

Framing in an 1800s Instruction Manual

A Case Study of Frame Markers and Peritext in Frances Lambert's *My Crochet Sampler*

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This thesis presents a case study examining the frame markers and peritextual elements that are used to frame instructions in Frances Lambert's *My Crochet Sampler*. Framing is a rhetorical strategy that is used to promote textual coherence and direct interpretation, and when used effectively, it makes technical writing less unambiguous and more purpose-driven. Framing in the manual is analysed from two perspectives: metadiscoursal and peritextual. To effectively examine these perspectives, Hyland's interpersonal model and Genette's theory on peritext are applied to identify elements that possess framing qualities. The analysis extends beyond mere explanation of categories, aiming instead to discover reoccurring patterns and the relationships between metadiscoursal and peritextual framing, which create cohesion within the instructions and direct the learner throughout the learning process. The results of this thesis prove that framing is both textual and visual, and that their usage is interwoven with writer- and period-specific conventions. As this thesis offers only a limited view into some of the cooperating framing methods, further studies are needed to gain a deeper understanding of these discoursal mechanisms in the instructional text type.

Key words: metadiscourse, peritext, framing, frame markers, crochet, instructions, text type, manuals, nineteenth century.

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1 Introduction

Instructional language is everywhere around us, as it is the mode of writing that allows us to improve our abilities and learn something new. Instructions are recognized as a text type, offering a broad area for linguistic study (Werlich 1976, 39); a simple Google Scholar search on the keyword *instruction* produces over 6.88 million results. Instructional texts have been studied from many perspectives, such as their application to language teaching (Chan and Cheuk 2020), in historical linguistic studies (Peikola, Skaffari and Tanskanen “eds.” 2009), and hands-on crochet teaching (Lindwall and Ekström 2012).

Because of their distinct function, instructional texts such as crochet manuals need to be easy to follow. Readability can be enhanced by framing the information into understandable and logical sections, and by considering the readers capabilities and familiarity with the topic. “Metadiscourse” is regarded as one of the pragmatic methods of organizing discourse. Metadiscourse refers to the linguistic devices writers’ use to portray their attitudes and orient the reader (Hyland 2018, 20). One category of such tools is “frame markers”, e.g., “to summarize”, that are used to organize the internal structure of a text (Hyland and Zou 2020, 32). Observing how individuals use metadiscourse, we glance beyond the “propositional content” — the discourse that has a truth value (Vande Kopple 1985, 85)— into the quirks and reasonings that affect text assembly and presentation.

“Peritextual elements” are also observed to frame information in crochet manuals, as instructions typically contain both written and visual guidance (Cho et al. 2022, 408). Peritextual elements such as images and headings literally surround a text and make it more accessible to the reader (Genette 1997, 1). These elements are argued to have a similar rhetorical function to metadiscourse, namely guiding the readers interpretation of the text (Peikola and Bös 2020, 12), and therefore are included in the analysis of framing in crochet instructions.

In this thesis, my objective is to study how the instructions are arranged into frames in *My Crochet Sampler* by Francesca Lambert. My research question is: “What types of frame markers and peritextual elements do the instructions contain that help to guide the reader?” To answer this question, I will be applying the interpersonal model by Hyland to classify linguistic metadiscourse markers (2005, 49) and complement the study by regarding peritextual elements such as instructional illustrations, as Crismore, Markkanen and

Steffensen argue that metadiscourse can also be visual or typographical (1993). As metadiscourse analyses have traditionally focused on academic texts, a notable lack of studies regarding instructional texts pertains (Herriman 2022, 121), although they also contain rhetorical functions worthy of further examination. By combining the analysis of metadiscourse and peritextual elements, a comprehensive understanding of a case-specific framing will be gained.

2 Theoretical Background

In this section, I first discuss some of the methods in which a text can be framed to promote reader comprehension. I then discuss the instructional text type by defining its function and central characteristics, and finally, I focus on crochet manuals which are regarded to be a genre inside the instructional text type.

