhetoric of tragedy also contributes to the isolation of these places. The rhetoric of smart diversification "emphasizes how farmers can survive by 'thinking outside the box'" (79). In this rhetoric,

innovation and technology are encouraged and embraced. Schell notes that both of these rhetorics are deeply flawed, as neither gives an accurate, or full, account of the farm crises and neither helps to illuminate the impact this crisis has on rural populations, as well as other communities which rely upon them (81).

Instead, Schell offers up a new rhetoric, a "discourse of rural sustainability," a "rhetoric and literacy [which] allows rural people to imagine their options and alternatives" and importantly is "derived by rural people" (81). Rather than emphasizing only ways to save rural places, Schell suggests that a rhetoric which "addresses how the agricultural crisis affects all population" needs to be adopted in order to help how farmers are "interconnected with their own concerns for healthy communities and healthy foods" (98)—a rhetoric that has been used by Farm Aid. Ultimately, through the analysis of common rhetorics which portray rural, farm communities, Schell argues for a rhetoric which more accurately represents both the farm crisis and the complex interconnections between rural communities and the global world in order to ensure a sustained "extensive network of community and global linkages" (119).

These are only a few of the studies which have been conducted by rural scholars in the attempt to broaden and deepen the understanding of rural communities and places, and the complexities of the issues that surround them. As these scholars do exemplify, rural places are certainly not static or uniform, and rural places are part of a spectrum of locations and people which are connected, impacted by, and impact other places.

Rural, Appalachian Scholarship

A significant and extensive portion of rural scholarship includes works that focus on the Appalachian population and geographic region. I do not mean to conflate these two separate identities as there are individuals who view themselves as Appalachian and therefore, rural;

likewise, there are individuals who align themselves with just Appalachian communities or with just a rural identity. Therefore, it is important to note that these two identities may be aligned for some and for others not, and yet, in either scenario the scholarship for and done on Appalachian communities and the scholarship for and done on rural communities remain similar. One of the most significant parallels between rural scholarship and Appalachian work is the recognition and rejection of stigmas and prejudices, and the impact these stigmas have on rural identities and view of education.

Many of these Appalachian scholars are rooted firmly in rural scholarship, and like rural scholarship more generally, are "encouraging more fluid, complex, and dynamic understandings of Appalachian identity" (Taylor 118). Additionally, like rural scholarship, as these Appalachian scholars take care to note, being Appalachian does not necessarily mean being located or residing within a specific geographic region—a region that has been known to have different representations on maps over time (Webb-Sunderhaus "Keep the Appalachian"15), but an identity that exists both "within and beyond the geographic boundaries of the region" (Taylor 118). These scholars emphasize how

> [a]ppalachianness is a cultural identity associated with a particular place, an identity with its own terministic screen. While Appalachian identity is a regional identity, it is also a cultural identity, rooted in the place of the Appalachian Mountains, but not necessarily restricted to this place alone. (Webb-Sunderhaus "Keep the Appalachian"16)

Additionally, scholars who work in Appalachian studies take care to represent how "[a]ppalachians are not a monolithic group of rural people living in the hills and hollers of their respective states. Appalachians may live in large cities, cozy suburbs, small towns, or rural

communities in the region, or outside of the region" ("Keep the Appalachian" 15). Kathryn Trauth Taylor specifically focuses on representing the "diverse voices" of "Urban Appalachian and Affrilachian art" in "literary performances" (118 and 120). Like other rural scholarship, which recognizes the complex messages rural people are given, being Appalachian means recognizing, and embracing or rejecting, or both, the associations and stereotypes of that region, and varying the normal concepts of what being "Appalachian" means.

Even more popular, contemporary reflections of the Appalachian region and community reflect the desire to create more nuanced understanding of the places of Appalachian residents. One such reflection is *Hillbilly Elegy: A Memoir of a Family and Culture in Crisis,* by J.D. Vance. As the title suggests, this memoir both embraces and rejects common stereotypes of Appalachian culture. In the opening pages of the text Vance outlines the larger issues experienced by the people of this region, in Vance's case, the Appalachian people of Ohio and Kentucky, and the still fierce love and appreciation he has for this culture and place:

> And it is in Greater Appalachia where the fortunes of working-class whites seem dimmest. From low social mobility to poverty to divorce and drug addiction, my home is a hub of misery. (4)
>
> Nearly every person you will read about is deeply flawed. Some have tried to murder other people, and a few were successful. Some have abused their children, physically or emotionally. Many abused (and still abuse) drugs. But I love these people. (9)

In both of the quotes above, Vance highlights the complex relationships that exist in this region and how those relationships are often based in the larger plight of the physical place. In many ways, although this text is designed toward a more general, public audience, Vance's memoir has

the same purpose as scholarship focused on the Appalachian region—to bring awareness to the issues of this region and to understand the relationship of the physical place and literacy. Despite these efforts, Vance's memoir may not provide a recognition of the variety of people and places that are identified and identify as Appalachian, which is a primary concern of this academic community.

Scholars who identify as Appalachian bring their personal experience into their scholarship to represent these same complex interactions of public perception and personal experience, particularly surrounding issues of literacy. Donehower notes "[t]he stereotype of Appalachian illiteracy is alive, well, and socially acceptable, and has been now for 120 years. It is a tenacious stereotype that both the general public and academics seem reluctant to relinquish, despite evidence to the contrary" ("Literacy Choices" 341). While Donehower explicitly notes the inaccurate representation of literacy in Appalachian communities, Webb-Sunderhaus talks personally about the stigma and assumptions people had about her home, Appalachia. She states, "I became painfully aware of the stories that some people tell about Appalachians: stories of hillbillies, rednecks, and white trash…but I didn't recognize the Appalachian people I knew and loved, or myself, in any of these stories" ("A Family Affair"5). As these scholars, and Vance, denote, there are multiple, varied, and conflicting messages about the people, region, and literacy of Appalachian places, all of which need to be more broadly defined and represented.

Webb-Sunderhaus is one scholar who continues to study Appalachian identities and literacy. Webb-Sunderhaus, in the article, "A Family Affair: Competing Sponsors of Literacy in Appalachian Students' Lives," builds upon Brandt's concept of literacy sponsors (Brandt 1998) to investigate how family members function as encourages or preventers of literacy in Appalachian communities. This ethnographic study not only pays attention to how sponsors

impact the literacy paths of rural students, but focuses on communities, and writing that occurs outside of academia. Her study continues to reflect the often contradictory, and complex, relationship between a rural community and literacy. She states, "seemingly contradictory messages about literacy could come from the same person, such that the same person could be both a sponsor and an inhibitor" (Webb-Sunderhaus "A Family Affair"7). Donehower finds very similar results in her examination of literacy in Haines Gap, identified as an Appalachian community. She finds that "outsider[s]" or "anyone 'not from around here'" both "driv[e] and complicat[e]" the pursuit of literacy in this community ("Literacy Choices" 341-342).

Scholars are not only studying the message and relationships about literacy within the Appalachian communities, but also how students understand their ability to represent their Appalachian identity in academic environments. Webb-Sunderhaus begins the article "'Keep the Appalachian: Drop the Redneck'" with a narrative of Flora McKee and her "Appalachian" story, a "tellable" story which illustrates, and highlights, the typical expectations of an Appalachian experience and how in "public discourse, literacy is an either/or possession: either one has it or one doesn't" (12). In light of this opening vignette, Webb-Sunderhaus begins to explore how "tellable" narratives often obscure the "untellable" ones, particularly those tales which offer alternative understandings of literacy, such as the idea that you can have various degrees of literacy or other types of literacy beyond typical academic ones (13). Importantly, Webb-Sunderhaus concludes that

> students' perceptions of audience shaped their own performances of identity and
> the narratives they deemed tellable. The students' tellable narratives of
> Appalachian identity were sometimes limited by public discourses of

Appalachianness, yet at other times, the students used untellable narratives as a

means of performing a range of Appalachian identities. (13)

In other words, these students would recognize what Appalachian identity would be acceptable in a given setting and with a given audience, and then adjust their identity representation based on that information, particularly when in environments that may have consequences for that representation, such as the classroom (29). Not only does Webb-Sunderhaus's study reveal that students are very cognizant of the expectations of their Appalachian identity, but that students are able to alter, move, and portray that identity to either align with or reject those expectations.

Building upon Webb-Sunderhaus's work, and place-based, rural education, Nathan Shepley performed a more historical study in order to "to track occasions when students kept and even enhanced their Appalachian ties in order to succeed in college" (138). Focusing on a college in Ohio, Shepley examines how students "were using writing about their university, town, and surrounding region to publicize and defend hilly, rural southeastern Ohio during a crucial period when economic and political centers were taking shape in the central, northern, and western parts of the state" (138). The results of this study demonstrate that rural, Appalachian students use writing focused on the local, rural region in order to articulate their identity and physical place. These scholars, both rural and Appalachian, all demonstrate that there is indeed a connection between physical places, identity, and literacy, including how people within physical places articulate their identity, the literacy practices they value, and the writing they conduct. However, exactly what that relationship is can be further explored.

Overview of Project

This study combines such questions of identity and literacies in rural places with the questions of genre and place discussed in chapter 1. In recognition that genres perform social

actions and are a recurring response to a rhetorical situation (Miller "Social Action"), I perform a genre analysis of a specific genre, Delphos City Codes, and a rural, small town of Delphos, KS, in order to investigate the relationship that exists between genres and physical places. In order to understand what, if any, relationship does exist between these two rhetorical components (genres and places), I provide a contextualized description and discussion of the genre and place. In doing so, this project hopes to contribute not only to a more nuanced understanding of genre and place but also to a more nuanced understanding of rural people, communities, and physical places.

Research Questions

In order to understand how genres are located in, impacted by, or connected to physical places, my research was guided by the following primary question: *What are the relationships between physical places and the genres used in those places?* In order to investigate this topic, more specific research questions were developed to guide this project. These question were structured around the physical components of the genre being studied. In particular, the categories of production, distribution, and consumption. While I recognize that these terms come from Marxism, and therefore have Marxist connotations, I am not applying a Marxist approach to this project. Like Haas in *Writing Technology,* I do agree with the idea in "historical materialism…that the material world matters," particularly when considering the physical environment of a genre, but do not associate any other Marxist theories with this project (4). These categories were developed to try and understand all environmental aspects of the genre being studied.

In order to answer this primary question, I investigated the three components of materiality as defined by Horner[1]: distribution, production, and consumption, and how each area of inquiry is connected to place. Each inquiry has its own set of questions that guided my understanding of the connection between genre and place. However, while each physical component comprises one area of inquiry, as this project demonstrates, these three components overlap and inform one another.

Distribution, Location, and Environment of the Genre

1. How are the city codes distributed and how is that distribution connected to place?

   1a. What do the city codes consist of, and how are they connected to place?

   1b. Where are the city codes located and how are they connected to place?

Production of the Genre

2. How are the city codes produced and how is that production connected to place?

   2a. How did the city codes evolve into its current form and how is that evolution connected to place?

   2b. What is the genre set of the city codes and how is this genre set connected to place?

   2c. What are the costs of the city codes and how are the costs connected to place?

   2d. What are the time constraints of producing the city codes and how are these time constraints connected to place?

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[1]). I have modified these terms from Horner who uses them in a more Marxist way. Specifically, Horner defines the "material means" of composition, in relations to its "distribution and consumption, the interaction of these in its production, and the social relations enabling and constraining it" (xvii). These terms were adopted for this project based on the descriptive quality of the terms, rather than any specific theoretical approach they may imply. Although Horner does specifically draw these terms from Marxism, and these terms have Marxist connotations, this project is not incorporating any Marxist theory or approaches.

Consumption of the Genre

3. How are the city codes consumed and how is that consumption connected to place? How do individuals interact with the city codes?

These questions structured the methods and approaches taken throughout the project[2].

Method

Location

In accordance with many rural scholars (Hogg, Donehower, Schell, Branstetter, and Webb-Sunderhaus), I selected my place of study, Delphos, KS, for both particular research interests and personal ones. Delphos is a small, rural town located in North-Central Kansas, about five miles off of Highway 81. Most of the surrounding area is farmland with small-to-medium sized towns. Unfortunately, the town has been experiencing a decrease in population since the 1940's (United States Census Bureau "Population"). According to the 2000 Census, the population of Delphos was 469, while the 2010 Census showed a decreased population of 359 people (United States Census Bureau, "Annual"). Delphos is built around a town-square, where most resources, official buildings, and businesses are located. The town currently houses no grocery store, no school, and no stop-lights. By most accounts, the town is struggling.

I selected this town as a researcher because, as noted in chapter 1, rural places are not consistently, or thoroughly, studied in rhetorical genre theory, or in rhetoric and composition

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[2] These three descriptive categories are also used by Bruce McComiskey, in *Teaching Composition as a Social Process,* when he is offering a more "cyclical model of the writing process," what he calls a "*social-process.*" This new approach to writing accounts for the "cultural production, contextual distribution, and critical consumption" that students must navigate (original emphasis, 20). In applying these terms, McComiskey wants to both "invoke and transform" these "Marxist concepts" to also include the "creation of social values which manifest themselves in institutional practices and cultural artifacts" (21). While this scholarship supports the use of these three physical components (distribution, production, consumption) as the frame for this inquiry, this piece of scholarship was not originally referenced when designing the project.

generally. Additionally, the characteristics of small, rural towns that are often seen as limitations, in this particular study, offer a unique potential for understanding the relationship between a genre and a physical place. I selected Delphos precisely because of its perceived limitations, such as a small population, small user sample, and a remote location. It is these aspects which allow more insight into the specific, unique social action completed by this iteration of the genre in this physical location.

Personally, I selected this town as my place of study because I was raised there. Although I no longer live in this place, and it is likely I will never permanently return to it, I continue to identify as a rural individual. Fundamental components of my identity were shaped by this place. My perspective on education, admittedly a sometimes difficult relationship, and even my conception of space were all created by growing up in a small, rural town. Therefore, I knew that I wanted to explore the constraints and affordances of a rural area, to complicate the common perception and image of rural areas, and how those features may or may not relate to the social action of genres.

Additionally, being raised in this location affords me with access and local knowledge. Popular constructions of rural locations depict rural areas and those that live there as illiterate, ultra-conservative, traditional, or as binary to anything considered urban (Donehower, Hogg, and Schell *Rural Literacies* 14). As a result, rural areas have a tendency to distrust outsiders, or academics. This distrust stems from a long history of having "[t]he opinions of outsiders…influenc[ing] people living on the Plains" (Hogg 6) and the ways in "which rural experiences are erased, denied, or deemed unimportant" (Donehower, Hogg, and Schell *Rural Literacies* 14). Having once been a member of this place, and having a continued, but limited, presence in that place, allows me to have personal connections with those who use, produce, and

interact with the genre. In order to study how physical places and genres relate in a specifically situated site, I followed a qualitative methodology and combined several methods in this study, including observation, discourse-based and open-ended interviews, and a genre analysis.[3]

Observation of Physical Location

The observation of the project centered on the area and environment where the genre is located, and as a result, where the genre is most often produced and consumed, the Town Square. To begin the observation of the physical location of the Delphos City Codes, I first walked the general area of the town square trying to understand the layout of the square, and attempting to represent and see the relationship between different physical elements, including buildings, and particularly the genre of city codes and these physical elements. In doing so, I partially followed the description process of Swales in *Other Floors, Other Voices*, trying to capture as much as possible the environment of this physical place (1-23). Like Swales, I will also include photographs of the different places I describe throughout my text. It was important to include observations of the Town Square because it functions as the cultural and economic center of the town and because during this project, the genre, and its physical location, moved across the square.

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[3] The proposal for this project, including consent forms, project overview, and interview process and questions, was submitted for IRB approval. IRB approval was received on August 28th, 2017 and the project was exempted from continued review. Consent forms were gathered for all interviewees.

