

Fourth Edition

The  
**Academic  
Writer** A BRIEF RHETORIC

**Lisa Ede**

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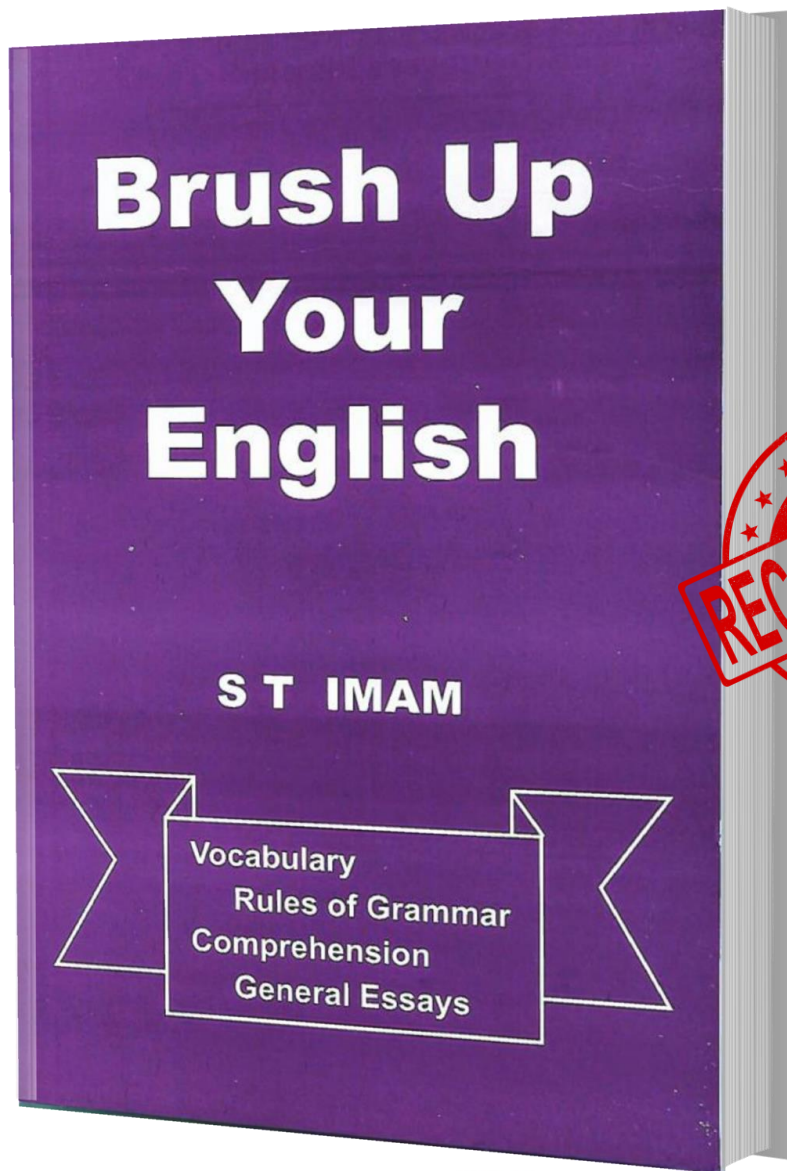
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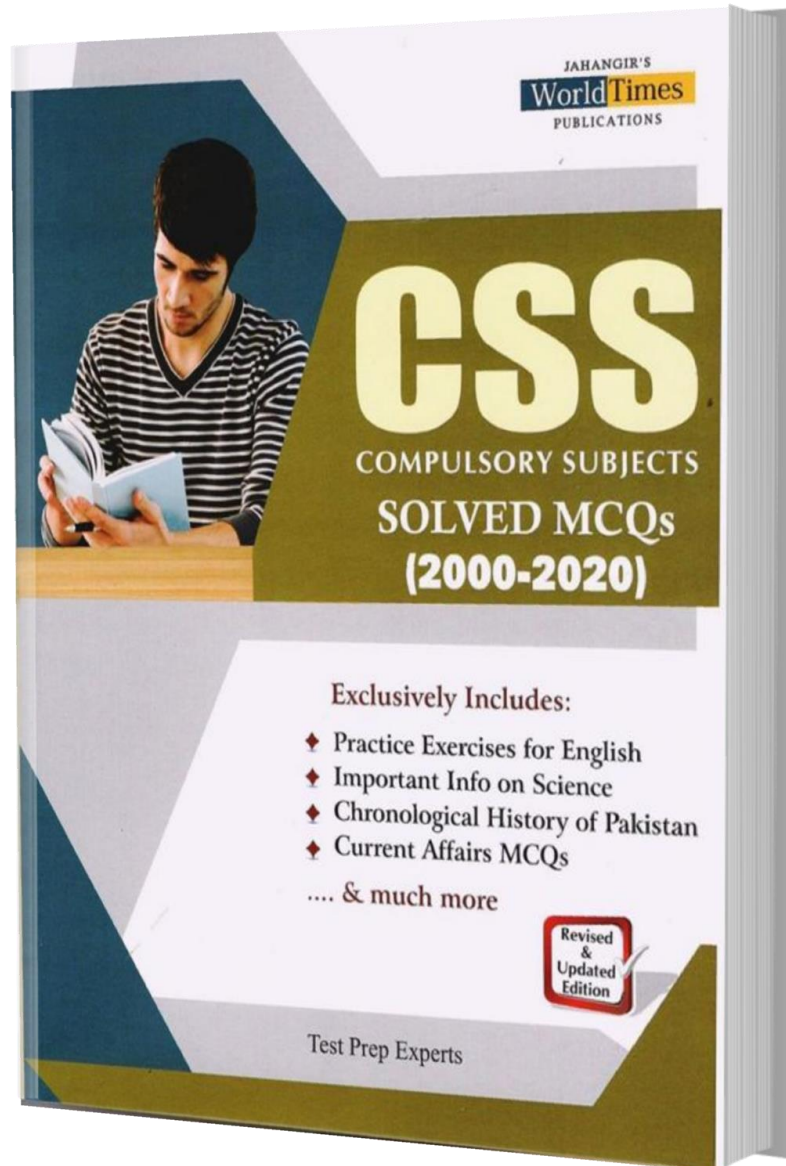
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## Questions for Analyzing Your Rhetorical Situation

### Writer

#### 1. Why are you writing?

to convey information?

to change the reader's mind?

to entertain the reader?

to move the reader to action?

#### 2. How will your goals affect the form, content, and medium of your text?

#### 3. Is the role you will play in the text ...

fixed  
(e.g., essay exam)?

or

flexible  
(e.g., narrative)?

#### 4. What image of yourself do you want to convey to your readers? Will you write as ...

a serious student?

a concerned citizen?

something else?

*How will you use language to achieve this effect?*

### Reader

#### 1. Who is your intended audience?

a specific audience  
(e.g., readers of a particular magazine)?

a general audience?

a specific reader (e.g., your teacher)?

*Do you need to consider demographics, such as age, gender, religion, income, occupation, education, or political preference?*

#### 2. What role do you want readers to adopt as they read?

*What cues will you use to signal this role?*

#### 3. How will your writing appeal to readers' interests, values, beliefs?

*Will they be interested from the outset, or do you need to create and maintain their interest?*

#### 4. How might your readers' needs and expectations influence the form, content, and style of your writing?

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# The Academic Writer

**A BRIEF RHETORIC**

**Fourth Edition**

**Lisa Ede**

Oregon State University

Chapter 7, “Doing Research: Joining the Scholarly Conversation,” with

**Anne-Marie Deitering**

Oregon State University



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*For students and teachers everywhere—and for Gregory*

## Preface for Instructors

**W**hat does it mean to be an “academic writer” in today’s world? What is the role of print texts in a world that increasingly favors multimedia presentations? How can students strengthen their academic writing skills while also developing their ability to compose multimodal texts? How can students think critically and effectively evaluate the abundance of sources to which they now have access? How can students make informed decisions about how and where to access texts, whether in print or on a variety of devices, including smartphones, at a time when computing is increasingly mobile? In a world of YouTube, Facebook, Twitter, Snapchat, and other social media, what role does and should print communication play? Does writing really *matter* anymore?

# Thinking Rhetorically: A Foundational Concept for the Book

The longer and harder I thought about the challenges and opportunities that contemporary writers face, the more I found myself wondering about the continued relevance of the **rhetorical tradition**. Could this ancient tradition have anything left to say to twenty-first-century students?

I concluded that it still has a *lot* to say. Some of the most important concepts in Western rhetoric were formulated in Greece during the fifth century B.C.E., a time when the Greeks were in the midst of a transition from an oral to an alphabetic/manuscript culture. It was also a time when principles of democracy were being developed. In Athens, an early limited democracy, citizens met in the Assembly to make civic and political decisions; they also served as jurors at trials. Those arguing for or against an issue or a person made public speeches in the Assembly. Because each case varied, rhetoricians needed to develop flexible, situation-oriented strategies designed to achieve specific purposes.

Modern rhetorical practices derive from these ancient necessities. A rhetorical approach to communication encourages writers to think in terms of *purpose* and *effect*. Rather than providing “rules” about how texts should be organized and developed, rhetoric encourages writers to draw on their commonsense understanding of communication—an understanding they have developed as speakers, listeners, writers, and readers—to make local, situated decisions about how they can best communicate their ideas. As the revised Chapter 2, “Reading Rhetorically,” indicates, a rhetorical approach can also help students make appropriate decisions about how deeply they must interact with texts and how best to access them, given their rhetorical situation.

In keeping with these principles, the rhetorical approach in *The Academic Writer* encourages writers to think—and act—like problem solvers. In its discussion of rhetoric and of the rhetorical situation, *The Academic Writer* shows students how best to respond to a particular challenge, whether they are writing an essay exam, designing a Prezi presentation for work, reading a difficult text for class discussion, writing an email to their teacher or supervisor, or conducting research. “Thinking Rhetorically” icons that appear throughout the book highlight the rhetorical advice, tips, and strategies that will help them do so efficiently and effectively.

# Organization

**PART ONE, “WRITING AND RHETORIC IN ACTION,”** provides the foundation for the book. In addition to introducing the principles of rhetoric—with particular emphasis on the **rhetorical situation**— Part I focuses on two central concepts:

1. Writing as design
2. The rhetorical nature of reading

Increasingly, scholars of rhetoric and writing argue that the most productive way to envision the act of composing texts is to think of it as a kind of design process: Among other things, both activities are open-ended, creative, persuasive, and problem solving in nature. In fact, given the extent to which visual and multimedia elements are now routinely incorporated into composition classrooms and other writing spaces, the distinctions between what was traditionally conceived of as “design” and what was traditionally conceived of as “writing” are disappearing. *The Academic Writer* draws on this research, and it does so in a clear, user-friendly manner. This discussion creates bridges between students’ self-sponsored writing on such social networks as Facebook and Pinterest (where they literally design self-representations) and the writing they undertake as college students. It also creates bridges between the diverse ways that students now create and consume texts—in print or on their smartphone, iPad, or computer—and the reading and writing they do as students.

A substantially revised chapter on reading rhetorically emphasizes the extent to which reading and writing are parallel processes. As with reading, students must learn to construct meaning within the context of the community by learning to embed themselves in the ongoing conversation in the disciplines. Doing so requires the same habits of mind needed to write successfully in college: curiosity, openness, creativity, engagement, persistence, responsibility, flexibility, and metacognition. *The Academic Writer* draws on current research in reading to provide students with a rhetorical context for reading as well as practical strategies they will need as they confront challenging academic texts.

**PART TWO, “WRITING IN COLLEGE,”** focuses, as its title suggests, on the demands that contemporary students face. **Analysis, synthesis, argument, and research**

are central to academic writing, and this section provides coverage of each of these topics as well as a chapter on **writing in the disciplines**.

**PART THREE, “PRACTICAL STRATEGIES FOR COMPOSING TEXTS,”** provides concise, reference-friendly advice for students on the writing process: **invention, planning, drafting, revising, editing, and proofreading**. It also includes a new chapter on **multimodal composing**, with strategies that are versatile and eminently practical for writers producing texts in our fluid, ever-changing technological present.

## Key Features

- **Every feature of the text, in every chapter, reinforces the book’s primary aim: to help students learn to think rhetorically.** The text as a whole encourages transfer by emphasizing decision making over rules. In other words, as the old trope goes, it teaches students to fish rather than presenting them with a fish. **“Thinking Rhetorically” icons** flag passages where rhetorical concepts are explained and exemplified, and **“For Exploration,” “For Collaboration,” and “For Thought, Discussion, and Writing” activities** encourage students to apply and extend what they have learned.
- **A wide range of model student essays** includes a multipart case study and eleven other samples of student writing—including a new essay by Elizabeth Hurley—that serve both to instruct students and to inspire them.
- **Thoughtful discussions of visuals and of writing as design** in Chapters 1, 2, and 11 suggest strategies for reading, writing, and designing multimodal texts.
- **Strong coverage of reading, research, and writing in the disciplines** in Chapters 1, 2, and 5 through 10 emphasizes the importance of consuming and creating texts rhetorically and enables students to succeed as academic readers and writers.
- **Guidelines and Questions boxes** present key processes in flowchart format, reinforcing the importance of decision making and active engagement in the processes of writing, thinking, and reading and helping students easily find what they need.

## New to This Edition

- **Careful attention to multimodal composing is infused throughout the text** to help today’s students employ all the resources available to them—words, images, design, media—effectively. In this edition, I have now also added a new Chapter 11, “Strategies for Multimodal Composing,” to provide thoughtful strategies for analyzing the rhetorical situation when composing or creating multimodal texts, including considerations of design and the practical demands of composing with multiple modes and media.
- **A revised Chapter 2, “Reading Rhetorically,” foregrounds the importance of reading rhetorically.** This chapter pulls together all the reading coverage from previous editions into a single chapter that focuses on helping students become active, critical readers by teaching them to develop and apply rhetorical sensitivity to their reading, to use practical strategies for reading actively and critically, and to “read” visuals in a rhetorically sensitive way. New to this edition is an extensive discussion of how medium and device influence the reading process and how students can make rhetorically appropriate decisions about their reading.
- **A new section on the habits of mind for academic success in Chapter 2 draws on the Framework for Success in Postsecondary Writing** developed by the National Council of Teachers of English, the Council of Writing Program Administrators, and the National Writing Project. Although habits of mind (such as curiosity, openness, flexibility, and responsibility) can help students become more active and reflective writers, they are particularly important in relation to reading because students encounter reading demands that are not only more stringent but are different in kind from what they experienced in high school.
- **New discussions of the role of kairos** (the ability to respond to a rhetorical situation in a timely or appropriate manner) now appear in Chapter 1, where I have added a discussion of kairos and the rhetorical situation; Chapter 3, which now includes a discussion of kairos and the appeals to logos, ethos, and pathos; and Chapter 5, where I include kairos as a tool for critical reading and analysis.



- **More attention to practical strategies for writing** now appears in Part Three. To make this text more useful to instructors and students using *The Academic Writer* on its own, I've added coverage of drafting, revising, and editing, with new emphasis on drafting paragraphs and proofreading, to Chapters 9 and 10.
- **Streamlined advice for conducting academic research** appears in Chapter 7, "Doing Research: Joining the Scholarly Conversation." This chapter was written in conjunction with Anne-Marie Deitering, an expert on research and learning technologies, who revised the chapter to highlight the importance of academic habits of mind to successful research and to provide up-to-date coverage of research tools, from using filters and facets of databases to staying organized with citation managers.

# The Instructor's Edition of *The Academic Writer*

We have designed *The Academic Writer* to be as accessible as possible to the wide variety of instructors teaching composition, including new graduate teaching assistants, busy adjuncts, experienced instructors, and writing-program administrators. To that end, we provide detailed *Instructor's Notes*, written by Lisa Ede and Sara Jameson (also of Oregon State University). This material, bound together with the student text in a special instructor's edition (ISBN 978-1-319-03724-6), includes correlations to the Council of Writing Program Administrators' Outcomes Statement, multiple course plans, practical tips for meeting common classroom challenges and for teaching key concepts, detailed advice for working with each chapter in the text, and ten sample student writing projects. These new *Instructor's Notes* are also available for download by authorized instructors from the instructor's tab on *The Academic Writer's* catalog page at [macmillanlearning.com](http://macmillanlearning.com).

## Acknowledgments

Before I wrote *The Academic Writer*, acknowledgments sometimes struck me as formulaic or conventional. Now I recognize that they are neither; rather, acknowledgments are simply inadequate to the task at hand. Coming at the end of a preface—and hence twice marginalized—acknowledgments can never adequately convey the complex web of interrelationships and collaborations that make a book like this possible. I hope that the people whose support and assistance I acknowledge here not only note my debt of gratitude but also recognize the sustaining role that they have played, and continue to play, in my life and in my work.

I would like to begin by thanking my colleagues in the School of Writing, Literature, and Film at Oregon State University who supported me while I wrote and revised this text. I am indebted to my colleagues Chris Anderson, Vicki Tolar Burton, Anita Helle, Sara Jameson, Tim Jensen, and Ehren Pflugfelder for their friendship and their commitment to writing. I am especially grateful for Sara Jameson's and my ongoing collaboration on the *Instructor's Notes for The Academic Writer*. I also owe a great debt of gratitude to another friend and teacher, Anne-Marie Deitering, who is at the cutting edge of all things involving digital literacies, writing, research, and undergraduate learning. I am deeply grateful for her work on the chapter on research for *The Academic Writer*.

For this edition, I particularly thank the reviewers who advised me as I revised Chapter 2, "Reading Rhetorically," and wrote Chapter 11, "Strategies for Multimodal Composing": Alice Horning, Oakland University; Brittany Stephenson, Salt Lake Community College; Patricia Ericcson, Washington State University; and Jason Dockter, Lincoln Land Community College. Alice and Brittany provided much useful feedback and thoughtful criticism on the revisions I made to Chapter 2, and Patty and Jason were indispensable as I drafted the new Chapter 11 on multimodal composing. I also want to thank Janine Morris of Nova Southeastern University, who shared her dissertation research on reading in digital environments with me, and Rachel Chapman of Texas Christian University, who similarly shared her innovative multimodal composition course materials. Thanks to Janine and Rachel, and the previously mentioned reviewers, Chapters 2 and 11 are stronger and more pedagogically useful.

I would also like to thank the many dedicated teachers of composition I have worked and talked with over the years. By their example, comments, suggestions, and questions, they have taught me a great deal about the teaching of writing. A number of writing instructors took time from their teaching to look carefully at *The Academic Writer* as well as drafts of this edition. Their observations and suggestions enriched and improved this book. These reviewers include the following instructors: Thomas Bonfiglio, Arizona State University; Patricia DeMarco, Ohio Wesleyan University; Anita DeRouen, Millsaps College; Jason Dockter, Lincoln Land Community College; Martha Dolly, Frostburg State University; Joanne Hash, Whittier College; Emily Isaacson, Heidelberg University; Erica Jeffrey, Yuba Community College; Justin Jory, Salt Lake Community College; Lynn Kilpatrick, Salt Lake Community College; Joal Lee, Spokane Falls Community College–Pullman; Edie-Marie Roper, Washington State University; Jerald Ross, Southwestern Illinois College; Shillana Sanchez, Arizona State University; Ron Schwartz, Pierce College–Fort Steilacoom; Brittany Stephenson, Salt Lake Community College; April Strawn, Washington State University; Susan Waldman, Leeward Community College; Ivan Wolfe, Arizona State University; and Sam Zahran, Fayetteville Technical Community College.

Colleagues and students play an important role in nurturing any project, but so do those who form the intangible community of scholars that is one's most intimate disciplinary home. Here, it is harder to determine who to acknowledge; my debt to the composition theorists who have led the way or "grown up" with me is so great that I hesitate to list the names of specific individuals for fear of omitting someone deserving of credit. I must, however, acknowledge my friend and frequent coauthor Andrea Lunsford, who writes with me even when I write alone.

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# Writing Rhetorically

What does it mean to be a writer today? In a media-saturated world where visual images surround us, does writing still matter, and if so, how much? How has the increasing emphasis on the visual—and the availability of digital and online media—influenced how ordinary people communicate? One need only search Google to notice the power that images hold. While drafting this chapter, for instance, I typed *dog and owner* photos into Google’s search box and promptly got more than 80 million hits. Clearly, dog owners are using the web to communicate how much they love their pets.

As a medium, photographs are not new, and neither is sharing them. Now, though, just about anyone with a smartphone or a computer and Internet access can establish a visually rich presence on the web. On social-networking sites such as Facebook, Pinterest, Instagram, Snapchat, and Twitter, on video-sharing sites like YouTube, and on many blogs, images and video or audio clips can be as important as the written text.



**The power of images: The love people have for their pets — and the power images have to communicate — is reflected in the huge number of pet photos online.**

Courtesy of Angie Boehler

Written language has hardly lost its power, however. If anything, the power of the written word has grown with writers' increased ability to reach readers. In a developed country like the United States, individuals with access to computers and online technologies are writing more than ever before. On the same day that I searched Google for photos of owners with their dogs, I also searched Amazon for the first book in Suzanne Collins's *Hunger Games* trilogy, and I found 23,933 customer reviews of this novel. Outside of school, many students read and write virtually all the time, via texting, tweeting, posting on Facebook, and so on.

Technology, of course, has engendered many changes in the kinds of texts produced, and the design of these texts has become increasingly important, with more and more written texts integrating video, photographs, music, and the spoken word. As an example, consider the website for the White House: [Whitehouse.gov](http://Whitehouse.gov). The briefing room tab alone includes blog posts, infographics, videos, photos, and links to live events.

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### The Briefing Room Page on Whitehouse.gov

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You may think that the writing you do for fun is irrelevant to the writing you do for your classes. It's not. *All* your experiences as a writer, reader, speaker, and listener will help you learn how to meet the demands of academic writing. But to communicate effectively, you will need to develop your rhetorical sensitivity: your ability to make effective choices about your writing based on your purpose, your audience, and the genre and medium in which you're composing and presenting. As you well know, a text to a friend is very different from an essay for a history class. Learning how to recognize your rhetorical situation and to adjust your writing appropriately will play a powerful role in helping you

transfer what you already know about writing to an academic setting. This chapter (and this book) will help you gain that understanding.

## Understanding the Impact of Communication Technologies on Writing

One helpful way to understand the impact of technology on writing is to consider the history of the printed text. For centuries in Western Europe, the only means of producing texts was to copy them by hand, as scribes did in the Middle Ages. The limited number of manuscripts created meant that few people owned manuscripts and fewer still could read them. In 1440, Johannes Gutenberg invented the printing press, which could produce multiple copies of texts and therefore dramatically increased the availability of the written word. The rise of printing tended to deemphasize the role of visual elements, however, because the technologies for printing words and images were largely incompatible. In the 1800s, it became possible to print high-quality illustrated texts. Since that time, readers have come to expect increasingly sophisticated combinations of words and images.

The history of texts produced by individual writers differs from that of printed texts. The invention of the typewriter in 1868 enabled writers to produce texts much more efficiently than they could writing by hand, and by using carbon paper, they could even make multiple copies. But typewriters were designed to produce only words. Writers could manipulate spacing and margins, and they could underline words and phrases, but that was about it.

The development of the personal computer and of sophisticated software for writing, designing, and illustrating changed all that. Today anyone with a computer and access to the Internet can compose texts that have most, if not all, of the features of professionally produced documents, including integrated visual and auditory elements. An art history student who's convinced that graffiti represents an important genre of contemporary art could write a traditional print essay to make this argument, but she could also create a video, develop a PowerPoint or Prezi presentation, or record a podcast to make her point. If this student has an ongoing interest in graffiti art, she might even host a blog on this subject.

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### for exploration

Take some time to think about—and list—all the kinds of writing you do, from traditional print and handwritten texts such as essays, class notes, and to-do lists



to texts, tweets, Facebook posts, and blog comments.


Now turn your attention to the media you use to write.

- In writing essays for your classes, do you first brainstorm and write rough drafts by hand and then revise at your computer; do you write entirely in a digital medium (on your computer, laptop, tablet, or smartphone); or do you switch back and forth, depending on the project and situation?
- How many programs do you typically have open on your computer, and how often do you move back and forth from your word processing program to Google, Facebook, or some other site as you compose?
- Does your smartphone play a role in your writing?
- Do you ever incorporate images or graphics (yours or other people's) into your informal or formal writing? Are design elements and visual images more important to some kinds of writing that you do than to other kinds?

Take a few more minutes to reflect about what—and how—you write. What insights have you gained from this reflection?

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The ability to compose in diverse media (print, digital, and oral) and to integrate words, images, and sounds represents an exciting opportunity for writers—but opportunity can also bring difficulties and dilemmas. Consider the art history student writing an essay on graffiti as art. If she followed the conventions of traditional academic writing, she would double-space her essay and choose a readable font (like 12-point Times New Roman) that doesn't call attention to itself. If she's using headings, she might make them bold; she might also include some photographs. In general, though, her essay would look and read much like one written twenty, or even fifty, years ago.

Suppose, however, that in addition to assigning an essay her instructor required students to prepare a presentation on their topic using software like PowerPoint or Prezi. The student would still need to communicate her ideas in a clear and understandable way, but she might manipulate fonts and spacing to give her presentation an edgy, urban feel. Although she would hardly want to use a font like the graffiti-style  throughout, she might employ it at strategic points for emphasis and to evoke the graffiti she's writing about (see p. 5). She might choose visual examples of graffiti and arrange her images in prominent or unusual ways to create the kind of in-your-face feel that characterizes much graffiti. In each case the student is sharing her understanding

of and enthusiasm for graffiti, but she is doing so in ways appropriate to her particular rhetorical situation.