2.1 Framing in Writing

Framing is a multilayered practice where aspects of reality can be organized, e.g. cognitively, textually or visually. Goffman's sociological frame analysis establishes that communication is based on social experiences, offering a well-established viewpoint for interactional studies (1974). In a more recent framework, Peikola and Bös investigate the dynamic relationship between texts from "Old English to the 20th century" and the features that shape and characterize them (2020, 3). Their work is fitting for my thesis, as it combines framing, peritext and metadiscourse, naming them as "contextualising elements" (ibid.), which serve as channels through which an audience can grasp the meaning of the text. From these elements, framing is deemed as the umbrella term that is realised through paratext and metadiscourse (ibid.)

Paratext, a term coined by Genette, refers to elements that are placed in the "threshold" between the main text and its receiver (Genette 1997, 1–2), serving as an visual access point into the text. Paratext is located either outside of the work, as *epitextual* (e.g. interviews), or inside it as *peritextual* elements (Genette 1997, 4–5). Peritext can be embodied by *textual*, *iconic* and *material* peritext, such as prefaces and titles, illustrations and typographical choices (Genette 1997, 7). Although the study of such elements was initially focused on French literature (Genette 1997), its notion in research has been extended to non-literary genres, such as translation studies (Cheng 2025). As peritext allows the reader to access a written text, it can be regarded as a central rhetorical and visual tool that makes instructions more engaging. Analysing peritext offers insight into the authors' conventions on how they overtly frame their writing and which elements they deem to be the most salient. As Peikola and Bös state, further studies will deepen our understanding of the "verbal and visual resources used for mediating texts in [...] communicative contexts" (2020, 5).

Metadiscourse can be regarded as one of the more covert methods of textual framing. According to Hyland, metadiscourse was formally initiated by Zelig Harris (Hyland 2018,

12). It refers to those elements in text that do not add propositional value but instead aid the reader to “organise [...] and react” to the ideas conveyed (Vande Kopple 1985, 83). Because metadiscourse is a tool writers use to directly communicate with their reader, its use is highly personal. Therefore, analysing how metadiscourse manifests in instructional texts will uncover writers’ attitudes and expectations of their intended audience, and helps to gain an understanding of how instructions are meant to be grasped.

Metadiscourse is observed to be a fuzzy area of study with various classification systems. Narrow classifications only regard linguistic phenomena and leave out any expressions of stance, e.g., the modal verb *may*, or references outside of the primary text (Ädel 2006, 167–179). In turn, Crismore, Markkanen and Steffensen argue that metadiscourse should include devices such as “punctuation and typographical marks” (1993, 40). Hyland’s conceptualisation can be regarded as the middle ground, as it recognizes stance as a natural part of metadiscourse (Hyland 2018, 20) but only includes “explicit textual devices” (Hyland 2018, 34), that are divided in two categories in his model.

Hyland’s interpersonal model (2005, 49) has two categories, the first being the *interactional* dimension, which deals with expressing attitude and engaging with the reader (2018, 61). The second category is the *interactive* dimension, which is utilized “to organize propositional information in ways that a projected target audience is likely to find coherent and convincing” (Hyland 2018, 59). The interactive dimension is divided in five subcategories: *transitions*, *endophoric markers*, *evidentials*, *code glosses* and *frame markers* (Hyland 2018, 58). Frame markers help divide the text into different schematic structures or otherwise indicate where the boundary of text resides (Hyland and Tse 2004, 168). They are realised through “items used to sequence, label text stages, to announce discourse goals, and to indicate topic shifts” (ibid.). *First*, *to summarise* and *now* are all items that sequence, label and shift the text from one topic to another (Hyland and Zou 2020, 32). As frame markers structure text and keep the reader on track with the writers’ goals, they serve an important function in instructional texts and, consequently, are an important part of my analysis.

An additional metadiscourse study that has supported my thesis is one by Herriman (2022) that examines metadiscourse markers found in English washing machine instruction manuals. It supports that even in technical writing, metadiscourse is found and influences both the reader experience and the overall comprehensiveness of a manual (Herriman 2022, 131). This study will be helpful for my analysis, as it employs similar methods, such as focusing on

instructional language, focusing on a smaller dataset that was manually retrieved, and categorizing metadiscourse according to different communicative functions.