Photo 1. Town Square: North East Corner of the Town Park with Sign.

Although not located at the actual center of the town, at the center of the square lies the town park, and surrounding the park are the primary businesses in town, including the bank, gas station, post office, City Hall, auditorium, museum, bar and grill (without a liquor license), insurance agency, an independent medical billing company, library, senior center, and hair salon. The one major exception is the town co-op, a significant economic stability in the town, which is situated a few blocks west of the town square. During this observation, pictures and handwritten descriptions of the town square layout were taken.

As previously noted, during the initial stages of this project, the physical location of the City Hall, and subsequently the primary text of the study, was moved, but the new City Hall remained at the Town Square. It became evident that keeping the City Hall, and genre, around the square was an important element to the genre precisely because the Town Square is the primary circulation point of Delphos' citizens. As a result, both locations, the current City Hall

and the newly constructed City Hall, were observed. Further descriptions of these locations will be given in chapter 3 and 4. To complete my observations, I visited both locations, taking photographs of the outside of the building, entrance to the building and any subsequent entrances, the interior of rooms associated with the Delphos City Codes and the area where the City Codes were placed, or accessed. During this process, I also took detailed notes describing the visual appearance and layout of these areas.

Interview Questions

Interview questions were devised from my initial research questions, the information gathered during an initial reading of the text, and the observation of the physical location. I included both discourse-based and open-ended questions in the interview. Discourse-based interviews prove to be effective in a genre analysis, as demonstrated in Devitt's "Intertextuality in Tax Accounting" article. As Devitt's article suggests, a discourse-based interview process is particularly well suited for this study because it attempts to understand "writing people do as a part of their daily lives in nonacademic settings" (Odell et. al. 222). This method includes gathering several examples of a genre, and using the text to ask questions about rhetorical choices, or "tacit knowledge," made in the composing process of the text (223). I followed this method when constructing my interview questions, but did differ in significant ways. First, I did not gather multiple examples of a genre, as my study focuses on one iteration of a genre in one physical location. Therefore, I only studied the Delphos City Codes. Second, I also included open-ended questions based on my original research questions in order to understand any information about the production, consumption, and distribution of the text. Third, the individuals I interviewed assisted in the composition of the primary text, but were not the sole authors. However, I did include discourse-based questions that asked the interviewees about the

content, structure, and specific language used throughout the text and how/if these aspects reflect concerns of Delphos, KS.

I therefore selected two individuals to interview, the City Mayor and the City Clerk. The City Mayor was selected because, in addition to her other responsibilities, it was discovered during my observation that the City Mayor, and therefore, the City Council, had instigated a revision of the codes. The City Clerk was selected because the City Clerk interacts with the text on a daily basis and is responsible for storing and maintaining the codes. The interview questions are provided in the Appendix.

Interviews

Although it was not the original plan, due to their schedule constraints and concerns, the two interviewees, the City Mayor and City Clerk, were interviewed together. While negotiating interview time availability, one interviewee expressed discomfort with the idea of a formal interview for academic purposes. The second interviewee suggested completing the interview with both individuals present, in order to alleviate some anxiety both were experiencing in relation to potential questions, the interview being recorded, and the academic connotations of the project (an anxiety that I believe stemmed both from normal reservations of being recorded and the desire to accurately represent this rural, physical place to an outside community). To alleviate some of these concerns, the two interviewees were sent, via email, a few sample questions in advance of the interview and were interviewed together. As a result, both interviewees were asked the listed questions at once, and each were given the opportunity to answer or address both the initial question, subsequent questions, and comments given by the other participant. (The drawbacks and limitations of this fact will be discussed with the results.)

The interview was conducted in the conference room of the newly opened City Hall. This location was selected for several reasons. The first reason was availability and convenience. City Hall was easily accessible for all participants, particularly the City Clerk who works from the City Hall. The conference room is also where the City Codes are kept, allowing for continued observation and understanding of the genre in its environment. The conference room offered a suitable environment for an interview with multiple participants, as it included a large square table and several seated positions. Finally, and perhaps most importantly, the conference room offered privacy and a quiet room. The conference room has two doors, which ensured confidentiality of the interviewee's responses.

The interview was recorded both through handwritten notes and audio recording. The audio recording was then transcribed. As the primary purpose of the interview was information about the genre itself, rather than my interviewees or their speech patterns, the transcription focused on their word for word responses and omitted stutters, pauses, and other speech elements (Azevedo, et. al. 161). The names of the interviewees were removed in the transcription process and instead their job titles have been substituted.

Genre Analysis

The genre analysis includes the analysis of the original text, Codes of the City of Delphos, Ks, the genre set of the codes, and the interview transcription. Initially, as noted in the previous section "Interview Questions," the Codes were read using the research questions of the project, focusing on explicit, textual evidence of information related to the distribution, location, and environment of the genre, the production of the genre, and the consumption of the genre. Any evidence of these aspects of the genre were initially marked and noted. As previously discussed, these initial notes were used to construct the interview questions, as well as mark

sections and information to pursue in a second analysis. In the second analysis, I focused on discovering sections that may seem unique to the revised Codes, which helped to inform my interview questioning. Although this was not a comparative genre analysis, I had obtained the previous copy of the Codes (1993 edition with some subsequent alterations) and used that text to help inform my understanding of the production process for the revised Codes. For example, when reading the 2017 version of the codes in my initial analysis, I noted that the "Dangerous and Unfit Structures" code seemed more explicit, and extended, than I anticipated. Therefore, I compared that particular section to the same code in the previous 1993 version. Essentially, in this second analysis, by performing an organizational and length comparison between the two editions, I was able to determine some of the places where additions, reductions, or alterations were made during the production process of the genre.

Following the second round of analysis, the interviews were completed as well as the interview transcription. The interview transcription and initial notes were then used as frameworks for the subsequent analysis. A separate analysis was completed, on both the original text, the Code of the City of Delphos, KS, and the interview transcription, for each of the following questions: 1) How is this physical place, Delphos, KS, defined through the genre of the city codes and by members of this physical place? 2) How is the genre produced, why is the genre produced in this place? 3) How is the genre distributed in this place? 4) How is the genre consumed in this place?

The analysis of these four questions will comprise the rest of this project. I will explore how Delphos, KS is defined by the genre and those who reside in this physical place in the remaining portions of this chapter. Chapter 3 will examine the production of the genre and Chapter 4 will analyze the distribution and consumption of the genre.

The Relativity of Rural Places

In my discussion of Delphos, KS and the physical environment of the genre, it may be noted that I use different terms. I have incorporated the language distinctions exemplified in the interviews by the members of Delphos, KS. Therefore, when I name the codes, or an official position of Delphos, I use the term "city," but when I discuss the square or Delphos generally, the word "town" can be seen more prevalently. This inconsistent labelling of Delphos as either "city" or "town" is visible from studying the text and transcribed interview together. In doing so, it becomes clear that there is a difference between the official, formal categorization of Delphos in the Codes and the labeling used by members of this physical place found in the interviews. The production of the Delphos City Codes is more complicated than it initially appears, to be discussed further in chapter 3, but it is important to note that Delphos did ultimately have an important role as a composer of the text. Therefore, this section is exploring the difference in formal language found in the Codes and the informal language of the interview, which does not explicitly reject formal language of the code but does demonstrate a different method of defining Delphos. Because I identify as a rural individual and member of Delphos, I echo the users of the genre and use "town" when describing this place, but use "city" when describing language in the Code or an official position.

City codes are an official document, a document which helps to structure, govern, and regulate a physical place. Often this genre is adopted from national or state laws and statutes which leave few opportunities for creativity, individual adoption, or resistance, although these ideas will be explored further in following chapters. When discussing the Municipal Zoning Code of the City of Milwaukee, Dryer notes that zoning codes "proliferat[ed] in the early twentieth century" and that this proliferation was a result of the "standard State Zoning Enabling Act" which essentially

standardized zoning language for state use. According to Dryer, federal committee members created easily adoptable language and encouraged states, or more local territories, to alter as little as possible when implementing the codes ("Taking Up Space" 509). As a result, it is not surprising that this genre is considered to be formal, static, or hegemonic, and rightly so. These are governmental documents created by government agencies, adopted by states, or more local governing bodies, and then enacted with little possible opportunity for accommodation of local needs. In fact, the document reflects more of the outsider view of Delphos than the community's representation of themselves. When reading the document, these underlying assumptions can be demonstrated in the language and structure of the document.

The document, the Delphos City Codes, immediately begins to define and establish the legal parameters of this physical place. As Dryer notes, the precise categorization of land is a common feature in this particular genre because "[z]oning codes' segregate[e] …different *kinds* of land use…and permissible *intensities* of land use" ("Taking Up Space 508, emphasis original). In doing so, these documents help to "establish the city's layout" even its "'character'" (508). On page xi of the Code, Delphos is defined as "a city of the third class of the mayor-council form of government under the statues of Kansas." While this statement is mostly descriptive, identifying the size and type of government formed in Delphos, it also establishes the physical place as a "city." This language, the use of "city" to designate the physical boundaries of Delphos, is consistent throughout the document. For example, when designating definitions to be used in the document, "in the city" means "and include[s] all territory over which the city now has, or shall hereafter acquire jurisdiction for the exercise of its police powers or other regulatory powers" (1-1). In this particular instance, not only is the terminology consistent, but the boundaries of the "city" extend to any area in which the governing body exerts their "powers." Throughout the

document this language continues to be used, the language remains abstract, and Delphos is consistently labeled a "city."

However, there is one interesting moment when the language does alter. In the ordinance "Municipal Court," when describing how to administer fines and costs, the document slightly alters its language to "an ordinance of such *town* or city" (9-2, emphasis mine). Rather than the strict determinacy of Delphos as a city, the ordinance allows for more latitude in this definition. This particular section of the ordinance is setting down regulations for the treatment and enforcement of payment of misdemeanors. It is perhaps for this reason that the language broadens. The section is describing laws that extend beyond a single-city into the larger territory, or state. This change from ordinances dictating codes "within the corporate limits of the City of Delphos, Kansas" (14-1) to state laws could explain why the more general, less specific and consistent language is evident.

What remains interesting about this specific example is that the codes dictating the payment of misdemeanors can hardly be the only state statute included in the document, and yet it remains the only instance where the language alters. Even in the language immediately prior and following this sub-section the terminology reverts back to the definitive "the city" (9-2) rather than the more vague and broad "any city" (9-2). One easy explanation for this one instance is that it was an omission, or a failure to properly edit, and perhaps that is exactly what occurred. As I will explore further in chapter 3, there were multiple authors and editors of this document and the process of revision was hardly linear; therefore, an editing mistake could be a very reasonable explanation. The other alternative for this change in language would be that it is intentional, and evidence of state statutes and regulations being trickled down into this document. The shift in terminology could be a representation of the mandatory components of a City Code document and its adherence

to larger, state-wide ordinances designed to convey uniformity in all territories. If it is indeed the latter, it is indicative of a larger tension in how local and state bodies conceive Delphos, or between local and official definitions of this physical place. This tension is brought to the fore-front when the transcribed interviews are analyzed for the same theme.

The language used to define or describe the physical location of Delphos, KS is much less consistent in the interview and does not clearly adhere to the prescribed language of the genre, which reveals attempts by the interviewees to situate themselves as small-town, rural, or non-city. Additionally, the interviewers relationally define themselves, by suggesting how Delphos is more or less alike than another rural area. When defining, or relating to the physical place during the interview, the most common label applied was "town." In fact during one response, the City Mayor stated that Delphos is a "small town of the third class" (Interview City Mayor). What is interesting about this particular example is that the City Mayor identifies Delphos using *almost* the same language as the Code. The terms "third class" reiterate the categorization provided in the Codes. However, the difference lies in the shift to the term "town." While this may not immediately appear as a significant change, there are different associations with the terms "town" and "city." The term "town" immediately creates a different understanding of size and population of a physical location than "city" does. Town creates a distinct separation from larger, more urban areas. In other responses, the interviewees create even more departure from the language given in the Code by categorizing Delphos as a "small town" (Interview City Mayor). These are small instances of a change in terminology, but they reveal a current of tension between official language given by the genre and outsiders to the physical place, and the self-definition prescribed by those who reside within the physical place.

Attempts to situate Delphos as opposed to, or different from, other more urban areas continues when the interviewees describe the work completed by their offices. When answering the interaction the City Mayor had with the Codes in a professional capacity, the City Mayor noted that

> when I've come to council meetings I will take [discussing properties, truck routes, and dog tags] over anything about murder [and] rape. I don't have to come to council meetings and talk about the crime. I am so thankful to come to council meeting and talk about a dog. You know-because that's the difference. (Interview City Mayor)

Underlying this response is the implied comparison between Delphos, a small town, and other, larger urban areas. This difference is not only about size or location, but about the culture itself. The use of relative language continues throughout the interview. In many instances, a direct opposition is created between rural areas and urban, such as when the interview turned toward the integration of state statute into the Codes. In this particular moment, the interview was discussing the resistance expressed by the city council when mandatory ordinances had to be included in the Codes. The Mayor notes that there are some things that "have to be done in a rural area, that legislature doesn't always comprehend because, unfortunately, sometimes legislature is driven by urban areas" (Interview City Mayor). Again there is a distinct opposition created between urban and rural and the needs, values, and cultures of those binaries, and there is a clear differentiation between the state and the local. This differentiation can be traced back to how the codes, as a genre, are often adopted from state or national language and then implemented into rural, or local, areas, areas which may not be the intended designation. As a result, there is a strain between the genre and the physical place which uses it.

Yet, this strict binary is not always consistent, and the interviewees continue to create a spectrum of rurality. Although previous responses demonstrate tension between the state requirements and local, rural needs, there are moments where that designation is blurred and Delphos is related to other "rural" areas which encompass entire states. When discussing current legislation in other states that Delphos is trying to enact, Delphos is relationally compared to the states of Colorado and South Dakota. In this particular example, the binary between state and rural is not as defined, and in fact these states are favorably compared to the local (Interview City Mayor). In this moment, the comparison does not reflect the tension expressed earlier, or an oppositional stance, but rather a recognition of favorable rural needs in another physical location and the attempt to adopt that legislation. The need to compare and negotiate a place's rurality with other designated rural areas is a common, and understandable, move. Hogg demonstrates the need for rural places to find allies in other locations identified as such; in other comparisons, however, rural areas locate similar locations in order to make themselves appear more desirable (*From the Garden Club* 7). In both instances, it is typical for rural areas to relatively define themselves as similar or dissimilar to other physical locations in order to make it less like they are "out here by [them]selves" (Interview City Mayor), and the users of this genre replicate this tendency.

However, the language used in the interview does not always alter, or contest, the language used in the Code, and it is in these moments that the action of the genre and physical place seem to be joined. When describing official positions in Delphos, or the jurisdictional boundaries of the physical place, the language between the genre and its users align on the term "city." Both the City Codes and the interviewees use "city" when designating the official capacity of the City Mayor, City Clerk, City Police Officer, the City Council, and other city

positions. For instance, the City Codes provide a "Roster of City Officials" on which every city position is listed (iii), along with the current holder of that position, and an ordinance listing the "Governing Body," which details the structure of the government, as well as the powers and responsibilities of those city positions (1-5). In many ways these designations are used to denote and emphasize the authority held by those capacities, and the responsibilities inherent in taking those offices. By detailing the position title in the City Codes, and outlining the authority of those positions, it also makes it difficult for the individuals who take those positions to alter, or differentiate their title; instead, as noted below, Delphos citizens who wish to fulfill these positions, and thus the power of that public office, would feel the pressure, and need to keep the language of the genre.