## Settings for **GRAFFITI**

- Subways eliminated in the late 1980s as most popular venue
- Moved above ground to walls and buildings
- Freight trains took art across continent



Don Emmert/Getty Images

## Tools for **GRAFFITI**

- Paint cans using custom spray nozzles
- Keith Haring's work with chalk
- Markers and stickers
- Cutouts and posters applied with glue



Andrew Burton/Getty Images

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**PowerPoint Slides from a Student Presentation**

# Writing and Rhetoric

## thinking rhetorically

One of the most powerful resources that students, and other writers, can draw upon is one of the oldest fields of study in Western culture: rhetoric. Rhetoric was formulated by such Greek and Roman rhetoricians as Isocrates (436–338 B.C.E.), Aristotle (384–322 B.C.E.), Cicero (106–43 B.C.E.), and Quintilian (35–96 C.E.). Originally developed to meet the needs of speakers, rhetoric came to be applied to written texts as well. Thanks to recent developments in communication technologies, students today are increasingly communicating via multiple media, not just print. In this world of expanded media and modes of communication, rhetoric continues to provide essential guidance.\*

When you think rhetorically, you consider the art of using words, images, space and design elements, sounds, and gestures to engage—and sometimes to persuade—others. Writers who think rhetorically apply their understanding of human communication in general, and of texts in particular, to the decisions that will enable effective communication within a specific situation.

A rhetorical approach to writing encourages you to consider four key elements of your situation:

1. Your role as a *writer* who has (or must discover) something to communicate
2. One or more *readers* with whom you would like to communicate
3. The *text* you create to convey your ideas and attitudes
4. The *medium* (print, digital, oral) you use to communicate that text

The relationship among these elements is dynamic. Writers compose texts to express their meaning, but readers are equally active. Readers don't simply decipher the words on the page; they draw on their own experiences and expectations as they read. As a student, for instance, you read your economics textbook differently than you read a comic book or a popular novel, and you read an online newspaper differently than you do the print variety. You also know that the more experience you have reading certain kinds of writing—textbooks in your major or the sports or financial pages of the newspaper, for example—the more you will get out of them.\* (The same is true for viewers and listeners, of course.) Rhetoric is a practical art that helps writers make effective choices by

taking each of these four elements into consideration within specific rhetorical situations.

Let's return to the student who wants to write an essay on graffiti as art. To analyze her situation, she would first consider her own position as a writer. As a student in a class, how much freedom does she have? In academic writing, this question leads immediately to the second element of the rhetorical situation: the reader. In academic writing, the reader is primarily the teacher, even when the student is asked to imagine another audience (an audience of interested nonexperts, for example). In an academic context, the student would also need to consider the nature of her assignment, such as how open it is and what statement (if any) the teacher has provided about format and expectations. But the writer would also want to draw on her general understanding of writing in the humanities. Instructors in the humanities often favor a conservative approach to academic writing; they want to make sure students can develop and express clear, logical, and insightful prose. So while this student might use headings and images in her research project, her safest bet would be to focus primarily on the clear and logical development of the ideas.

This student would have considerably more flexibility in approaching her PowerPoint or Prezi presentation. The conventions for presentations are more open than those of traditional academic writing. Moreover, instructors and students alike expect individuals who compose presentations to take full advantage of the medium. Since this presentation would be for a class, however, the student would still want to focus on the development of her ideas, and any visual and design elements would need to enhance and enrich the expression of those ideas.

In this example, the student's teacher has specified the media that should be used: a print essay and a presentation using PowerPoint or Prezi. For this reason, constructing a blog or creating a video would be an inappropriate response to the assignment, but the student could embed video clips of interviews with graffiti artists and images of their work in her presentation. If this student were writing an honors thesis on graffiti as art, for instance, she could create a blog to express and explore her ideas during the year that she works on this major project. At her thesis defense, she might share relevant blog posts and comments with her committee. As this example indicates, a rhetorical approach to writing encourages you to think in practical, concrete ways about your situation as a writer and to think and act like a problem solver.

## Composing—and Designing—Texts

thinking rhetorically

When you think and act like a problem solver, you use skills that have much in common with those used in the contemporary profession of design. There are many kinds of design—from industrial design to fashion design—but writing is especially closely allied with graphic design, thanks in large part to the development of the web and such software programs as Adobe InDesign and Adobe Photoshop. In fact, given ongoing developments in communication technologies, conventional distinctions between these two creative activities seem less and less relevant. While it is true that in the humanities the most traditional forms of academic writing emphasize words over images and other design elements, student writers—like all writers—are integrating the visual and verbal in texts more than ever before.

In his influential book *How Designers Think*, Bryan Lawson lists the essential characteristics of design:

- Design problems are open-ended and cannot be fully specified.
- The design process is endless.
- There is no infallibly correct process of design; rather, design is a persuasive activity that involves subjective value judgments.
- The design process involves finding as well as solving problems.

These characteristics apply, Lawson argues, to all kinds of design, from product design to graphic design.

Like design, writing is a creative act that occurs within an open-ended system of opportunities and constraints, and the writing process, too, is potentially endless in the sense that there is no objective or absolute way to determine when a project is complete. Instead, writers and designers often call a halt to their process for subjective and pragmatic reasons: They judge the project to be ready when they believe that their audience or clients will be pleased or when they run out of time or money. Indeed, the open-ended nature of writing and design is typical of activities that require creativity.

Precisely because writing and design are creative processes, there is no infallibly correct process that writers and designers can follow. Experience

enables writers and designers to determine the strategies appropriate to the task, but each project requires them to consider anew their situation, purpose, medium, and audience. As they do so, designers and writers do not just solve problems; they also find, or create, them. That may sound intimidating at first. “I don’t want to find problems,” you might think. “I want to solve them quickly and efficiently.” Here’s the rub: Often you can’t do the latter until you do the former.

Let’s say, for example, that two dormmates are frustrated because their room is always a mess. They talk it over and realize that the problem is that they just don’t have enough storage space, so rather than put clothes and other items away in already overstuffed closets and chests, they leave them out everywhere.

To address this problem, they have to go beyond the general recognition that they need more storage space to pinpoint the problem more specifically. After reading a web feature on organizing and redecorating dorm spaces, they realize that the real problem is that they’ve neglected to consider systematically all their storage options. Once they’ve identified the crux of their problem, they can address it; in this case, they take measurements and head to the local discount store to look for inexpensive storage units that will fit the space. They’ve solved their storage problem in part by correctly identifying, or creating, it.

In writing and in design, as in everyday life, the better you are at identifying your problem, the better you will be at addressing it. In fact, the ability to create complex and sophisticated problems is one feature that distinguishes experienced from inexperienced writers and designers. A professional interior designer might develop solutions to the roommates’ dorm room problems more quickly, and possibly more innovatively, than the students do. Furthermore, as Lawson argues, design inevitably involves subjective value judgments and persuasion to convince clients to accept the designer’s vision. One roommate, for instance, may argue for design purchases that reflect her commitment to sustainably produced products, while the other roommate may believe that the least expensive product that meets their needs is the best choice.

Both writing and design offer individuals the opportunity to make a difference in the world. Someone who redesigns wheelchairs and in so doing improves their comfort and mobility, for instance, will improve the quality of life for all who rely on this mode of transportation. It’s easy to think of writers who have made a difference in the world. Most environmentalists agree, for example, that Rachel Carson’s 1962 *Silent Spring* played a key role in catalyzing the environmental movement. But there are other, less visible but still important examples of the power that writing can have to effect economic, social, political, and cultural change. Writing is one of the most important ways that students can

become members of a disciplinary or professional community. For example, in order to be recognized as professional civil engineers, engineering students not only need to learn how to plan, design, construct, and maintain structures; they also must learn to write like civil engineers. Besides playing a key role in most careers, writing also represents an important way that citizens express their views and advocate for causes (see the poster on p. 10). Think, for example, of the role that Twitter and blogs now play in politics and public affairs. In these and other ways, writing provides an opportunity for ordinary people to shape the future of local, regional, and national communities.

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### for exploration

Write for five to ten minutes in response to this question: What has this discussion of the connections between writing and design helped you better understand about written communication?

### for collaboration

Bring your response to the preceding Exploration to class and meet with a group of peers. Appoint someone to record your discussion and then take turns sharing your writing. Be prepared to share your discussion with the class.

---



# Developing Rhetorical Sensitivity

thinking rhetorically

Both graphic designers and writers understand that to create a successful project they must do the following:

- Draw on all their resources, learning from their experiences, exploring their own ideas, and challenging themselves to express those ideas as clearly and powerfully as possible
- Consider their audience—who they are, what they know and like, and what they value and believe
- Assess the purpose and goals of the project—the meaning they wish to communicate and their reasons for composing
- Make use of all the tools available to them (such as word processing, image and sound creation and editing, as well as specialized programs), given the medium in which they are working



**Poster Advocating for a Cause**

© 2007 Steven Meyer-Rassow

In all of these activities, experienced writers and designers practice *rhetorical sensitivity*.

Designers and writers practice rhetorical sensitivity when they explore the four elements of rhetoric—writer/designer, audience, text/project, and medium—in the context of specific situations. The student writing about graffiti art, for example, drew on her rhetorical sensitivity in determining how best to respond to her assignment. She realized that as a student writing for a class she is constrained in significant ways and that her reader’s (that is, her teacher’s)

expectations are crucial to her decision making. She also knew that the textual conventions governing essays are more conservative than those governing presentations and that differences in media—print versus PowerPoint or Prezi—reinforce this distinction. As a result of her analysis, this student realized that she had more freedom to experiment with visual elements of design in her presentation than in her essay.

### thinking rhetorically

To respond to her assignment, this student consciously explored her rhetorical situation. Writers and designers are particularly likely to do this when they undertake an important assignment or work for a new client. At other times, this kind of analysis takes the form of rhetorical common sense. In your daily life, you already practice considerable rhetorical sensitivity. As you make decisions about how to interact with others, you naturally draw on your commonsense understanding of effective communication. When you interview for a job, everything you do before and during the interview—what you wear, how you act, and what you say—is in an effort to make it a success. Much of your attention will focus on how best to present yourself, given the company you are applying to. You would dress differently if you were interviewing at your local fitness center rather than at a bank or a law firm, for example. You would probably also recognize the importance of being well prepared and of interacting effectively with your interviewer. Savvy applicants know that everything they do is an effort to persuade the interviewers to hire them.

### note for multilingual writers



It is more challenging to “read” a rhetorical situation when you are new to the context. You may find it helpful to consult your teacher or classmates, asking specific questions to better understand the rhetorical situation for a particular assignment.

You also employ rhetorical sensitivity when you “read” contemporary culture. As a consumer, for instance, you’re bombarded with advertisements urging you to buy various products or services. Wise consumers know that ads are designed to persuade, and they learn ways to read them with a critical eye

(even as they appreciate, say, a television commercial's humor or a magazine ad's design).

You read other aspects of contemporary culture as well. Much of the time, you may do so for entertainment: While watching sports or other programs on television, for instance, your primary goal might be to relax and enjoy yourself. If you find the plot of a detective show implausible or the action of the Monday night football game too slow, you can easily click to a more interesting program.

**thinking rhetorically**

At times, however, you may take a more critical, distanced perspective on various forms of popular culture. After arguing with a friend about whether the video game *Mortal Kombat* advocates sexism and violence, you may read reviews of (and play) this game with a careful eye, ultimately making your own judgment. When you analyze a video game like *Mortal Kombat* to determine whether it advocates sexism and violence, you're analyzing its *rhetoric*.

## Rhetorical Sensitivity and Kairos

Writers and designers who think rhetorically understand that writing and reading do not occur in a vacuum. The language you grow up speaking, the social and cultural worlds you inhabit, and the technologies available to you, among other factors, all influence how you communicate. For example, wherever they come from, most students find that the writing they do in college differs considerably from the language they use in their everyday lives. The language that feels comfortable and natural to you when you speak with your family and friends may differ considerably from that required in academic reading and writing assignments. This is just one of many reasons why writing cannot be mastered via a handy list of rules. Instead, writers must consider their rhetorical situation; doing so is especially important when they are writing in a new or unfamiliar context.

### thinking rhetorically

Writers must also consider what the Greek rhetoricians called *kairos*. *Kairos* refers to the ability to respond to a rhetorical situation in a timely or appropriate manner. You can probably think of some obvious examples of *kairos* in action. Consider, for instance, President Lincoln's Gettysburg Address, which was delivered on November 19, 1863, four and a half months after the Battle of Gettysburg—which Union soldiers won at a terrible cost—and the day that the new Soldiers' National Cemetery in Gettysburg, Pennsylvania, was to be dedicated:

Four score and seven years ago our fathers brought forth, on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we can not dedicate—we can not consecrate—we can not hallow—this ground. The brave men, living and dead, who

struggled here, have consecrated it, far above our poor power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

President Lincoln was not the major speaker at the dedication, but his words have rung throughout subsequent history, while those of other speakers have not.

Historians generally argue that Lincoln's address, which lasted roughly two minutes, was so powerful because it took full advantage of its rhetorical situation and strongly appealed to kairos. In 1863, the war had been going on for two bloody years, and it would continue another two years before it ended in 1865. In his address, Lincoln shifted the terms of the war, redefining what had largely been viewed as an effort to save the union between the North and the South to one dedicated to ensuring human equality.

The Gettysburg Address represents a pivotal moment in the Civil War and in U.S. history. World leaders often draw on kairos when they respond to a crisis or argue for an initiative. Many arguments about the necessity of addressing global warming, and doing so immediately, rely on kairotic appeals. Kairos also plays a role in our daily lives. Advertisers recognize the power of kairos, even if they are not familiar with the term. For example, much of the advertising surrounding Black Friday, the day after Thanksgiving when brick-and-mortar retail stores advertise what are supposed to be their best sales of the year, draws on kairotic appeals as advertisers attempt to persuade people to embark on a day of frenzied bargain hunting.

As these examples suggest, those hoping to persuade an audience to value, believe, or do something must necessarily consider kairos. This is also true of academic writing, which often involves argumentation. For example, instructors in a writing course might ask students to identify and take a position on a campus issue that they believe needs to be addressed. A kairotic approach to argumentation would encourage students to explore the history of this issue so they could understand how best to resolve it and emphasize its urgency. It would also encourage them to pay careful attention to both explicit and implicit

arguments made by others about this issue so they can better understand the most important areas of agreement and disagreement.

The first three chapters of this book will help you understand and apply a rhetorical approach to writing and reading. Chapter 4, “Academic Writing: Committing to the Process,” will help you learn how to manage the writing process so you can be successful as a college writer. You may have a clear understanding of both the rhetorical situation and kairos as they apply to an essay you are writing, but if you procrastinate and begin working on your essay the night before it is due, the odds of writing a successful essay are against you.

As a college student, you may at times feel like the new writer on the block. Both this book and your composition course will help you build on the rhetorical sensitivity you already have, so you can use all the resources available to you to make timely and appropriate choices about your writing.

### **note for multilingual writers**



If you learned to write in a language other than English, you may sometimes feel frustrated when teachers ask you to stop speaking and writing in a way that feels natural to you and instead to adopt the conventions of academic writing in the United States. Many students who have grown up in the United States speaking English share this discomfort. Your goal as a writer should not be to abandon your first or home language; rather, it should be to become so fluent in the conventions of standard written English that you can write effectively in both languages and for both communities.

---

### **for exploration**

Take a look at the advertisements for women’s skin care products on p. 15. After carefully examining the two ads, respond in writing to these questions:

#### **thinking rhetorically**

1. How do the designers of the ads use words, images, and graphics to persuade? Do some of these elements seem more important than others? Why?

2. In what ways do the ads reinforce Lawson’s observation that design involves “subjective value judgments”? Do they, for instance, rely on culturally sanctioned stereotypes about women, beauty, and aging? If they do, how do these stereotypes reinforce the message?
  3. In what ways do these ads demonstrate rhetorical sensitivity on the part of those who created them?
  4. Advertisers often appeal to kairos in order to persuade consumers to buy something. In what ways do these two ads appeal to kairos?
- 



**Advertisement from Dove’s Campaign for Real Beauty**

Image Courtesy of The Advertising Archives





Advertisement for an Anti-Aging Face Cream by L'Oreal

Image Courtesy of The Advertising Archives

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## for thought, discussion, and writing

1. Take a few moments to recall an incident when you were called on to demonstrate *rhetorical sensitivity* and write a paragraph describing it. Then write a paragraph or two stating your current understanding of the terms *rhetoric* and *rhetorical sensitivity*. Finally, write one or two questions that you still have about these terms.
2. Write an essay in which you describe and reflect on the many kinds of writing that you do and the role that visual and design elements play in your writing. After writing the essay, create a text that uses words, images, and (if you like) graphics to convey the ideas you discuss. You can use any mix of photographs, drawings, text, or other material that will help others understand your experience.

3. Interview two or three students in your current or prospective major to learn more about writing in this field. Ask these students the following questions:

- What kinds of writing are students required to do in classes for this field?
- How would they characterize the role of images and other graphic elements in this writing? What roles, if any, do multimedia play in their writing?
- How is their writing evaluated by their professors?
- What advice about writing would they give to other students taking classes in this discipline?

Your instructor may ask you to report the results of these interviews to the class and to write an essay summarizing and reflecting on the results of your interview.

4. Choose a print or online newspaper of interest to you. It could be a local, regional, or national newspaper or your school newspaper. Read the letters to the editor that are published each day in the newspaper and identify three letters that you believe depend strongly on appeals to kairos. In what ways do these letters attempt to persuade readers to value, believe, or do something through appeals to timeliness? Be prepared to share your examples and analysis with your classmates.

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## Reading Rhetorically

**W**hy—and how—do people read? Not surprisingly, they read for as many different reasons and in as many different contexts as they write. They read to gain information to learn how to make the fullest use of all the features of their new smartphone, to decide whether to attend a movie, or to explore ideas for writing. They read for pleasure, whether checking Facebook, browsing a magazine, or enjoying a novel. They read to engage in extended conversations about issues of importance to them, such as climate change, U.S. foreign policy, or contemporary music. In all these ways, people read to experience new ways of thinking, being, and acting.

Reading and writing are in some respects parallel processes. The process of reading a complex written work for the first time—of grappling with it to determine where the writer is going and why—is similar to the process of writing a rough draft. When you reread an essay to examine the strategies used or the arguments made, you’re “revising” your original reading, much as you revise a written draft. Because writing requires the physical activity of drafting, you may be more aware of the active role you play as writer than as reader. Reading is, however, an equally active process. Like writing, it is an act of *composing*, of constructing meaning through language and images.

# Applying Rhetorical Sensitivity to Your Reading

thinking rhetorically

Reading, like writing, is a *situated* activity. When you read, whether you're reading print or digital texts, you draw not only on words and images (as well as video, animated graphics, and audio files for digital texts), but also on your own experiences to make cultural, social, and rhetorical judgments. The purposes you bring to your reading, the processes you use to scrutinize a text, your understanding of the significance of what you read, and other aspects of your reading grow out of the relationships among writer, reader, text, and medium. (To learn more about the rhetorical situation, see Chapter 3.)

## UNDERSTANDING YOUR PURPOSES AS A READER

Imagine two students reading in a café. One student is reading excerpts from Aristotle's *Nicomachean Ethics*, a foundational work in philosophy, for her Introduction to Philosophy class; the other is taking a break from studying and is browsing blogs and online magazines (or e-zines) on his tablet. Both students are reading texts, but they are undoubtedly reading them in quite different ways.

The student reading excerpts from an ancient philosophical treatise knows that she will be expected to discuss the reading in class; she also knows that she can expect a question on this text to appear on her midterm exam. Consequently, she reads it slowly and with care. Because the writing is dense and many of the concepts and vocabulary are unfamiliar, she knows that she will need to look up terms she doesn't understand and do background research to grasp the important points. She also recognizes that she may need to read the text several times. Early readings focus on basic comprehension of the text; later readings allow her to interact with it via annotations that raise questions, note important passages, and articulate personal responses.

The student browsing blogs and e-zines, on the other hand, knows they can be put out by anyone with the time and inclination and can range from well-written and thought-provoking reflections on contemporary issues to poorly written diatribes. Before diving in, then, he skims the contents quickly to see if the topics are interesting and the writing worth reading. Because he has a personal interest in contemporary culture, he ends up spending a good deal of time on *Harlot: A Revealing Look at the Arts of Persuasion*, a well-written e-zine that explores the role of rhetoric in everyday life (p. 18).

## UNDERSTANDING HOW GENRE AFFECTS YOUR READING

The differences between how these two people read reflect their purposes as well as their social and cultural understandings of the texts. These readers are also influenced by the texts' *genre*—that is, by the kind of text or the category to which each text belongs—be it textbook, blog, e-zine, scholarly article or book chapter, Facebook post, or newspaper article. When we recognize that a text belongs to a certain genre, we make assumptions about the form of the writing and about its purposes and subject matter.

For example, a businessperson reading a company's annual report understands that it is a serious document and that it must follow specific conventions, including those of formal written English. When the same person goes online to read *Book Stalker* (p. 19), a blog by writer and editor Julia Bartz about "the NYC lit scene," he brings quite different expectations to his reading. Everything about the site—from its title to its colorful, playful design—suggests that the author will emphasize her personal voice (and personal opinions) as she shares her "unabashedly subjective" views about literature and the literary life in New York City. So he is not surprised by the blog's conversational tone, occasional use of slang, and humorous touches.

# HARLOT

a revealing look at the arts of persuasion

HOME

ABOUT

HOME > NO 14 (2015)

## SHORTS

### Social Media? Rhetoric? We got that.

We've rhetoricked a lot about social media, but it's hard to locate all the rhetoricking our authors have done. So here's a list with all our work analyzin', criticizin', and, pokin' fun at social media communication practices. Below you'll find ... Continue reading →

More...



## NO 14 (2015): CRAFT RHETORICS



Doing It Our (Dang) Selves: Making, Experimenting, and Becoming through Craft

Guest Editors: Amber Buck, Megan Condis, Kristin Prins, Marilee Brooks-Gillies, & Martha Webber

#DEFINE  
RHETORIC



#DefineRhetoric 2015 Results  
Harlot Editors

**Harlot: A Revealing Look at the Arts of Persuasion, an Online Journal (<http://harlotofthearts.org>)**

Harlot: A Revealing Look at the Arts of Persuasion

You will be a stronger, more effective reader if you are attentive to genre. The following are some common genres organized by the context in which they might be produced or consumed:

**Personal writing:** letters, Facebook posts, journal entries, personal essays, tweets, text messages

# BookStalker

ABOUT ME • THE PLAN • BOOKSTALKED • BIRTHDAY ROUNDUPS • BOOK RECS

## Tag Results

49 posts tagged [BookStalked](#)

🔍 Search keywords

### About this site



All about the NYC lit scene. I'm Julia Bartz, a writer and editor living in Brooklyn, NY. Email me at [julabartz@gmail.com](mailto:julabartz@gmail.com).

### Blogroll

[Beatrice](#)  
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[Vol. 1 Brooklyn](#)

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## BookStalked: Tanuja Desai Hidier



This weekend, bestselling author and singer-songwriter [Tanuja Desai Hidier](#) is headlining the [South Asian Women's Creative Collective \(SAWCC\) Festival](#) taking place in NYC.

Tanuja's first novel, *BORN CONFUSED*, was named an American Library Association Best Book for Young Adults and was hailed by *Rolling Stone* and *Entertainment Weekly* as one of the best YA novels of all time. The

Tweets

Follow

Screenshot from the Blog *Book Stalker* (<http://bookstalker.tumblr.com>)

Website: Julia Bartz. Headshot: Gaurav Vaz. Book cover: From a cover of *Bombay Blues* by Tanuja Desai Hidier. PUSH imprint Scholastic Inc./Scholastic Press. Copyright © 2014 by Scholastic Inc. Reproduced by permission. Jacket photo by Asia Images Group/Getty Images.

**Academic writing:** textbooks, scholarly articles and books, lab reports, essay exams, research projects



**Popular writing:** articles in mass-market magazines, reviews, fan publications

**Civic writing:** editorials, letters to the editor, advocacy websites, public-service announcements

**Professional writing:** technical and scientific articles and books, job applications, business email

**Creative or literary writing:** poetry, stories, novels, graphic fiction, comics

When thinking about genre, it's important to remember two points. First, all genres have histories: They are not static forms, but rather are socially constructed responses to the specific needs of writers and readers.\* Second, while some genres, such as lab reports, have changed little over time, others are more fluid. For instance, consider the variety of blogs that exist today, from personal blogs read only by a limited number of the author's friends and family members to blogs such as the *Huffington Post* that circulate widely in ways similar to more traditional media.

When we move through our daily lives, we intuitively understand many genre differences and respond appropriately as readers. For example, we read instructions for our new high-definition smart television differently than we read the news feed on Facebook or a scholarly article for class discussion or a research project. As a college student, however, you need to develop a sophisticated response to an array of academic genres. A textbook written for students in an Introduction to Sociology course is very different from a scholarly article or book published in this same area and thus requires reading strategies appropriate to the genre. As you take courses in various disciplines, you will find it helpful to ask yourself what the defining features are of the genre you are reading.