2.2 Instructions as a Text Type

Instructions are designed to teach a practical skill through procedural guidance. As stated by Werlich, instructions are one of five defined text types that are organized according to “their dominant contextual foci” (1976, 39). Texts such as cooking recipes and technical manuals are further categorized under the definition of “practical instructions” that direct or demand the reader to do something, as the “*directions* from a *manual* on how to write an *academic paper*” teaches the reader how to properly use footnotes in academic publications (Werlich 1976, 131). Similarly, crochet instructions or manuals often aim to fulfil one specific purpose which is to guide the reader through the creational process. Werlich’s work is central to my thesis, as it constructs a cohesive understanding of the underlying linguistic rules and criteria of writing instructional texts.

To be regarded as practical instructions, a crochet manual must have internal structures from which they can be identified by their intended target group. Carroll argues that “[t]ext-types are part of a speaker’s linguistic knowledge” (1999, 27) and according to Görlach, they must have clear functions and internal structures that are unique to them and from which the reader can identify them from (2004, 106). For instructions, established characteristics are found to be the imperative and directive tone (Peikola, Skaffari and Tanskanen “eds.” 2009, 5; Carrol 1999, 36) and introducing sections with titles, such as “*Tart de Bry*” or “*Brie Tart*” (Carrol 1999, 29). Inside the recipes, the steps were found to be temporally organized with *next* and *after* (Carrol 1999, 31), suggesting similarities with sequencing frame markers (Hyland and Zou, 2020, 32). Carrol’s research effectively combines the aforementioned topic of framing to concrete evidence, exhibiting that peritextual elements and frame markers are intrinsically found in instructional texts.

2.3 Crochet Manuals

Crochet manuals are a specific “text form variant” (Werlich 1976, 131), or more familiarly, I argue, a genre inside the instructional text type. The first printed crochet patterns can be traced to an 1822 published volume of the Dutch periodical, *Penélopé* (van Meerten-Schilperoort, 93–96). During the periodical’s publishing, crocheting was seemingly a new

concept in the crafting circles, as the descriptions of patterns and stitches occupy only a few pages.

In the 1840s crochet had gained more traction amongst the English society, to where it had spread from Scotland (Lambert 9, 1844). For instance, Frances Lambert's *My Crochet Sampler* published in 1844 is a manual wholly devoted to crochet. It provides the reader with structured crochet instructions for "the production of numerous useful and decorative articles" (1844, 10), utilized, for example, for "charitable purposes" (ibid.). Published in 1840, Gaugain's *Lady's Knitting, Netting and Crochet* also offers multiple practical and decorative patterns yet only delivers a subsection for crocheting. Both manuals offer fruitful insights to the stylistic and functional writing norms of the nineteenth century. For instance, both Gaugain and Lambert utilize modal verbs to soften the instructive tone (Gaugain 1840, 189; Lambert 1844, 44), and section the patterns into *rows* (Gaugain 1840, 197; Lambert 1844, 35). However, only Lambert's patterns are accompanied with illustrations, which aid the reader to grasp the idea of the finished garments.

Crochet manuals are designed to translate the craft's skills into usable instructions, by placing information, both textual and visual, in a concise, orderly and meaningful manner that make learning feasible. Cho et al. argue that crochet is best learned through visualised representation (2022). Through visual instructions it may be easier for the reader to understand the "procedural steps of how the needle and hook are used to manipulate the yarn" (Cho et al. 2022, 408). Therefore, when written instructions are not comprehensive enough, images work to further guide the reader. Their research is fitting for my thesis, as it focuses on recording the steps learners go through in their crocheting process. As crocheting is fully dependent on fine motor skills, including hand-eye coordination and repetitive movements, teaching it without visual help is near impossible. As we understand how strongly the lack or presence of visual instructions affect the clarity and cohesiveness of crochet manuals, we can analyse them as central elements that frame a learning experience.

Material and Methods

In this section, I first introduce the material by defining its organization and the sample size. The method of analysis is outlined by describing how Hyland's interpersonal model and Genette's concept of peritext are merged to investigate framing in the manual.