Additionally, by giving the official title, the content ensures the transferability of that power and responsibility beyond one person, and instead invests it in the position itself. The need to instill, or perhaps even guard, the power, authority, and legitimacy of the positions seems to extend beyond the genre itself, as the language of "city" remains consistent in the interview as well. When describing the process of individual and community reception of the Codes, the City Mayor notes that "the city clerk office" (Interview City Mayor) is the primary point of contact with the City Codes and the position with the authority and responsibility of maintaining the Code. In doing so, the physical location of the "city" office, and the position of the "city" clerk are upheld and given validity. As a result, both the Code and the interviewees ensure that city government is protected.

Another particular example of parallel language between the City Code and the interview is when the City Mayor and City Clerk were discussing the ordinance which outlines the housing of domestic farm animals within Delphos. In this particular response, the physical place is

described as "the city limits" (Interview City Mayor). Like the Code, when attempting to consider the boundaries of the jurisdictional place the language becomes more formal and reverts to the term "city." However, immediately following this sentence, the interviewee again begins using the category of "town." When there is a need to protect, guard, or establish the boundaries of this physical place, or the powers and authority of the governing body, the language of the genre and its' users converge on "city."

The analysis of both the Code of the City of Delphos, KS and the interview reveals that there are distinctions between the self-definition of those who reside within the physical place and the more formal labelling of the genre of those who do not. It also demonstrates that rural locations, and the idea of rural itself, is not static. It is a relative concept, group, and physical place that is often defined by comparison to urban areas, and other rural areas. Importantly, these small shifts in terminology also begin to suggest that the genre does not perfectly align with the physical place and those who use it.

Chapter 3: "I Want to Add Stuff and Pick Which One Works Best for Us": Exploring

Place-based Needs and Genre Expectations in the Production Process

In order to fully understand how a rural, physical place may be related to a genre, this project studied the genre in its original context as much as possible, including the various interactions of the text within the physical place. Therefore, as previously noted, three primary areas of the genre's physical context were examined: production, distribution, and consumption. This chapter focuses on the production elements of the genre and is guided by the following research question: How are the town ordinances produced and how is that production connected to the physical place of Delphos, KS? To address this larger question, a sub-set of research questions focusing on the production process, cost, and time constraints of the text were also considered. The full list of subsequent questions which guided this chapter are given below, each of them, of course, asking also how the results connect to the place:

-How did the city codes evolve into its current form?

-What is the genre set of the city codes?

- What are the costs of the city codes?

- What are the time constraints of producing the city codes?

After reviewing the information gathered from these questions, it was clear that these questions overlap and connect, as in most genre analysis, and could not be clearly delineating from one another. In the beginning of the project, these questions were given equal weight and focus. However, during the initial observation and exploration stages of the project in 2017, I discovered that the Codes were being revised and rebounded, as part of the 2017 City Goals. While the cost and time constraints of the production process are still described, it became clear that the revision process and creation of the text offered more insight into the relationship of

place and genre than previously imagined. Therefore, this chapter is not structured around the progression of the research questions, but instead is organized around the following issues, exigence for the production of the genre, the composers of the genre, the process of revision, and the genre set.

In part, as this chapter illustrates, the production process of the text was an important moment for the City of Delphos, and this revision process was part of a larger movement to update and modernize the City itself. This modernization process was highlighted in the summer of 2017 for the City, as the revision of the City Codes coincided with the relocation of City Hall to a newly constructed building (a detailed description and discussion of the relocation of City Hall will be provided in chapter 4), and in the explicitly defined City Goals. The 2017 City Goals were a list of objectives that each division of Delphos Administration and Government wanted to achieve or forward for that year. These goals are presented via four posters, each highlighting the projects of individual sectors of Delphos's city administration, located on the wall of the City Council Meeting Room in the old City Hall.

Photo 2. 2017 City Goals Posters.

As you can see under the 2017 Mayor and Council poster below, a major focus for the year was to complete the revision of the "Ordinance Book," as well as property cleanup and truck signs, points I will explore further later in this chapter.
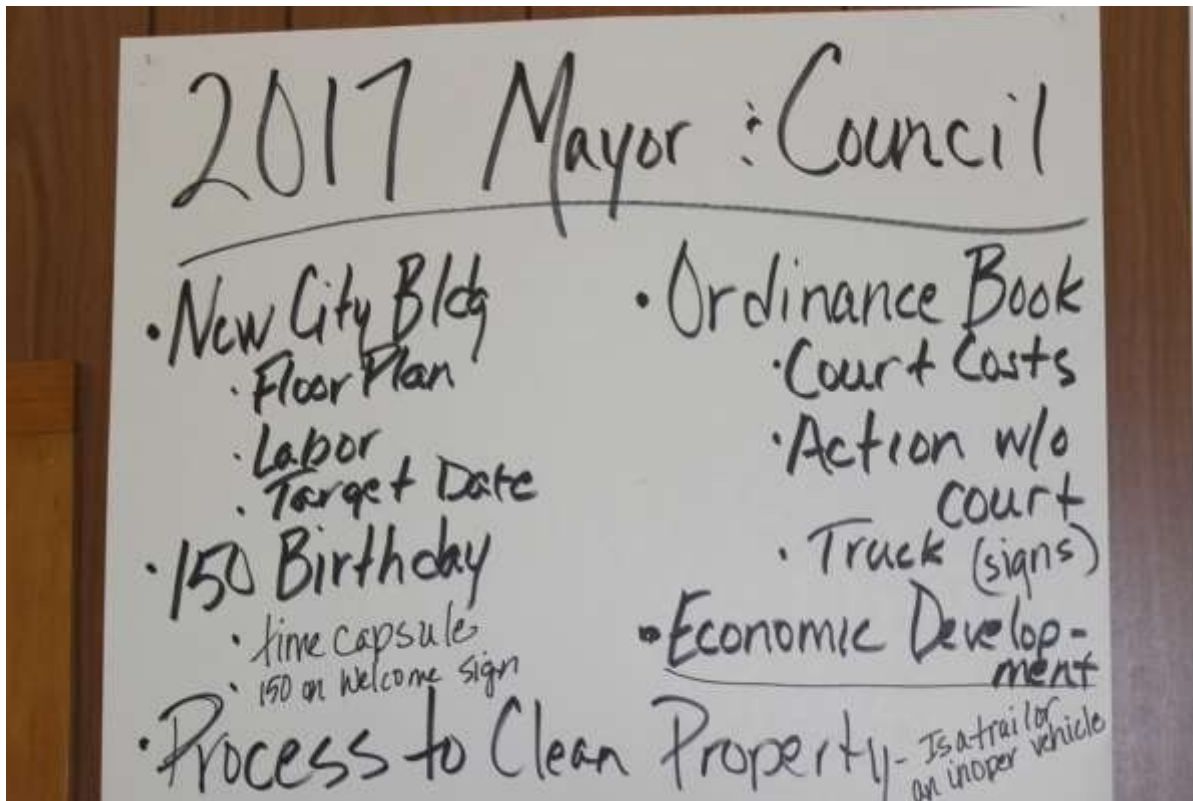
Photo 3. 2017 Mayor and City Council Goals.

As a result of this revision process and completion, the production aspect of the Codes were highlighted and became a focus of the project and chapter. This chapter will first define the term production within the context of this project and then explore the exigence for the revision itself. Other aspects of the production process, including the composers of the text, the revision process, and the genre set, will then be defined. Finally, I discuss the implications of these elements, particularly how the revision process was found both to reflect current needs of the physical place, which creates the genre, and resist hegemonic forces of the genre, and in some instances, conforms to those hegemonic natures of the genre.

Defining Production

When this project was started, I wanted to discover and understand the method, means, and exigence for the creation of the Delphos City Codes. As a result, "production" became a key element of my analysis of the primary text, The Codes of the City of Delphos, KS. To clarify, as

noted in a previous discussion of the terms "materiality" and "material means" (see chapter 1), "production" in this particular project is not concerned with the Marxist tradition or connotations of the term. Although I recognize that the term "production" often does "summon cultural ideals concerning distribution, labor, and social mobility" (Yergeau 141), and the need for continued discussion of those issues, in this particular project, I am not investigating those aspects of the genre.

Instead, this project seeks to understand production within the definition and summary of the term offered by Melanie Yergeau, a professor of English at the University of Michigan, in the chapter "Production" in *Keywords in Writing Studies*. Yergeau notes that production includes both the "process and the end" product of a text, as well as the various forms in which a produced text can take shape (140). In many ways production "represents a tension between print-based and digital forms of composing" and in many contexts, "embodies something concrete, taking shape as the selection and arrangements of elements" (140). Taking into consideration these contextual associations of the term production, as summarized by Yergeau, this project considers the composition of the text, the process of arrangement of a text, the selection of material, the revision of language/content, and any preference for the physical construction of the text, including any tension that may be evident between a digital/electronic or printed form.

In defining and applying production in this context, I also adhere to typical approaches to production in rhetorical genre theory. In doing so, I study production of a genre "through a reproduction-oriented metaphor in which genres replicate, evolve, and merge in(ter)dependent of human help" (143) within the context of the composers of the genre and the way in which their inclusion in the production process may reveal the relationship between the physical place of

Delphos, KS and this iteration of the genre. Ultimately, I seek to understand how that production process affects, or contributes to, the social action of this particular text.

Exigence for Revision/(Re)Production of the Genre

The need and reason for the revision of the 2017 City Codes actually began seven years prior, in 2010 (Interview City Clerk). In part, the revision took so long because the City Council, City Mayor, and the League of Kansas Municipalities all changed personnel. Initially, in the interview it was debated what actually instigated the revision process. When asked which composers pushed for the revision, the City Clerk and City Mayor offered two different opinions. The City Mayor answered first and stated that "it wasn't really a high priority for us [the city council] to do it" and that the League actually wanted the City Codes revised (Interview City Mayor). However, the City Clerk immediately disagreed and stated it was in fact "something [the city council] wanted done" (Interview City Clerk). While discussing the decision to revise, the City Mayor noted that the office of Mayor was held by someone else in 2010, and as a result, the City Clerk would have better authority on the need for the revision. The last edition published of the City Codes was in 1993 (although there were individual ordinances amended following this date), and the City Council wanted the codes updated precisely because the City Codes were "so outdated" (Interview City Clerk).

While the primary need for the revised codes seems to reside in the fact that they were outdated, another part of the exigence for the revision is the fact that the outdated Codes made it difficult to enforce them. Partially, the difficulty with enforcing the Codes lies with the material condition of the City Codes. As I will discuss further in chapter 4, the City Codes are kept in physical print format, and with the 1993 edition, there was one primary copy used and kept in the City Office. Therefore, when a new amendment of an ordinance would be added to the 1993

edition, "it [would] just get added to that page so then sometimes it [was] hard to keep track of what [was] the latest information because it [was] not strictly in the book" (Interview City Mayor). The physical condition of the City Codes became a problem for Councilmembers because it was not always clear what ordinance was the latest amendment, and when a new amendment of an ordinance was passed, it would not always be added to every Councilmember's or City Administrator's personal copy, which made uniformity a problem (Interview City Mayor). Finally, due to the perpetual crossing out of past ordinances, the appearance of the City Codes became "horrible" (Interview City Clerk). These issues with the material condition of the 1993 edition, as well as its outdated ordinances, were the driving forces of the 2017 revision of the City Codes, but as I explain in the following section, this revision process was certainly not linear for the composers of this text.

The Composers of the Genre

The composers of this genre can be distilled into two categories: those who reside within Delphos, KS and serve on its governing body—The City Mayor and City Councilmembers—and those who do not reside in Delphos, KS, but were contacted by the Governing Body to assist in the creation of the text—League of Kansas Municipalities. As I explore further in subsequent sections, the relationship between these two parties can sometimes be contentious because of the different relationship to this physical place, and their location in different places, even though the two parties are working together to produce the genre. In many instances of genre composition, some of the composers of the genre are also users of the genre but some are not. This remains true in this particular case as the City Mayor and City Councilmembers reside within Delphos, KS and must abide by the ordinances established in the text.

Delphos, KS is governed and regulated by a "Roster of City Officials" consisting of the "Governing Body," the City Mayor and five City Councilmembers, and "Administrative Officials," a City Clerk, City Treasurer, Fire Chief, City Attorney, Municipal Judge, and a Chief of Police. The Governing Body, along with the City Clerk, are primarily responsible for the City Codes, including "all ordinances needed for the welfare of the city" (1-3). In order to enact an ordinance, a "majority of all the members-elect of the city council shall vote in favor" but the "mayor shall have power to cast the deciding vote in favor of the ordinances" (1-3). Therefore, according to the Code of the City of Delphos, KS, the primary composers of the text, at least within the boundaries of the physical place, are the Councilmembers and the City Mayor, while the City Clerk is primarily responsible for "enter[ing] the same in the ordinance book of the city as provided by law. Each ordinance shall have appended thereto the manner in which the ordinance was passed, the date of passage, the page of the journal containing the record of the final vote on its passage" (1-4). In other words, according to the primary text, the City Clerk is responsible for recording and maintaining the City Codes.

Although the City Codes establish the composers of the genre as the City Mayor and City Councilmembers, administrative officials are sometimes included in the production process, a fact which is not presented within the text itself. According to the City Mayor, when describing the professional roles city officials have with the codes, in some cases law enforcement, which consists of a single, part-time law enforcement officer, is included in the drafting or revising of an ordinance. The City Mayor noted that law enforcement is included in the production of the codes, particularly if an ordinance might be ambiguous, and therefore difficult to enforce, in which case "we might ask law enforcement about it" (Interview City Mayor). Additionally, law enforcement often approaches the City Council if an ordinance is found to be challenging

(Interview City Mayor). In this particular instance, the production process seems to be more inclusive of other city officials than the text implies.

Although in many ways the composers of the text who reside within Delphos, KS seem explicitly defined, particularly within the text itself, the composers, and the amount of power and authority they have over the text, begin to vary when examining the second category of composers: those who do not reside within this physical place. The second type of composer consists of the League of Kansas Municipalities. The League of Kansas Municipalities is a membership devoted to "strengthen[ing] and advocate[ing] for the interests of the cities of Kansas" ("About the League"), offering legal advice, training, and information to "city appointed and elected officials," and trying to serve as a resource for its members. The League is based in Topeka, KS and boasts of its services to a wide-range of communities, including "populations from 14 to 389, 902" ("About the League").

The services the League offers are also wide-ranging, including "Policy Development & Advocacy, Legal Inquiries & Ordinance Services, Amicus Briefs, Kansas Government Journal, Directory (which provides information on cities and schools in Kansas), League News, Governing Body Handbook, Budget Tips, Codification, Classified Advertising," among other options ("About the League"). Membership in the League is voluntary, and although the City Mayor noted that the relationship between Delphos, KS and the League, as well as that between the City Mayor and the League, has not always been completely in agreement, the City Mayor did note that the League is viewed as a resource. When discussing the relationship between the City of Delphos and the League, the City Mayor noted that "[Delphos will] pay a membership fee and we will send them emails or call them and say this is what we want to do and they will advise us on how to do it. In turn I have been vocal back, saying during the legislature session

when you were lobbying this is what we are experiencing if you could help us out that would be great" (Interview City Mayor). While this quote does demonstrate that the League is viewed as a resource by its members, a perspective it hopes to cultivate on its website, as I will explain more in the section detailing the revision process, this relationship is sometimes contradictory due to the composers' relation to various physical places involved in the genre.

Process of Revision

The revision of the 2017 Codes took seven years from the beginning of the revision to its finalized product because of a change in personnel of composers, because of the relationship between the two types of composers, and because of the relationship between the composers and the physical place of Delphos. As previously noted, the position of City Mayor, and the City Council, were held by different individuals when the revision was started in 2010; in fact, Delphos went through three different City Mayors during this period (Interview City Mayor), one of which left during the middle of the office term (Interview City Clerk). Part of the reason for turnover in the governing body is simply due to the length of time covered between these two editions of the Codes, but also because the governing body is made up of volunteers who are not "full time political positions" with limited time "between council meetings to review" the revisions of the Codes (Interview City Mayor). Additionally, the revision took so long to conceptualize because the City Councilmembers and Mayor were working with the second set of composers, the League of Kansas Municipalities, which also suffered a change in personnel (Interview City Clerk). This change in personnel in both composer parties caused both to be inconsistent in the revision process. When asked about the relationship between the two types of composers, the City Clerk and City Mayor both noted that all parties "weren't diligent about [the revision]" (Interview City Mayor).