## UNDERSTANDING HOW MEDIUM AND DEVICE AFFECT YOUR READING

Today, most college students have a variety of options about how and where to read texts: on paper or on-screen, and if on-screen, on a PC or Mac, desktop or laptop, tablet or smartphone. The question of how to best take advantage of these options can be complicated, however. For example, the student discussed earlier who is reading excerpts of Aristotle's *Nicomachean Ethics* could read this text on her smartphone, but should she? How people read, what they remember, how they see information, and even what reading *is* can be radically altered when the medium or device changes. Imagine a person reading a detailed graphic in a print magazine. In that medium, the graphic appears across two pages and can be taken in all at once. Now imagine reading that graphic on a smartphone (even one with a large screen): He'd have to scroll up and down and left and right, and still he'd only be able to see the image piecemeal. Now consider him reading it on a tablet or laptop, on which the once-static graphic of the print magazine may now include minilectures, animations, audio files, and other digital enhancements.

Some educators and critics worry that individuals who read texts on-screen are less likely to engage with the material with the same critical depth as individuals who read print texts. In his best-selling book *The Shallows: What the Internet Is Doing to Our Brains*, Nicholas Carr makes just such an argument. In a study grounded partly in his personal experience and partly in brain research, Carr argues that a reliance on the Internet is reducing users' capacity for concentration and for sustained deep thought. Others, such as Clay Shirky (author of *Cognitive Surplus: Creativity and Generosity in a Connected Age*), applaud the opportunities for collaboration and creativity afforded by the web and praise the opening up of reading to multiple media, devices, and apps. They point out, as just one of many examples, the enhancements available to texts—including college textbooks—designed to be read on digital platforms, such as zoomable art, embedded videos and lectures, and tools for sharing reading notes with classmates.

At this point, the jury is still out: The research available on this topic is limited, and more data is needed before we can determine whether those in Carr's camp or those in Shirky's will be proved correct. (It's possible, of course, that a less extreme position than either Carr's or Shirky's may be more helpful and accurate.) Still, most of us will be reading at least some texts online. Today,

academic research, for example, often begins with an online search for scholarly articles accessed through academic databases, so it is important to develop the rhetorical sensitivity needed to make informed decisions about how best to access and interact with these sources.

### thinking rhetorically

As a student negotiating the multiple demands of school, work, family, and friends, you must make decisions about how and when to access texts. (By the way, texts can include visual and auditory elements: Political cartoons, advertisements, and podcasts are all examples of texts.)\* The student reading Aristotle's *Nichomachean Ethics*, for example, may need to review this text for an exam while doing her laundry and waiting for her wash to dry: It may not be the best device for the job, but if it's the device she has with her, it's better to review the material on her phone than not to review it at all. In a situation like this, the most pressing issue she faces becomes how she can use her mobile device to read actively and critically, taking a rhetorical approach to reading that recognizes the limits and opportunities afforded by the medium (and by programs or apps developed for that medium).

### thinking rhetorically

The more aware you are of the impact of your own experiences and preferences, particularly in terms of reading in print and on-screen, the more you can build on strengths and address limitations. The following quiz will help you reflect on these issues.

This quiz can help you determine your preferences and habits as a reader. As you answer the questions, consider all the reading you do. Include your reading for school and work as well as the newspapers, magazines, fiction, comics or manga, blogs, wikis, websites, social media posts, and so forth that you read for your personal satisfaction.

## Quiz: Reading on Page or Screen

1. **As a reader, not just of academic writing but of all kinds of writing, how would you describe your preferences in terms of reading in print and on-screen?**

- a. I still prefer print when possible.
- b. I prefer to read on-screen and on my e-reader when possible.
- c. I move back and forth from reading print to reading online and download texts depending on my situation, purpose for reading, nature of the texts, and so on.

*How do you think these preferences affect your ability to engage with academic texts critically and in depth?*

**2. If you selected option c, how do you decide which medium (print or digital) and device (computer, e-reader, laptop, tablet, or smartphone) to use for the different types of reading you do?**

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**3. If you have a smartphone, how would you characterize your use of it? To what extent has it replaced your tablet, laptop, or desktop computer, and why?**

- a. It's important in my daily life, but I use it mainly for communicating with others (texting, chatting on the phone, sending Snapchats, posting Facebook updates, and so forth).
- b. I use my smartphone for communicating but also for navigating, shopping, and streaming music.
- c. I use my smartphone for all the above purposes, but I also use it as a watch, a calendar, and an e-reader if the text isn't too complex.
- d. I pretty much use my smartphone for everything: to read assigned texts, study and prepare for exams, do online research, take notes, and so forth.

*How does your choice of medium and platform affect your reading experience?*

**4. What are the most important questions you have about your current practices as a reader?**

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**5. What are the most important goals you would like to set for yourself as a reader and, especially, as a student reader of academic texts?**

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As a student reading academic texts, you need to read strategically, keeping in mind the constraints and opportunities of your rhetorical situation, including those of your chosen medium and (in the case of digital texts) device. Do you need to absorb names and dates (as for a history quiz), or do you need to synthesize information from a number of sources to get a sense of an academic research topic? What practical constraints are you facing, such as competing deadlines or the need to do laundry or shop for groceries while studying for a big test? Each of these purposes (and many others) will influence your approach to a text.

What should you take into consideration when you are deciding how to access and interact with an academic text? At the most general level, you would do well to remember that your instructors—whatever their discipline—share a strong commitment to a deep engagement with texts (whether scientific or humanistic) and to critical reading and writing, so your ability to interact with a text—whether in print or on-screen—is key. The kind, or genre, of text you are reading (and the reason you are reading it) is also important when determining how best to access and interact with texts. For example, if you're reading an op-ed for a research paper you are writing, using a smartphone makes sense. After all, op-eds are relatively short and nontechnical. If you decide that you might quote from the op-ed and thus need to take notes, you might want to read it on a device with a keyboard that makes note-taking easier. Reading an op-ed is a very different experience from that of reading a scholarly book or article that puts forward a complex argument, a novel like *War and Peace* that depicts

complicated relationships and events and is peopled by characters with multiple names and nicknames, or a graphic novel that depends on the relationship between image, frame, and text for its meaning. When reading an academic text for the first time, you may want to read in print or on a large screen so that you can focus on, annotate, and critically engage with the text. When reviewing that same reading for a test, you might want the convenience of studying on your laptop or smartphone, especially if you are in the midst of a long commute to campus.

Another factor to consider is the complexity and importance of the work you need to read. The more intensively you need to read—the more challenging and complex the reading and the more central the reading is to your coursework or writing project—the greater the effect the medium can have. Some readers find, for instance, that they can more easily grasp the “big picture” of an argument and engage it deeply and critically when they read a print text rather than a digital one; they may learn better when they annotate a text by hand, or they may find it easier to focus when not tempted to surf the web or respond to a friend’s latest text message. Others prefer to read a text on a device that allows them to look up the meaning of a word by clicking on it, zoom in on detailed images, watch a video of a process, or access a dictionary or other texts that can aid understanding.

### **note for multilingual writers**



If you are a multilingual writer, you may especially appreciate some of the features of e-books, such as enhanced visuals and the inclusion of definitions, pronunciation guides, and audio options that allow readers to hear the text while reading. Features such as these can definitely enhance your experience as a reader and as a student.

When you are reading on-screen—whether on your phone, tablet, or laptop—be sure to take advantage of programs and apps such as Zotero and Mendeley that can make your life as an online reader, writer, and researcher easier.\* If your instructor assigns an e-book as a textbook, take full advantage of its features, which may include embedded interactive video, 3-D capability, and hot links to glossary definitions.

Remember that research suggests that people often read quite differently on-screen than when they read texts printed on paper. People who read on-screen often do so erratically and selectively, skimming and scanning rather than reading intensively and critically. If you are reading important academic texts on your computer, laptop, tablet, reading device, or smartphone, you may need to consciously resist these behaviors by reminding yourself that whatever the discipline, your college instructors place a premium on engaged, critical reading. To help maintain your focus, close Facebook and other websites and programs that might distract you.

## UNDERSTANDING THE TEXT'S RHETORICAL SITUATION

Successful college readers recognize that they need to consider their own rhetorical situation when they make decisions about how to approach texts, but they also recognize that they must consider the rhetorical situation of the text they are reading. Obviously, they can't get inside the mind of the writer of the text, but they can learn a good deal about his or her purposes and intended audience by asking a series of rhetorically oriented questions about them.

**thinking rhetorically**

The questions on pp. 25–27 will help you understand how the rhetorical situation of the text affects you as a reader.



## Questions for Analyzing a Text's Rhetorical Situation

### 1. Who created this text?

What can you infer about the author's intentions? to inform? to entertain? to persuade?

What did this person (or persons) hope the text would accomplish?

*Would more information about the author or knowing when the text was published be helpful?*

To what extent does this text call attention to the role of its author, editor, designer, or webmaster?

What social, historical, cultural, economic, or political factors might have influenced its composition?

### 2. Who are the intended readers?

a general audience?

specialists?

students?

Does the text invite readers to study, surf, scan, listen to, or engage with this text in some other way?

Does the text assume prior knowledge of certain cultural or social understandings and preferences?

*Does it assume, for instance, that readers will expect images or other engaging design features? That readers will share certain values and beliefs? That readers will recognize a person whose photograph appears in an ad?*

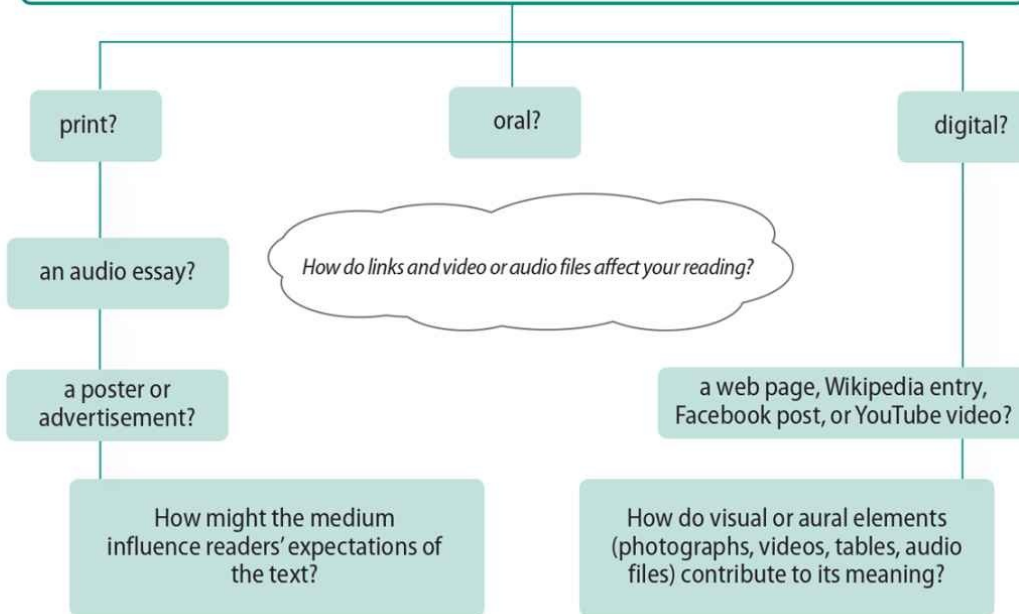
Does the text attempt to appeal to readers' interests, values, and beliefs? If so, in what ways?

**Continued >**

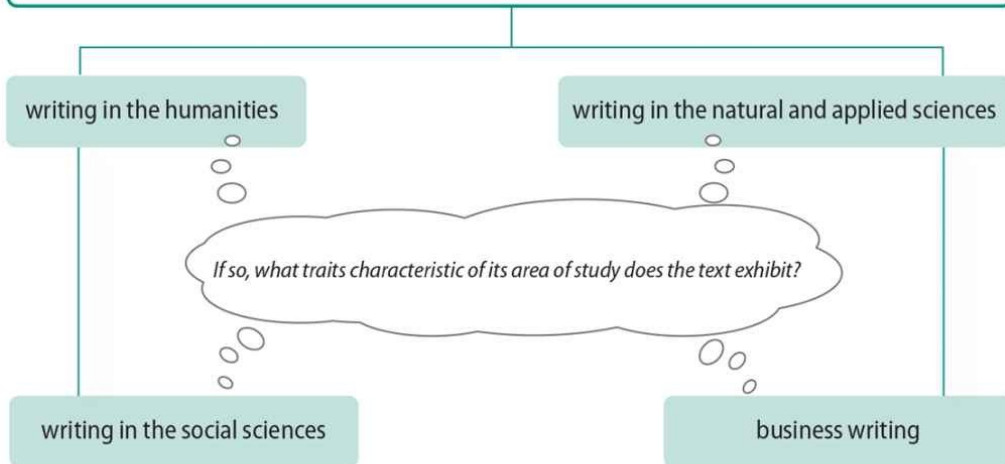


Questions continued

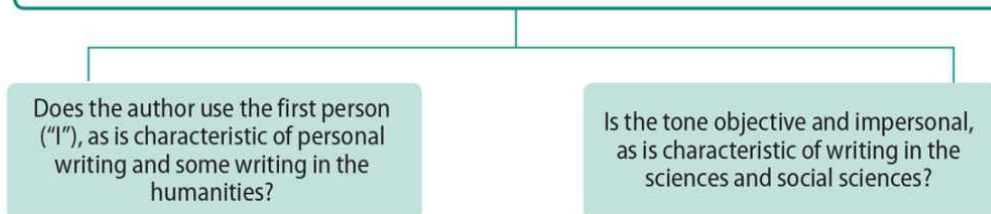
3. What about the text's medium or genre?



4. Does the text fall into one of the categories below?\*



5. What level of formality does the text exhibit?



6. How are sources used and cited in the text?

Are they formally cited (as in scholarly journals)?

Are they referred to but not formally cited (as in newspapers, general-interest magazines like the *New Yorker* or the *Atlantic*, or some textbooks)?

Are they neither formally cited nor explicitly mentioned (as, for example, in magazines like *People* or *Vogue*)?

7. Would doing some quick research help you better understand this text or its rhetorical situation?

*Would looking up unfamiliar terms or concepts increase your understanding of the text's goals and intended audience?*

## note for multilingual writers



If you have recently begun studying in the United States, it may be challenging to interpret texts that require extensive knowledge of American culture. You may also bring different rhetorical and cultural expectations to your reading from many of the other students in your classes. To better understand how you approach reading, reflect on how your background has influenced your expectations. It may be helpful to discuss these expectations with your teacher, your classmates, or a tutor in the writing center.

## Developing the Habits of Mind Needed for Academic Reading

Learning how to draw upon and develop your rhetorical sensitivity can play an important role in your success as an academic reader, but you must also develop habits of mind appropriate to college-level expectations. When you were in grade school, your teachers emphasized first the ability to decode or read texts and later the ability to comprehend them. Your college teachers have something very different in mind, and their expectations are an important part of your rhetorical situation. Of course, college teachers still expect you to comprehend (and in some cases memorize) the texts you read. But they also expect you to go beyond comprehension to analyze, synthesize, and evaluate texts (including visual and aural texts).\*

thinking rhetorically

College teachers have understood for some time that certain habits of mind are essential to success in college. Several years ago, representatives from three national organizations involved with the teaching of writing—the National Council of Teachers of English, the Council of Writing Program Administrators, and the National Writing Project—came together to develop a formal list of habits of mind essential to academic success across the disciplines.<sup>1</sup> Here is that list:

**Curiosity:** The desire to know more about the world

**Openness:** The willingness to consider new ways of being and thinking in the world

**Engagement:** A sense of investment and involvement in learning

**Creativity:** The ability to use novel approaches for generating, investigating, and representing ideas

**Persistence:** The ability to sustain interest in and attention to short- and long-term projects

**Responsibility:** The ability to take ownership of one's actions and understand the consequences of those actions for oneself and others

**Flexibility:** The ability to adapt to situations, expectations, or demands

**Metacognition:** The ability to reflect on one's own thinking as well as on the individual and cultural processes used to structure knowledge

These habits of mind can play a powerful role in helping you meet the challenges of academic reading (and writing).

It goes without saying that academic reading is often demanding. Whatever the subject—whether it's the history of post-Stalinist Russia or the development of French Impressionist art—you are being exposed to subject matter that is new and complex. Rather than reading a summary of Karl Marx's *Capital: Critique of Political Economics* for your Introduction to Political Science class, for instance, your instructor may ask you to read one or more sections of Marx's original text, published in 1867. If you are taking this class to fulfill a requirement and have not previously been interested in political science, you may find the text daunting. Even when you are reading a textbook designed to introduce students to a subject, lack of background and unfamiliarity with the concepts and vocabulary may still make it a difficult read.

How you respond to such challenges will influence your success as a student not only for a particular assignment or class, but throughout your college career. When you encounter reading that you experience as difficult and distant from your interests, one approach is to do the minimum and hope to get by, muttering to yourself that you never did like this or that subject and wish you didn't have to take the class. Another approach is to recognize that difficult readings represent an opportunity. If you have developed the habits of mind of *curiosity* and *openness*, for instance, you are able to recognize that, although the reading is challenging, you will learn new things and new ways of thinking and being in the world. Recognition of these benefits allows you to maintain a sense of *engagement* in your own learning and increases your motivation. When you are fully committed to your reading and learning, you are much more likely to be able to draw on and express your *creativity*, to take *responsibility* for your learning, and to demonstrate *persistence*. As a learner, your *flexibility* is increased, particularly if you take time to reflect on and learn from your experiences via *metacognition*. In sum, these habits of mind encourage you to be a productive and successful learner, whether you are taking an introductory course in a discipline new to you or are transitioning from introductory to advanced courses in your major. These habits of mind are also as applicable in the professional world as on campus.

As you work to develop these habits of mind, be sure to take advantage of the following resources:

- **Talk with your instructor.** If you are finding the readings in a course difficult, make an appointment (the earlier the better) with your instructor. Describe the difficulties you are experiencing, such as understanding the vocabulary or underlying concepts or keeping up with reading assignments, and ask for help. Your instructor may work with you to understand the reading or point you to additional resources that can help you enter the scholarly conversation. And here's something important to know about instructors: Most instructors enjoy talking with students about how they can succeed in their courses. Students are sometimes reluctant to ask their instructors for help, but think about it this way: Instructors are deeply committed to their discipline and to their students, so when a student indicates interest in a course, instructors are usually highly motivated to respond.
- **Take advantage of support services.** Many colleges provide services to help students transition from high school, or from years in the workforce, to college. In some cases, these services include peer mentoring, where you can meet with a more advanced student to talk about how you can respond to the challenges of college work, including college reading.
- **Visit your campus writing center.** Although writing centers generally focus on working with students on writing, many can also help you develop your skills as a reader, especially if the reading is connected with a writing assignment. If it's not clear whether your writing center can help you with the challenges and demands of reading academic texts, contact your center and explain your needs. Most writing centers are very student-oriented and will do all they can to help you succeed in college.
- **Use reference tools.** If you don't understand a word, look it up in a dictionary. An all-purpose dictionary like Merriam-Webster.com will be adequate in most situations, but for technical terms, you may need to consult a specialized dictionary for your discipline. (Most are now available through your library's online databases.) If you are reading a primary text by an author who is unfamiliar to you, use your library's reference databases to find specialized encyclopedias that can introduce you to this author's work, or Google the author to get some background.

Engaging in what the developers of the “Framework for Success in Post-secondary Education” refer to as *metacognition* is essential to your development as a reader. You might keep a reading journal, for instance, in which you reflect on the challenges—and successes—that you experience as a reader of academic texts. Or you might build in time for informal reflection and consider questions such as these: What are my strengths as a reader of academic texts? What are my limitations? How conscious am I of the various strategies I draw upon in reading different kinds of texts? How can I increase my repertoire of strategies?

When you encounter a particularly difficult reading, take the time to try to identify the sources of difficulty. Is it because of unfamiliar vocabulary and concepts, lack of clarity about the context in which the text was written (that is, its rhetorical situation), or inadequate background knowledge? Answering these questions can help you determine the most productive reading strategies to employ. After completing the reading, take a few minutes to ask yourself which strategies were particularly effective and which were less helpful.

---

### for exploration

Think of a recent time when you were required to read a text that you experienced as difficult. Take five minutes to freewrite\* about the sources of the difficulty. Then freewrite for an equal amount of time about how you approached this challenge. In retrospect, which of the strategies you used were productive? Which were not? Now take a few more minutes to write about what you have learned by reflecting on this experience. Conclude this exploration by identifying two positive ways that you could interact more productively with difficult texts.

### for collaboration

Meet with a group of classmates to discuss your response to the previous For Exploration activity. Begin by having each person state two important things he or she learned as a result of the activity. (Appoint a recorder to write down each person’s statements.) Once all members of the group have spoken, ask the recorder to read their statements aloud. Were any statements repeated by more than one member of the group? Working as a group, formulate two suggestions for how to engage productively with difficult texts. Be prepared to discuss your conclusions with your classmates.

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## Developing Critical Reading Skills

Developing the necessary habits of mind can prepare you to engage college texts effectively. But you will also need to develop a repertoire of critical reading skills that you can employ depending on your rhetorical situation and the nature and complexity of the material you are reading. This section presents a number of useful strategies for engaging with texts. It also provides an opportunity for you to apply these strategies to a specific text, Frank Rose's "The Selfish Meme."

## PREVIEWING

When you preview a text, you survey it quickly to establish or clarify your purpose and context for reading, asking yourself questions such as those listed on p. 32. As you do so, recognize that print, online, and visual sources may call for different previewing strategies. With print sources, for instance, it's easy to determine the author and publisher. To learn the author of a website, however, you may need to drill through the site or decipher the web address. When skimming a printed text, it's easy to see all the text at once; skimming an article in an online magazine, however, might require navigating a variety of web pages. It can also be challenging to determine how accurate and trustworthy informally published texts are. Whereas such print texts as scholarly journals and books have generally undergone extensive review and editing to ensure their credibility, that may not be the case with online sources, which may appear or disappear with alarming frequency.

### **note for multilingual writers**



All readers benefit from previewing texts, but if you are a multilingual reader and writer, you will find previewing particularly helpful. It will give you valuable information that can help you read the text efficiently and effectively. As you preview a text, be sure to formulate questions about specialized terms or about the text's general approach.

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### **for exploration**

Using the Questions for Previewing a Text, preview “The Selfish Meme,” an article by Frank Rose reprinted on pp. 33–34.

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## Questions for Previewing a Text

### 1. When was this text published, and who published it?

If this text appears on the web, how recently was it updated?

What do the date and publisher suggest about the accuracy, authority, and currency of the text?

### 2. What, if anything, do you know about its author or creator?

### 3. What can you learn from scanning the text?

What does the title tell you?

What can you learn from the introduction and headings?

What do any photos, tables, or charts suggest?

What does the abstract or conclusion tell you?

### 4. How would you characterize the general design and presentation of words and images?

cluttered or spare?

colorful or subdued?

calm or busy?

carefully organized or (apparently) randomly presented?

traditional, contemporary, or cutting-edge?

### 5. What can you learn by skimming this text?

Is it divided into sections?

*If so, how do they appear to be organized?*

If the text is online, what embedded links does it provide?

*How useful do these links seem to be?*

What predictions about this text can you make on the basis of a quick survey? What questions can you formulate to guide your subsequent reading of the text?

### 6. What is your personal response to the text, based on this preview?

## The Selfish Meme

Twitter, dopamine, and the evolutionary advantages of talking about oneself



*Nicholas Blechman*

### **Frank Rose**

This spring, a couple of neuroscience researchers at Harvard published a study that finally explained why we like to talk about ourselves so much: sharing our thoughts, it turns out, activates the brain's reward system. As if to demonstrate the thesis, journalists and bloggers promptly seized the occasion to share their own thoughts about the study, often at a considerable cost to accuracy. "Oversharing on Facebook as Satisfying as Sex?" the Web site for the *Today* show asked.

Well, not really. The study, which combined a series of behavioral experiments and brain scans, didn't suggest that anyone, in the lab or elsewhere, had found sharing on Facebook to be an orgasmic experience. What it did suggest was that humans may get a neurochemical reward from sharing information, and a significantly bigger reward from disclosing their own thoughts and feelings than from reporting someone else's.

The Harvard researchers—Diana Tamir, a grad student in psychology, and Jason Mitchell, her adviser—performed functional MRI scans on 212 subjects while asking them about their own opinions and personality traits, and about other people's. Neuroimaging of this sort can reveal which parts of the brain are being activated; in this case, the researchers found that the mesolimbic dopamine system—the seat of the brain's reward mechanism—was more engaged by questions about the test subject's own opinions and attitudes than by questions about the opinions and attitudes of other people. The system has long been known to respond to both primary rewards (food and sex) and secondary rewards (money), but this was the first time it's been shown to light up in response to, as the researchers put it, "self-disclosure."

What the study really illustrated, then, was a paradox: when it comes to information, sharing is mostly about *me*. The researchers weren't trying to answer the thornier question of *why*—why, as they wrote, our species might have “an intrinsic drive to disclose thoughts to others.” The paper nonetheless points to an intriguing possibility: that this drive might give us humans an adaptive advantage.

Researchers have previously shown that certain online activities—such as checking your e-mail or Twitter stream—stimulate the brain's reward system. Like playing a slot machine, engaging in these activities sends the animal brain into a frenzy as it anticipates a possible reward: often nothing, but sometimes a small prize, and occasionally an enormous jackpot. The response to this unpredictable pattern seems to be deeply ingrained, and for the most basic of reasons: precisely the same cycle of suspense and excitement motivates animals to keep hunting for food. E-mail inboxes and slot machines simply tap into an attention-focusing mechanism that's perfectly designed to make sure we don't lose interest in Job No. 1, which is to keep ourselves alive.