2.4 Material

A second edition of the crochet manual *My Crochet Sampler* was chosen as the subject of the analysis. Written by a British author, Frances Lambert, the 160-page instruction manual was published in 1844, and it comprises multiple patterns for crocheted pieces, ranging from pillows to table covers. This material was chosen for my analysis, as it offered an excellent source for investigating metadiscourse and peritextual elements in a nineteenth century crafting manual. Instructional writing is often pragmatically action-demanding (Werlich 1976,41). Thus, basing the analysis on the rhetorical and imperative framing practices used in Victorian era instructional writing can offer new insights on the use and development of English language over time.

The manual was retrieved online as a digitised version from QuoterGal.com, and the sample size consisted of 137 pages. As the purpose of this thesis was to analyse how peritextual elements and frame markers were used by the writer to instruct the reader through the actual instructions, the title pages, as well as the last six pages that were dedicated to advertisements, were omitted. Additionally, the cover page was not included, since its originality could not be determined. The following sections were analysed:

- Preface
- Contents
- Introduction
- Explanation of the Terms used in Crochet (henceforth *Explanation*)
- Hints on Crochet (henceforth *Hints*)
- Patterns

The organisation of themes, specifically in the sections after Contents (i.e. Table of Contents) were found to be disorganized in comparison to modern manuals and, therefore, require further clarification. In modern crochet manuals, sections are typically subdivided into chapters such as “Tools and techniques” in which equipment, such as crochet needles and yarns, as well as crochet stitches are explained in separate sections (DK 2014, 5). However, in Lambert’s manual, information regarding different crochet stitches was scattered around Introduction (1844, 12–14) and Explanation (1844, 15). Further information about crochet needles, yarns and stitch counts were found in Hints (1844, 22–24). In the manual, each pattern was given a name, e.g., “A Purse.” (Lambert 1844, 24) and worked sections were divided into *rows* and *stripes*. Such sectioning makes the crocheting process more manageable, as the reader can decipher when the pattern calls for a change in worked stitches or yarn colour.

2.5 Methods

Hyland’s interpersonal model (2005, 51) was chosen for the analysis, as it provided the thesis with a well-defined, functional and theoretical basis for examining segments of metadiscourse found in *My Crochet Sampler* (Lambert 1844). However, Hyland focuses solely on “the linguistic expressions” (2018, 9), and since the material I analysed comprised both textual and visual instructional cues, I found that by only focusing on a metadiscoursal taxonomy, I would be disregarding the visual aspect of instructions, which have a significant impact on the learning process and the execution of instructions. By extending the methodology to include Genette’s notion of peritextual elements (1997, 4–5), both textual and visual framing were accounted for, and the analysis became more attentive to the intricacies of instructional texts.

After deciding the methods, the analysis was conducted as follows: First, the manual was read through, and potential frame markers were annotated and counted. Valid frame markers were assessed to be those that did not add propositional content, (Vande Kopple 1985, 83; Hyland and Tse 2004, 159). In more complex instances, intuitively assessing “the primary function of the item in a particular context” helped to either count or dismiss a potential marker (Crismore, Markkanen and Steffensen 1993, 48). It must be noted that the interpersonal model was modified to be more inclusive to the attributes of instructional texts. For example, labellers such as “to summarize”, frequently occur in academic texts such as journal articles (Hyland and Zou 2020, 35) but were not common in the crochet manual. As metadiscourse is fluid and differs across genres (Hyland 2018, 176), the categories necessitated for minor

adjustments, but the analysed items were functionally homogeneous to the examples illustrated in table 1.

Valid instances of frame markers were then subdivided based on the four categories of frame markers (Hyland 2005, 51; Hyland and Zou 32, 2020) summarized in table 1. The counting and categorizing of peritext was conducted in a similar manner. The following elements were regarded as peritextual framing and included in the analysis: *section headings* (including *subtitles*), *margin notes* (including *curly brackets*) and *instructional images*. The selection was based on Genette's description of peritextual elements (1997, 1). Since the scope of this thesis was limited, I chose not to analyse all the categories from the interpersonal model or include more peritextual elements in the analysis and instead focused solely on the defined categories that stood out from the text.