Yet, once the revision began in earnest, the process became difficult because of the relationship between the two composing parties. The City of Delphos, KS, as a member of the League of Kansas Municipalities, contracted the League, for a fee of $3,000, to help them revise and rebind the City Codes (Interview City Mayor and City Clerk). This contract is represented multiple times in the City Codes, a representation that alters in the language throughout the Codes and begins to reveal the somewhat contentious relationship between the two composing parties. On the Cover Page of the City Codes it is noted that the Codes are "Published Under the Authority and by the Direction of The Governing Body of the City of Delphos, Kansas" (Cover Page). The placement of this statement is directly under the title of the Codes.

CODE

OF THE

CITY OF DELPHOS

KANSAS

Published Under the Authority and by the Direction of

The Governing Body of the City of Delphos,

Kansas, this ___ day of _____, 2017

_____

A Codification of the General Ordinances

of the City of Delphos, Kansas

2017 All rights reserved.
Permission to reproduce this code or any portion thereof
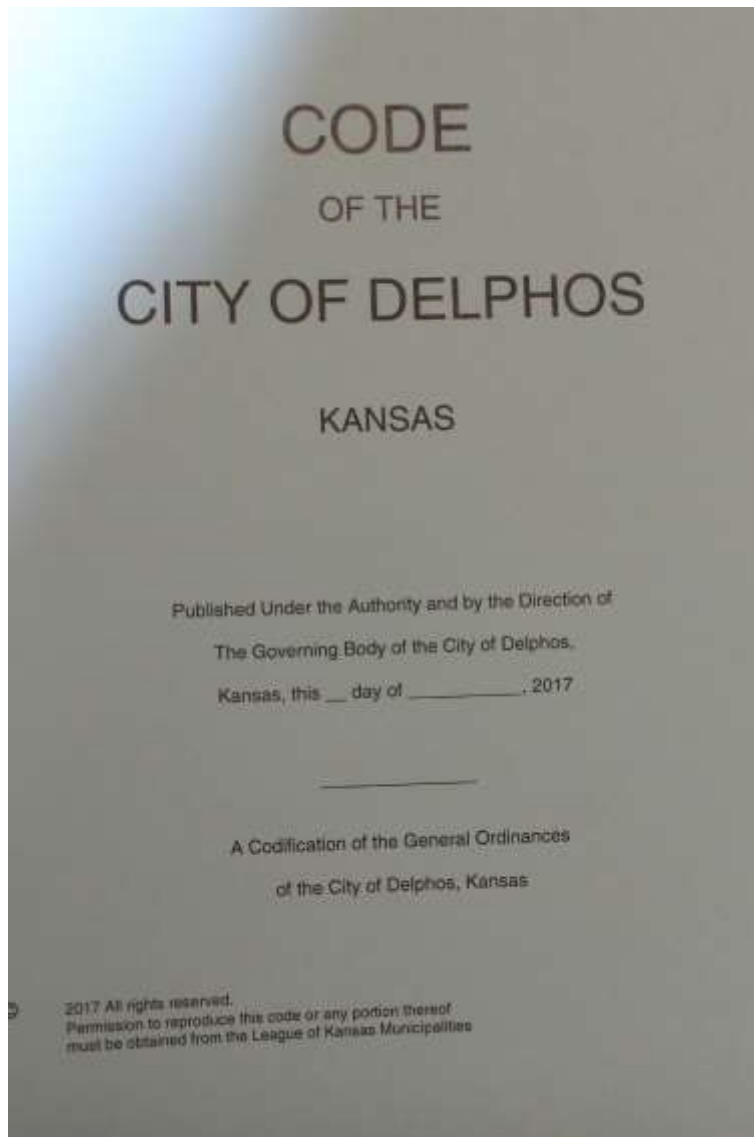must be obtained from the League of Kansas Municipalities

Photo 4: Cover Page of 2017 City Codes

The placement and language of this particular quote emphasizes the City of Delphos, and its

governing body, as the primary entity of authority in the composing and revision of this

document. However, below this text, in the lower left corner of the page, the copyright

information begins to display a slightly different narrative. The copyright states, "2017. All

rights reserved. Permission to reproduce this code or any portion thereof must be obtained from

the League of Kansas Municipalities" (Cover Page). In this particular line, the primary authority

of the text lies with the League, as any permissions must be obtained by them, a point of

contention that the City Mayor mentions later in the interview. The primary authority, and composer of the text, becomes even more varied as the text progresses. In one instance within the text, as with the copyright quote, the entire product seems to have been generated by the League. The City Codes state, "Prepared and Published by the League of Kansas Municipalities" (v). In this particular quote, located on the preface of the Codes, the document appears to have been solely written and published by the League. While it remains true that the physical text was printed and bound by the League, without any assistance from Delphos or its governing body, this quote also removes any language that indicates the City of Delphos, or the City Council, had any input in the creation, or composition, of the Codes themselves. Therefore, part of this ambiguous authority or denotation of the composers of the text can be traced back to the fact that the two composers (The League of Kansas Municipalities and the Governing Body of Delphos) resided in two different physical locations during this production process and the text itself was physically printed and produced outside of Delphos.

Yet another, and slightly different, representation of the relationship between the composers of the text is given only two pages later. Rather than indicating that the sole authorship lies with the League, the language on this page hints at the contractual relationship between the League and the City of Delphos, a relationship that perhaps mirrors more of the "resource" bond the League portrays on their website. Instead of giving permission rights and authority to the League, it is noted that the "…the general ordinances of the City of Delphos, Kansas…is hereby ordered, authorized and provided for, the preparation of which shall be done by the League of Kansas Municipalities as provided by contract" (vii). While the composers are still primarily discussed as consisting of the League, this particular example indicates that the League is only composing this material on the authority and request of the City of Delphos's

Governing Body. Importantly, the language of "preparation" within this phrasing helps to minimize the impression that the League is completely responsible for the written material, with the words "ordered" and "as provided by contract" indicating that the party responsible for initiating this text is Delphos, and as a result, the controlling factor lies with the party, and physical location, that contracted the work. Yet, who the composers of the text are, and what exactly their relationship is, remains ambiguous, as the text continues to display a spectrum of authority and power, a spectrum that is connected to the multiple physical places that were involved in the production of the genre. Immediately following the sentence describing the contractual order of the text by Delphos, the text dictates how the finalized product will appear:

> When completed, the codification shall be adopted by ordinance and published together with the adopting ordinance in loose-leaf book form…Such codification shall be entitled, 'Code of the City of Delphos, Kansas,' of the year in which the work is completed and ready for publication. The said code shall be duly certified by the City Clerk. (vii)

Therefore, although the text initially appears to be primarily composed by the League of Kansas Municipalities, and the publication and production authority lies with the League because of their control over the physical binding and printing of the document outside the physical boundaries of Delphos, this particular page notes that Delphos ordered the creation of the text and contracted the League to help revise the Codes. Additionally, and importantly, the Governing Body of the City of Delphos are dictating the physical form of the text, its title, and retain the certification of the text. In doing so, the Governing Body of Delphos, and the place of Delphos, reassert their authority and their role in the composition of the product.

Initially, the relationship between the composers within Delphos and those without seems to display a simple contractor relationship; however, the more that relationship is investigated in both the text and interview the more it becomes clear that this relationship is not clearly defined, and who the composers are, their relationship to the physical place of Delphos, and their authority over the text is varied and layered. As a careful reading of the text reveals, sometimes the City Councilmembers are emphasized as primary composers, and other times it is the League who has controlled the composition process. The interviews confirm, and continue to display, this varied relationship between the two composer parties and between the various places of production and the genre. Originally, when describing the revision process the City Mayor made the contract relationship seem fairly straightforward and mutually beneficial:

> Well we sent them our code. Then they made it pretty and made all of the state updates and then sent it back with a cover letter that said these are the areas that we think need to be looked at, that maybe need to be updated, this doesn't make sense, or this contradicts this other section. You know so that's where we started on revising. They reviewed it from a legal point of view and updated it with all of our ordinances, and of course their legal team reviewed it to say ok this is contradiction with this section and then we brought it back to the council and we reviewed it and said which way do we want it. Then we would send it back to them and say we want this wording, or we want to go with this way. Once we came to an agreement, they were ok where we stood legally and then we passed it as a whole. (Interview City Mayor)

According to this initial description, the City Council sent the League the City Codes. The League then added necessary state statutes along with a letter of suggested changes. These

changes principally focused on the legal perspective of the Codes, primarily areas where the City

Codes may be internally contradictory or ambiguous. The City Council would look at those

noted areas to begin the revision, mark the changes the City Council wanted, and then send the

City Codes back to the League for alteration. When the League and City Council were in legal

agreement of the revisions, the City Council would pass the City Codes. On the surface this

revision process seems to reveal a true partnership between the two composing parties, a

partnership that worked well and a process that was fairly simple. Importantly, in this version of

the revision process, the City Council are the primary instigators of the revision, help compose

the text while located in the physical place of Delphos, and are the final authority on the

implementation of the Codes. However, when asked about this process further, the interview

began to reveal that there was more frustration and confusion in this process than initially

described, and that the City officials of Delphos may not have had as much control over the

process as they desired.

The revision process, when described further, begins to reflect how it was a difficult,

time-consuming, and frustrating experience for the City Council. Partly, the City Council was

unsatisfied with the composition process because they desired an electronic copy of the Codes on

which they could make changes. However, due to proprietary powers of the ordinances by the

League, this was not allowed. When discussing this process, the City Mayor noted that "[the

league] would only send us a hard copy and that was an obstacle" because "we asked the League

to send us an electronic copy so that we could make changes of it, with track notes" but "they

would not do that" (Interview City Mayor). One reason for the request of an electronic copy was

to help make the revision process "so much faster for us" so that the City Council could have

"gone through and crossed stuff out." The inability to retain an electronic version of the Code

made the revision process "t[ake] a long time because we had to go back [through the Codes multiple times] because we had notes in the margins" (Interview City Mayor). As previously noted, the Councilmembers and Mayor are part-time governing officials, and to help complete the text, each Councilmember was responsible for reviewing a different chapter. As a result, individual Councilmembers would have notes for revision of different sections on individual copies of the Codes, rather than the Council being able to work from one electronic copy and review each other's notes (Interview City Mayor). This explanation of the revision process does reveal that the City Councilmembers did, indeed, have a significant role in the composing process of the product, particularly when they were able to work from physical copies of the text within the boundaries of Delphos; their role, however, was made more difficult by the fact that the proprietary rights of the material were withheld by the League, and the League, as a result, dictated the method of revision. In part, the League was able to exert so much control over the production process because the composing of the text was handled digitally and because the electronic rights were withheld. In doing so, the production process partially removed the genre from the physical location of Delphos, and the genre was placed both in a spatial location (digital space), and at the offices of the League in Topeka, KS.

Even though the revision process was made more difficult by having to work with physical, printed copies of the Codes, the interview revealed that the final decision of an ordinance was made by City Officials in Delphos. At one point, the City Mayor admitted that "I don't know if we got through the whole thing" and "finally [we] sent it back [and said] do this, send it back to us and let us review it again" (Interview City Mayor). Although at first the admission that the City Councilmembers may not have reviewed all sections appears to indicate that the League is more responsible for the creation of the text, and in fact the League provides a

template for the City Codes (which I will discuss further in a later section), the final, and official statement on the Codes remains with the City Council (Interview City Mayor). The authority of the product remains with the City of Delphos because the Governing Body contractually included the League in the composition of the text, continued to ask for a revised copy in order to review the Code again, and, as the Code itself notes, the City Clerk certifies the document, all of which occurs within the physical perimeter of this place.

Despite the difficult revision process, the City Mayor and City Clerk were satisfied with both the final physical product and the continued membership with the League of Kansas Municipalities. The 2017 revised code is now "all up to date" ensuring that "old copies could be destroyed" (Interview City Mayor). The final binding of the document was selected by the League, which implements a general template that all cities who ask for their assistance in City Codes use (Interview City Clerk). In addition to the revised language and material, the City Mayor and City Clerk find the new binding, cover, and tabs of the document to be useful. Although it may be harder to navigate momentarily, "because we were used to the old way" and "how [the sections] were written," the new tabs "are nice" (Interview City Clerk) and the "labels themselves haven't changed the titles of the sections" (Interview City Mayor). In this particular instance, the members of Delphos are accepting of the control the League exhibits over the physical binding and printing of the document which occurs in a different physical place, and primarily disagreed over the composition process of the text itself, but hope that any future revision will be smoother (Interview City Mayor).

Genre Set

Although there are two primary categories of composers for the Code of the City of Delphos, KS, those that reside within the City of Delphos, as in the Governing Body, and those

who do not, in the form of the League of Kansas Municipalities, there are also other genres that inform the production of the text as well. These other genres, which are part of the genre set of the City Codes, are often state statutes compiled and published by the League. Therefore, these are texts that are produced outside of Delphos, likely in the offices of the League in Topeka, and are housed on the online website of the League. Some of the particular texts informing the Delphos City Code include the "Uniform Public Offense Code" (11-1), "Standard Traffic Ordinance for Kansas Cities," (14-1), and "Code of Procedure for Kansas Cities," (1-6), among others. These texts are solely authored by the League, published, often in printed form, and then adopted/purchased by a city of Kansas. As a result, like the Delphos City Codes, these texts reveal the integration of multiple places (the state via state regulations, Topeka, digital space, and then Delphos when they are adopted).

One example of a part of this genre set is the Uniform Public Offense Code which has been "[p]ublished by the League of Kansas Municipalities since 1980" and "contains approximately 100 public offenses that can be adjudicated in municipal court" ("Uniform Public Offense Code"). Many of these offenses "parallel state law" but the League of Kansas Municipalities notes that the text is comprised primarily of "offenses that are frequently enforced only within cities" ("Uniform Public Offense Code"). These texts are offered for sale on the League's website which is careful to note that "[w]hether or not your city has incorporated previous editions of the UPOC, the new edition may be adopted by the publication of a single ordinance" and that "a manual explaining the procedures for incorporating the UPOC by reference is included with each order" ("Uniform Public Offense Code"). In other words, the texts in the genre set are pre-composed texts by the League, which can either be adopted in their entirety, or with amendments/exceptions into a city's, or in this case Delphos's, City Codes. In

addition to offering texts which can be adopted into a City Code, the genre set helps to structure the organization of the document, including that the "arrange[ment] in chapters, articles, and sections" are structured "in a manner similar to the Kansas Statutes Annotated arrangement" (v). The use of state statute texts to help inform and produce the City Codes makes sense considering the origination of City Codes from the "standard State Zoning Enabling Act," as described in chapter 2 (Dryer "Taking Up Space" 509). According to Dryer, Municipal Zoning Codes, in this case City Codes, originated from a standardized zoning language created by federal committees with the intention to be adopted in mass by states and then more local areas, much as seems to have happened in this case. In both of these instances, the urban Milwaukee Zoning Codes described and analyzed by Dryer and the more rural Delphos City Codes in this project, are created from larger, more generalized texts which are then applied to specific, physical places, sometimes regardless of the applicability of those texts to the area in question.