However unrelated food and Facebook may seem, this foraging impulse sheds light on why, by one count, 96 percent of the country's online population uses social-networking sites: we get high from being on the receiving end of social media. But that's only half the story. The Harvard study helps clarify why we are so eager to be on the sharing side as well. “This would certainly explain the barroom bore, wouldn't it?” said Brian Boyd, the author of the literary Darwinist treatise *On the Origin of Stories*, when I asked him about the brain's response to acts of self-disclosure. What about estimates that, while 30 to 40 percent of ordinary conversation consists of people talking about themselves, some 80 percent of social-media updates fall in the same category? “Ordinarily, in a social context, we get feedback from other people,” Boyd told me. “They might roll their eyes to indicate they don't want to hear so much about us. But online, you don't have that.”

At first blush, the notion that the self-disclosure impulse is somehow good for the species might seem counterintuitive. If all we did was prattle on about ourselves, we'd soon bore one another to extinction. Why would we have evolved to get a rush of pleasure from hearing ourselves talk?

A closer look at the advantages conferred by storytelling offers some clues: by telling stories effectively, we gain status, obtain social feedback, and strengthen our bonds with other people. And on the flip side, all of this nattering—or tweeting—by our fellow humans ensures that we don't have to discover everything on our own. We have no end of people competing to tell us what's what. Hence the *real* paradox of sharing: what feels good for *me* probably ends up benefiting us all.

## ANNOTATING

When you annotate a text, you highlight important words, passages, or images and write comments or questions that help you establish a dialogue with the text or remember important points. Some readers are heavy annotators, highlighting many passages and key words and filling the margins with comments and questions. Others annotate more selectively, preferring to write few comments and to highlight only the most important parts. In thinking about your own annotating strategies, remember that your purpose in reading should influence the way you annotate a text. You would annotate a text you're reading primarily for information differently than you would an essay that you expect will play a central role in an analytical essay you are writing for your history class.

One advantage of print texts is that there are an endless number of ways that readers can interact with them. If you look at three students' annotations of the same text, you might find that they look quite different but are equally effective in terms of engagement and critical thinking. Increasingly, electronic or downloaded texts offer similar opportunities for interaction. Many devices make it possible for readers to highlight, bookmark, search, tag, add notes, and draw and embed images. Popular programs and apps include iAnnotate, GoodReader, and Google Drive. These are just some of the many programs designed to increase the productivity of online reading and research, and new programs are being developed all the time.

Programs for note taking, sharing annotations, and making citations, as well as other tools for engaged reading, can help you read critically and deeply. The key is to choose a program that works for you, learn its strengths and limitations (depending on the complexity of the program, there can be a steep learning curve), and gain enough experience so that the benefits become real for you. Just as composing preferences vary,\* so, too, can annotation preferences. One reader might love using iAnnotate, GoodReader, or Diigo to mark online texts, while another might find these apps cumbersome and prefer to annotate important texts by hand. Over time, as new programs are developed and your experiences change, your preferences as a reader may alter.

If you're working with print and have rented the text or prefer not to mark up your own copy, you can highlight and annotate a photocopy or scan or write questions and comments on a separate piece of paper or sticky notes. Some readers find it helpful to color code their annotations. For instance, you can underline main ideas in green and supporting evidence in orange. Color coding

is easy to do in print, and many apps also allow for the use of color when annotating.

How can you know the most effective way to annotate a text? The Questions for Annotating a Text on p. 36 can help you make appropriate choices as you read and respond. In addition, see p. 37 for an excerpt from student Stevon Roberts's annotated copy of Amitai Etzioni's essay "Less Privacy Is Good for Us (and You)," which appears in Chapter 5 on pp. 117–20. Roberts's essay responding to Etzioni's work can also be read in Chapter 5 on pp. 129–34.

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### for exploration

Annotate "The Selfish Meme" by Frank Rose (pp. 33–34) as if you expected to write an essay responding to it for your composition class. If you do not want to write in your book, you can photocopy or scan and print the essay.

### for collaboration

Working in small groups, compare your annotations of the article. List all the various annotating strategies that group members used. To what extent did group members rely on similar strategies? What can individual differences tell you about your own strengths and limitations as an annotator?

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## Questions for Annotating a Text

1. What is your purpose in reading this text?

*What do you need to annotate to accomplish this purpose?*

2. Where does the writer identify the text's purpose and thesis (or main idea)?

3. What are the main points, definitions, and examples?

*Would it be useful to number the main points or make a scratch outline in the margin?*

4. What questions does this text suggest to you?

5. What key words play an important role in the discussion?

*Does the text provide enough information so that you can understand these key words and appreciate their significance, or do you need to learn more about them?*

6. What passages seem particularly crucial?

*What is your response to these passages? Would it be helpful to note your responses and questions in the margin?*

7. What role, if any, do images and graphics play?

Are they primary or secondary in creating meaning?

Do they reinforce, challenge, or in other ways complicate the written words?

8. Does your personal experience, values, or knowledge of the subject cause you to question the author's assertions, evidence, or method? to agree? to have a mixed response?



Congress passed the buck by asking the Institute of Medicine (IOM) to conduct a study of the matter. The IOM committee, dominated by politically correct people, just reported its recommendations. It suggested that all pregnant women be asked to consent to HIV testing as part of routine prenatal care. There is little wrong with such a recommendation other than it does not deal with many of the mothers who are drug addicts or otherwise live at society's margins. Many of these women do not show up for prenatal care, and they are particularly prone to HIV, according to a study published in the American Health Association's *Journal of School Health*. To save the lives of their children, they must be tested at delivery and treated even if this entails a violation of mothers' privacy.

I wonder if these groups would put themselves into these categories

Recently a suggestion to use driver's licenses to curb illegal immigration has sent the Coalition for Constitutional Liberties, a large group of libertarians, civil libertarians, and privacy advocates into higher orbit than John Glenn ever traversed. The coalition wrote:

inflammatory & dismissive

This plan pushed us to the brink of tyranny, where citizens will not be allowed to travel, open bank accounts, obtain health care, get a job, or purchase firearms without first presenting the proper government papers.

maybe alarmist

The authorizing section of the law . . . is reminiscent of the totalitarian dictates by Politburo members in the former Soviet Union, not the Congress of the United States of America.

Meanwhile, Wells Fargo is introducing a new device that allows a person to cash checks at its ATM machines because the machines recognize faces. Rapidly coming is a whole new industry of so-called biometrics that uses natural features such as voice, hand design, and eye pattern to recognize a person with the same extremely high reliability provided by the new DNA tests.

what's the cost & who pays for it? Is it worth it? Not likely

It's true that as biometrics catches on, it will practically strip Americans of anonymity, an important part of privacy. In the near future, a person who acquired a poor reputation in one part of the country will find it much more difficult to move to another part, change his name, and gain a whole fresh start. Biometrics see right through such assumed identities. One may hope that future communities will become more tolerant of such people, especially if they openly acknowledge the mistakes of their past and truly seek to lead a more prosocial life. But they will no longer be able to hide their pasts.

This is a fantasy!

Above all, while biometrics clearly undermines privacy, the social benefits it promises are very substantial. Specifically, each year at least half a million criminals become fugitives, avoiding trial, incarceration, or serving their full sentences, often committing additional crimes while on the lam. People who fraudulently file for multiple income tax refunds using fake identities and multiple Social Security numbers cost

speculation - sounds like someone is trying to sell me on something... (oh right, they ARE!!)

### Stevon Roberts's Annotations of "Less Privacy Is Good for Us (and You)"

## SUMMARIZING

Never underestimate the usefulness of writing clear, concise summaries of texts. Writing a summary allows you to restate the major points of a book or an essay in your own words. Summarizing is a skill worth developing because it requires you to master the material you're reading and make it your own. Summaries can vary in length, depending on the complexity and length of the text. Ideally, however, they should be as brief as possible, certainly no longer than a paragraph or two. The guidelines on p. 39 offer suggestions for writing your own summaries.

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### for exploration

Following the guidelines on p. 39, write a one-paragraph summary of “The Selfish Meme” (pp. 33–34).

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## ANALYZING A TEXT'S ARGUMENT

Previewing, analyzing visuals, annotating, and summarizing can all help you determine the central points in a text. Sometimes the central argument is explicitly stated. In the last paragraph of “The Selfish Meme,” Frank Rose answers the question he raises in the first paragraph of why we like to talk about ourselves so much. We do so because “by telling stories effectively, we gain status, obtain social feedback, and strengthen our bonds with other people.... Hence the *real* paradox of sharing: what feels good for *me* probably ends up benefiting us all.”

Not all authors are so direct. Someone writing about current issues in health-care ethics may raise questions rather than provide answers or make strong assertions. Whether an author articulates a clear position on a subject or poses a question for consideration, critical readers attempt to determine if the author's analysis is valid. In other words, does the author provide good reasons in support of a position or line of analysis? The questions on p. 40 provide an introduction to analyzing the argument of a text.\*

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### for exploration

Using the Questions for Analyzing a Text's Argument, analyze “The Selfish Meme” (pp. 33–34). Be sure to answer all the questions.

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## Guidelines for Summarizing a Text

### 1. Reread the material, trying to locate the main idea and the most important supporting points.

Skim the text, focusing on the title, introduction, and conclusion.

Look for an explicit statement of the author's argument and purpose. If one exists, paraphrase it; if the main idea is implied but not stated, try to express it in one or two sentences of your own.

### 2. Highlight or number the major points that the author uses to support the main idea.

To find these points, look for topic sentences, boldface or other design elements used for emphasis, and illustrations.

*You might want to write those points down—in your own words—in a list or an outline.*

### 3. Identify how the major points relate to the main idea and to one another.

Form a mental picture of how the author's argument is structured.

Examine the introduction and conclusion for clues, and consider how headings and lists signal the organization and relative importance of ideas.

### 4. In your own words, state the main idea and the major supporting points.

Write a summary in paragraph form, as briefly and clearly as you can.

Resist the urge to quote or paraphrase sentences or phrases from the original text.

Be objective. Your purpose is to distill the main idea and supporting points, not to express your opinion of its merits.

*Stick to the main points and the most important ideas. Leave out examples and anecdotes, and don't try to mirror the author's organization.*

*It may help to put the original out of sight and work from memory and notes, referring back to the text for accuracy only after you have drafted the summary.*



## Questions for Analyzing a Text's Argument

1. What is the major claim or thesis of this text?

*Is it explicitly stated, or is it implicit, requiring you to read between the lines?*

2. What interests or values may have caused the writer to develop this thesis?

*Information about the writer from other sources, as well as clues from the writing itself, may help you determine these interests or values.*

3. What values and beliefs about the subject do you bring to your reading of this text?

*How might these values and beliefs affect your response to the writer's argument?*

4. Does the writer define key terms?

*If not, what role do these unstated definitions play in the argument?*

5. What other assumptions does the writer rely on in setting up or working through the argument?

*In online texts, for instance, what choices and organizing principles do the links suggest?*

6. What kinds of evidence does the writer present?

Is the evidence used logically and fairly?

Has the writer failed to consider any significant evidence, particularly evidence that might refute his or her claims?

7. What role, if any, do images and graphics play?

8. In what ways does the writer try to put the reader in a receptive frame of mind?

*Does the writer attempt to persuade the reader through inappropriately manipulative emotional appeals?*

9. How does the writer establish his or her credibility?

*What self-image does the writer create?*

## Reading Visual Texts

As noted at the start of this chapter, when you read rhetorically, you draw not just on the text before you but also on all aspects of your rhetorical situation. You think about your purpose as a reader: What are your immediate goals?

thinking rhetorically

### note for multilingual writers



The Questions for Analyzing a Text’s Argument reflect one approach that you can use as you read. If your first experience of reading is grounded in a language and culture other than North American English, some of these questions may strike you as odd. In some cultures, for instance, writers do not announce the major claim or thesis of their text in the introduction; doing so may seem overly obvious. As you read these questions, then, consider the extent to which they are culturally grounded. Remember, too, that everyone can learn from cultural differences, so think about the preferences in argumentation that you bring from your home (or parents’) culture. You, your classmates, and your teacher will all benefit if you discuss these differences in class.

What do you need to “do” with your reading? Do you need to prepare for class discussion or an exam, or write an essay using the reading as one of several sources? You also think about issues of genre: What kind of text are you reading, and how might this constrain or facilitate your reading? Are you reading a genre with which you are already familiar, or are you reading a genre with unfamiliar and challenging content and conventions? And you also consider the medium. If you are reading a difficult text on your laptop, for instance, you may recognize that closing down multiple windows and programs will increase your ability to focus. Reading rhetorically means being an active, engaged reader, one who is not just reading passively to comprehend and absorb content but who is actively participating in the creation of meaning.

It may be easy for you to recognize the importance of reading rhetorically when you are reading traditional academic texts. Of course, the student reading excerpts from Aristotle's *Nicomachean Ethics* recognizes that this text requires her full attention, whether she is reading it in print or on her laptop. She also recognizes that to engage the reading critically she must read proactively, looking up new terms and learning more about concepts she needs to understand. If she is unfamiliar with the branch of philosophy called *ethics*, for instance, she might do some quick online research to familiarize herself with its origin, history, and significance.

It can be harder for students to realize that just as they need to read verbal texts—texts that emphasize the use of words to create meaning—rhetorically, they also need to read visual texts rhetorically. This is not to suggest that you should read all texts, whether primarily verbal or visual, with the same level of attention and engagement. If you are reading your grocery list, all you need to know is that the abbreviation *mayo* means you should buy mayonnaise. Some visual texts function in similar ways—traffic signs, for instance. At least when you are traveling in your home country: Anyone who has traveled abroad knows that even traffic signs, can require considerable cultural and rhetorical knowledge. To see why, enter the phrase “traffic signs around the world” in your browser and in Google images. You may be surprised by how much traffic signs in various countries can differ.

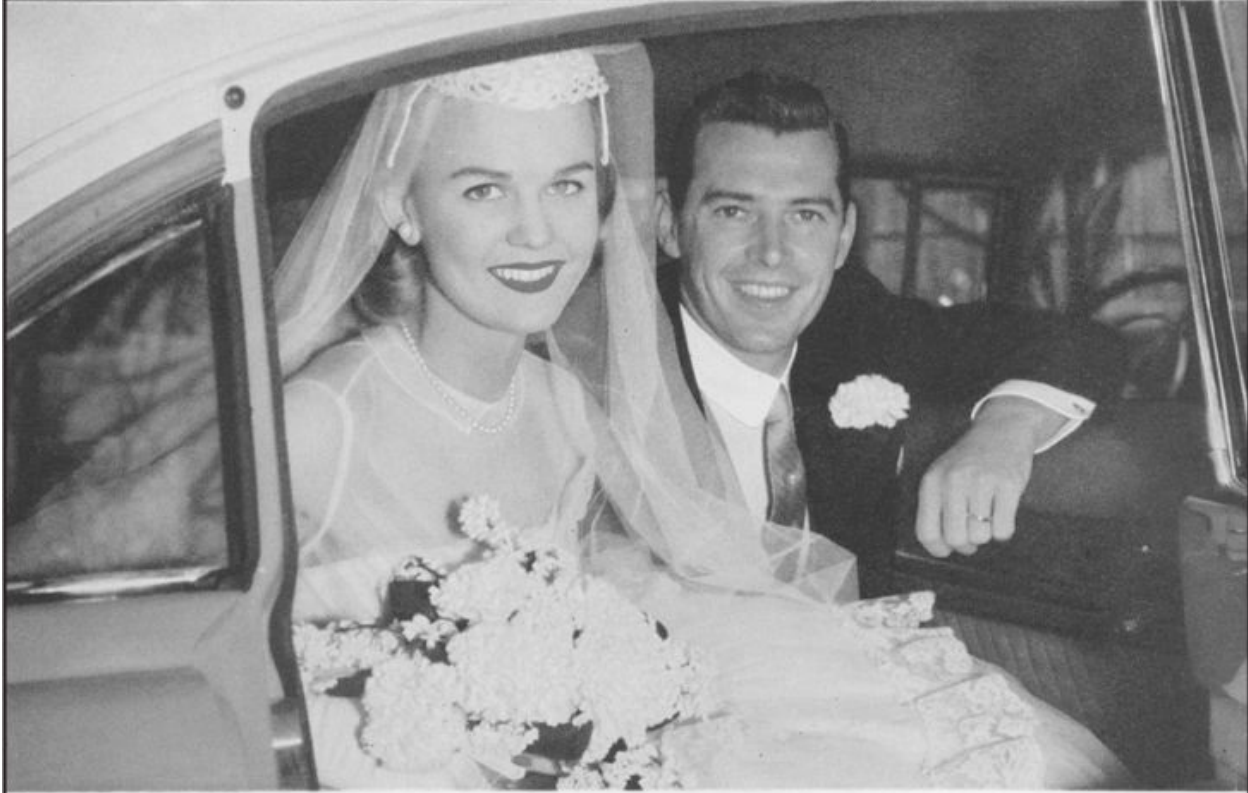
How well you need to read traffic signs depends on the specifics of your rhetorical situation. If you are planning a vacation in Germany and know you will be renting a car and driving on the notoriously fast Autobahn, all you need to do is be able to comprehend the most important traffic signs. If, however, you are a student in an anthropology class writing an essay on how various countries' traffic signs reflect broader cultural differences, you would have to read and analyze these countries' traffic signs quite differently and perhaps even undertake research on the history of traffic signs.

Reading and analyzing visual texts can be important in a variety of courses and disciplines. Students in art history are regularly asked to analyze reproductions of artwork; doing so is central to the discipline. Instructors in other disciplines may also create assignments that highlight the significance of visual texts. An instructor teaching an Introduction to Women's Studies class might ask students to analyze the pair of 1955 magazine advertisements on the facing page to gain insights about this era. A historian teaching a class on the lives of the urban poor in Victorian England might present students with a series of photographs from pioneering photographer John Thompson's 1877 *Street Life in London*. Their assignment? To choose several photographs that help



illuminate one of the readings for the course and write an essay explaining what they have learned via this analysis.

# Cadillac



## For The Finest Days Of Your Life !

The happiest and best-ordered lives still have their highlighted days and occasions which etch themselves in memory.

And if travel by motor car is a part of the recollection, how wonderful it is to recall a Cadillac!

A wedding, a graduation, a grand ball or a state reception—there is nothing like a Cadillac car for

the occasion itself—and for wonderful memories.

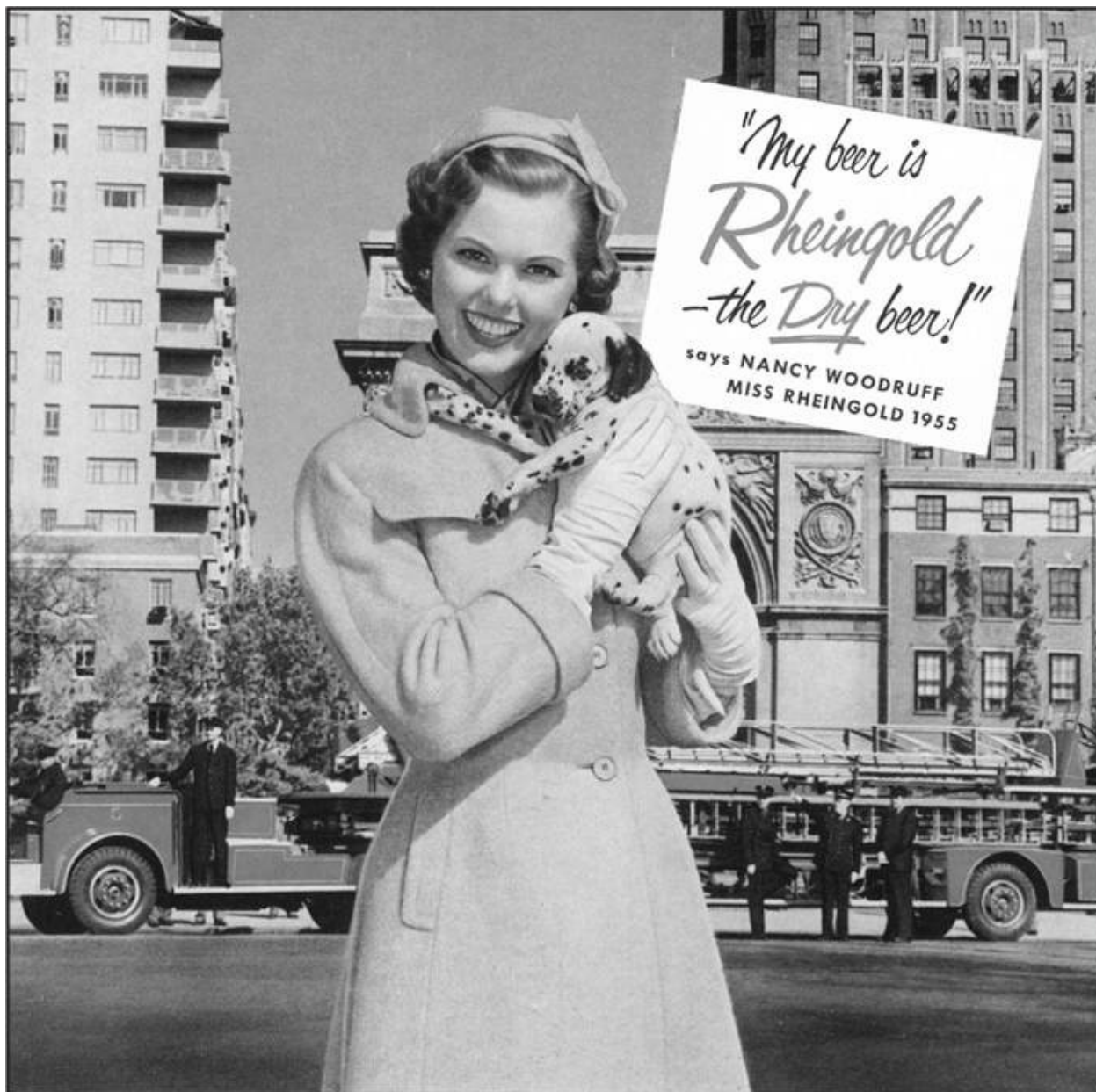
Cadillac cars have been star performers in memorable social activities for more than fifty years. In fact, if you could view a continuous motion picture of the social scene for that great half century, its basic connecting link would almost certainly be the appearance and re-appearance of Cadillac cars.

Today, the association of Cadillac with the "grand days of life" is all but automatic. And never before has a Cadillac added so much to these proud occasions. In beauty, in performance and in luxury—it is, more than ever, the "car of cars."

Your Cadillac dealer awaits your visit—so you may see how the Cadillac tradition is being upheld.



CADILLAC MOTOR CAR DIVISION • GENERAL MOTORS CORPORATION



"My beer is  
**Rheingold**  
 -the Dry beer!"

says NANCY WOODRUFF  
 MISS RHEINGOLD 1955

PHOTOGRAPH BY PAUL HESSE

COSTUME AND HAT FOR MISS RHEINGOLD BY BERGDORF GOODMAN



*It's beer as beer should taste!*

Always refreshing - never filling

Every day, every season, every year, every glass of Rheingold Extra Dry is *always* as perfect as the one before. Rheingold's *consistent* quality, its clean, clear, *extra dry* flavor, have made it New York's largest-selling beer!



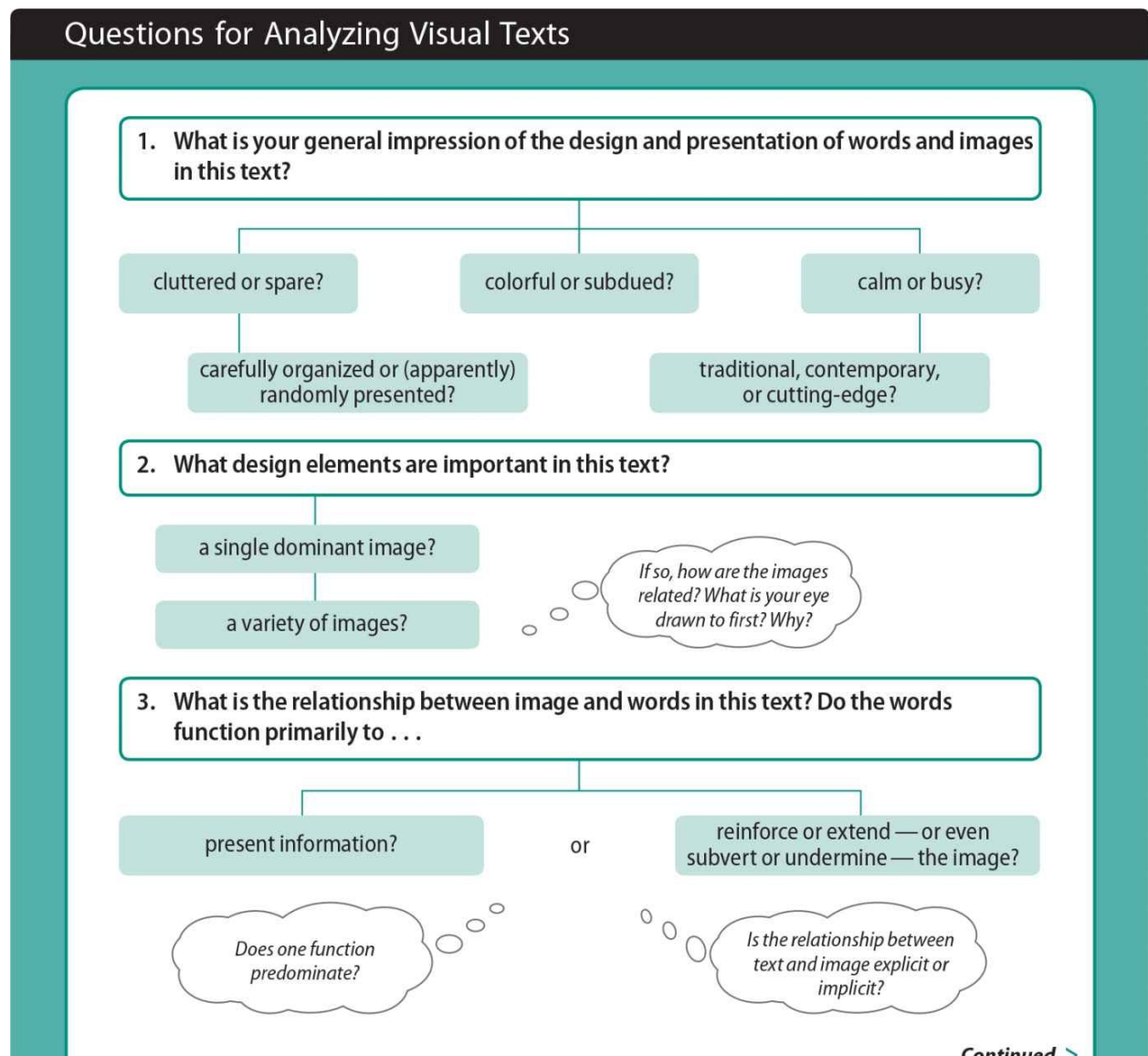
BREWED BY *Liemann Breweries*, BREWERS FOR 118 YEARS. ESTABLISHED 1857.