Table 1. Interactive framing tools in Hyland's Interpersonal Model (Hyland 2005, 49 and 51; Hyland and Zou 32, 2020):

Interactive Category	Function	Examples
Frame Markers	Refer to discourse acts, sequences or stages	Finally, to conclude, my purpose is
Sequencers	Sequence parts of text/ internally order an argument	First, then, 1, 2, a, b
Labellers	Explicitly name the function of upcoming text	To summarize, thus far, to repeat
Goal announcers	State the author's purpose in either the overall text or more with more local goals	I argue here, my purpose is, the paper proposes
Topic shifters	Indicate a shift in the direction of the text	In regard to, now, regarding

An expected limitation for this study was the lack of academic evidence on my specific theme. As crocheting instructions are conventionally formulaic and repetitive in their linguistic and syntactic form, they can be more concise in comparison to academic texts. Therefore, the amount of frame markers and peritext can be limited, and fewer unique or varied instances of framing could be identified. Additionally, asserting whether the framing of a crochet manual is functionally sufficient, is highly subjective and will likely vary between beginner and advanced crocheters. The reader's prior experience on the subject matter affects how well framing is received, and whether it is regarded as functional or decorative. Despite

the outlined limitations, I argue that utilizing the combined method of metadiscoursal and paratextual analysis, a systematic analysis of framing can be carried out. Although the gathered data is case-specific, it may prompt further linguist to analyse the instructional text types and extend the understanding of the plethora of ways framing can be realized.

3 Analysis and Discussion

The analysis is divided into two subsections. First, I discuss the linguistic frame markers that are coded according to the interpersonal model that was modified to fit the instructional text type. The second section will cover the peritextual elements found in the crochet manual that functioned to frame elements in the text. In both sections, the most salient aspects of the data are presented and discussed, after which a detailed analysis and discussion follow.

3.1 Frame Markers

The premise for analysis was that frame markers would be found to explicitly signal direction and guide the reader, as the instructional text type is, by nature, procedural. Analysis of the dataset in Table 2. shows a great amount of variation between the four frame marker categories. Sequencers stood out, being 19 times more frequent than the second most occupied category of labellers. Almost 98% of sequencers were numerical sequencers e.g. *first, second, seventh*, indicating rows and stripes. Goal announcers and topic shifters were the least common frame markers, both appearing only three times in the manual. The pronounced imbalance between the categories suggests that in the manual the most salient way to organise the propositions, i.e., the instructions, was sequencing.

Table 2. Sub-categories of frame markers found in the manual

Type of frame marker	Examples from the manual	Number	Frequency per 1000 words
Sequencers	First row, second, then	551	3.43%
Labellers	As follow/s, N. B., this completes/finishes	29	0.18%
Goal announcers	We will endeavour to, to give an explanation, the following pages contain	3	0.02%
Topic shifters	As to, before proceeding...	3	0.02%

3.1.1 Sequencers

The results show that sequencers were the most frequent method of framing utilized in the crochet manual. These findings are consistent with Hyland and Zou's, who identify

sequencers to be a highly populated category in academic blogs and journal articles (Hyland and Zou 2020, 35). However, Herriman’s study concludes that sequencers were found to be uncommon in instruction manuals, but this scarcity is considered to result from “[t]he frequent usage of enumerated lists” that provided information on the sequential relationship between the steps (2022, 125;128). In turn, Lambert preferred to sequence steps with alphabetic characters. Although lists can be more visually pleasing, both methods function to help the reader both cognitively and visually distinguish tasks from one another, and to assess the length of each procedure. Therefore, choosing one approach indicates of a stylistic preference, and differences in both the aim of the specific text (instructions for the use of washing machines *versus* instructions for crocheting) and conventions of the specific era.

