

Freadman, Uptake

Things to keep in mind:

- Freadman is concerned largely with the *interaction* between (at least two) texts, rather than on a single text alone. Thinking back to Spinuzzi's four frameworks, we might be able to see how 'uptake' is a useful concept for understanding this interaction.
- We can think about uptake concretely in terms of WP2 in a few ways:
 - First, you as a writer are attempting to produce a particular action in whomever your document is addressed to — you can think of the intended uptake of your writing
 - Second, there are likely multiple potential uptakes of your genre within your particular rhetorical situation; so think of all the people who might read and/or do something with your composition (different departments within a company, different unintended audiences, etc.) how might they take up your genre? How might you anticipate these uptakes and position your genre to better address them?
 - Finally, your genre is likely an uptake of some other genre(s).

key quotes and examples

"Uptake is what happens when you accept an invitation to a conference, or agree to rewrite a paper for publication (and erase the traces of its previous occasionality for that purpose), or disagree with, or explore, a proposition in theory" (39).

"I have argued that 'genre' is more usefully applied to the interaction of, minimally, a pair of texts than to the properties of a single text, and I have used the term 'uptake' to name the bidirectional relation that holds between this pair; that is, between a text and what Pierce would call its 'interpretant' (40)

- In this case, 'interpretant' is not a person who interprets, but rather that second text with which the first text interacts; what she calls "the uptake text."

"Uptakes have memories" (40)

- Freadman talks about this with respect to the uptakes that lead from a guilty verdict to the execution process to the death of a condemned person: "Each discursive act in the process marks its place in the sequence by recording the previous stage in a narrative report or description, and only then does it perform the act: it turns back, then turns forward" (42).

forms and process: "those forms do not constitute the genre because they do not constitute the mechanism of uptake" (47)

- this aligns with the definition of genre we have been working with this semester, but focuses the analysis of two or more genres and the mechanism that exists between

them (uptake)

“Uptake is first the taking of an object; it is not the causation of a response by an intention. This is the hidden dimension of the long, ramified, intertextual memory of uptake: the object is taken from a set of possibles” (48)

- So, uptake is not automatic—one genre (action) does not always lead cleanly to another genre (action). Rather we *select* a response (action) that is influenced by, but not totally determined by the previous action.
- she explains this taking of an object well in the process of literal translation — i.e. there will be very different results if I translate the ‘sonnetness’ of a sonnet versus attempt to literally translate the words, versus a range of other possibilities.

key terms and definitions

uptake: describes the mechanism by which genres interact with one another; i.e. genres are ‘taken up’ by other genres (a request for proposals is taken up by a project proposal; a cover letter is an uptake of a job call, and an interview might be an uptake of a well written cover letter)

translation: Freadman defines it as the *mediating* of a boundary between genres; it is central to her idea of uptake. It is helpful to think of translating between languages and the choices and changes that inevitably present themselves in deciding *how* to translate