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theory discredited them. While acknowledging that some of the foundational insights of poststructuralist theory can be difficult to translate to the classroom, Barnard upends several especially Page 59/78

intransigent tenets that continue to influence the teaching of writing and how students are encouraged to understand writing. Using six major principles of writing classrooms and textbooks-clarity, intent, Page 60/78

voice, ethnography, audience, and objectivity-Barnard looks at the implications of poststructuralist theory for pedagogy. While suggesting some evocative poststructuralist Page 61/78

pedagogical practices, the author focuses on diagnosing the fault lines of composition's refusal of poststructuralism rather than on providing "solutions" in the form of teaching templates.

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Upsetting Composition Commonplaces addresses the need to more effectively engage in poststructuralist concepts in composition in an accessible and engaging voice that will advance the conversation about relations Page 63/78

between the theory and teaching of writing.

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