One contributing factor to the abundance of sequencers was that, at times, they were found residing in the same sentence, thus creating lengthy procedural strings with internal hierarchies. Such instances were found to indicate functional structures, framing smaller parts inside the patterns themselves. In “A very Handsome and Easy Pattern” (Lambert 1844, 29) indicates that the garment comprises of multiple different coloured *stripes* that are further divided in *rows* (Lambert 1844, 30):

- (1) *The fourth stripe is white; the dividing lines—scarlet; the pattern,—first row—green*

With this first example in the analysis, we must face the ambiguity between metadiscourse and propositional content. It is true that metadiscourse should not add proposition (Kopple, 83, 1985), However, marking items as firmly one thing is rather subjective and sometimes impossible, especially when extending a framework to text types that are understudied or completely unrepresented. The validity of the first example, and the ones like it that were included in the count, could of course be questioned — but as Hyland points out (2018, 35) metadiscourse and proposition can be found residing in the same statement: “[s]ometimes a statement can have a dual function; for example, the Socratic paradox ‘I am lying’ simultaneously expresses a proposition and a commentary on it” (2018, 36). That is why it must be borne in mind that distinguishing propositional content from metadiscourse is an intuitive decision, and as instructional texts are written with a particular target group in mind, the ways the group may interpret the framing cues should as well be at the centre of linguistic

analysis. With metadiscourse, we see “that interaction is going to be context dependent and [it] differ[s] across genres” (Hyland 2018, 13). Sometimes the difference is subtle, and if text is analysed outside its immediate content, these differences — that should be noted — can disappear completely.

3.1.2 Labellers

Labellers were the second most frequent subgroup of frame markers. Hyland and Zou note that labellers “signal the current discourse activity and offer an explicit means for writers to mark upcoming text stages or rhetorical functions” (2020, 38). Most notable were instances such as *Introduction*, *Explanation* and *Hints*, as they were found residing in the section headings. Strategically placing labellers in headings is an effective method to catch the attention of the reader, as “they facilitate the reading process for those with limited subject-knowledge expertise” (Hyland and Zou 2020, 39). It may be difficult for a beginner to grasp the idea of how a complete crochet pattern would be executed (Cho et al. 2022, 408). Therefore, it is crucial that the writer knows how to frame the fundamental skills that are needed in crocheting before more demanding patterns are introduced.

Additionally, four instances of *N. B.* were counted as labellers. Herriman has distinguished “WARNING” to have a similar engaging effect on the reader (2022, 125). This instance (ibid.) and the usage of “*N. B.*” (Lambert 1844, 21–22) are parallel:

- (2) *WARNING*: To reduce the risk of fire, electric shock, or injury to persons when using your appliance, follow basic precautions including the following.
- (3) *N. B.* The engravings of the patterns are placed in the book as they are intended to be worked; that is, by commencing at the lower part, on the right hand side.

3.1.3 Goal Announcers and Topic Shifters

I expected goal announcers to be the least occupied category and topic shifters one of the most occupied, as instructional texts contain plenty of stages that need to be connected. Contrarily, both categories were uncommon in the manual, items appearing only a few times.

Goal announcing frame markers according to Herriman, “are often illocutionary acts” (2022, 125), and this applied also in the manual as seen in (4) (Lambert 1844, 13). Furthermore, Hyland and Zou note that “[b]y combining self-mention with goal announcements, writers emphasise their subjectivity when stating their research objectives and previewing their text” (2020, 40):

- (4) *We will endeavour to explain* the elementary process.

Using the pronoun *we* and not *I* in the preliminary section of the manual is unusual, as the manual is identified to only have one author. Therefore, the use of the first-person plural pronoun by a single author may indicate modesty or alternatively position the reader as a collaborator in the text. As Hyland argues, the pronoun *we* “operates to reduce the distance between participants and to stress shared discovery and participation” (2018, 203). Overall, the lack of personal pronouns may indicate historical and social conventions of nineteenth century writing, and similar deletion is noted by Carrol in Middle English “medicinal recipes” (1999, 34). These similarities indicate that pronouns may have been removed to highlight the action instead of the actor.

Topic shifters were used sparingly to focus the reader’s attention on the transition between topics. In the manual, such focusing was deemed necessary by the author in parts where preliminary skills were taught to the reader. In (5) the author recognises that to move forwards and to begin working on a crochet pattern, the reader must be meticulously lead through the fundamentals of crochet terminology. A novice crocheter would be incapable of working a “*Plain single crochet*” (Lambert 1844, 15) without knowing what it is. Therefore, by placing a topic shifter in the conjunction of sections, the writer prompts the reader to not skim through the following pages, but to digest the information (ibid.):

- (5) *Before proceeding further*, however, it will, be necessary, for the better understanding of the directions hereafter offered, to give an— Explanation of the Terms used in Crochet.