Yet, as with the self-definition of the place, and the recognition of the composers of the text, the genre set is not as clearly defined in application as it is outlined in the City Codes. When initially asked if the City Councilmembers relied upon other texts to help produce, read, or inform the City Codes, the immediate reply by the City Mayor was "not texts, we usually call the League" (Interview City Mayor); however, the City Clerk then contradicted this statement and noted that they "have used…those books…state statute books" (Interview City Clerk). The books being referred to here are the "Standard Traffic ordinance" and "Uniform Public Offense Code" (Interview City Clerk). However, as noted by the City Clerk, "we don't adopt them every year. We did this year because of our new ordinance book, but unless there is a lot of major change we don't. We do it every 2 years. We used to have to keep 3 copies of those but we don't anymore, we only have to keep 1 copy now" (Interview City Clerk). Therefore, although these

texts are certainly used to help produce the text by the League, are kept within the same physical place as the City Codes, the City Office, and are used as reference, these statutes may not be as relied upon by City Officials and the physical place as they originally seem.

Although the genres in the genre set of the City Codes are important, the City Codes can "omi[t], delet[e], modif[y], or chang[e]" certain "articles, sections, parts or portions" of the statutes (11-1). However, if changes or modifications are made to these statutes, the City Codes dictate that those changed sections must be "clearly marked to show any such omission or change and to which shall be attached a copy of this section" (14-1). One such example of Delphos omitting themselves from a state statute is located in the Appendix of the Codes. The exemption states,

> [t]he City of Delphos, Kansas, being a city of the third class, by the power vested in it by Article 12, Section 5 of the Constitution of the State of Kansas, hereby elects to exempt, and does exempt itself from and make inapplicable to it, K.S.A 79-1953 which is not applicable uniformly to all cities in the State, the Legislature not having established classes of cities for the purpose of imposing tax limitations and prohibitions; and provides substitute and additional provisions as hereinafter provided (A-1)

In this particular example, Delphos notes a specific ordinance, one that is not yet "uniformly" applied by state law, and exempts itself from having to follow it. In doing so, the City Codes, and Delphos itself, are asserting their ability to adopt or refuse state statutes that they find unsuitable for this physical place. Therefore, even though these texts of the genre set are integral to the City Codes, particularly in sections that must be uniformly included because they are state statutes, there is some leniency for individual cities, and in this case, Delphos, in how often or how fully

they are adopted. This genre set, then, continues to reveal how genres are related to multiple places, and that these places can resist one another.

Discussion

I previously described the composing parties of the City Codes, including the, sometimes tumultuous, relationship between those composers, a relationship that is dependent upon the contractual obligations set forth between the two parties, and their location within different places. That description began to reveal the differences in priorities between those two composers: a desire to meet the legal obligations and mandatory state regulations in a City Code expressed by the League of Kansas Municipalities and the desire to make more changes in order to meet the specific, individual needs of Delphos, as noted by the Governing Body of Delphos. In further examination of the interview and City Codes, it is clear that these differences, based on their relationship to the physical place of Delphos, were a larger part of the revision, composition, and production of the text than earlier demonstrated.

The text continues to express that the ultimate authority of the City Codes lie with the City Council (1-4); the discussion of proprietary rights of the ordinances within the City Codes during the interview, however, expresses a slightly different sentiment and a slightly perturbed relationship between the two composer parties. When continuing the discussion of the limitations of relying on a physical copy rather than having access to an electronic version of the City Codes, the City Mayor mentions how future amendments or revisions of City Ordinances will be complicated. Often, when trying to revise or alter an ordinance, the City Council has to "recreate an ordinance" or "pay an attorney to rewrite a whole ordinance" rather than having the option to make a line-by-line revision that would not require an attorney (Interview City Mayor). Considering the legal contexts and restrictions of City Codes, and the ability to alter or revise an ordinance, it is possible that a lawyer would need to be included in the production process

regardless of access to an electronic version of the text. However, it is clear from the City Mayor's discussion that continuing to rely on physical, printed texts controlled by the League, which is located outside of Delphos, is a point of frustration for the governing body and that they consider the cost of revising City Ordinances to be greater because Delphos, and the City Council, have to employ an attorney more often than they would have otherwise.

Luckily, the City Mayor says, "we have an attorney that bills us every two years. The attorney does a lot of stuff for us because he grew up in the town but finding an attorney has not always been easy" (Interview City Mayor). Ultimately, because City Officials, and the physical place, do not have access to an electronic version, a limitation they experience because the proprietary rights of the Codes belong to the League, it is more difficult and costly for Delphos to make individual alterations based on the needs of the physical place. The need for specific alterations, and the issues City Councilmembers experience attempting to do so, is illustrated by an example provided by the City Mayor. One primary issue the town has been facing is the instigation of an established truck route, as seen on the 2017 City Mayor and Council poster board. The issue is that the town's roads were "paved in the 40's and 50's when there [were] businesses all around the square and they generated a lot of taxes, money coming back to the town, but the base of our streets [were] also created in the 40's [and] farm trucks then didn't weigh what they weigh now" (Interview City Mayor). Essentially, the streets of Delphos can no longer support the heavier, modern farm trucks. As a result, the town has a "specified truck route, but [the farmers and truck drivers have] always just kind of been allowed to drive wherever" because "those are also the people that pay our taxes." The town experiences "a very fine line as to trying to keep [the farmers and truck drivers] on the truck routes so we are only destroying those streets versus letting them go anywhere" and this is an obstacle the town faces

when developing, and revising, the City Codes. If the town needs to alter, or add a street, to the city ordinance which defines the truck route, rather than being able to edit an electronic version that the town owns, City Officials must contact an attorney to "totally rewrite that [ordinance]" (Interview City Mayor). This is only one example, but it is an important one, as it demonstrates how the specific, individual needs of the physical place of Delphos can be overwritten by proprietary rights of the League, which maintain those rights in a digital space and/or in their residence in Topeka. This example also reveals how analyzing the production process can reveal tensions over digital rights and how the restrictions to an electronic copy, a restriction that the League places in order to limit access to the document and subsequently changes to the template that they provide, impede progression of one physical place in deference to another.

This restrictive relationship between the two composers, City Officials of Delphos and the League, is a point of contention for the City Mayor. The City Mayor asserts that "we didn't specifically want to make changes," to the template and instead the City Councilmembers and Mayor want "to track all of our changes." The City Officials want to be able to keep a record of alterations they need as a result of the changes they might experience in the physical place. The Mayor continues to explain how "I want to add stuff, and ask questions in the margins back to [the League] and be able to work it this way" (Interview City Mayor). The City Mayor, and Council, would like the production process to be more inclusive, and more attuned to the needs of their physical location. The City Clerk and Mayor noted in the interview that the League is beneficial to their town, as it is a resource that not only gives them needed legal advice but advocates for legislature on their behalf (Interview), but wishes further individual, intentional concerns of Delphos could be included in the production of the text. "We don't have any templates of the true ordinances," but doing so would help the town make changes to the City

Codes quicker, a task they could complete at one council meeting, and be much more efficient (Interview City Mayor), a necessity specific to the population, and part-time restrictions Delphos faces as a small, rural town.

Another restriction noted by the City Mayor during the interview was the ability to remove specific ordinances that the City Councilmembers felt did not apply to Delphos, or instances where "we just don't want to be limited by a law if we need to make a change to be able to do it" (Interview City Mayor). During the production process of the 2017 City Code, the League "sent us a template and [the City Council] were like nope we don't want this [ordinance] because there was a lot more in it than what we wanted to have rules about. So [the City Council] went through [the City Codes] and said we want to take this out" but the City Council members found that "some of the stuff we wanted to take out we found out was actually state legislature that we had to have in" (Interview City Mayor). In some instances, the League was able to mitigate the dissatisfaction the City Council felt with certain ordinances by sending them "several different ordinance examples" and allowing the City Council to "pick which one works best for us" (Interview City Mayor). Despite these instances, often the state legislature and other codes, which had to be included "because they happened somewhere at some point in time in some other small town of the third class," overwrote the specific desires of the City Council which wanted fewer rules, to allow more freedom in their rural location (Interview City Mayor).

Mostly, the City Mayor noted the frustration felt with the League, particularly when their needs and revisions did not align, because of a lack of communication or clarity. The Mayor wanted "[the League] to tell me why things are the way they are. You know because we have to go back and tell the citizens why we have to do it a certain way because people don't always understand that there is a decision that applies to us too" (Interview City Mayor). Accountability

to the people and this physical place of Delphos not only alters the production process and content of the document, but also affects perceived purpose of the text and the role of the composers.

However, the City Council were able to include a few specific ordinances into the City Codes that did reflect changes, and growing concerns, of Delphos. Some of these additions were pragmatic and were made as a result of infrastructure changes, such as the revamped water system, which needed to be reflected in the City Code through changes in water rates (Interview City Mayor). Another example, as previously discussed, were additions to the truck route, which reflected the need for an established route within the town. A priority, and concern of the City Council, as reflected on the 2017 Mayor and Council poster board and during the interview (see chapter 2), is property cleanup, including the removal and elimination of unfit and visually unappealing properties. This priority of Delphos can be seen in the City Codes. As the City Codes state:

> The governing body has found that there exists within the corporate city limits of the city structures which are unfit for human use or habitation because of dilapidation, defects increasing the hazards of fire or accidents, structural defects or other conditions which render such structures unsafe, unsanitary or otherwise inimical to the general welfare of the city, or conditions which provide a general blight upon the neighborhood or surrounding properties. It is hereby deemed necessary by the governing body to require or cause the repair, closing or demolition or removal of such structures as provided in this article. (4-5)

In this particular instance, the City Council was able to introduce language and city ordinances to the City Codes to meet the individual needs of this place. Property clean-up is not the only

example of language and ordinances being included in the City Codes to meet the needs of Delphos. Other examples include the ordinance which outlines the housing of farm animals within the limits of the town (Interview City Mayor). In these, and other instances, the City Council was able to take the current needs of the specific, physical place of Delphos and make changes, additions, and alterations to the genre.

Considering the production of the text, including the exigence, composers, revision process, and genre set, reveals that, as with the defining of the physical place discussed in chapter 2, the genre, specifically its content and purpose, does not perfectly align with the physical place which helps to create and use it because, in this case, it is related to multiple places. Examining the production of the text continues to display a tension between the needs of the physical place and those composers of the genre that do not reside in that location. Importantly, the production of the City Codes demonstrates a difference between the local, specific social action of the genre, which includes more latitude in laws and regulations, power and authority over the creation of a text, and the inclusion of content specific to current issues of the town and the larger, more general social action of the genre which is to create and apply uniformly state regulations.

Chapter 4: "Rooted in Time and [Place]": The Distribution and Consumption Paths of a Genre in Place

The previous two chapters have begun to demonstrate how the physical place of Delphos, KS is related to the genre of the Delphos City Code. Primarily, these chapters reviewed how studying the physical location alongside the genre reveals the particular, more specific, social action of a genre. In the instance of Delphos and the City Codes, chapter 2 examined how the place of Delphos was defined within the genre and how the place defined itself informally during the interview. In doing so, it is clear that the genre itself cannot completely account for a definition of community and users, and revealed that rural places are more varied and complex than the genre alone would display. Chapter 3 continued to examine the context of the genre by focusing on the production of the text, the composers of the text, and the relationship between all parties involved in the 2017 revision. By including the production of the text in the genre analysis it becomes clear that the composers can struggle to assert the needs of the physical place in the genre. Additionally, this analysis reveals that power relations matter in composing a text and those power relations are connected to the multiple places relating to a genre. Finally, a production focused analysis demonstrates that the revising process of a text reveals more localized, specific social actions in physical places.

Chapter 4 continues to perform a genre analysis of the Delphos City Codes but focuses even further on the context of the text, specifically answering the following research questions: How is the genre distributed in this place? How is the genre consumed in this place? In order to answer these questions, the location and environment of the text will be detailed. As I have previously noted throughout this project, the 2017 revision of the Codes coincided with the relocation of the City Hall, which is where the City Codes are kept, stored, and accessed by the

public and city officials. City Council Meetings, which are where the City Codes are discussed, revised, or amended, are also located within the City Hall. Therefore, I will detail both City Hall Locations, as the City Codes were located and revised in both locations during the summer of 2017. To understand the way this text operates and the social actions the genre performs in this physical place, the locations, environment, distribution, and consumption of the text in this specific place must be examined. To achieve this understanding, I first describe the former City Hall location and then detail the newly constructed City Hall. Following these descriptions, I explore both the text's representation of the distribution of the text, and the ways the community describe how the text moves and is accessed by Delphos. Finally, I discuss how the place of Delphos consumes the text, and ultimately, how both the distribution and consumption of the text allow the physical place to continue to define itself, including its priorities and place-based knowledge, and how the place resists, rejects, or conforms to the dictates of the genre.

Former City Hall-Auditorium

As noted in chapter 3, the 2017 City Codes were finalized in conjunction with the move of the City Office from the town auditorium to a newly constructed building. The City Hall was previously housed in the building known as the town auditorium. Due to a combination of events, including a generous donation, the need for disability access, and the desire to restore the auditorium to its historical elements, the City Hall was moved from this location.

This building was built around 1936 and was formerly a theatre with a balcony; however, after a building fire, the balcony was removed and the building was converted into an auditorium with offices added in the back. The auditorium is a two-story, red-brick building located on the outer north-west corner of the town square, on the corner of S. Washington St. and W. 2nd St. The Map below provides an aerial view of the Town Square provided by Google Maps.
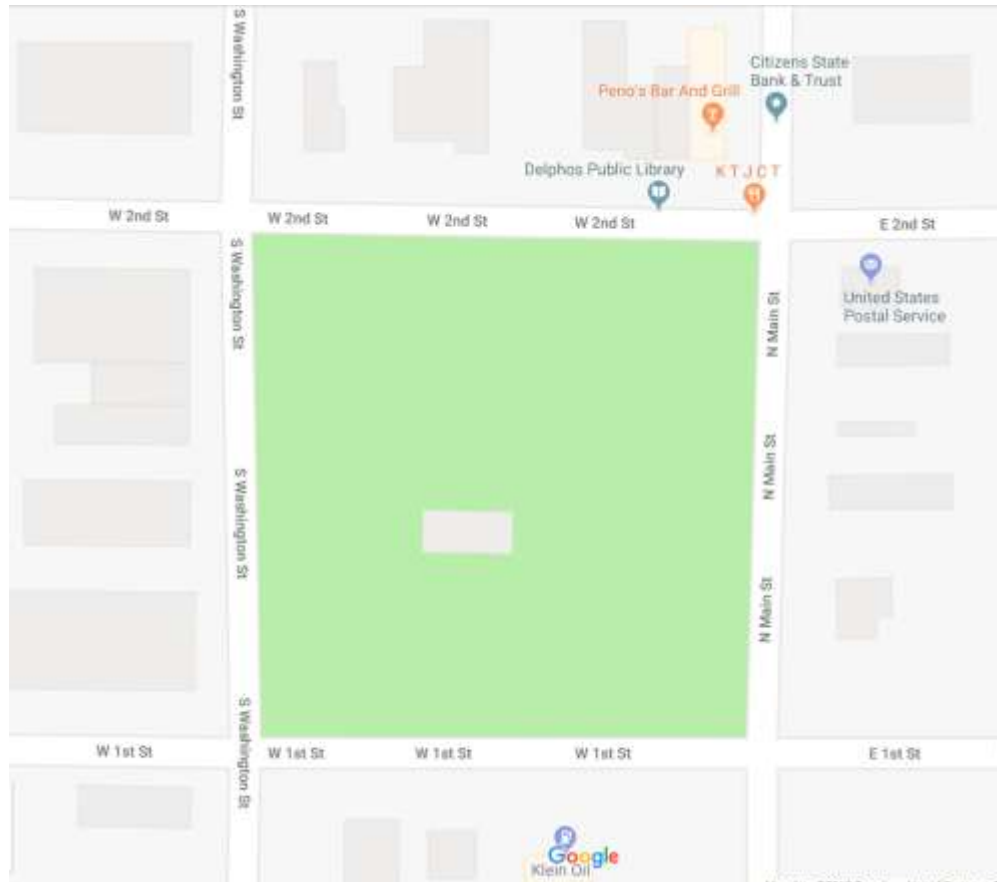
Photo 5: Aerial View of Delphos Town Square via Google Maps

Below is a side-view of the building, which is one of the larger and, at the time, still used

buildings in the town. When the school system was still located in Delphos, gym practices would

be held in the building, but when the school system was moved to a neighboring town, most of

the use of the gym ceased. However, the auditorium still functions as a place for Delfest (an

annual summer celebration held in the town, often involving a dance and daytime events)

activities and town dances.