Copy, 1953, Liemann Breweries, Inc., New York, N. Y.

## Two Magazine Advertisements from 1955

Image Courtesy of The Advertising Archives

Analyzing one or more visual texts is also a common assignment in many writing classes. You may be asked, for instance, to choose an advertisement and analyze it. If you haven't done so before, writing about visual texts can seem intimidating. How can you get enough out of a photograph or advertisement to write about it? How do you go about understanding the relationship between text and image? The Questions for Analyzing Visual Texts below will give you a place to start.



Questions continued

4. In what ways does the design appeal to logic and reason? In what ways does it appeal to emotion?

5. What role (if any) does the credibility of a company or an individual play in this text?

*Does the text assume that readers will recognize a trademark or corporate name, for instance, or a photograph or drawing of a well-known figure?*

6. Does the text assume prior knowledge about an image?

If so, what sort of knowledge?

historical?

artistic?

cultural?

political?

What role does this prior knowledge play in helping the visual text achieve its impact?

*Does it work differently depending on the extent of the reader's prior knowledge?*

7. How would you describe the impact or message of the text?

8. Does it achieve its intended impact?

*Why or why not?*

If you find it difficult to answer any of these questions, be sure to follow up by doing a little research. Let's say you are analyzing a political ad. The name of the group that created the ad is identified in the ad, but you are not familiar with

this group. It doesn't take long to enter the group's name in your web browser and locate helpful information that will enable you to determine the group's credibility. Online research can also help you fill in gaps in your prior knowledge about an image. You may be familiar with the well-known photograph of a group of soldiers raising the U.S. flag during the battle of Iwo Jima in World War II. You're aware that it is a famous photograph, but you know little about its historical, political, and cultural context. A quick web search can help you understand why this photograph became one of the most significant images of World War II. Depending on your purpose, this may be all the information you need. If you are writing a research paper on the role that news media played in World War II, however, you would need to learn more about the history of the photograph and the controversy surrounding it.



**Raising the Flag on Iwo Jima, February 23, 1945**

MARKA/Alamy Stock Photo

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for **exploration**

Illustrations can play an important role in texts that rely primarily on linguistic elements for their meaning. Such is the case with Frank Rose’s “The Selfish Meme,” which appears on pp. 33–34. At the top of the first page of Rose’s text is a simple image. A man and a woman are facing each other holding what are clearly smartphones. Above each head is a bubble: the bubble above the man’s head contains an “m,” and the bubble above the woman’s head contains an “e.” Together they spell “me.”

Using the Guidelines for Analyzing Visual Texts, analyze the illustration that accompanies “The Selfish Meme.” After you have responded to the guideline’s question, take a few minutes to explain the extent to which you feel the illustration reinforces the message of Rose’s essay.

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**Ernesto “Che” Guevara, Photographed by Alberto Korda on March 5, 1960**

© 2016 Artists Rights Society (ARS), New York/ADAGP, Paris

Even apparently simple visual texts can have rich cultural histories. Here, for instance, is a well-known photograph of the Marxist revolutionary Che Guevara. An Argentinian by birth, Ernesto “Che” Guevara played a key role in the Cuban

Revolution. This photo of Guevara was taken by photographer Alberto Korda on March 5, 1960, in Havana, Cuba. Korda recognized the power of the photo, but it was not distributed broadly until after Guevara's October 9, 1967, execution. After Guevara's death, this photograph quickly achieved near-mythic status.

Today, this image—and manipulations of it—persists in global culture as a powerful symbol of countercultural and political resistance. On p. 47, for instance, is a stylized version of the original photograph available as public domain clip art via [www.wpclipart.com](http://www.wpclipart.com). In this rendering, the historical Guevara has become a widely recognized image, one that appears today in countless reproductions in every imaginable context, adorning posters, T-shirts, bumper stickers, Cuban currency, and even ice-cream wrappers, wine labels, and condoms.<sup>2</sup> Guevara's image has also become a popular tattoo, sported by Angelina Jolie and Mike Tyson, among many, many others. (For an entertaining sampling, try searching Google Images for “Che tattoo.”)



“Che” Clip Art

[www.openclipart.org](http://www.openclipart.org)

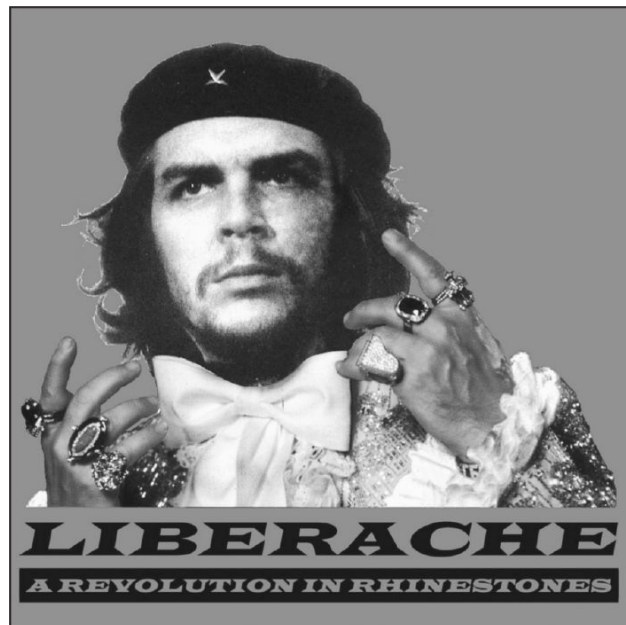
Some uses of the image employ irreverence or outright mockery to resist the heroic image of Guevara promoted by his admirers. For example, *LiberaChe* by artist Christopher Nash (p. 48) morphs Guevara, usually the epitome of machismo, into a likeness of the flamboyant, rhinestone-bedecked entertainer



Liberace, who was especially popular in the mid-twentieth century. (If you are not familiar with Liberace, who lived from 1919 to 1987, be sure to do a quick online search to learn more about him and his flamboyant dress and lifestyle.)

The widespread use of Guevara's image has also given rise recently to "meta" references to its popularity—that is, to uses of the image that make tongue-in-cheek reference to how frequently the image is used. For instance, a T-shirt sold online by the *Onion* depicts Guevara wearing a T-shirt with his own image. In a similar vein, the cartoon from the *New Yorker* on the next page depends on readers recognizing not only Guevara's iconic image but also that of Bart Simpson (an image that vies with Guevara's in terms of its ubiquity).

As meta references, these uses of Guevara's image call into question the ways in which the image has been and continues to be used. Rather than invoking Guevara as a symbol of countercultural and political resistance, they seem to suggest something about the image's commercialization and about its (mis)appropriation as a fashion statement and a means of perpetuating a consumer culture that the historical Guevara rejected.



*LiberaChe*, by Artist Christopher Nash

Christopher Nash



**Cartoon: Che and Bart**

Matthew Diffie/New Yorker Cartoon/Conde Nast

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### for exploration

Find a visual text that you believe has a rich cultural history. That history could be serious or humorous, high culture or pop culture. Take ten minutes to brainstorm everything you can think of about this visual text:

- What makes it interesting culturally?
- What are the specifics of its history?
- How has it been used in various contexts?
- What can it help writers better understand about how images and other visual elements create meaning?

Be prepared to share your visual text and brainstormed notes with others.

### for collaboration

Bring your visual text and brainstormed notes to class. Meet with a group of peers, dividing the time your instructor has allotted for this collaborative activity so that each student has roughly the same amount of time to present his or her visual text and brainstormed notes. Be sure to reserve at least five minutes for general group discussion about what you have learned as a result of this activity.

Appoint a recorder/reporter who will share your group's results with the class.  
What has this activity helped you better understand about analyzing visual texts?

---

Chapter 6 presents an extended case study of one student's analysis of a visual text, a public-service ad (PSA) for the National Center for Family Literacy. This case study shows student Daniel Stiepleman moving from his early explorations of this PSA through planning, drafting, and revising. Notice how much attention he pays to visual elements in his preliminary annotation and analysis of the PSA (p. 167). Daniel struggled at times with his analysis, as is clear from the two rough drafts included in the chapter, but his effort more than paid off. His final essay represents a thought-provoking and engaging analysis of a visual text, one in which image, text, and design work together in powerful ways. Daniel's case study appears on pp. 179–82.

Daniel's analysis of the PSA for the National Center for Family Literacy emphasizes the importance of being able to analyze the visual texts we encounter in our daily lives. After all, these images have come to play an increasingly important role in modern life. When driving down the street, watching television, skimming a magazine, or reading online—and in many other situations—we're continually presented with visual texts, most of which are designed to persuade us to purchase, believe, or do certain things. Often these texts can be a source of pleasure and entertainment, but informed consumers and engaged citizens recognize the value of being able to read them with a critical eye.

This chapter encourages you to recognize that reading, like writing, is best understood as a rhetorical activity. A rhetorical approach to reading encourages you to consider your rhetorical situation as an academic reader. It also encourages you to be aware of and take responsibility for your reading preferences and processes. Reading rhetorically means being an engaged reader who is actively participating in the creation of meaning.

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### for thought, discussion, and writing

1. For at least one full day, keep track of all the reading (in print and on screen) you do. Be sure to include both informal and formal material, from reading grocery lists—either handwritten or composed on a smartphone—to reading class assignments. Do you see any patterns in terms of preferences and habitual practices? Take a few minutes to write about what you have

learned as a result of this inventory and reflection. Be prepared to share this writing with your classmates.

2. Write an essay in which you describe who you are as a reader today and how you got to be that way. Alternatively, create a poster-size collage that uses words, images, graphics, and even material objects to describe who you are as a reader today. For an example of such a collage, see Mirlandra Neuneker's collage on p. 90 portraying who she is as a writer.

To prepare for this activity, spend at least an hour reflecting on your previous experiences as a reader. To do so, brainstorm responses to the following questions:

- What are your earliest memories of learning to read?
  - Can you recall particular experiences in school or on the job that influenced your current attitude toward reading?
  - What images come to mind when you hear the word *reader*?
  - What kinds of reading do you enjoy or dislike?
  - What kinds of reading do you do outside of school?
  - How much of your outside-of-school reading is in print? How much is on screen?
  - What do you enjoy most—and least—about the reading process?
  - What goals would you like to set for yourself as a reader?
3. Interview either a professional in your intended major or (if that's not practical) an advanced student in your major. Ask that person about the reading he or she does for professional or academic work and about the other kinds of reading he or she does for different purposes and for relaxation. What devices does your interviewee use? What patterns emerge in his or her reading practices? What does that person see as the greatest challenges and opportunities for readers today? What advice would the interviewee give to a student just entering this area of study?
  4. Choose an advertisement or a public-service announcement that interests you. Using the Questions for Analyzing Visual Texts (pp. 43–44), write a response to each question. Finally, write one or two paragraphs about what you have learned as a result of this analysis.

5. Earlier in this chapter you read “The Selfish Meme” by Frank Rose (pp. 33–34). Write an essay in which you respond to Rose’s essay.
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## Analyzing Rhetorical Situations

As Chapters 1 and 2 emphasize, whenever you write—whether you’re word processing an essay for your class or designing a website for a student organization—you are writing in the context of a specific rhetorical situation involving you as the writer, who you’re writing for, what you’re writing, and the medium you’re using to share what you have written. Each rhetorical situation comes with unique opportunities and demands: A management trainee writing a memo to her supervisor, for example, faces different challenges than an investigative journalist working on a story for the *New York Times* or a student preparing a slide presentation for a psychology class. Successful writers know that they need to exhibit rhetorical sensitivity—an understanding of the relationships among writer, reader, text, and medium—to help them make decisions as they write and revise.

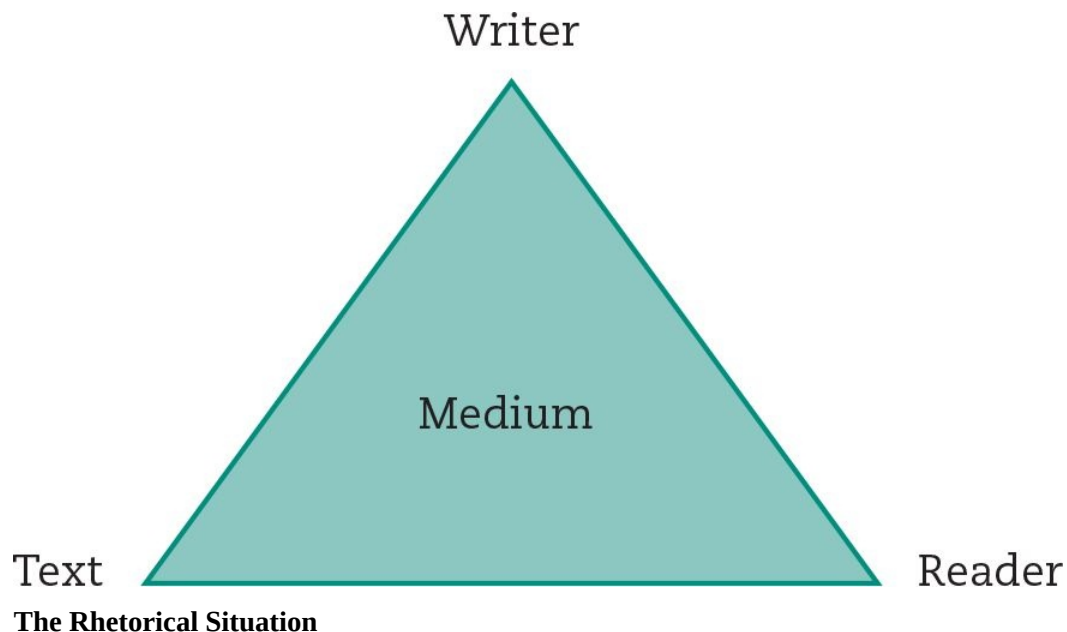
In this chapter of *The Academic Writer*, you will learn how to ask questions about your rhetorical situation, questions that will enable you to determine the most fruitful way to approach your topic and respond to the needs and expectations of your readers. You will also learn how to recognize the textual conventions that characterize different communities of language users. This kind of rhetorically sensitive reading is particularly helpful when you encounter new genres of writing, as is the case, for example, when you enter college or begin a new job.

# Learning to Analyze Your Rhetorical Situation

thinking rhetorically

Rhetoric involves four key elements: writer, reader, text, and medium. When you think about these elements and pose questions about the options available to you as a writer, you are analyzing your rhetorical situation.

The process of analyzing your rhetorical situation challenges you to look both within and without. Your intended meaning—what you want to communicate—is certainly important, as is your purpose for writing. Unless you're writing solely for yourself in a journal or notebook, though, you can't ignore your readers or the kind of text you're writing. You also need to consider which medium (print, oral, digital) is most appropriate given your rhetorical situation. Both at school and on the job, sometimes your medium will be predetermined; at other times you will have options. Analyzing your rhetorical situation helps you respond creatively as a writer and yet keeps you aware of limits on your freedom.



## THE RHETORICAL SITUATION

In your daily life, you regularly analyze your rhetorical situation when you communicate with others, although you most often do so unconsciously and intuitively. Imagine, for instance, that you've been meaning to contact a close friend. Should you call, email, text, send a handwritten note, or contact him some other way? The answer depends on your situation.

### note for multilingual writers



This chapter's approach to rhetoric and rhetorical sensitivity is grounded in the Western rhetorical tradition. Other traditions hold different values and assumptions about communication. For example, if part of your education took place in a non-Western culture, you may have learned an approach to communication that values maintaining communal harmony as much as (or more than) individual self-expression, which is highly valued in Western cultures. For some raised in non-Western cultures, English as it is written in school, business, and everyday contexts may seem abrupt and even rude. As a writer learning to communicate in different languages and communities, you need to understand the assumptions held by writers who are grounded in the Western rhetorical tradition, but you do not need to abandon your own culture's values. Your writing (and your thinking) will be enriched when you learn how to draw on *all* the rhetorical sensitivity you have gained as a speaker, listener, writer, and reader.

If you just want to let your friend know that you're thinking of him, you might choose to text him because of this medium's ease and informality. If your friend maintains a Facebook page, you might visit his wall, read some posts to see what he's been up to, and then leave a greeting. But what if you're writing because you've just learned of a death in your friend's family? The seriousness of this situation and its personal nature might prompt you to send a handwritten note instead.



## USING YOUR RHETORICAL ANALYSIS TO GUIDE YOUR WRITING

Effective writers draw on their rhetorical sensitivity to determine the best ways to communicate with readers. Often, they do so without thinking. For example, the student deciding how best to get in touch with a friend didn't consciously run through a mental checklist; rather, she drew on her intuitive understanding of her situation. When you face the challenge of new and more difficult kinds of writing as you do in college, however, it helps to analyze your rhetorical situation consciously. The Questions for Analyzing Your Rhetorical Situation (pp. 54–55) can help you understand and respond to the constraints and opportunities.

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### for exploration

Imagine that you need to compose the following texts:

- An application for an internship in your major
- A flyer for a march you are organizing to protest a tuition increase
- A response to a film you watched in class, posted to an online discussion board
- A substantial research-based essay for a class you are taking
- A status update for your Facebook page

#### thinking rhetorically

Spend a few minutes thinking about how you would approach these different writing situations. Then write a brief analysis of each situation, using the following questions:

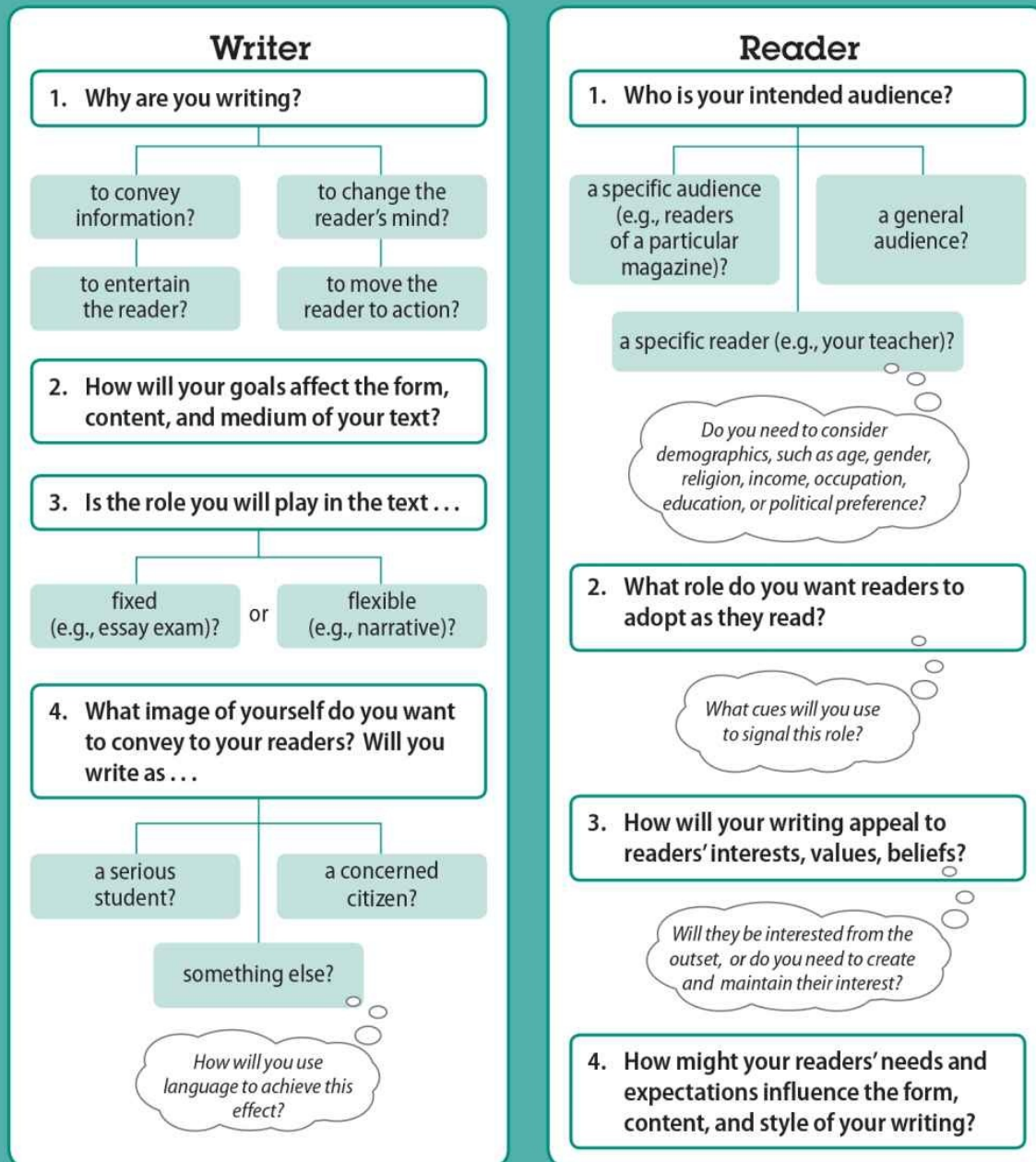
- What is your role as writer? Your purpose for writing?
- What image of yourself do you wish to present? How will you create this image?
- How will your readers influence your writing?
- How will the medium you use affect your communication?

- What role, if any, should images, design elements, and sound play?
-

## **SETTING PRELIMINARY GOALS**

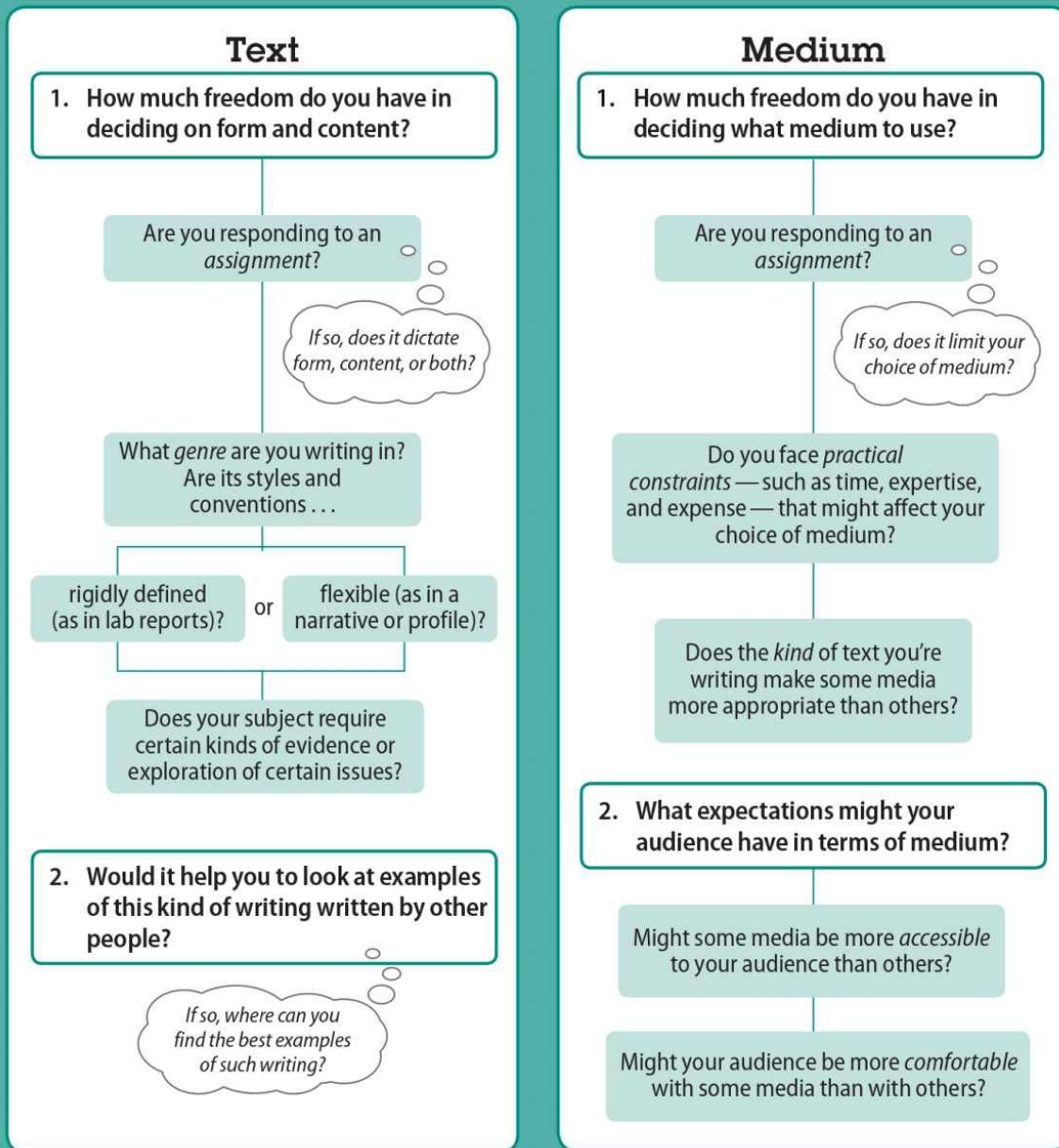
Before beginning a major writing project, you may find it helpful to write a brief analysis of your rhetorical situation, or you may simply review these questions mentally. Doing so can help you determine your preliminary intentions or goals as a writer. (Your intentions will often shift as you write. That's fine. As you write, you'll naturally revise your understanding of your rhetorical situation.) Despite its tentativeness, however, your analysis of your situation will give you a sense of direction and purpose.