Two causes for the lack of topic shifters were found. Firstly, topic shifters tend to interfere with the information flow in the text (Hyland and Zou 2020, 41). Instructions must be easy to follow, and too much metatext can make it very difficult for the reader to follow the step-by-step instructions. Furthermore, as the manual is focused solely on crocheting, shifting between various topics is not necessary. A common thread between themes must be found, and by minimizing transitioning to completely new ideas, the author can hold on to the central idea that is, in the manual, crocheting.

Secondly, Herriman notes that topic shifters—which often require to be expressed in sentences— can be replaced by “tables with discourse labels as headings” in instruction manuals (2022, 129). Herriman’s findings therefore suggest that visual framing is a more direct way to guide the reader in instructional texts. Accordingly, the topic shifter in (5) was placed in the manual just above its object, “Explanation of the Terms used in Crochet” (Lambert 1844, 15), which further reinforces the idea that the most salient reader guidance happens in the visual frames, e.g., in the section headings.

3.2 Peritextual Framing

Textual framing was found to be approximately 2.5 times more frequent than iconic framing, and as hypothesized, both categories aided to frame the instructions by connecting propositional information for the reader, which consequently would reduce the mental effort needed to process complex information. In comparison to iconic, textual framing was more uniformly distributed across the manual, appearing as section headings that primarily indicated changes in themes. 89.9% of the iconic peritext was found residing within the patterns, indicating that instead of being used for solely decorative purposes, visual framing was used already in the nineteenth century to strengthen textual instructions.

Table 3. Peritext functioning as framing

Form of the peritext	Category	Number	Frequency per 1000 words
Textual	Section headings, margin notes	141	0.88%
Iconic	Visual illustrations	55	0.34%

3.2.1 Textual Framing

Reading experiences are always affected by the text's capacity to successfully anticipate what type of orienting the reader requires. One of the readers' requirements, according to Peikola and Bös, is signposting via peritext, as “[e]ven in e-books, the reader will expect the initial location to work as a paratextual space” (2020, 16). As peritext is often found in the “initial location” (ibid.) of texts, it creates the *first frame* that helps the reader to navigate a text. Accordingly, textual framing was observed to fulfil an orientational role in the manual, as the margin notes and section headings were placed as cues that provided the reader with necessary information on the upcoming sections and consequently affected the overall impression the reader would get from the manual. Although Genette calls reader guidance with titles or other verbal elements as “textual” (Genette 1997, 7), I argue that it primarily functions as a visual device. Werlich states that in the instructional text type, structuring “between paragraphs, sections, chapters etc.” is typically done by various types of headlines (Werlich 1976, 180), that are “larger and heavier type, and [...] centring, from the text unit they announce” (ibid.). Headings found from the manual were similarly placed in the centre of the page and bolded, thus flagged first visually for the reader.

In 3.1.1, it was determined that sequencers that resided in the same line created internal formulaic hierarchies, and in 3.1.2 I established that sequencers can be found residing in section headings. A third method of embedded framing was found to be done with margin notes. For instance, in the pattern for “Another Sofa Pillow”, sequencers such as *first*, *second* and *third row* were all constituents of the *first stripe*, indicated by a curly bracket (Lambert 1844, 33). Carroll et al. note that “using a different style than that of its immediate environment” *visually* highlights the text (2013, 57). These findings portray, that by using various framing methods to break complex patterns down into more manageable units, the instruction were made more accessible for the reader. Ultimately, using textual peritext was determined to be a more effective and concise method of reader orientation than the prose-like structuring portrayed in (1).