Photo 6: Side View of the Old City Office/Auditorium

The City Hall Office itself was located on the western end of the building and is only accessible via a set of stairs. There are several doors to go through before entering the office of the City Clerk. The exterior entrance to the City Office is a white door with a City Office sign in blue placed above the door (see below).

Photo 7: City Office Entrance-Auditorium

Immediately through the exterior entrance is an angular hallway. To the immediate left of the entrance is a set of stairs which lead to the former balcony areas on the 2nd floor of the auditorium. The door at the top of these stairs is typically locked because although the balcony has been removed, the floor can still be accessed, but, is not always safe for the public. To the right is an interior entrance to the auditorium itself (the area with a basketball court/stage area). The hallway then bends to the left, and it is through this bend that an interior door is located for the City Clerk office and City Council meeting room. The hallway is shown in the image below.

Photo 8: Interior Hallway of City Hall

Around the corner is the interior door to the City Clerk's office.

Photo 9: Interior Door to City Clerk Office/City Council Meeting Room

Once this door is opened, another set of stairs must be navigated to officially enter the City

Offices.

Photo 10: Steps Up-Into the City Clerk Office

Once you walk up the three steps you are in the City Offices. Typically this area is known simply as the City Clerk's Office, as it was the only full-time City Official to work from the space. However, the City Clerk did not have a separate space to work from in this building, and the space was shared by the part-time Police Officer's desk. At the top of the stairs is a small open space, and in the far left corner is the City Clerk's desk, printer, and storage. Behind the City Clerk's desk is the only source of natural light in the room, in the form of a very small window, which also houses a window air conditioner. The Police Officer's desk is located in the corner to the right, and slightly behind, the stairs. The previous copy of the City Codes (1993 edition) was located on the Police Officer's desk. This was the copy of the ordinances accessed by the public.

If a person knew where the city clerk's office was, and if a person were able to maneuver through multiple doors and stairwells, the city ordinances were easily available within that office.
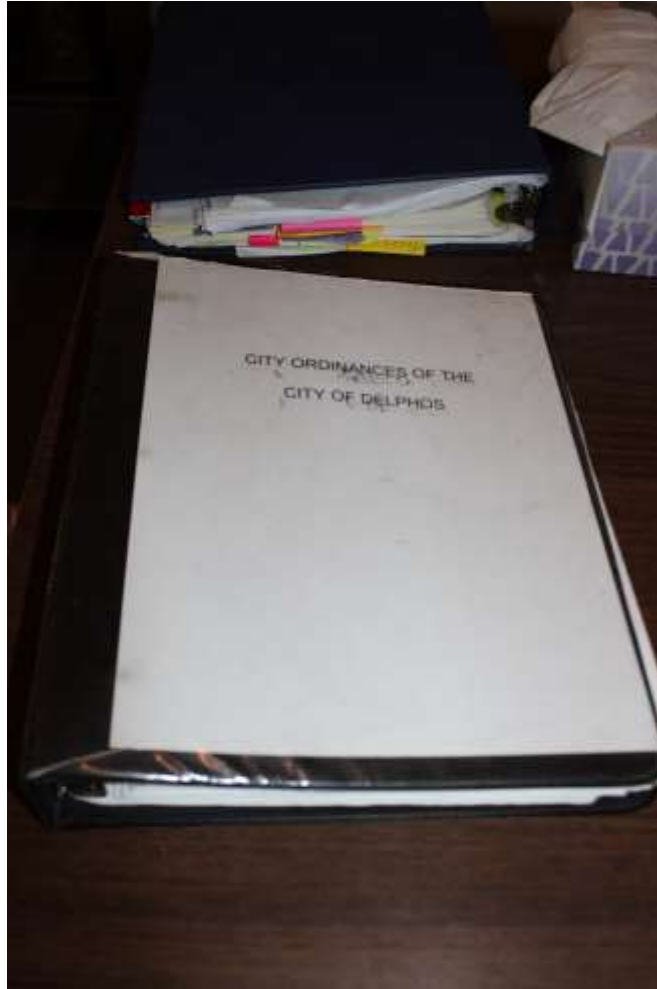

Photo 11: 1993 Edition of Codes on Police Officer's Desk

Past the Police Officer's desk and in the far right corner is the entrance into the City Council Meeting room. The interior of the City Council Meeting room is shown below.

Photo 12: City Council Meeting in Auditorium

The interior of this room was made up of a central table (shown in the image above), the 2017 City Goal posters discussed in Chapter 3, and extra materials, as the room also served as temporary storage.

New City Hall

The New City Hall was officially opened on August 7th, 2017 to coincide with Delfest and the town's 150th, Sesquicentennial celebration. The New City Hall is currently housed in a newly constructed white and green, one-story, building, located on N. Main St., on the east side of the Town Square and two doors down from the Post Office.

Photo 13: New City Hall

Not only is the new building accessible to all town citizens, but it offers a slightly improved interior with clearer designated work spaces. Through the front door is a hallway, which centrally runs the length of the building. This hallway allows access to the City Clerk's office, City Council Meeting room, Police Officer's office, storage area, restrooms, and Kitchenette.

Photo 14: Interior Hallway of New City Hall

To the left of the front door is the City Clerk's office, which sits at the front of the building. The City Clerk's office is now a separate room within the building, but still encourages public engagement through a pass-through in the wall of the office, which not only allows the City Clerk to monitor those who enter the building, but allows those who enter to immediately speak with the City Clerk.

Photo 15: Pass-Through to City Clerk's Office.

One copy of the City Codes is kept in the City Clerk's office so that the City Clerk can maintain the Codes themselves, answer questions/concerns about the City Codes, and reference the Codes for Delphos official business. This particular copy of the Codes, as noted, is primarily for the use of the City Clerk and as such is not available to the public.

Photo 16: City Codes, City Clerk Desk

To the right of the front door is the City Council Meeting Room (where the interviews were completed for the project). There are two doors that enter into this room, both located in the hallway. The City Council Meeting room includes a table in the center of the room, a TV located on the far wall of the room, and as I will explain further in later sections, the City Council's copies of the City Codes. Below is a picture of the interior of the Meeting room.

Photo 17: City Council Meeting Room

The City Council meeting room has also been decorated with images of Delphos history, historical figures of Delphos, and locations of historical Delphos, which illustrate Delphos in more prosperous, and more populated, times.

Photo 18: Historical images/figures of Delphos

Photo 19: Historical images/figures of Delphos

Photo 20: Historical images/figures of Delphos

Additionally, the City Council Meeting room also houses the copy of the City Codes that is open to public access. The Codes are kept on the corner of the table, as shown below. When the Codes are not displayed on the table they are moved to a bookshelf on the far well for public access.

Photo 21: City Codes in New City Hall

The City Council room takes up the majority of the right side of the building, but immediately behind the meeting room is a storage area and the restrooms. On the left side of the building, located after the City Clerk's office, is the part-time City Police Officer's office, and following this space is the Kitchenette. As a result, the New City Hall not only offers easier access to

citizens of the town, but City officials who work in the building are given more amenities, including more private, designated work space, more natural light, central heat and air, and a kitchenette. As a result, the hope is that the newly constructed building will help move the town into a future that offers new comforts, but continues to honor the historical traditions of the town.

Distribution

The Official Copy of the City Codes

The City Codes are primarily kept, accessed, and amended in the City Hall, which, as a result, is the focal point of the location, environment, and distribution of the text, as well as the primary point of physical interaction between the physical place and the genre. By studying the location and distribution of the text, it is clear that the physical place of Delphos continues to demonstrate both an adherence to the genre, and a resistance to, or alteration from the genre. In the text itself, the City Codes clearly, and specifically, determine both the number of copies to be made of the text, where to house the documents, and how to distribute the genre throughout the physical place; yet, there are moments when the needs and limitations of the physical place override these specifications.

First, and perhaps most importantly, the City Codes dictate where the official copy of the codes shall be kept. The City Codes state that "[o]ne copy of the code shall be filed in the office of the City Clerk and shall be designated as and shall constitute the official ordinance book" (vii). As I have described throughout this project, the City Clerk is the primary official responsible for maintaining and recording the town ordinances, and partly, this seems to be the case because the official copy of the City Codes are kept in that office. Delphos does adhere to this mandate and both the description and pictures of both the old and new City Hall buildings demonstrate so. Part of the City Clerk's responsibilities include "carry[ing] on all official

correspondence of the city," including all correspondence related to, or enacting, the city ordinances, such as "enter[ing] or plac[ing] each ordinance of the city in the ordinance books," and "publish[ing] all ordinances" (1-9). It is difficult to say whether the placing of the official copy of the codes with the City Clerk is a result of the job responsibilities of the position, or if the job responsibilities are because the City Codes are kept with the City Clerk; however, it is clear that these two aspects of the genre and the physical place help to constitute one another.

In addition to dictating where the official copy of the City Codes are kept, the text also determines how many of the copies of the codes will be printed and distributed by Delphos, as part of the contract with the League of Kansas Municipalities. It is determined that "[n]o [f]ewer than 10 copies shall be published" (vii). Again, the town adheres to this part of the contract and did indeed have 10 copies of the codes published in "loose-leaf book form" (vii). However, Delphos does begin to deviate from the dictates of the genre in how these 10 copies are distributed and where they are housed.

Public Access to Copies in the City Office

Along with determining where the official copy of the Codes are kept, the text outlines how the public of the physical place, can access the document. The text states that each "department of the city" should have "copies of such rules and regulations as may be deemed necessary" (1-12). In the case of Delphos, that includes keeping a copy of the text in the City Hall, where most town business is conducted. Additionally, the text insists that the city ordinances, and "all public records which are made, maintained or kept by or are in the possession of the city, its officers, and employees, shall be open for public inspection as provided by, and subject to the restrictions imposed by, the Kansas Open Records Act" (1-14). As part of public records, the city ordinances must be accessible by any person "for the purpose of

inspecting, abstracting or copying such records while they are in the possession, custody and control of the appointed or designated record custodian" (1-14). Importantly, the text continues to specify how and where the text should be housed and distributed for public access:

> All city offices keeping and maintaining open public records shall establish office hours during which any person may make a request for access to an open public record. Such hours shall be no fewer than the hours each business day the office is regularly open to the public. For any city office not open Monday through Friday, hours shall be established by the record custodian for each such day at which time any person may request access to an open public record. (1-14)

In the case of the City Ordinances, the text suggests that the City Clerk be primary responsible for providing access to the text precisely because the official copy is housed in the City Clerk's office and because one of the responsibilities of the position is being the "principal recordkeeper of the city" (1-15).

Delphos follows these dictates and does provide a copy of the City Codes for public access in the City Hall, as shown in the photographs above. In both City Hall locations, the City Clerk was and is the individual responsible for allowing public access, and assisting any public requests of the City Ordinances. Although Delphos does align with the outlined distribution of the Codes by the text, the City Mayor and City Clerk did not reference the text when explaining why the Codes are kept in this location. Instead, when asked why it is decided to keep the codes in the City Hall, the City Mayor noted they keep the codes "wherever we have room" (Interview City Mayor).

When prompted for further explanation for keeping the codes in the City Hall, the City Mayor noted they keep the Codes there "because it is open to the public" and because the City

Office is the one location in town that is open for full business hours unlike other public locations, such as the library, "which has part time opening" (Interview City Mayor). Essentially, they "don't know where else [they] would keep them that would be available to the public in a small town" (Interview City Mayor). In many ways, the logic of the location and distribution of the Codes by the City Officials aligns with the reasons given in the text itself; yet, again the City Mayor does not specify the Codes are kept in the City Hall because it is dictated by the text itself, but rather points to the logic and limitations of a small town.

Additionally, the text dictates that "[t]hree additional copies" of the City Codes "shall be filed in the office of the city clerk and shall be designated for use by the public" (vii). In this particular decree of location and distribution, the place seems to differ from the text. In the former City Hall and with the 1993 edition, only one copy of the text was available for public access located on the part-time Police Officer's desk. In the New City Hall, and with the current 2017 edition, one copy is again designated for public access, although as I will explain further in the next section, more copies are stored in the Council Meeting Room. Partly, the one copy seems to be the only needed copy for public access because citizens of the place only "rarely" ask to view or read the codes (Interview City Mayor). In both instances of the Old and New City Hall, one copy rather than three are made available for public access because with the former 1993 edition, there was only one extra physical copy, and with the New City Hall, due to a lack of public interest, the City Officials only see the need for one copy. While this is a minor change by the place, it does begin to demonstrate how the needs, limitations, and logic of the physical place can override, or resist, details outlined by the genre itself.

Distribution to City Officials

It is perhaps in the distribution of the text to city officials that the place most resists the dictates of the genre. As previously noted the text states that there should be a "publication of 10 copies of this code" (xi), three of which should be "designated for use by the public," and one copy kept for use by the City Clerk. The past practice was for remaining copies of the text to be given to each remaining City Official. As noted by the City Mayor, "traditionally [we] send [the city codes] home with [our] council members but [this time] we said no" (Interview City Mayor), or as the City Clerk simply noted, "we didn't do that right then if we were supposed to have 3 in the office and 7 for the governing body" (Interview City Clerk). The Council is "not taking them home because we paid for all of those and then they don't' come back, or nobody uses them, they get lost" (Interview City Mayor). Plus, the Mayor noted, it "will make it easier to make sure that if an update needs to get done they all get updated if they are all located here" (Interview City Mayor). With the 2017 edition, the City Officials changed their distribution practices and decided to centrally locate all copies of the text to the City Hall, rather than spreading them throughout the City Council due to the cost of the new text and because of the difficult revision process (see Chapter 3). In doing so, the City Officials are following the parameters of the text while also asserting their ability to decide how the text is used, when it is used, and where the text will be located. These decisions are based on the needs of the physical place, including a need to avoid repeating the same conditions that caused the exigence for the 2017 revision in the first place.

How it is Distributed to the Public

One of the final ways in which the City Codes dictate how they will be used is by detailing how the texts are distributed to the public. If a specific ordinance should be revised, amended, or added to the City Codes, the process for notifying the public is explicitly provided

in the Delphos City Codes. The City Codes state "[t]hat this ordinance shall take effect and be in force from and after its publication once in the official city newspaper" (vii). Exactly how the text will appear or be published in the newspaper can vary:

> The publisher of the newspaper shall prefix such published ordinance by a line in brackets stating the month, day, and year of such publication.(b) in lieu of subsection (a) the city may opt to publish a summary of an ordinance so long as: (1) The publication is identified as a 'summary' and contains notice that the complete text of the ordinance may be obtained or viewed free of charge at the office of the city clerk; (2) The city attorney certifies the summary of the ordinance prior to publication to ensure that the summary is legally accurate and sufficient; and (3) the publication contains the city's official website address where a reproduction of the original ordinance is available for a minimum of one week following the summary publication in the newspaper. (1-3)

The publication of an ordinance in the newspaper, or summarizing the ordinance, is the primary method listed in the City Codes for distributing new or revised ordinances to the public that resides within the physical place. The City Mayor, when asked the way in which they distribute information about new ordinances, noted that putting them in the newspaper is the method they often use (Interview City Mayor). However, putting them in the newspaper is a distribution method that seems to be declining in the town because "people don't' take newspaper any more" (Interview City Mayor). As a result, the town is trying to move their distribution methods into new, more current formats, such as starting "a Facebook page" and "looking at web design [to try and] figure out how to communicate to our people" (Interview City Mayor).