## Questions for Analyzing Your Rhetorical Situation



Here's an analysis of a rhetorical situation by Alia Sands, whose essay appears on pp. 58–61. Alia analyzed her situation as a writer by using the Questions for Analyzing Your Rhetorical Situation above and on the facing page. She begins with some general reflections about her assignment.

## Questions for Analyzing Your Rhetorical Situation



### ALIA SANDS'S ANALYSIS

I am writing an essay for my first-year writing class. The assignment asked us to read an essay by Richard Rodriguez titled “Aria.” This essay is included in Rodriguez’s literacy narrative *Hunger of Memory*. The assignment asked us to respond personally

to Rodriguez's text but also to engage with and synthesize his assertions about bilingual education.

**Writer:** I am writing a personal narrative regarding my experiences as a half-Hispanic, half-Caucasian middle-school student in Marshalltown, Iowa. This narrative will respond to Richard Rodriguez's essay "Aria" from *Hunger for Memory*. I hope that by using my own experience I can show how special programs for bilingual students, however well-intentioned, raise complicated questions and may have multiple (and unintended) consequences. My purpose in writing this piece is to engage with Rodriguez's text while also conveying my own story. As I am not an expert on bilingual education, my goal is to situate my experience in its particular context, demonstrating the effect Marshalltown's separation of Hispanic students from the general school population had on my sense of identity.

The image I wish to present of myself is of particular concern to me. I am not the child of immigrants. Unlike Rodriguez, I have not felt that I had to choose between a public and private language to succeed in school and work. I wish to portray my experiences as unique to myself and decidedly *not* indicative of all or even most Hispanic students, as many have struggled in ways I have not.

I will use language that is academic while appropriate to a general audience who may not be familiar with issues faced by Hispanic students in public schools in the United States. I do not wish to convey anger or bitterness for what I feel was an error on the part of the school, but I do wish to use language that emphasizes the gravity of the situation and how important I feel it is for schools to recognize how much is denied to students and how their sense of identity is affected when they are not included in mainstream instruction.

**Reader:** I am assuming that my readers are my instructor as well as my fellow students at Oregon State University. I assume that they are from diverse backgrounds; some of them may have had experiences similar to my own, and some of them may be unfamiliar with issues of bilingual education or the feeling of not having a public language or identity. As issues pertaining to race and education are often sensitive ones, I'm hoping to communicate in a way that acknowledges differences in opinion while still taking

a clear stance based upon my own experience and my understanding of Rodriguez's text. I am trying not to be reductive when it comes to complicated situations. I don't want to imply that I know what kind of education will be beneficial to everyone. I do hope to show how my experiences overlap with the ideas discussed by Rodriguez and how those experiences have led me to conclusions about what can happen when students are excluded, rather than included, in the use of public language.

**Text:** I only have a few pages to do the following: summarize Rodriguez's text, convey a meaningful story about my own experiences, and discuss the connections between the two. The length of the paper, then, will be a significant constraint. I will have to carefully edit my narrative, deciding on the most essential details to include, and also figure out what elements (examples, quotes, ideas) of Rodriguez's text I need to discuss. I will not be using multimedia or images, so I must engage my readers through my prose. I'll have to write clearly and succinctly because I have so little space, but I'll also need to use vivid language that will bring my experiences and other examples to life. (For example, I will be mentioning a movie, *Stand and Deliver*, that I was required to watch repeatedly in middle school. I will need to summarize its plot in order to convey its significance, but I'll also want to give readers a clear sense of what watching it felt like—the impression it made on me when I saw it for the first, second, third, etc., time.)

**Medium:** I currently am not choosing to include any images, graphics, or multimedia in my essay. If I were writing a research paper on this topic, I would probably include graphics or images that would help readers better understand the information I am presenting. As most of my paper will respond to and synthesize Rodriguez's work, I do not feel that images or graphics are necessary to help readers better understand my own experiences or those of Rodriguez.

Here is Alia's essay. As you read it, keep her analysis of her rhetorical situation clearly in mind. In what ways did her analysis inform the essay she wrote?

Alia Sands  
Professor Rhoads  
Writing 121  
May 2, 2016

### A Separate Education

Bilingual education and support for nonnative English speakers in classrooms are widely debated topics in academia today. While some argue that students benefit from learning in their native languages, others, like writer Richard Rodriguez, argue that bilingual education deprives students of a shared public identity, which is critical to their full participation in civic life. In middle school, as a half-Hispanic student who only spoke English, I was surprised to find myself in a special class for Hispanic students. My experience in the class brought Rodriguez's misgivings about the effects of separate education vividly to life: Being excluded from mainstream instruction even for a few class periods a week caused me to reevaluate my identity and question whether or not I was actually a member of the broader community.

In the essay "Aria" from *Hunger for Memory: The Education of Richard Rodriguez*, Richard Rodriguez discusses his own experience of second-language acquisition. Rodriguez, who describes himself as "socially disadvantaged—the son of working-class parents, both Mexican immigrants" (10), did not receive bilingual instruction and was actively discouraged by the nuns running his school from speaking Spanish at home. Though at first Rodriguez was reluctant to embrace English as his primary language because he could not believe "that English was [his] to use" (18), he grew increasingly comfortable with it. His experience learning English led him to believe that the common practice of separating students from mainstream classroom instruction and from that public language "dangerously ... romanticize[s] public separateness and ... trivialize[s] the dilemma of the socially disadvantaged" (27).

My story is different from Rodriguez's. My sister Hannah and I grew up in Marshalltown, Iowa, the children of a Hispanic mother and an Anglo father, both college-educated. In school, I remember at some point checking off a box identifying myself as



“Hispanic.” In sixth grade, I received a small slip of paper instructing me to go to a basement classroom after lunch rather than to math class. When I arrived at the classroom, my older sister, Hannah, and about ten other students—all of whom were Hispanic—were already there.

Sands 2

There was a large Hispanic population in Marshalltown; many recent immigrants were employed in farming as well as in a local meat-packing plant. While there weren't many Hispanic students in my middle school, there were enough for the district to feel it necessary to send an instructor who said she would help us “integrate” more fully into the general school population. We were “at risk,” she said. She promised to help us learn English and to value our home culture while also becoming meaningful parts of American culture.

Unfortunately, our instructor did not speak Spanish and assumed that none of us spoke English. In fact, more than three-fourths of the students in the class were bilingual, and those who weren't bilingual only spoke English. None of them spoke *only* Spanish. My older sister and I had never spoken Spanish; many of the other students were from Mexico and had only recently come to the United States, but they had improved their English throughout the school year attending regular classes and spoke enough English to understand what was said in classrooms. It was clear we were all being singled out based solely upon ethnicity. We had no idea that we were “at risk” until the instructor told us we were.

Statistics showed, she said, that most of us would not go to college. Many of us would drop out of school. She told us she sympathized with how uncomfortable we must be in class, not understanding English. Her first act as instructor was to go around the room pointing to objects and saying their names, drawing out the vowels slowly. Oooverhead projeeectoor. Blaackboard. Liiight. She stopped in front of me and held up a pencil. My blank expression must have confirmed her suspicions about our substandard English skills, so she said “pencil” over

and over again until I replied, “Uh, pencil?” hoping she would go away. One of the boys across the room laughed loudly and said something in Spanish.

Sands 3

When our instructor moved to the next student to teach “notebook,” I leaned over to a girl sitting at my table.

“What did he say?” I asked, pointing to the boy across the table.

“He said that stupid woman can’t tell you don’t speak Spanish.”

He was right—but that was not the only thing she didn’t seem to understand. We spent the next few weeks watching the movie *Stand and Deliver* over and over. *Stand and Deliver* is the story of how Jaime Escalante began teaching a remedial math class in East Los Angeles and developed a program that led his students to take and pass the AP calculus exam. Our teacher would beam happily after showing us the movie and would tell us that this movie was proof that we didn’t need to cheat to excel. She told us we could stay in school, not join gangs, and not get pregnant. The implication, of course, was that because we were Hispanic, we were somehow more likely than others to cheat, to join gangs, and to have unprotected sex. The teacher, and the school, attempted to “empower” us by using stereotypical and racist assumptions about our knowledge of English and our abilities.

In “Aria,” Rodriguez argues that his mastery of English represented a social change, not just a linguistic one: It made him a successful student and participant in the larger community (32). Rodriguez emphasizes the “public gain” that comes with language acquisition, advising that people be wary of those who “scorn assimilation” and discount the consequences of not having access to the public language of power and the public community (27). These consequences had most likely been considered at some point by the students in the Hispanic class I was a part of; the fact that the native Spanish speakers were all bilingual indicated their awareness of the importance of speaking English in order to function in and become part of the Marshalltown

community. The instructor, however, continued to emphasize our difference from the larger community.

Sands 4

Unlike Rodriguez, before that class I had always had a sense of myself as part of the public community. I assumed I would go to college: If my family could not afford to send me, I would get scholarships and jobs to fund my education. I assumed that being a native speaker of English guaranteed me a place in the public community. Being put in the basement caused me to question these assumptions. I learned what I imagine other students in the classroom may have already known—that even if you were bilingual or spoke English perfectly, there was no guarantee that you would be considered part of the public community.

Richard Rodriguez describes how becoming part of public society is a process with both benefits and costs. He asserts that “while one suffers a diminished sense of *private* individuality by becoming assimilated into public society, such assimilation makes possible the achievement of *public* individuality” (26). This process of developing a public identity is not always a simple one, especially when it involves changes in language or in relationships. As my experience and Rodriguez’s demonstrate, schools play an active role in shaping students’ sense of themselves as individuals. With increasingly diverse student bodies like the one in my middle school, educators face the difficult question of how best to educate students from a variety of backgrounds, while at the same time helping all students become members of a broader public community.

I don’t think my middle school had the answer, and I’m not sure there is a one-size-fits-all solution. What I am sure about is this: Educators in every community need to honestly evaluate what they’re doing now, and then, working with students and their parents, find ways to help students realize their full potential, both as individuals *and* as members of the larger society.

Work Cited

Rodriguez, Richard. "Aria." *Hunger of Memory: The Education of Richard Rodriguez*, Dial Press, 1982, pp. 9–41.

*Note:* In an actual MLA-style paper, Works Cited entries start on a new page.

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**for exploration**

To what extent does Alia Sands's essay achieve the goals she established for herself in her analysis of her rhetorical situation? Reread Alia's analysis, and then reread her essay. Keeping her analysis in mind, list three or four reasons you believe Alia does or does not achieve her goals, and then find at least one passage in the essay that illustrates each of these statements. Finally, identify at least one way Alia might strengthen her essay were she to revise it.

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## Using Aristotle's Appeals

thinking rhetorically

Analyzing your rhetorical situation can provide information that will enable you to make crucial strategic, structural, and stylistic decisions about your writing. In considering how to use this information, you may find it helpful to employ what Aristotle (384–322 B.C.E.) characterized as the three appeals. According to Aristotle, when speakers and writers communicate with others, they draw on these three general appeals:

*Logos*, the appeal to reason

*Pathos*, the appeal to emotion, values, and beliefs

*Ethos*, the appeal to the credibility of the speaker or writer

As a writer, you appeal to *logos* when you focus on the logical presentation of your subject by providing evidence and examples in support of your ideas. You appeal to *pathos* when you use the resources of language to engage your readers emotionally with your subject or appeal to their values, beliefs, or needs. And you appeal to *ethos* when you create an image of yourself, a persona, that encourages readers to accept or act on your ideas.

These appeals correspond to at least three of the four basic elements of rhetoric: writer, reader, and text. In appealing to *ethos*, you focus on the writer's character as implied in the text; in appealing to *pathos*, on the interaction of writer and reader; and in appealing to *logos*, on the logical statements about the subject made in your particular text. In some instances, you may rely predominantly on one of these appeals. A student writing a technical report, for instance, will typically emphasize scientific or technical evidence (*logos*), not emotional or personal appeals. More often, however, you'll draw on all three appeals to create a fully persuasive document. A journalist writing a column on child abuse might open with several examples designed to gain her readers' attention and convince them of the importance of this issue (*pathos*). Although she may rely primarily on information about the negative consequences of child abuse (*logos*), she will undoubtedly also endeavor to create an image of herself as a caring, serious person (*ethos*), one whose analysis of a subject like child abuse should be trusted.

This journalist might also use images to help convey her point. One or more photographs of physically abused children would certainly appeal to pathos. To call attention to the large number of children who are physically abused (and thus bolster the logos of her argument), she might present important statistics in a chart or graph. She might also include photographs of well-known advocates for child protection to represent the trustworthiness of her report's insights (and contribute to ethos). In so doing, the journalist is combining words, images, and graphics to maximum effect.

Kairos might also play a role in her column on child abuse. (Kairos, discussed in Chapter 1, pp. 12–14, refers to the ability to respond to a rhetorical situation in a timely or appropriate manner.) In presenting statistics about child abuse, for instance, the journalist might call attention to a recent substantial increase in the number of cases of child abuse reported to authorities. In so doing, she is appealing to kairos and encouraging readers to recognize that child abuse is an urgent problem that must be addressed. The journalist might also refer to several recent cases of child abuse that have been widely discussed in the media. Doing so also emphasizes the need to address a significant social and familial problem.

In the following example, Brandon Barrett, a chemistry major at Oregon State University, uses Aristotle's three appeals to determine how best to approach an essay assignment for a first-year writing class that asks him to explain what his major is and why he chose it. He also considers how his essay can take advantage of kairos.

### thinking rhetorically

In presenting the assignment, Barrett's teacher informed students that their two- to three-page essays should include "information about your major that is new to your readers; in other words, it should not simply repeat the OSU catalog. Rather, it should be your unique perspective, written in clear, descriptive language." The teacher concluded with this advice: "Have fun with this assignment. Consider your audience (it should be this class unless you specify a different audience). Remember Aristotle's three appeals: How will your essay employ the appeals of logos, pathos, and ethos? Remember the importance of kairos as a way of gaining the attention and interest of your readers. Finally, as you write, keep these questions in mind: What is your purpose? What do you hope to achieve with your audience?" Brandon's essay is preceded by his analysis of his rhetorical situation and of his essay's appeals to logos, pathos, ethos, and kairos.

## BRANDON BARRETT'S ANALYSIS

I'm writing this essay to explain how I made the most important decision in my life to date: what to major in while in college. I want to explain this not only to my audience but to myself as well, for bold decisions frequently need to be revisited in light of new evidence. There are those for whom the choice of major isn't much of a choice at all. For them, it's a *vocation*, in the strict *Webster's* definition of the word: a summons, a calling.

I'm not one of those people, and for me the decision was fraught with anxiety. Do I still believe that I made the right choice? Yes, I do, and I want my essay not only to reflect how serious I feel this issue to be but also to convey the confidence that I finally achieved.

**Writer:** I'm writing this as a student in a first-year writing class, so while the assignment gives me a lot of flexibility and room for creativity, I need to remember that finally this is an academic essay.

**Reader:** My primary reader is my teacher in the sense that she's the one who will grade my essay, but she has specified that I should consider the other students in the class as my audience. This tells me that I need to find ways to make the essay interesting to them and to find common ground with them.

**Text:** This assignment calls for me to write an academic essay. This assignment is different, though, from writing an essay in my history class or a lab report in my chemistry class. Since this is based on my personal experience, I have more freedom than I would in these other classes. One of the most challenging aspects of this essay is its limited page length. It would actually be easier to write a longer essay on why I chose chemistry as my major.

**Medium:** Our assignment is to write an academic essay. While I could potentially import graphics into my text, I should only do so if it will enrich the content of the essay.

After analyzing his rhetorical situation, Brandon decided to use Aristotle's three appeals to continue and extend his analysis. He also decided to consider *kairos*, making his essay timely.

**Logos:** This essay is about my own opinions and experiences and therefore contains no statistics and hard facts. What it should contain, though, are legitimate reasons for choosing the major I did.

My choice should be shown as following a set of believable driving forces.

**Pathos:** Since my audience is composed of college students, I'll want to appeal to their own experiences regarding their choice of major and the sometimes conflicting emotions that accompany such a decision. Specifically, I want to focus on the confidence and relief that come when you've finally made up your mind. My audience will be able to relate to these feelings, and it will make the essay more relevant and real to them.

**Ethos:** The inherent danger in writing an essay about my desire to be a chemistry major is that I may be instantly labeled as boring or a grind. I want to dispel this image as quickly as possible, and humor is always a good way to counter such stereotypes. On the other hand, this is a serious subject, and the infusion of too much humor will portray me as somebody who hasn't given this enough thought. I want to strike a balance between being earnest and being human. I also need to write as clearly and confidently as I can manage. If I seem insincere or uncertain, then my audience may question the honesty of my essay.

**Kairos:** Thinking about kairos reminds me that even though I have analyzed logos, pathos, and ethos separately, they are really interconnected and work together to achieve the same effect: to turn an essay that could be boring into an essay that my classmates feel is timely and of interest. My use of humor is important in this regard, and so is my appeal to our shared experiences as college students. But the bottom line is that I have to persuade my readers that I have good reasons for my decision.

Barrett 1

Brandon Barrett  
Professor Auston  
Writing 101  
Jan. 20, 2016

The All-Purpose Answer



When I was a small child, I would ask my parents, as children are apt to do, questions concerning the important things in my life. “Why is the sky blue?” “Why do my Cocoa Puffs turn the milk in my cereal bowl brown?” If I asked my father questions such as these, he always provided detailed technical answers that left me solemnly nodding my head in complete confusion. But if I asked my mother, she would simply shrug her shoulders and reply, “Something to do with chemistry, I guess.” Needless to say, I grew up with a healthy respect for the apparently boundless powers of chemistry. Its responsibilities seemed staggeringly wide-ranging, and I figured that if there was a God he was probably not an omnipotent deity but actually the Original Chemist.

In my early years, I regarded chemistry as nothing less than magic at work. So what is chemistry, if not magic—or a parent’s response to a curious child’s persistent questions? Chemistry is the study of the elements, how those elements combine, how they interact with one another, and how all this affects Joe Average down the street. Chemists, then, study not magic but microscopic bits of matter all busily doing their thing.

When all those bits of matter can be coerced into doing something that humans find useful or interesting—like giving off massive quantities of energy, providing lighting for our homes, or making Uncle Henry smell a little better—then the chemists who produced the desired effect can pat themselves on the back and maybe even feel just a little bit like God.

Chemists solve problems, whether the problem is a need for a new medicine or a stronger plastic bowl to pour our Wheaties into. They develop new materials and study existing ones through a variety of techniques that have been refined over the decades. Chemists also struggle to keep the powers of chemistry in check by finding ways to reduce pollution that can be a by-product of chemical processes, to curb the dangers of nuclear waste, and to recycle used materials.

Chemistry is a dynamic field, constantly experiencing new discoveries and applications—heady stuff, to be sure, but heady stuff with a purpose.

Chemistry isn't a static, sleepy field of dusty textbooks, nor does it—forgive me, geologists—revolve around issues of questionable importance, such as deviations in the slope of rock strata. Those who know little about chemistry sometimes view it as dull, but I am proud to say that I plan to earn my B.S. in chemistry. And from there, who knows? That's part of the beauty of chemistry. After graduating from college, I could do any number of things, from research to medical school. The study of chemistry is useful in its own right, but it is also great preparation for advanced study in other fields since it encourages the development of logical thought and reasoning. In one sense, logical thought (not to mention research and medical school) may seem a giant step away from a child's idle questions. But as chemistry demonstrates, perhaps those questions weren't so childish after all.

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### for exploration

Where can you see evidence of Brandon's attention to Aristotle's three appeals? Write one or two paragraphs responding to this question. Be sure to include examples in your analysis.

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## Analyzing Textual Conventions

thinking rhetorically

When you analyze your rhetorical situation, you ask commonsense questions about the elements of the rhetorical situation: writer, reader, text, medium. As you do so, you draw on your previous experiences as a writer, reader, speaker, and listener to make judgments about the text's purpose, subject matter, and form. For familiar kinds of texts, these judgments occur almost automatically. No one had to teach you, for instance, that a letter applying for a job should be written differently than a quick text asking a friend to meet up for pizza: Your social and cultural understanding of job hunting would cause you to write a formal letter. Similarly, if you are designing a flyer to announce an event—one that will be distributed both in print and online—you recognize that, although it is important to include basic information about the event, the visual design of the flyer and the images used in it will play a particularly important role in gaining the attention of your audience.

When faced with less familiar kinds of texts, you may have to work harder to make judgments about purpose, subject matter, and form. I recently received an email from a former student, Monica Molina, who now works at a community health center, where one of her responsibilities is to write grant proposals. In her email, she commented:

It took quite a while before I could feel comfortable even thinking about trying to write my first grant proposal. Most of the ones at our center run 50 to 100 pages and seem so intimidating—full of strange subheadings, technical language, complicated explanations. I had to force myself to calm down and get into them. First I read some recent proposals, trying to figure out how they worked. Luckily, my boss is friendly and supportive, so she sat down with me and talked about her experiences writing proposals. We looked at some proposals together, and she told me about how proposals are reviewed by agencies. Now we're working together on my first proposal. I'm still nervous, but I'm beginning to feel more comfortable.

Like Monica, those entering new professions often must learn new forms of writing. Similarly, students entering a new discipline will often have to work

hard to master unfamiliar language or writing styles. Chapter 8, “Writing in the Disciplines: Making Choices as You Write,” will help you make your way across the curriculum.

Indeed, writers who wish to participate in any new community must strive to understand its reading and writing practices—to learn how to enter its conversation, as the rhetorician Kenneth Burke might say. The forms of writing practiced in different communities reflect important shared assumptions. These shared assumptions—sometimes referred to as *textual conventions*—represent agreements between writers and readers about how to construct and interpret texts. As such, they are an important component of any rhetorical situation.

The term *textual convention* may be new to you, but you can understand it easily if you think about other uses of the word *convention*. For example, social conventions are behaviors that reflect implicit agreement among the members of a community or culture about how to act in particular situations. At one time in the United States, for example, it was acceptable for persons who chewed tobacco to spit tobacco juice into spittoons in restaurants and hotel lobbies. (In fact, the use of spittoons was at one time considered refined, compared to the frequently employed alternative of spitting directly on the ground, indoors or out.) This particular social convention has changed over time and is no longer acceptable.

If social conventions represent agreements among individuals about how to act, textual conventions represent similar agreements about how to write and read texts. Just as we often take our own social conventions for granted, so too do we take for granted those textual conventions most familiar to us as readers and writers. Even though many of us write more texts and emails than letters, we still know that the most appropriate way to begin a letter is with the salutation “Dear ...”