3.2.2 Iconic Framing

Two main implications of iconic framing were found. Firstly, iconic framing was determined to be one the first concrete elements in the manual to which the reader would pay attention to. Comparable to textual framing, illustrations were visually highlighted, i.e., they stood out

from the main text by being different both stylistically and in size (Carrol et al. 2013, 57). Such flagging inevitably makes iconic peritext a constituent of the first frame, which would affect how the instructions would be interpreted. Peritext, such as images, introduce the manual to the reader and in Genette's words, create the "threshold" through which the reader can access the book (1997, 2). The first frames, or the "threshold" (ibid.), can then be regarded as the most compelling or salient part of the instructions in the manual, as they facilitate instructional scaffolding and ultimately affect the reproducibility of the crochet patterns.

The second implication of providing visual illustrations was that interpreting each pattern became more transparent and manageable. Written instructions aim to carefully and concisely explain each move inside the patterns, but if no visual evidence of the finished project is provided, the reader has nothing that they can compare their progress to, and nothing that corroborates, whether they are performing the stitches and colour changes correctly. Cho et al. mention that "[c]rochet patterns can be presented using a visual diagram [...] or written instruction" (2022, 408) but highlight the importance of multimedia teaching, as crocheters do need to be able to visualise the creative process, to successfully finish the project (2022, 417). The need for visualisation is noted by Lambert, who agrees that written instructions are not always sufficient to describe the motor skills that crocheting relies on (Lambert 1844, 13):

- (6) The mode of working the crochet stitch, although in itself most simple, is difficult to describe in writing, but *with the aid of the annexed engraving, which shows the position of the hands, and the manner in which the needle and the work should be held*, we will endeavour to explain the [...] process.

3.2.3 Multimodality

The findings in the two earlier sections indicate that textual and iconic peritext did not exist separately but continuously worked together to enhance clarity and guide interpretation throughout the manual. Peikola and Bös note that iconic and textual peritext are frequently fused together in writing and thus their salience is further amplified (2020, 14). Their claim aligns with my results, as textual peritext was often found to directly refer to the illustrations, as in the pattern for "Another Crochet Slipper.", where margin notes are placed next to the illustration, to indicate stripes that would ultimately form the finished project (Lambert 1844,

85). A central conclusion was therefore drawn, that when the teaching of a manual skill is translated on to paper, both iconic and textual peritext are used to manage the readers' needs for visual guidance. Although written crochet instructions inevitably lack the effectiveness and immediacy of physical, or, "embodied demonstration" (Lindwall and Ekström 2012, 30), finding ways to translate actions to writing can be successfully done by providing frames that visually guide the learning experience.

4 Conclusion

The aim of this thesis was to analyse what types of reader orienting frames were found within *My Crochet Sampler*. More specifically, consistency in the use of frame markers and peritextual elements was examined, as framing was expected to occur parallelly within the instructions and in the thresholds of the text. By analysing the metadiscoursal frame markers and peritextual elements, three most salient framing practices were identified: sequencing, creation of internal hierarchies and visual flagging.

While other metadiscoursal frame marker categories were significantly less popular, sequencers consistently introduced procedural moves and ensured that the reader understood each stage of the crocheting project. Sections that were introduced with sequencers were concluded to carry internal hierarchies that would indicate the temporal working order of a crochet pattern. Hierarchical organization was also examined to occur within peritextual framing, when labellers were found within section headings. These observations support the conclusion that integrated frames were used throughout the manual to enhance instructional scaffolding, and by dissecting patterns into smaller units, the author aimed to manage the cognitive effort involved in learning a new crochet pattern. Textual and iconic peritext were concluded to be the constituents of the first frames due to their unique characteristics that visually flagged them.

A central problem regarding the validity of counting and categorising some of the framing instances was noted. Distinguishing metadiscourse from propositional content was found to be an intuitive process that inevitably includes some level of subjectivity. The apparent gap in research regarding the framing of instructional texts affected my analysis, as I continuously had to think of appropriate ways to conduct credible analysis and, at the same time, manage the text type-specific conventions. Despite the lack of research on the topic, my analysis was able to portray that even in a small dataset, consistent and simultaneous use of both visual and textual framing patterns was found. Therefore, I argue that the rhetoric of instructional texts—and other text types that are outside of the traditional studies regarding metadiscourse and peritext—need to be further examined to produce stronger, replicable data, which in turn will help to better understand the text type-specific frames and their implications on text comprehensibility.

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