Finding a method to disseminate ordinance information to the small town, while remaining more current is difficult. In addition to the attempts to make the distribution of the codes more online, the town has been using an "electronic sign" situated on the north-east inner corner of the square to notify the town of when upcoming ordinances are due, such as the deadline for tagging dogs; the sign, however, "is very limited as far as the characters" that can be put on it (Interview City Mayor). Finally, to try and keep the citizens of the town informed as to the city ordinances, the City Clerk "is always good [especially with] tag[ging] the dogs" at "put[ting] [a notification in] the water bills you know when they are due" (Interview City Mayor). None of these distribution paths are noted in the City Codes, but the town has found ways to add to the distribution process, based on the changing environment and physical limitations of a small rural location, so that they can keep the people who inhabit this place informed.

Consumption

Despite the attempt of the City Officials to update distribution methods and to keep the citizens of the town informed of city ordinances, both the City Mayor and City Clerk note that the consumption of the Codes is often inconsistent, due partially to a lack of knowledge of the codes and to an authorized, and general, understanding of the tenuous nature of certain Codes to the town. Detailed in this section are the various ways the people of this physical place consume the Delphos City Codes. As the City Codes are a text designed to control and exert order over the physical environment, I am defining and applying consumption to the method that the public can follow in order to verbally discuss/question individual ordinances and the path to file a written complaint against an individual in violation of the codes. Additionally, I examine the process followed by City Officials to enforce the codes and the desire of City Officials to have more

control over the creation and application of Codes. Importantly, by examining these different strands of consumption it is clear that the tenuous consumption and enactment of the Codes noted by City Officials is of course not demonstrated within or by the Codes, but is rather a tacit knowledge developed by members of the town living in and absorbing the values of the physical place.

Officially, the City Codes note that one method of consuming the ordinances by members of the town is to "address their requests to the custodian charged with the responsibility for the maintenance of the record" (1-16), in this case the City Clerk, to question or read the Codes themselves. While the City Mayor and City Clerk do agree that a common method of interaction between citizens and the ordinances is to review them in the City Clerk's office, they also state that this does not happen all that frequently, maybe "one every two or three years" (Interview City Clerk). When citizens do come into the City Hall to discuss or read the city ordinances, the City Clerk does note that citizens stay within the building rather than copying the codes or asking to take them with them (Interview City Clerk). What does occur more frequently is citizens coming to the City Clerk to file a complaint, rather than seek information or access to the Codes, partially because "the law enforcement is only part time and is not here all the time so any time someone has a complaint or something that comes into the city clerk office" (Interview City Mayor). While bringing questions, or possibly complaints (as the text does not distinguish between these two objectives), to the City Clerk is advocated by the City Codes, City Officials have made recent changes to the process of consumption, which are not reflected in the text, in order to alter and distinguish between complaints against individuals and complaints/questions about specific ordinances.

City Officials have begun to discourage the public from bringing in questions or discussions about individual or specific town ordinances to the City Clerk. In the past, individuals would come into City Hall and verbally complain both about individuals in violation of codes and about ordinances themselves. However, having the public bring these two different complaints/questions to the City Clerk was proving ineffective because the City Clerk was not the proper official to handle either issue. As a result, the governing body "took a lot of verbal complains against different ordinances" and the governing body "said …we are not going to take them verbally anymore" (Interview City Mayor). The primary reason for this change is that the governing body is trying to encourage individuals with complaints about ordinances to come to City Council meetings, which are open to the public, with those issues because "the mayor doesn't have any power to change [an ordinance] nor does the city clerk. It is the city council that has to amend an ordinance so [the city council] needs to know the reasoning behind [the complaint]" (Interview City Mayor).

In addition to the governing body of Delphos trying to set an established method for dealing with complaints about ordinances (sending them to the City Council meeting), they have also been trying to set a method for dealing with complaints about individuals breaking an ordinance (sending them to the City Police Officer). The method for filing a complaint against an individual was also changed from a verbal complaint given to the City Clerk to "fill[ing] out an official complaint form" (Interview City Mayor) with the City Police Officer. The Police Officer is the established individual "to be charged with the administration and enforcement of this article" (8-12) and "to the best of their ability to preserve good order, peace and quiet throughout the city as provided by law or ordinance" (10-1). Therefore, with this particular type of complaint, the town is adhering to the enforcement regulations outlined within the City Codes

because "a part time law enforcement officer that does all of our code enforcement for us" (Interview City Mayor) and a written complaint "goes straight to law enforcement" (Interview City Mayor). The written complaint is handled differently before because "in a small town, it is sometimes relevant that the person making the complaint isn't known to the council or the public, it usually comes out, in a small town, but we don't say we got this complaint this month and show it to the council" (Interview City Mayor). Getting the citizens to alter their complaint method from verbal to written "really deterred a lot of people from maybe being negative about it. We always try to send them back …to get the communities to work it out on their own" (Interview City Mayor). Therefore, the town demonstrates both an adherence to regulations of the text, but also a desire to protect privacy and confidentiality, a difficulty in such a small physical place.

The governing body altered the interaction between citizens and the City Clerk when fielding complaints for several reasons. The first is because the previous method of bringing questions and complaints (both about ordinances and individuals violating ordinances) to the City Clerk proved inefficient because the City Clerk is not responsible for the enforcement of Codes or able to alter the ordinances. This inefficiency lead to frustration for City Officials because they were unable to effectively respond to issues brought forward. Additionally, creating two distinguished paths of consumption allowed the City Officials to provide a more official path of enforcement for complaints of violation and to protect citizen's privacy. Behind both of these rationales is the attempt to sustain and create community interaction, encourage the consumption and solution of ordinance complaints within the citizen population, and create more efficient paths for official intervention of ordinance problems—all unique abilities of a small, rural location and all methods not described within the text.

While the town both adheres to and alters the paths for complaints, the enforcement of some particular ordinances, such as dog tags and inoperable vehicles, is inconsistent, intentionally and not. To some degree the inconsistent enforcement of City Codes traces back to the differences between local desires for ordinances and codes that must be incorporated due to state mandates. As a result, "there [are] probably a lot of things in the code book that maybe are not terribly enforced but yet we have them in there" because "it was state law" (Interview City Mayor). In this case the Mayor is very clear that "we didn't want [certain ordinances] but [the League] were like you have to have it" so "I am sure there will be codes that aren't enforced" because "there are some things that work [or don't work] in a rural area, or have to be done in a rural area" (Interview City Mayor). In other cases, the lack of consistent enforcement is due to a lack of knowledge of the City Codes with all citizens; even those on the governing body have been known to improperly follow City Codes, such as dog tagging which is clearly and specifically defined within the ordinances (2-11), because they did not know about the Code, a problem the City Mayor traces to the "struggle with how to communicate with our citizens" (Interview City Mayor).

Yet, the more common reason for an inconsistent consumption and enforcement of City Codes is due to a tacit knowledge of which Codes can be ignored or where there is a leniency within this physical place. One particular example the City Mayor noted is with derby cars. Technically, derby cars are considered inoperable vehicles, which is a very clearly defined City Code. According to the Code of the City of Delphos, KS inoperable vehicles are defined as a car in "a condition of being junked, wrecked, wholly or partially dismantled, discarded, abandoned or unable to perform the function or purpose for which it was originally constructed" (8-11). Inoperable vehicles are a concern for Delphos because "[t]he governing body finds that junked,

wrecked, dismantled, inoperative or abandoned vehicles affect the health, safety and general welfare of citizens of the city" (8-11). As with formal complaints, the City Police Officer is responsible for the enforcement of this code (8-7). However, a person should only be found "in violation of this article" after the police officer performs "a reasonable inquiry and inspection" and "believes that conditions exist of a quality and appearance not commensurate with the character of the neighborhood" (8-7). The language of this code does convey language open to interpretation and the judgement of the Police Officer.

However, when exploring this particular Code with the City Mayor, it became clear that even further allowance is provided with this ordinance in practice. The reason for the inconsistent enforcement of this code is because "from April-September" "we kind of let that [ordinance] go…and ask law enforcement to not be strict about it. But, after September, we ask them to make contact with anyone that still has them out in the open" (Interview City Mayor). This leniency is given because derby cars are such a large hobby within the town and both the Governing Body and the Police Officer agree to ignore any derby cars during the hobby season unless they have a specific complaint against an individual because they "don't' want to take [the hobby] away" (Interview City Mayor). The ability to set aside the ordinance, temporarily, during peak hobby season is not stated in the City Codes, but is enacted by the citizens, and governing body, of this physical location in acknowledgement of the values and needs of this particular place.

In addition to the difference between Codes that exist but are ignored because of place-based knowledge, are Ordinances City Officials wish they could include to help improve the physical place but are unable to, due to state restrictions. This is most evident is the issue of vacant, or abandoned properties. The City Mayor noted that there is a tendency for individuals to

leave properties vacant simply because they no longer live in Delphos, and that individual does not intend to return to the town. As a result, several properties become overgrown, or dumping grounds for junk, and the town must take it upon themselves to mow and properly weed the land. In order to do so, City Officials must "hire a part time person to strictly mow personal properties around town" (Interview City Mayor). To fund these efforts, Delphos can "charge $100 a lot every time we mow" (Interview City Mayor). Initially, the town wanted to charge "$500 a lot and the League said [we] cannot in [our] ordinance charge a penalty" because "that is up to the court systems in Kansas to assess the fine and penalty. [The League said] you can only recover your cost of it" (Interview City Mayor).

However, recovering the cost of mowing empty lots is not solving the issue of this physical place because it is the work that the town does not want, and the desire to enact new policy is based on the need to improve the town itself. Additionally, the town often cannot collect the dues, as the individual no longer resides in the town. In order for the town to retrieve their fines, the fine has to "go unpaid for 3 years and then the county attorney has to choose to pursue [the case]" which involves expenses and paperwork that the county attorney may decide is not worth the effort (Interview City Mayor). Rather than taking care of abandoned property, the City Mayor wishes they could enact policy which would help combat this growing trend in Delphos. However, "it is just the way Kansas is set up, not all states are set up that way and we've asked the League to pursue other [methods], but the legislature is not [set up to allow us to enforce a code]" (Interview City Mayor). As a result, there is an inability to enforce or establish City Ordinances by the physical place, because the State Legislature, which as noted in chapter 3 helps to structure the City Codes, inhibits them from doing so. This particular example continues to demonstrate the tension between rural, small towns and larger state rules, which do not take

into consideration the needs of individual places, as well as the ways in which ordinances are enacted differently from dictates within the text.

By examining the distribution and consumption of the City Codes in Delphos, the tension between the small, rural town and the state, the tacit, place-based knowledge of a physical location and community, and the ability of a physical place to resist, alter, or conform to the dictates and social actions of a genre can be traced. All genre analysis in rhetorical genre theory takes into consideration the context of the genre, and in many cases the environment of the text; however, when the physical location, distribution, and consumption are added into that analysis it becomes clearer that the genre may in fact operate differently in specific, individual places than the larger social action may imply.

Chapter 5: Taking a Walk "Outside the Walls": "Disturb[ing] and Unnerv[ing]" the

Relationship Between Genres and Places

Genre scholarship continues to grow as the new understanding of the rhetorical aspects of genre remain relevant both in rhetoric and composition generally, and to specific areas of concentration in the field, such as pedagogy, civic participation and development, rhetorical situation, and writing communities, among other applications. Research in genre theory has already demonstrated how integral genres are to the communities that help shape and that subsequently use them (Devitt, Medway, Paré, Schryer, Dryer, etc.). The research that has been done in rhetorical genre theory exemplifies how genres are rhetorical and how they are in fact "typified rhetorical action[s]" in response to recurring situations (Miller "Social Action" 24). In doing so, it has become clear that genres, in order to exist as recurring rhetorical responses, have generalizable characteristics/aspects which can be abstracted from the specific and local. As genre scholars note, it is this very abstraction, or pattern, which allow for users and composers of future iterations of a genre, or composers of a new evolution of a genre, to recognize both the rhetorical situation which calls for a genre and the genres that could be used to meet and complete the social action. As noted in the first chapter, recurrence, as defined by Miller, is only possible when we can identify "situations as somehow 'comparable,' 'similar,' or 'analogous' to other situations" ("Social Action" 29). The need for scholarship to continue to understand that process—the creation of a genre and its relationship to a community and composer, and the way in which genres bud from a rhetorical situation and then re-create that rhetorical situation— continues, but there are many new areas for genre scholarship to continue to explore.

One such area of growth is the study of the relationship between physical places and genres. Although genre scholarship has begun to understand and portray the larger social actions

that genres complete by studying genres over time and space (Jamieson, Devitt, Schryer, Reiff), and in multiple iterations (Devitt, Medway, Swales) the more particular social actions that happen on individual, local levels due to a connection to physical place have so far been neglected Although Dryer, in his pivotal study of municipal zoning codes, offers a tenuous note on the idea that physical places have a relationship to a genre, he does not fully explore what that relationship might be. Dryer suggests that because the municipal zoning codes literally shape and govern the physical place of Milwaukee, the genre limits, constructs, or dictates how the users can operate within that physical place and what knowledge can be used to interact with the genre itself. Dryer's study, as noted in the first chapter, is integral for this project because it implies two thoughts which were taken up in this study: First, the article suggests that physical places and genres have some type of interaction, but fails to further explore that relationship. Second, the article, through its focus on uptake, indicates that, along with the larger, more general social action being completed (the control over zoning in Milwaukee), more local, particular social actions occur (individual users and their ability/inability to use place-based knowledge to resist/subvert the primary social action), which become evident when studying the genre in relation to its physical place, or places.

Therefore, this study used Dryer's work as a building block for this project because in overlooking the connection between genres and physical places, genre theory may be missing an important element of the rhetorical function and context of genres. In order to help bolster this area of genre theory, this study has attempted to understand the relationship between physical places and genres by examining one iteration of a City Code, The Delphos City Codes, in one physical, rural location, Delphos, Kansas. The previous chapters have examined three distinct, but overlapping, physical components of the genre—production, distribution, and

consumption—by performing both a genre analysis and an interview with the City Clerk and City Mayor. In analyzing the original text and interview in conjunction, it has become clear that multiple social actions are in effect depending upon the relation to the rural, physical place. The three previous chapters have examined how the genre is used by those who reside both within and outside of Delphos to control, define, and exert authority over the physical location. Perhaps most importantly, and in alignment with arguments in current rural scholarship (Donehower, Schell, Hogg, and Webb-Sunderhaus), those within the town both align, subvert, and reject larger actions of the genre, outside composers, and state regulations to define their own rural environment.

Genres are indeed recurring responses to rhetorical situations, but "[u]nderstanding genre requires understanding more than just classification schemes; it requires understanding the origins of the patterns on which those classifications are based" (Devitt "Generalizing" 575). Part of the origins of the patterns, this project suggests, includes the physical locations that help create and enact the genres. Understanding the relationship between physical places and genres may help genre theory understand how genres fulfill both the larger social action, and the more specific, localized one.

The rest of this chapter will explore further the contributions and implications this project has both for rhetorical genre theory, place scholarship, and rural studies. Because I recognize that this project had a very narrow, limited focus, I also explore the limitations of this project and the paths of research which could result from this study.