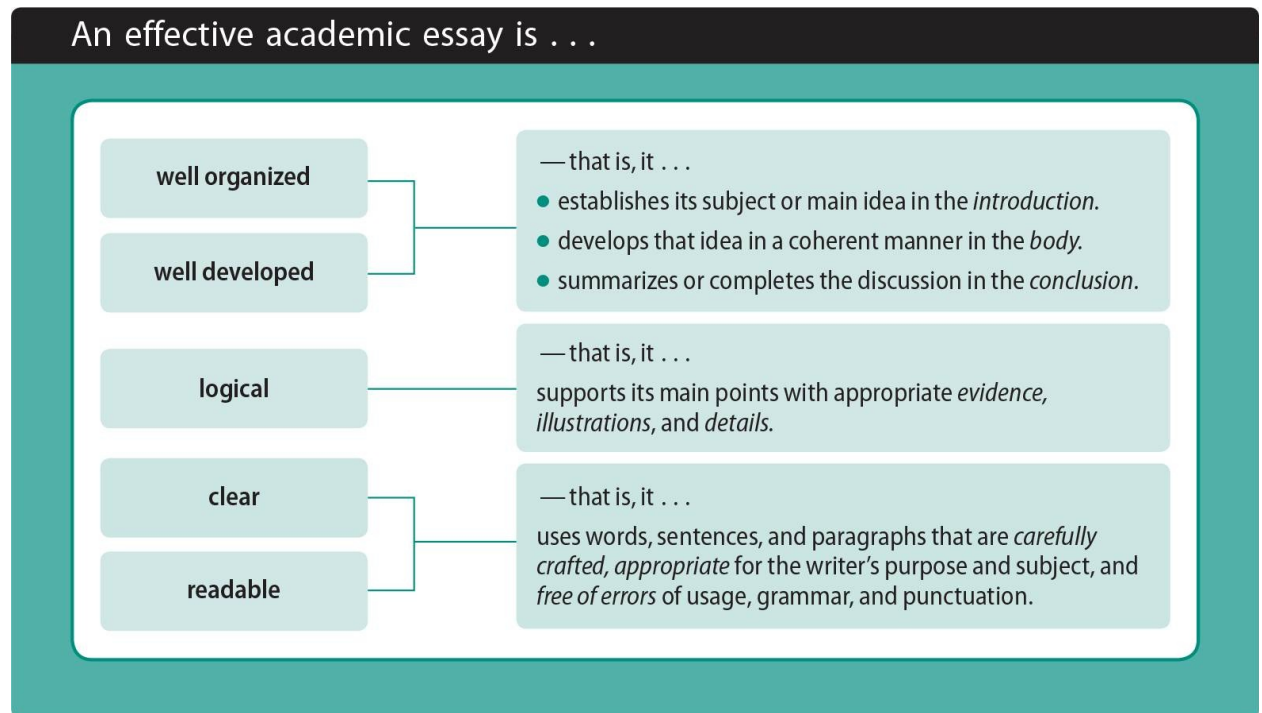
Textual conventions are dynamic, changing over time as the assumptions, values, and practices of writers and readers change. Consider some of the textual conventions of texting and other electronic writing. If you’re texting your mom, you may not start with “Dear Mom.” Instead, you might begin with something like “Hi there” or just jump into your message with no greeting. (Note: Although leaving out a salutation is considered acceptable in electronic contexts, rhetorically savvy writers know that when they’re writing a work- or school-related text or email to a supervisor or teacher, they should include a clear statement of their subject and adopt a more formal tone.) If you’re texting a friend, you might use abbreviations, such as RU for “are you” because it’s easier to type on your phone.

When you think about the kind of writing you are being asked to do, you are thinking in part about the textual conventions that may limit your options as a writer in a specific situation. Textual conventions bring constraints, but they also increase the likelihood that readers will respond appropriately to your ideas.

The relationship between textual conventions and medium can be critical. Students organizing a protest against increased tuition, for example, would probably not try to get the word out by writing an essay on the subject. To get as many students as possible to participate in the protest, they would more likely put together an inexpensive, attention-getting flyer that they could post online and around campus while also sending tweets using a newly created hashtag. After the protest march, they might draft a letter to the editor to summarize the speakers' most important points, they might set up a Facebook group or blog to post announcements and to encourage student participation, and they might even post a manifesto.

Some textual conventions are specific. Lab reports, for example, usually include the following elements: title page, abstract, introduction, experimental design and methods, results, discussion, and references. Someone writing a lab report can deviate from this textual convention but in doing so runs the risk of confusing or irritating readers.

Other textual conventions are more general. Consider, for instance, the conventions of an effective academic essay:



In writing an academic essay, you usually have more freedom in deciding how to apply the conventions than you do, say, when writing a lab report. For example, in an academic essay, an introduction is called for, but its specific form is not prescribed: How you begin depends largely on your audience, the reason you're writing, the disciplinary context in which you're writing, your chosen medium, and other factors.

## Observing a Professional Writer at Work: Comparing and Contrasting Textual Conventions

One way to strengthen your own writing skills is to observe successful writers in action. Let's look at three texts by psychologist Jean M. Twenge to see how one writer tackles the problem of creating an effective and appropriate selection. Each text is based on Twenge's research on differences between earlier and current generations in the United States, a subject she investigated in her 2007 book, *Generation Me: Why Today's Young Americans Are More Confident, Assertive, Entitled—and More Miserable Than Ever Before*. Twenge's research is based on data from 1.3 million young people born between 1982 and 1999, a group sometimes characterized as the millennial generation and called "Generation Me" by Twenge. Her book *Generation Me* is addressed to a general audience, but she has also published a good deal of academic research on this same topic. In addition to her book publications, she has published more than one hundred scholarly articles in such journals as *American Psychologist*, *Journal of Personality*, and the *Journal of Personality and Social Psychology*. Twenge has also written for such publications as *Time*, *Newsweek*, the *New York Times*, *USA Today*, and the *Washington Post*.

The first selection (pp. 72–73) is an excerpt from the introduction to Twenge's *Generation Me*, a book written, as noted earlier, for a general audience. The second (pp. 74–75), "Generation Me on Trial," was published in the March 18, 2012, issue of the *Chronicle of Higher Education*, a weekly newspaper read by faculty, staff, and administrators at community colleges, colleges, and universities. This commentary reflects on the events that led to the suicide of Tyler Clementi, a student at Rutgers University. (Clementi committed suicide on September 22, 2010. On March 16, 2012, his roommate, Dharun Ravi, was found guilty on charges related to Clementi's suicide; Twenge's column was published two days later.) The third (pp. 76–77), an excerpt from an article titled "Generational Differences in Young Adults' Life Goals, Concern for Others, and Civic Orientation, 1966–2009," was coauthored with W. Keith Campbell and Elise C. Freeman and published in the November 2012 issue of the *Journal of Personality and Social Psychology*, a scholarly journal for psychologists.

Few academics attempt to reach such diverse audiences, and Twenge has clearly been successful in doing so. Her research has been featured on *Today*,

*NBC Nightly News*, *Fox and Friends*, *Dateline NBC*, and National Public Radio, for instance. (For more information on Twenge, including access to her blog, see [www.jeantwenge.com](http://www.jeantwenge.com).) As a student writing in college, you won't write for such a broad range of audiences, but you will be writing for professors in a variety of disciplines, some of which can vary significantly in terms of textual conventions. Think, for instance, about the difference between writing a book review for your political science class and writing a lab report for your chemistry class. You can learn a good deal about what it means to be a rhetorically sensitive and an intellectually agile writer by studying these three Twenge selections.

## Introduction

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Linda was born in the 1950s in a small town in the Midwest. After she graduated from high school, she moved to the city and enrolled in secretarial school. It was a great time to be young: Free Love was in, and everybody smoked, drank, and had a good time. Linda and her friends joined a feminist consciousness-raising group, danced at the discos, and explored their inner lives at est seminars and through meditation. The new pursuit of self-fulfillment led Tom Wolfe to label the 1970s the Me Decade, and by extension the young people of the time the Me Generation.

Compared to today's young people, they were posers. Linda's Baby Boomer generation grew up in the 1950s and early 1960s, taught by stern, gray-suit-wearing teachers and raised by parents who didn't take any lip and thought that Father Knows Best. Most of the Boomers were well into adolescence or adulthood by the time the focus on the self became trendy in the 1970s. When Linda and her friends sought self-knowledge, they took the ironic step of doing so en masse—for all their railing against conformity, Boomers did just about everything in groups, from protests to seminars to yoga. Their youthful exploration also



covered a brief period: the average first-time bride in the early 1970s had not yet celebrated her 21st birthday.

Today's under-35 young people are the real Me Generation, or, as I call them, Generation Me. Born after self-focus entered the cultural mainstream, this generation has never known a world that put duty before self. Linda's youngest child, Jessica, was born years after Whitney Houston's No. 1 hit song "Greatest Love of All" declared that loving yourself was the greatest love. Jessica's elementary school teachers believed that they should help Jessica feel good about herself. Jessica scribbled in a coloring book called *We Are All Special*, got a sticker on her worksheet just for filling it out, and did a sixth-grade project called "All About Me." When she wondered how to act on her first date, her mother told her "Just be yourself." Eventually, Jessica got her lower lip pierced and got a large tattoo on her lower back because, she said, she wanted to express herself. She dreams of being a model or a singer, takes numerous "selfies" a day, and recently reached her personal goal of acquiring 5,000 followers on Instagram. She does not expect to marry until she is in her late 20s, and neither she nor her older sisters have any children yet. "You have to love yourself before you can love someone else," she says. This generation is unapologetically focused on the individual, a true Generation Me.

1

## Introduction

2

If you're wondering what all this means for the future, you are not alone. Reflecting on her role as a parent of this generation, *San Francisco Chronicle* columnist Joan Ryan wrote, "We're told we will produce a generation of coddled, center-of-the-universe adults who will expect the world to be as delighted with them as we are. And even as we laugh at the knock-knock jokes and exclaim over the refrigerator drawings, we secretly fear the same thing."

Everyone belongs to a generation. Some people embrace it like a warm, familiar blanket, while others prefer not to be lumped in with their age mates. Yet like it or not, when you were

born dictates the culture you will experience. This includes the highs and lows of pop culture, as well as world events, social trends, technology, the economy, behavioral norms, and values. The society that molds you when you are young stays with you the rest of your life.

Today's young people speak the language of the self as their native tongue. The individual has always come first, and feeling good about yourself has always been a primary virtue. Everything from music to phone calls to entertainment is highly personalized, enjoyed on a cell phone instead of with the whole family. Generation Me's expectations are highly optimistic: They expect to go to college, to make lots of money, and perhaps even to be famous. Yet this generation enters a world in which college admissions are increasingly competitive, good jobs are hard to find and harder to keep, and basic necessities such as housing and health care have skyrocketed in price. This is a time of soaring expectations and crushing realities. Joan Chiaramonte, head of the Roper Youth Report, says that for young people "the gap between what they have and what they want has never been greater." If you would like to start an argument, claim that young people today have it (a) easy or (b) tough. Be forewarned: you might need referees before it's all over.

## **Generation Me**

### **Generation Me on Trial**



Dharun Ravi, shown waiting during a break in his trial last week, was convicted on Friday of invasion of privacy and hate crimes for using a Webcam to spy on his roommate.

*AP Photo/The Star-Ledger, John Munson, Pool*

By Jean M. Twenge | March 18, 2012

“I dare you to chat me between the hours of 9:30 and midnight. Yes, it’s happening again,” the Rutgers University student Dharun Ravi wrote on his Twitter account in September 2010. “It” was Tyler Clementi, Mr. Ravi’s roommate, having a sexual encounter with another man—while Mr. Ravi and his friends watched on a Webcam. The next day, Mr. Clementi committed suicide. On March 16, Mr. Ravi was found guilty on charges related to the incident and faces up to 10 years in prison.

This was an explosive case, and the actions of one college freshman cannot be used to characterize an entire generation. Yet the incident echoes several distressing trends rippling through American culture—trends that often appear first among young adults who have never known a culture without reality TV and Facebook. Three seem the most relevant:

- An empathy deficit. In a study of more than 14,000 college students, Sara H. Konrath and her colleagues found that millennials (usually thought of as born between 1982 and

1999) scored considerably lower on a measure of empathy than previous generations. I call this group Generation Me, and my colleagues and I recently found a similar, though smaller, decline in empathy among high-school students on survey items such as “Maybe some minority groups do get unfair treatment, but that’s no business of mine.”

Empathy was clearly lacking in the Rutgers incident. One of Mr. Ravi’s tweets gleefully announced, “Roommate asked for the room until midnight. I went into molly’s room and turned on my webcam. I saw him making out with a dude. Yay.” Not “yay” as in, “I’m happy my roommate is getting some,” but, “Yay, what a great opportunity to laugh at someone else’s expense.” Mr. Ravi is not alone; his voyeuristic joy is similar to the pleasure we get watching rich, attractive people fighting on a reality TV show. No matter how embarrassing, it’s all on display for our amusement. In Ms. Konrath’s study, the empathy decline was especially steep after 2000—right around the advent of reality TV.

- A decline in taking responsibility. Since 1960, young Americans have become increasingly likely to say their lives are controlled by outside forces rather than their own efforts. Narcissism, a personality trait linked to blaming others for problems, has also increased among college students. Mr. Ravi’s attorneys argued he was not guilty because he was young and immature; the attorneys of George Huguey V, convicted of beating his girlfriend to death at the University of Virginia, said he was drunk.

These are extreme examples. Yet many university faculty and staff grapple almost daily with students who blame everyone but themselves when they do poorly or just don’t bother to show up. The new twist, rarely seen until recently, is the parents who make excuses for the students. When we think we’re fantastic, it must be someone else’s fault when bad stuff happens—even when we did the bad stuff ourselves.

- More belief in equality for all. A third trend seems to contradict the incident at Rutgers—the growing acceptance of homosexuality, especially among the young. A recent Gallup poll, for example, showed 70 percent of Americans ages 18 to 34 now support gay marriage—nearly twice as many as among those over age 55.

However, a lack of prejudice is not the same as true empathy. Anyone who decides to broadcast someone else's sexual encounter, as Mr. Ravi did, is obviously not empathizing very well. Given the stigma and discomfort homosexuality still stirs among many people, telecasting a young gay man's sexual encounter is particularly callous. Mr. Ravi's actions reflect a common theme in many Generation Me mistakes: He seemed clueless that his actions would hurt someone more severely because that person belonged to a minority group. Mr. Ravi didn't seem to realize that Mr. Clementi's homosexuality made him more vulnerable. Treating people as equal, usually such a good thing, becomes harmful when individuals lose the ability to take someone else's perspective. "Tolerance" is not enough.

At the trial, students testified they had never heard Mr. Ravi say anything bad about gays. Mr. Ravi even wrote to Mr. Clementi, "I've known you were gay and I have no problem with it." Apparently Mr. Ravi didn't hate gays. He just thought watching them make out was funny.

A similar theme appeared in a February 2010 incident at the University of California at San Diego, when a fraternity sponsored a "Compton Cookout," where partygoers were asked to dress as pimps and "ghetto chicks." Many of the university's black students did not find that amusing, especially during Black History Month.

But to the fraternity brothers, it was just another theme party and just other costumes. Everybody's equal, right? It didn't seem to occur to them that making fun of a historically underprivileged group might cause offense, particularly on a campus where barely 2 percent of the students are black—and thus might feel isolated

already. Like the case of Mr. Ravi and Mr. Clementi, it was cluelessness born of the combination of low empathy and the belief that we are all equal.

So should cluelessness and lack of empathy be prosecuted as a crime? Mr. Ravi's attorneys said he was simply an immature young man who played a prank. Although the decline in empathy is a worrying trend, and Mr. Clementi's death a true tragedy, it can still be debated whether cluelessness is a crime. The debate is likely to continue, but for now, the verdicts in New Jersey and Virginia are a reminder—to young people and to society as a whole—that cruelty has consequences.

Tolerance and equality are among Generation Me's greatest strengths, and should continue to be celebrated. But sometimes equality is not enough. For true peace and compassion, we need a healthy dose of empathy. It's not enough to realize that someone else is equal—we have to think about what it's really like to be him or her. That, perhaps more than anything else, is the lesson we must teach Generation Me—and ourselves.

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Jean M. Twenge is a professor of psychology at San Diego State University. She is the author of *Generation Me: Why Today's Young Americans Are More Confident, Assertive, Entitled—and More Miserable Than Ever Before* (Free Press, 2006) and coauthor, with W. Keith Campbell, of *The Narcissism Epidemic: Living in the Age of Entitlement* (Free Press, 2009).

## **PERSONALITY PROCESSES AND INDIVIDUAL DIFFERENCES**

### **Generational Differences in Young Adults' Life Goals, Concern for Others, and Civic**

## Orientation, 1966–2009

Jean M. Twenge

*San Diego Univeristy*

W. Keith Campbell

*University of Georgia*

Elise C. Freeman

*San Diego State Univeristy*

Three studies examined generational differences in life goals, concern for others, and civic orientation among American high school seniors (Monitoring the Future;  $N = 463,753$ , 1976–2008) and entering college students (The American Freshman;  $N = 8.7$  million, 1966–2009). Compared to Baby Boomers (born 1946–1961) at the same age, GenX'ers (born 1962–1981) and Millennials (born after 1982) considered goals related to extrinsic values (money, image, fame) more important and those related to intrinsic values (self-acceptance, affiliation, community) less important. Concern for others (e.g., empathy for outgroups, charity donations, the importance of having a job worthwhile to society) declined slightly. Community service rose but was also increasingly required for high school graduation over the same time period. Civic orientation (e.g., interest in social problems, political participation, trust in government, taking action to help the environment and save energy) declined an average of  $d = -.34$ , with about half the decline occurring between GenX and the Millennials. Some of the largest declines appeared in taking action to help the environment. In most cases, Millennials slowed, though did not reverse, trends toward reduced community feeling begun by GenX. The results generally support the “Generation Me” view of generational differences rather than the “Generation We” or no change views.

*Keywords:* birth cohort, generations, intrinsic and extrinsic values, civic orientation, concern for others

“People born between 1982 and 2000 are the most civic-minded since the generation of the 1930s and 1940s,” say Morley Winograd and Michael Hais, co-authors of *Millennial Makeover: MySpace, YouTube, and the Future of American Politics....* “Other generations were reared to be more individualistic,” Hais says. “This civic generation has a willingness to put aside some of their own personal advancement to improve society.”—*USA Today*, 2009

College students today show less empathy toward others compared with college students in decades before. With different demands at work—hours answering and writing e-mail—people have less time to care about others.—*USA Today*, 2010

American society has undergone significant changes during the past few decades. Opportunities for women and minorities have expanded, and beliefs in equality for all have become more common (e.g., Koenig, Eagly, Mitchell, & Ristikari, 2011; Thornton & Young-DeMarco, 2001). On the other hand, societal cohesiveness is on the decline, with more Americans saying they have no one to confide in (McPherson, Smith-Lovin, & Brashears, 2006) and more having children outside of marriage (U.S. Bureau of the Census, 2011).

How have recent generations been shaped by these trends? At base, generational differences are cultural differences: As cultures change, their youngest members are socialized with new and different values. Children growing up in the 1950s were exposed to a fundamentally different culture than children growing up in the 1990s, for example. Thus birth cohorts—commonly referred to as generations—are shaped by the larger sociocultural environment of different time periods (e.g., Gentile, Campbell, & Twenge, 2012; Stewart & Healy, 1989; Twenge, 2006), just as residents of different cultures are shaped by regional variations in culture (e.g., Markus & Kitayama, 1991).



Many previous studies have examined generational differences in personality traits and positive self-views (e.g., André et al., 2010; Gentile, Twenge, & Campbell, 2010; Stewart & Bernhardt, 2010; Twenge, Campbell, & Gentile, 2011). Fewer studies, however, have examined generational trends in values, life goals, and young people's relationships to their communities. For example, have young people's life goals changed to become more or less community focused? How concerned are they for others? How much do they wish to be involved in collective or civic action? These questions about community feeling are important, as they address crucial elements of social capital and group relations (e.g., Putnam, 2000). As the epigraph quotes illustrate, there is a great deal of interest in—and disagreement about—whether or not today's young people are higher or lower in community feeling. Community feeling is also a key element of what Kasser and colleagues (e.g., Grouzet et al., 2005; Kasser & Ryan, 1993, 1996) label intrinsic values, those important to inherent psychological needs that contribute to actualization and growth such as self-acceptance, affiliation, and community. These are on the opposite end of the same dimension as extrinsic values, those contingent on external feedback such as money, fame, and image. The current study seeks to expand the literature on generational differences by assessing changes in community feeling and the contrasting extrinsic values.

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TWENGE, CAMPBELL, AND FREEMAN

The literature on generational differences is limited in other ways as well. Most analyses have gathered data from other studies using cross-temporal meta-analysis instead of analyzing responses from large national surveys (e.g., Konrath, O'Brien, & Hsing, 2011; Malahy, Rubinlicht, & Kaiser, 2009; Twenge & Foster, 2010). Cross-temporal meta-analysis has the benefit of examining changes in well-established psychological measures but lacks the stratified, nationally representative sampling of large national surveys. However, these national surveys have limitations of their own. For example, the meaning of some items in large national surveys is unclear. Although most items are straightforward or behavioral—for example, civic orientation items about political participation, or concern for others items about community service or charity donations—others, especially those asking about life goals, are more ambiguous. For example, when a respondent agrees that being a “community leader” is an important life goal, does that reflect the value of community (an intrinsic value) or of wanting to be a leader (an extrinsic value)? Several observers (e.g., Greenberg & Weber, 2008; Pryor, Hurtado, Saenz, Santos, & Korn, 2007) have assumed it reflects community feeling, but this has never been confirmed by validating this item—or any other from these surveys—against psychometrically valid measures such as the Aspirations Index, the most established measure of life goals (Grouzet et al., 2005).

In the present study, we attempt to address these issues by (a) examining changes in community feeling across as many survey items as possible in (b) two very large national databases and (c) validating relevant items against existing measures, particularly those measuring community feeling and the larger dimension of intrinsic–extrinsic values. Before describing our research in detail, however, we discuss past research and commentary on generational changes in community feeling.

### **Opposing Views on Generational Changes in Community Feeling**

Kasser and Ryan (1996) defined community feeling as helpfulness and wanting to “improve the world through activism or generativity” (p. 281). As the epigraph quotes show, the level

of community feeling among today's young adults is in dispute. The arguments fall into three basic camps: the "Generation We" view, the "Generation Me" view, and the no change view.

In the "Generation We" view, Americans born in the 1980s and 1990s, often called GenY or Millennials, are more community oriented, caring, activist, civically involved, and interested in environmental causes than previous generations were (Arnett, 2010; Greenberg & Weber, 2008; Rampell, 2011; Howe & Strauss, 2000; Winograd & Hais, 2008, 2011). Winograd and Hais (2011) wrote, "About every eight decades, a new, positive, accomplished, and group-oriented 'civic generation' emerges ... The Millennial Generation (born 1982–2003) is America's newest civic generation." Greenberg and Weber (2008) stated that "*Generation We is noncynical and civic-minded*. They believe in the value of political engagement and are convinced that government can be a powerful force for good.... By comparison with past generations, *Generation We is highly politically engaged*" (pp. 30, 32; emphasis in original). Epstein and Howes (2006) advised managers that Millennials are "socially conscious" and that "volunteerism and giving back to society play an important role in their lives" (p. 25). The view that Millennials are unusually inclined toward helping others is so widely held that many companies have instituted recruiting programs for young workers involving volunteer service and helping the environment (e.g., Alsop, 2008; Epstein & Howes, 2006; Hasek, 2008; Lancaster & Stillman, 2010; Needleman, 2008).

The contrasting "Generation Me" view sees Millennials as reflecting an increasingly extrinsic and materialistic culture that values money, image, and fame over concern for others and intrinsic meaning (e.g., Gordinier, 2009; Mallan, 2009; Myers, 2000; Smith, Christoffersen, Davidson, & Herzog, 2011; Twenge, 2006). A few studies have found empirical support for this idea. American college students' scores on a measure of empathy for others declined between 1979 and 2009 (Konrath et al., 2011). Malahy et al. (2009) found an increase over the generations in the belief in a just world, or the idea that people get what they deserve and thus are responsible for their misfortunes. They

concluded that more recent students are less likely to take the perspective of others in need and “less concerned with and less emotionally burdened by others’ suffering and disadvantage” (p. 378). Narcissistic personality traits, which correlate with less empathy and concern for others, increased over the generations among college students in four datasets (Stewart & Bernhardt, 2010; Twenge & Foster, 2010).

A third view posits that generational differences do not exist, especially in representative samples, and that any perception of generational change is an illusion caused by older people’s shifting frame of reference or a mistaking of developmental changes for generational changes (Trzesniewski & Donnellan, 2010). These authors analyzed a selected portion of items in the Monitoring the Future database of high school students and concluded that few meaningful generational differences existed (Trzesniewski and Donnellan, 2010; cf. Twenge & Campbell, 2010). Trzesniewski and Donnellan contended that young people in the 2000s are remarkably similar to those in the 1970s. They argued that previous studies finding generational differences were unreliable because they were not based on nationally representative samples.

### **The Current Research**

Our primary goal in the present research was to assess generational changes in community feeling. To address the limitations of past research, we took several empirical steps. First, given previous concerns about sampling (Trzesniewski & Donnellan, 2010), we turned to two large, nationally representative samples of American young people collected over time: the Monitoring the Future (MtF) study of high school seniors conducted since 1976 ( $N = 0.5$  million) and the American Freshman (AF) survey of entering college students conducted since 1966 ( $N = 8.7$  million). Both include a large number of items on life goals, concern for others, and civic orientation.

Second, although much recent discussion has focused on the current generation of young people, we examine changes going back to the Boomer generation....

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## for exploration

Read the Twenge selections (pp. 72–77) carefully, and write three paragraphs—one paragraph for each selection—characterizing their approaches. (Be sure to read the abstract and the footnote on the first page of the article from the *Journal of Personality and Social Psychology*, which provide important cues about Twenge’s rhetorical situation and the interests and expectations of her scholarly readers.) Here are some questions for you to keep in mind as you read.

- How would you describe Twenge’s tone in each selection?
- What kinds of examples are used in each selection, and what function do they serve?
- What relationship is established in each selection between writer and reader, and what cues signal this relationship?
- What assumptions does Twenge make in each selection about what readers already know?
- How would you describe the persona, or image of the writer, in each selection?