Contributions

One contribution this project makes is to demonstrate how beneficial an interdisciplinary approach can be for rhetoric and composition, and rhetorical genre theory specifically. The three

fields used in this study, rhetorical genre theory, place theory, and rural scholarship are extremely complimentary, as each seeks to understand the rhetorical elements of places, genres, and communities, and complicate our understanding of those elements. However, it is by combining these three fields that new rhetorical aspects of each are illuminated and highlighted. Without the combination of place and rural scholarship in this project, the intentional examination of physical components and rural places would not have been possible. Work has been done in genre theory which begins to suggests the role of place in genre creation and enactment (Medway, Dryer, Schryer, and Reiff) and all genre scholarship takes into consideration the natural environment of the genre as much as possible (Devitt, Bazerman, Bawarshi, among others); however, without the influence and underlying assumption of the integral role of physical places contributed by place scholarship, it would not be clear that a relationship between physical places and genres should be studied. Including genre scholarship into areas such as place theory and rural scholarship would also allow those fields to expand their studies and, particularly in rural scholarship, help illuminate the different literacies of rural places and peoples, and help complicate the portrayals of rural places.

By combining these three areas of scholarship, it is clear throughout this project that there is indeed a relationship between physical places and genres, and by exploring that relationship, it is clear that genres have multiple social actions working on different levels. When the physical place, or places, of a genre are examined alongside the genre, the local, more particular social actions are clear. In this project, by examining the Delphos City Codes in relation to Delphos, KS it became clear that the codes performed the larger social action of the codes by trickling down uniform regulations which control the physical place and continue state and federal regulations. However, underneath this larger, more general social action of the genre, it is clear

that there is a simultaneous action of accepting those uniform, mandated state regulations and resisting or rejecting both specific ordinances and the enforcement of specific ordinances in order to retain the autonomy, control, and rural needs of Delphos.

Because the text was produced both within and outside of the physical place, part of the tension between these two social actions is a result of multiple places interacting with the genre. This genre is contrived from federal committees, trickled down to state and local levels, and then revised by the local and state communities. As a result, the needs, cultures, values, and regulations of each different, distinct place have echoes within the text that are resisted, rejected, or, when necessary, accepted by the other places. For instance, within the confines of this project, Kansas state regulations and laws had to be included within the text, the League of Kansas Municipalities were contracted to help revise and bind/print the text which is housed in Topeka, KS, and the governmental agents of Delphos, KS assisted in the production and helped dictate the distribution and consumption of the text. Therefore, as this project demonstrates, multiple physical places are likely involved in one genre, and it is necessary to include physical places as a rhetorical element when studying genres in order to reveal them. Additionally, as noted above, by studying the relationship between the physical place and the genre, it is clear that places impact how communities interact with genres. Depending upon the relationship between the multiple places of a genre, one place may resist the influence of other locations in order to assert their own autonomy and authority of the genre and its application within the physical place.

Finally, but just as importantly, this project continues the work done by rural scholars and offers a more complex portrayal and understanding of rural places. Rural scholars (Donehower, Schell, Hogg, Webb-Sunderhaus, and Carr and Kefalas, among others) all argue for more

complicated representations of rural places to help break down popular stereotypes associated with rural places, such as illiteracy, homogeneous populations, and traditional values, to name a few. These scholars also urge for an understanding of rurality as a spectrum of places rather than a strict binary between rural and urban. This project contributes to these areas of scholarship by asking the questions: What does it mean to be rural? and, When do you stop being rural? It is clear from this project that rural places are much more complex than popular representations demonstrate. Although current rural scholarship advocates for more complicated understanding of rural communities and places, and offers portrayals of rurality which attempt to replicate the nuances of these places (Donehower, Schell, Hogg, among others), this project demonstrates even further that how rural communities understand themselves is more relational than previously acknowledged.

Rural places cannot be identified by denoting a physical place on a map, or by defining particular characteristics of rural places, such as a population number, a physical size, or where in America the place is located. Although there are official definitions of rural defined by the U.S. Government, these definitions are often not those accepted by rural communities themselves and demonstrate the difficulty with trying to assign a set of qualifiers for rural places. According to the Health Resources and Services Administration website, the "federal government uses two major definitions of 'rural.'" One of these definitions is provided by the U.S. Census Bureau which identifies anything that is not urban as rural and the second by the Office of Management and Budget which defines counties as either "Metropolitan, Micropolitan, or Neither." A Metropolitan county is an "urban area of 50,000 or more" and a Micropolitan region is "an urban core of at least 10,000 (but less than 50,000) population. All counties that are not part of a Metropolitan Statistical Area (MSA) are considered rural" (HRSA n.p.). In both of

these cases, rural is anything "not urban" and the delineating factor is a population greater than 50,000. This leaves a wide range of physical places to be considered rural. However, as this project demonstrates, places that would be considered rural by the federal government still see themselves as more or less rural than other places, and in fact, assert their identity based on those associations. When trying to define and defend themselves, rural places will positively compare themselves to other rural locations, such as when Delphos associated itself with other rural states in order to try and pass new favorable ordinances, but when attempting to establish their own rural identity and outline their own uniqueness, rural places will distance themselves from other rural places. This can be seen in other rural scholarship (Hogg), but is brought to the forefront in this project. Rurality is an identity as much as a physical description of places; therefore, it cannot be clearly defined and must be examined and understood individually, while simultaneously understanding the larger implications of what it means to have that identity attributed to a place and people.

If rurality must be understood both relationally and individually, the question must be asked: Who can identify as rural and when does a person stop being rural? Because there are no clear limitations, other than the federally attributed population size of an urban vs. rural place (which is a binary which negatively impacts both places), who can be identified as rural, or who can self-identify as rural cannot be cleanly articulated. Rural places see themselves relationally, and many places that might be identified as rural in one context may be seen as urban in another. Additionally, many people may identify as rural based on cultural, social, and ancestral associations to rural people, even if they have never resided nor currently reside in a rural place, and when a person feels able to accept or enact a rural identity can depend upon the audience, context, and consequences of doing so (Webb-Sunderhaus "Keep the Appalachian"). This

project demonstrates that the identity of being a rural place and being a rural individual has ramifications that extend into the rest of a person's life, both positively and negatively, and applying that identity to someone else could be dangerous, even if well-intended.

As Donehower, Hogg, and Schell argue, being rural, and having a rural identity, must be self-identified ("Introduction" 7). I will always consider myself a rural individual. I was raised in a rural place, and despite the fact that I will likely never return to my hometown, I will always, in some way, consider Delphos my home. I now live in a more urban environment, the state capitol of Topeka, and regardless of how long I live outside of Delphos, and how many years I remain involved in academia, I will always think of myself in relation to those formative years and experiences of my rural community. I recognize the issues existing in rural locations and I do not mean to romanticize them. Like any physical place, rural places are fraught with issues, such as economic decline, a lack of resources, and continuing struggles to maintain school systems, not to mention the issues of cultural identification which surround these rural places due to the changing nature of rural family farms (Schell, Carr and Kefalas, Lamberti).

I also know that there are conflicting messages sent to young rural people about education and what it means to be successful (Hogg and Donehower)—issues which have directly impacted my own life. I grew up in a school system—a combination of local schools into one district—which ultimately decided to close the school building in my own town. Since the age of 13, I needed to travel to another town/place to receive my education. Entering college I was told by the people of my community, and the collegiate community, that the education I had received was sub-par and that I could not be successful in academia. I was both encouraged and discouraged to get a formal, college education. I was told that in order to be successful I needed to leave Delphos, and ultimately, I became part of the "brain drain" noted by several rural

scholars (Hogg, Carr and Kefalas), while simultaneously asked if I would ever return. These difficulties of rural life were experienced by all members of my family. My father, who travelled 40 minutes twice a day, every day for his work, lost his job due to outsourcing. At 46 my father had to return to vocational school and embark upon a new career, simply because there were no other options in the area. These are just a few examples of the way rural peoples' lives are irrevocably shaped by the economic and educational issues in rural places and the traces having a rural identity will have for a person.

Yet, for all these struggles and issues, rural places offer many benefits and have positive elements, which I also carry with me. Although I know the disappointment and frustrations my family and myself, particularly as a rural academic, have experienced as a result of choosing to remain in a rural area, I have more positive associations of Delphos than negative. When I reflect upon my time growing up in Delphos, or when I return for visits, I am struck by the resilience of the people, their generosity, their ingenuity, and the quiet, tree lined streets of a town where the rules that govern everyday life are more relaxed.

As my own experience demonstrates, and the project asserts, these rural places cannot be simplified in terms of their negative or positive components. Doing either risks idealizing or negating these places. Rural scholarship and this project continue to argue that rural places are more complicated than previously known, influenced by outside forces (whether it is wanted by the rural place or not), and impacted by national and international movements. As a result, these rural places must continuously navigate conflicting notions of rurality from outside communities and within their own. This project argues that rural places be understood relationally, as part of a complex interaction of global, national, regional, and even local places and genres, while also

being understood individually. Only in doing so can rural places be truly represented with all of their nuances.

Limitations

When outlining the methods in chapter 2 some of the limitations of this study were implied; however, I will further outline those limitations in order to explain how this work could be expanded in future research. The major limitation is, in part, the very focus of the project. Because I decided to examine one iteration of the genre in one physical location, the ability to make broader conclusions about rural, physical places and genres is limited. While understanding the more specific, local social action of the genre was the primary purpose of the project, and therefore one text and one location was intentionally selected, a more comparative study would have illuminated even further what those specific, intentional social actions are.

Another limitation of this study was the number of interviewees included in the project. The project limited the interviews to the City Clerk and City Mayor because of their experience with the genre and because of their role in creating and maintaining the genre. Expanding the interview pool to include other composers and users of the genre, such as other members of the City Council, the City Attorney, the police officer, or citizens of the town, would have given more insight into the use and consumer practices of the genre, as well as more nuanced reflections by members of the rural place in the physical components of the genre (production, distribution, and consumption). With more input from a more varied interview group, the relationship between the place and the genre could have explored and explained even further.

Areas of Future Inquiry

The limitations section has begun to illuminate the ways in which this project could have been extended and the future areas of research that this research could be expanded into. As

noted in the previous section, a more comparative analysis of physical places and genres could be completed. This comparative analysis could take place between multiple rural places and genres, which would extend the representation of rural environments, and a comparison between rural places and more urban environments and this genre. Doing so would clarify if the conclusions of this project hold true across different rural places, and between the genres used in differing physical places. It may also complicate the conclusions of this chapter to reveal that even more localized, particular social actions occur than what is represented in this project and in this one physical place.

One area of scholarship that this project could have included, or that could be used in future research, is the inclusion of scholarship which analyzes civic participation and development. Chapter 1 included some scholars that have already studied physical places in connection to civic participation and democracy in the summary of Rai and Fleming. These two scholars have already begun to examine the connection between the structure and rhetoric of physical places and the ways that democracy and civic discussion occur. However, due to the nature of the genre of city codes—which are designed to control, limit, and impact both physical places and the laws and regulations of a community—an expansion which examines how that genre is connected to democratic roles in a physical place would be an obvious extension of the project.

This study began to establish the importance of the genre set of the Delphos City Codes in the third chapter, which examined production of the genre. However, this was a limited aspect of the study and could be elaborated upon. Specifically, more information could be given on genre sets within rural places. Bazerman examined genre sets, or systems of genres, which are "interrelated genres that interact with each other in specific settings" (97), in the patent office, a

governmental office/environment. As city codes are also a governmental document, as well as a genre that has "multiple person interaction" (98), which trickled down from federal committees, including more research on the genre system of city codes would be an ideal extension of Bazerman's results, but would extend these claims into a rural physical place (99).

Finally, this research could be integrated into rural, place-based education scholarship. Place-based education encourages the inclusion of place-based awareness and local writing into the classroom. Chapter 1 quickly summarized how a place-based, or rural-based, education taught students to have "civic efficacy" ("Place Conscious" 7) and to understand the "connections between place, personhood, literacy" by incorporating a "process-focused, inquiry based, and genre-specific" (Jacobs and Fink 50) curriculum. Scholars such as Bishop have students study writers and genres from their local place (69), while others have students write about their local place. Including the study of local genres, such as city codes, into a curriculum could contribute to rural students' understanding of their own literacy and the connections between their local rural place and other physical environments.

Conclusions

The physical place studied throughout this project is my own—the place I consider home, the place I was educated, the place my parents still reside, and the place I was married. In almost every important way, this rural town was foundational for my identity and continues to be an important element for my life, even though I no longer reside there. For these reasons, it was important to the integrity of this project, to the physical location and people of Delphos, and to other rural scholars and scholarship to try and portray the location and the genre of city codes as multifaceted, and as accurately, as possible. While there are certain limitations to this project, and a rural place and genre cannot be completely represented in all of their nuances, this project

does demonstrate that rhetorical genre theory offers a useful lens through which to study rural places, and can help those rural places explore their own literacy practices and represent their diversity, authority, and identity.

Importantly, this project demonstrates that rhetorical genre theory has room to explore the role of physical places in genres. While this study is only focused on one iteration of a genre in one physical location, it offers exciting possibilities for the way that physical place is conceived in the relation of the production, distribution, and consumption of genres and the way genre theory currently approaches social action. This project is certainly not discounting the current conception of social action, as it builds upon the crucial, central tenets of Miller's work, but this project does suggest that a more localized, place-specific analysis of genres reveals more particular levels of social action.

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Appendix: Interview Questions

1. What interaction do you experience with the "Code of the City of Delphos, Kansas" in a professional capacity?

2. What interaction do you experience with the "Code of the City of Delphos, Kansas" in a personal capacity?

3. The Code was recently revised and rebound. How long did that process take from conception to finalized product?

3a. Why was it decided to revise and rebind the Codes?

3b. What, if any, revisions were made to the Codes? Why were those specific revisions made?

3c. (*potential follow up question*) Were any of those revisions made as a result of individuals asking for change?

3d. (*possible follow up question*) Was the decision to revise/rebind the code or any specific revisions made to the Code connected to any larger issues/concerns/developments in Delphos?

3e. The Code states that the "ordinance shall take effect and be in force from and after its publication once in the official city newspaper." Does this publication of codes in the newspaper create any public dialogue regarding the Codes?

3f. Is the Newspaper a typical method for public discussion of the Codes in Delphos? Is there another method for public discussion of Codes?

3g. How was the new binding (cover, tabs) selected? Why? Is it now different to navigate the codes?

3h. If you are able to state, what cost was there to re-bind the Code?

3i. If you are able to state, what cost was there to revise the Code?

4. I am curious about the development of the City Codes. Several times the document describes the preparation and rights of the document, but these rights are sometimes described differently. For instance, the preface of the Code states that the Code was "prepared by the staff of the League of Kansas Municipalities and Delphos city officials" (page v), on the cover page the document states that it is "published under the authority

and by the direction of the governing body of the city of Delphos", and later the document states that "the preparation of which shall be done by the League of Kansas Municipalities as provided by contract" (page vii). How exactly does that relationship work?

4a. (*Potential Follow-up Question depending upon answer to previous question*) How does the development of the code (with the League of Municipalities) take into consideration Delphos (for example, the unique limitations/abilities of this rural, small location)?

4b. (*Potentiatl Follow-Up Question*) Were there any specific requests or requirements made by Delphos City officials when working to develop the Codes with the League of Kansas Municipalities?

4c. (*potential follow up questions*) Were there any specific suggestions or additions made by the League of Kansas Municipalities?

4d. The Code states that "three additional copies [of the code] shall be filed in the office of the city clerk and shall be designated for use by the public." Was that number selected by Delphos city officials, or by the League of Kansas Municipalities? Why was that specific number selected?

5. How is it decided where the Codes is physically displayed? Why is it displayed in this location?

6. How often do citizens of Delphos, KS request to read/preview the Code?

6a. When doing so, do the citizens take the Code with them, or preview the Code in the City Office?

7. Is there an aspect of the Code that citizens are most commonly cited for (such as animal care, lawn care, etc)? Why do you think that is the most commonly cited Code?

8. What, if any, other documents/texts do you rely upon to use the Code (for example either when writing new codes, revising existing codes, understanding the existing codes, or when implementing the codes)?

9. (*IF they state that revisions were made to the Code because they joined the League of Municipalities*) Why did you join the League of Municipalities?

10. Is there anything else about the Code that you think I should know or would like to share with me?