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By glancing at the first pages of Twenge’s three texts, you’ll notice some important clues about the publications they appear in and about Twenge’s expectations about their readers. For example, the first two pages of the introduction to Twenge’s *Generation Me* begin with a story about Linda, who “was born in the 1950s in a small town in the Midwest.” Even though the title of Twenge’s book makes it clear that she will be generalizing about an entire generation, Twenge begins with a specific story, as if to say to readers that, although the author is a psychologist and is drawing on empirical research, this book will be relevant to them in their personal lives. Twenge is clearly aware that the market is flooded with books about a diverse range of topics, from how to survive a divorce to how to succeed in business. She knows that her introduction needs to invite readers into the story that she will tell in her book, and her introduction does just that. Twenge’s introduction does not include any illustrations, but whether potential readers have looked at her book in a brick-

and-mortar bookstore or on Amazon.com or some other online site, most of them will have already viewed its intentionally provocative cover.

In the remainder of the introduction to her book, Twenge describes how she became interested in the topic of generational differences and birth cohort studies. She informs readers about her own education as a psychologist and about the research that led to *Generation Me*. The story of her own engagement with her topic complements and enriches the story of Linda that begins the introduction. Twenge ends her introduction by referring to the years of library research and empirical data collection that are the foundation of her book and concludes with this simple but compelling statement: “This book tells that story” (15).



JEAN M. TWENGE, PH.D.

"Twenge does a huge, decidedly un-GenX amount  
of research and replaces [hunches]  
with actual data....Lucid and entertaining...bold...refreshing."

-Chris Colin, author of *What Really Happened to the Class of '93*

*Generation Me*

*Revised and Updated, with a New Preface and Chapter on the Workplace*

# GENERATION ME

*Why Today's Young Americans Are More Confident, Assertive, Entitled-  
and More Miserable Than Ever Before*

**Cover of Jean M. Twenge's *Generation Me* (2014)**

Twenge, Jean. *Generation Me*, rev. ed. Atria Books, 2014, pp. 1-2. ISBN 978-1476755564. Photo and cover design with permission of Tony Mauro.



Now consider Twenge's second text, an article titled "Generation Me on Trial" that was published in the *Chronicle of Higher Education*. This article is less visually dense than the introduction to Twenge's *Generation Me*, thanks to the increased use of white space and headings. The article also includes a photo of Dharun Ravi at the top of the page.

Subscribers to the weekly *Chronicle of Higher Education* represent a more specialized readership than that of the trade book *Generation Me*. They either work in or are interested in higher education. Still, the diversity within this readership—which includes faculty across the disciplines, administrators, and staff in various offices on campus—means many readers skim the *Chronicle* to determine what to read. Given that Dharun Ravi's conviction was a major news story, the publication of Twenge's column was quite timely and designed to gain the attention of readers. In grounding her discussion of her research on "generation me" in this highly publicized case, Twenge is clearly drawing upon *kairos* (timeliness or the opportune moment) to attract readers' interest.

In her *Chronicle* essay, Twenge seldom refers directly to the research on which her discussion is based. She assumes that readers will make a connection between the title of her book, *Generation Me*, and the title of her article, "Generation Me on Trial." She also assumes that readers will draw on the biographical information at the end of her piece, including her position as a professor of psychology at San Diego State University, to assess her authority to write about her topic. Twenge thus keeps the focus on her three main points: that Generation Me has "an empathy deficit," that it has seen a "decline in taking responsibility," and that it has "more belief in equality for all." Whereas in the first pages of the introduction to *Generation Me* Twenge focuses on creating a story that will draw readers in and make them care about her research, in her *Chronicle* article Twenge draws conclusions, including her final one: "For true peace and compassion, we need a healthy dose of empathy. It's not enough to realize that someone else is equal—we have to think about what it's really like to be him or her. That, perhaps more than anything else, is the lesson we must teach Generation Me—and ourselves."

Twenge's final text, "Generational Differences in Young Adults' Life Goals, Concern for Others, and Civic Orientation, 1966–2009," appears in the *Journal of Personality and Social Psychology*, a specialized publication that has the most cramped and least inviting first page. Twenge's article is coauthored with two other scholars, a common practice in the social sciences, where the nature and

scope of research projects often require collaboration. Twenge, however, is the first author and the corresponding author (see the note at the bottom of the page), which indicates to colleagues reading the article that her contributions to the research have been particularly important.

Rather than using an attention-getting title, Twenge and her coauthors straightforwardly describe the focus of their research project. The article begins with an abstract and keywords designed to help readers decide whether they want to read the entire article.

Although the article begins with two attention-getting epigraphs, it quickly focuses on the most important research questions the authors wish to address. Twenge and her coauthors are careful to distinguish the research reported in this article from previous studies of generational differences. They assess some of the limitations of earlier studies, argue for the value of their own approach, contrast opposing views on generational changes, and establish their primary research goal.

Twenge and her coauthors' essay in the *Journal of Personality and Social Psychology* is seventeen densely argued pages long. In subsequent sections, the authors argue for the value of their methodology and examine three studies they undertook on generational differences in life goals. Their essay includes several tables that summarize and evaluate data, as well as graphs and other figures that help readers grasp the significance of their research. Clearly, the authors assume that scholars who choose to read their article will want the opportunity not only to understand and evaluate the authors' conclusions but also to critique their methodology. Twenge and her coauthors conclude their article by considering contradictory data from other sources, the strengths and limitations of their own studies, and their own conclusions, which remain tentative. As the authors note in their final sentence, how the attitudes and behaviors they discuss in their article "will shape the young generation and the country as more Millennials enter adult life remains to be seen" (1060).

Unlike in her commentary in the *Chronicle of Higher Education*, where Twenge reports some of the most important results of her research on generational differences, in the article in the *Journal of Personality and Social Psychology* Twenge and her coauthors take pains to make every step of their research process visible and available for other scholars to critique. Such critique might include efforts to replicate the studies described in the article. Clearly, Twenge expects much more of the readers of this scholarly article than she does of the readers of her commentary in the *Chronicle* or her popular book, *Generation Me*. She assumes that readers will be familiar with the many references she and her coauthors cite or will at least appreciate their inclusion.

She also assumes that readers will have considerable prior knowledge of her topic, an assumption she cannot make about readers of her book or *Chronicle* commentary.

Twenge also understands that readers of the *Journal of Personality and Social Psychology* bring specific expectations to their reading of the journal. Like readers of the *Chronicle of Higher Education*, subscribers to the *Journal of Personality and Social Psychology* don't have time to read every article, but they don't make their reading choices based on inviting titles, illustrations, or opening anecdotes. Instead, they skim the table of contents, noting articles that affect their own research or have broad significance for their field. The abstract in Twenge and her coauthors' article matters very much to these readers; they can review it to determine not only *if* but also *how* they will read the article. Some will read only the abstract, others will skim the major points, and others will read the entire article with great care, returning to it as they conduct their own research.

Although the excerpts of Twenge's three texts are grounded in the same research project, they differ dramatically in structure, tone, language, and approach to readers. Textual conventions play an important role in these differences. As shared agreements about the construction and interpretation of texts, textual conventions enable readers and writers to communicate successfully in different rhetorical situations.

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### for exploration

Take five to ten minutes to freewrite about your experience of reading the introductions to Twenge's three texts, as well as the subsequent analysis of them. What has this experience helped you better understand about the role that textual conventions—and rhetorical sensitivity—play in writing? If this experience has raised questions for you as a writer, be sure to note them as well. Be prepared to share your response to this For Exploration activity with your classmates.

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### note for multilingual writers



The conventions of academic writing vary from culture to culture. If you were educated in another country or language, you may have written successful academic texts that followed textual conventions that differ from those you have to follow now. Conventions that can differ in various cultures include the rhetorical strategies that introduce essay topics, the presence and placement of

thesis statements, the kinds of information that qualify as objective evidence in argumentation, the use (or absence) of explicit transitions, and the use (or absence) of first-person pronouns. Given these and other potential differences, you may find it helpful to compare the conventions of academic writing in the United States with those of your home culture.

## Using Textual Conventions

You already know enough about rhetoric and the rhetorical situation to realize that there can be no one-size-fits-all approach to every academic writing situation.

### thinking rhetorically

What can you do when you are unfamiliar with the textual conventions of a particular discipline or of academic writing in general? A rhetorical approach suggests that one solution is to read examples of the kind of writing you wish to do. Jean M. Twenge, whose selections you read earlier in this chapter, undoubtedly drew on her experience as a reader of the publications in which her work would later appear as she wrote these texts. Discussing these models with an insider—your teacher, a tutor in the writing center, or an advanced student in the field—can help you understand why these conventions work for such readers and writers. Forming a study group or meeting with a tutor can also increase your rhetorical sensitivity to your teachers' expectations and the conventions of academic writing.

Finally, a rhetorical approach to communication encourages you to think strategically about writing—whether personal, professional, or academic—and to respond creatively to the challenges of each situation. As a writer, you have much to consider: your own goals as a writer, the nature of your subject and writing task, the expectations of your readers, the textual conventions your particular situation requires or allows, and the medium in which to express your ideas. The rhetorical sensitivity you have already developed can help you respond appropriately to these and other concerns. But you can also draw on other resources, such as textual examples and discussions with teachers, tutors, and other students. As a writer, you are not alone. By reaching out to other writers, in person or by reading their work, you can become a fully participating member of the academic community.

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### for thought, discussion, and writing

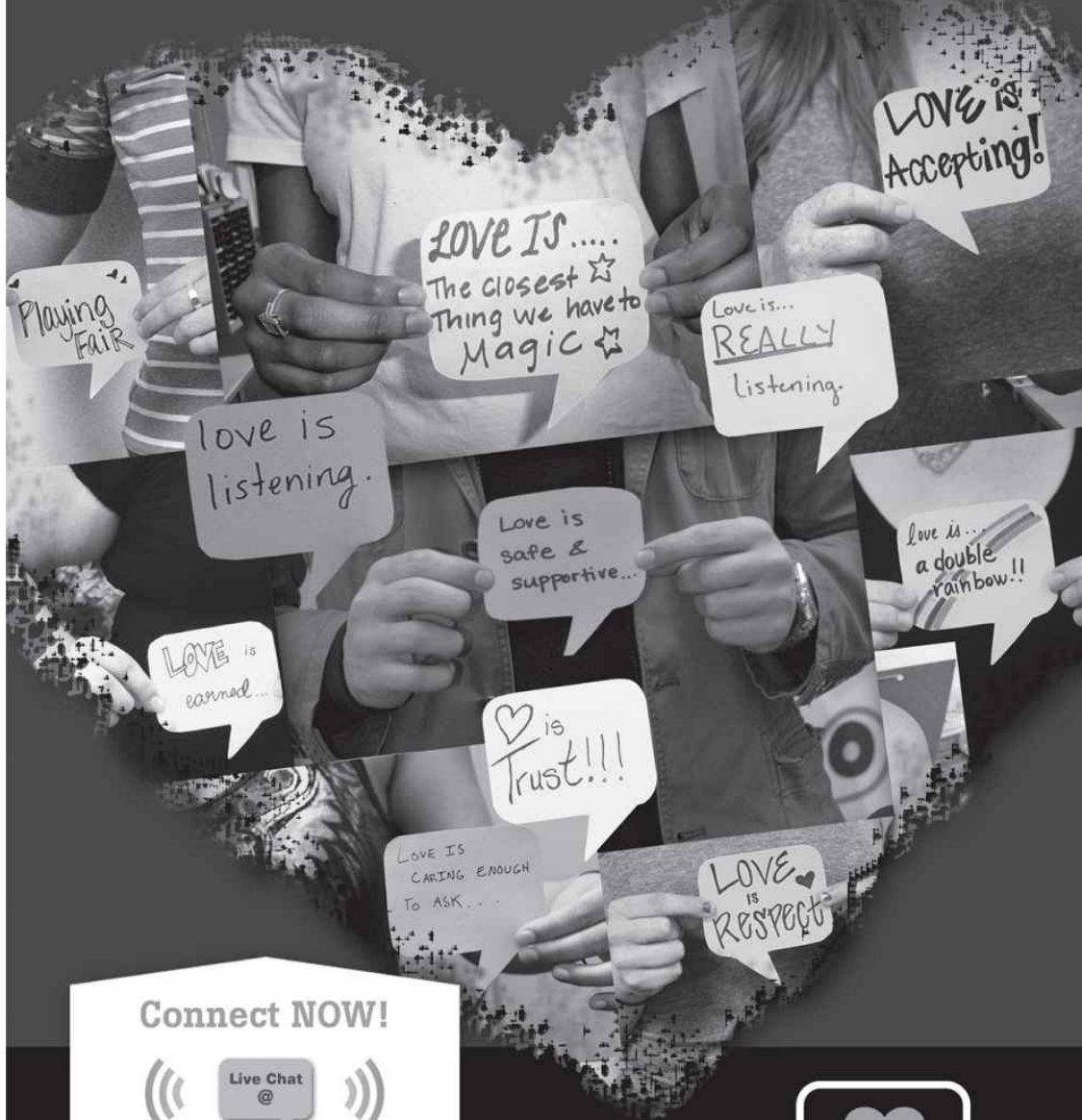
1. From a newspaper or a magazine, choose an essay, an editorial, or a column that you think succeeds in its purpose. Now turn back to the Questions for Analyzing Your Rhetorical Situation on pp. 54–55, and answer the

questions as if you were the writer of the text you have chosen. To answer the questions, look for evidence of the writer's intentions in the writing itself. (To determine what image or persona the writer wanted to portray, for instance, look at the kind of language the writer uses. Is it formal or conversational? Full of interesting images and vivid details or serious examples and statistics?) Answer each of the questions suggested by the guidelines. Then write a paragraph or more reflecting on what you have learned from this analysis.

2. Both Alia Sands and Brandon Barrett did a good job in anticipating their readers' expectations and interests. In writing their essays, they focused not just on content (what they wanted to say) but also on strategy (how they might convey their ideas to their readers). Not all interactions between writer and reader are as successful. You may have read textbooks that seemed more concerned with the subject matter than with readers' needs and expectations, or you may have received direct-mail advertising or other business communications that irritated or offended you. Find an example of writing that in your view fails to anticipate the expectations and needs of the reader, and write one or two paragraphs explaining your reasons. Your teacher may ask you to share your example and written explanation with your classmates.
  3. Analyze the ways in which one or more of the following print advertisements (pp. 84–87) draw on Aristotle's three appeals: logos, pathos, and ethos.
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# DATING ABUSE AFFECTS 1 IN 3 YOUNG PEOPLE

You deserve a safe and healthy relationship. Visit [loveisrespect.org](http://loveisrespect.org)



**Connect NOW!**



[www.loveisrespect.org](http://www.loveisrespect.org)



"loveis" to 77054



1-866-331-9474

Discuss your options anonymously.  
Peer advocates are available 24/7.



**love is respect org**

A collaboration between Break the Cycle  
and the National Dating Abuse Helpline.

**Public Service Ad: “Dating Abuse Affects 1 in 3 Young People”**

Courtesy of [loveisrespect.org](http://loveisrespect.org)







You don't have to be perfect  
to be a perfect parent.

There are thousands of teens in foster care who don't need perfection, they need you.



888-200-4005 / [AdoptUSKids.org](http://AdoptUSKids.org)

**Public Service Ad: “You Don’t Have to Be Perfect to Be a Perfect Parent”**

AdoptUSKids, U.S. Department of Health and Human Services Administration for Children and Families,  
permission by Ad Council





AT FIRST  
I WAS EMBARRASSED.  
ME, A CAT, LIVING WITH  
A SINGLE GUY. BUT WHEN  
I WATCH HIM PICK SOMETHING  
UP WITH HIS HANDS AND EAT IT,  
I CAN'T HELP BUT LOVE HIM. ”

—MARU  
adopted 01-10-10

A PERSON  
IS THE BEST  
THING TO HAPPEN  
TO A SHELTER PET

 **adopt**

[thesherpetproject.org](http://thesherpetproject.org)



**Public Service Ad: “A Person Is the Best Thing to Happen to a Shelter Pet”**

The Humane Society of the United States, Maddie’s Fund, the Ad Council and FCB Chicago



**YOU DON'T WANT  
THEM RESPONDING  
TO YOUR TEXT.**



**STOP TEXTS STOP WRECKS.ORG**





**Public Service Ad: “You Don’t Want Them Responding to Your Text”**

Source: Ad Council/National Highway Traffic Safety Administration (NHSTA), Concept Farm and the Ad Council

## Academic Writing: Committing to the Process

A rhetorical approach to writing encourages you to build upon and apply your understanding of human communication in general, and of texts in particular, to make decisions that enable effective communication. That is true whether you are writing an essay for your composition course, a lab report for your biology class, a memo for your employer, or an audio essay to share with family and friends. Rather than emphasizing rigid rules, a rhetorical approach to writing asks you to consider all the elements of your rhetorical situation: writer, reader, text, and medium.

A rhetorical approach to writing also challenges the common assumption that those who write well possess a magical or mysterious power. According to this view, people are either born with the ability to write well or not, and those who write well find writing easy: They just sit down, and the words and ideas begin to flow. Interestingly, people often feel the same way about those who work with images and graphics. They believe that designers and artists have a gift that enables them to create vivid and compelling designs, paintings, or other aesthetic objects.

In fact, most successful writers, designers, and artists study their craft for many years. What some would call “talent” or “a gift” might more aptly be characterized as interest, motivation, and commitment. Successful writers and designers know that their skills take time to mature. They also know that to develop their skills they must look for opportunities to practice them. As they practice, they reflect on the strengths and limitations not only of the products they produce but also of the processes they use to create them. This reflection, in turn, allows them to develop strategies to cope with the complexities of writing and design and thus to experience the satisfaction of a job well done.

As a student, you probably know from experience that your writing is most successful when you give yourself ample time to develop your thoughts, draft, and revise. If you’re like most students, though, you don’t always act on this knowledge. This chapter will help you gain insight into your own preferences as

a writer, enabling you to commit to a writing process that works for you and that results in successful academic writing.

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## for exploration

Take some time to reflect on your own assumptions about writing and your experiences as a writer. Set aside at least half an hour, and respond in writing to the following questions. As you do so, be sure to reflect on both your academic and your personal writing and reading experiences.

1. What are your earliest memories of learning to read and write?
  2. How were reading and writing viewed by your family and friends when you were growing up?
  3. What role did reading play in your development as a writer? What kinds of texts were you drawn to: traditional print texts; visual texts, such as comics and graphic novels; a mix; or some other kind(s)?
  4. Can you recall particular experiences in school or on the job that influenced your current attitude toward writing?
  5. If you were to describe your history as a writer, what stages or periods in your development would you identify? Write a sentence or two briefly characterizing each stage or period.
  6. What images come to mind when you hear the word *writer*? What images come to mind when you think of yourself as a writer?
  7. Draw up a list of metaphors, such as “As a writer, I’m a turtle—slow and steady” or “As a writer, I’m a racehorse—fast out of the gate but never sure if I’ve got the stamina to finish.” Write two or three sentences that use images or metaphors to characterize your sense of yourself as a writer.
  8. What kinds of writing do you enjoy or dislike? What kinds of writing do you do outside of school? Do you regularly tweet or text, keep a personal journal, or blog? Do you write poetry, create podcasts, or design flyers? In answering these questions, be sure to include any print or multimodal texts that you regularly create simply because you enjoy doing so.
  9. What do you enjoy most—and least—about the writing process?
  10. What goals would you like to set for yourself as a writer?
-

## for exploration

Using the notes, responses, and reflections generated by the previous For Exploration activity, write a letter to your classmates and teacher in which you describe who you are as a writer today and how you got to be that way. Alternatively, create a text that uses words and, if you like, images and graphics to describe who you are as a writer today. You can make it by hand or create it on the computer. (For her response to this assignment, student Mirlandra Neuneker created a collage, which is shown on p. 90.) >



Mirlandra Neuneker's Collage, "Who I Am as a Writer"

Mirlandra Neuneker

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### for collaboration

Bring enough copies of the letter or visual text you created in response to the previous For Exploration activity to share with members of your group. After you have all read one another's texts, work together to answer the following questions. Choose one person to record the group's answers so that you can share the results of your discussion with the rest of the class.

1. To what extent are your attitudes toward writing and experiences as writers similar? List three to five statements all group members can agree with.
  2. What factors account for the differences in your attitudes toward writing and experiences as writers? List two or three factors that you agree account for these differences.
  3. What common goals can you set for yourselves as writers? List at least three goals you can agree on.
-

## Managing the Writing Process

Successful writers know they must develop and commit to a writing process that enables them to succeed as students. But how do writers actually manage the writing process? Notice how differently the following students describe their process.

My writing starts with contemplation. I let the topic I have chosen sink into my mind for a while. During this time my mind is a swirl of images, words, and ideas. Sometimes I draw clusters or diagrams that show how my ideas relate; sometimes I make lists. Whatever works works. But this period of letting my ideas develop is essential to my writing. Gradually my ideas take shape—and at a certain point I just know whether I have the right topic or approach or not. If I think I don't, I force myself to start over. If I do, then I make a plan for my essay. I can't really write without at least a skeleton plan that I can refer to: It stresses me out not to know where I'm headed. Before I get very far into my draft I try to stop and ask myself whether I should write something that is straight text—a regular academic essay—or whether this is a project that needs visuals or graphics. By the time I'm done with my plan, I usually have a pretty clear idea of where I'm going. Next I write a draft, possibly several drafts, before I do a final revision.—**Sara Steinman**

Maybe it's just my personality, but when I get an assignment I have to leap right into it. It's hard to describe what I write at the beginning. It's part brainstorming, part planning, part drafting, part letting off steam. I just have to write to see what I think! I make notes to myself. What's the best evidence for this argument? Would an image, chart, or graph strengthen my point? What do I really think about this topic? I do most of this early writing by hand because I need to be able to use arrows to connect ideas, circle important points, draw pictures. At this point, no one but me could understand what I've written. I take a break if I can, and then I sit down and reread everything I've written (it can be a lot). That's when I move to the computer. Even at this point I still basically write without doing a lot of conscious planning—I'm going on intuition. The time comes when I've got to change gears and become my own harshest critic. That's when I do a kind of planning in reverse. I might outline my draft, for instance, and see if the outline makes sense. It takes a lot of time and work for me to get to the point where my ideas have really jelled, and even then I've often got several drafts ahead of me.—**Eduardo Alvarez**

As a writer, I am first a thinker and then a doer. I've always had to think my ideas out in detail before I begin drafting. Even though for me this is essentially a mental process, it still involves words and images. I can't really describe it—I just keep thinking things through. It's always felt like a waste of time to me to sit down to write without having a clear idea of what I want to say. Since I have two children and work part-time in public relations, I also don't have a lot of time to focus solely on my writing, so I try out different ideas while folding laundry, driving the kids to day care, after they're in bed. I'm a new media major, so part of my mental planning always involves thinking about media. If the assignment specifies the medium, then I always think how to make the best possible use of it. If it doesn't, then I run through all my options. Eventually I have a pretty clear sense of what I want to say and what medium will best convey it. Sometimes I make a plan before I get to work, especially if it's a long or complicated project. But sometimes I just begin writing. With some projects, my first draft is strong enough that I just have to edit it. Of course, that's not always the case.—**Wei Liao**

thinking rhetorically



On the surface, these students' writing processes seem to have little in common. Actually, however, all involve the same three activities: planning, drafting, and revising. These activities don't necessarily occur in any set order. Wei Liao plans in her head and postpones making a written plan until after she has generated a rough draft, whereas Sara Steinman plans extensively before she writes her first word. To be successful, however, all these writers must sooner or later think rhetorically and make choices about their own situation as writers, their readers, their text, and the medium. Then they must try out these choices in their heads, on paper, or at the computer; evaluate the effects of these choices; and make appropriate changes in their drafts. Rather than being a magical or mysterious activity, writing is a process of planning, drafting, and revising.

## IDENTIFYING COMPOSING STYLES

When designers and writers take their own composing processes seriously, they attempt to build on their strengths and recognize their limitations. They understand that they must vary their approach to a project depending on the task or situation. A student who prefers to spend a lot of time developing written or mental plans for writing projects simply doesn't have that luxury when writing an in-class essay exam. For this reason, it's more accurate to refer to *writing processes* rather than *the writing process*. As a writer and designer, you must be pragmatic: You decide how to approach a project based on such factors as the nature and importance of the task, the schedule, the nature and demands of the medium, and the experience you have with a particular kind of writing. Most experienced writers and designers do have a preferred way of managing the composing process, however.

**Heavy planners.** Like Wei Liao, heavy planners generally plan their writing so carefully in their heads that their first drafts are often more like other writers' second or third drafts. As a consequence, they revise less intensively and less frequently than other students. Many of these students have disciplined themselves so that they can think about their writing in all sorts of places—on the subway, at work, in the garden pulling weeds, or in the car driving to and from school.

Some heavy planners write in this way because they prefer to; others develop this strategy out of necessity. Wei Liao, for instance, says that she simply has to do a great deal of her writing in her head because of the demands of her busy life. As a result, she's learned to use every opportunity to think about her writing while she drives, cooks, or relaxes with her family.

**Heavy revisers.** Like Eduardo Alvarez, heavy revisers use the act of writing itself to find out what they want to say. When faced with a writing task, they prefer to sit down at a desk or computer and just begin writing.

Heavy revisers often state that writing their ideas out in a sustained spurt of activity reassures them that they have something to say and helps them avoid frustration. These students may not seem to plan because they begin drafting so early. Actually, however, their planning occurs as they draft and especially as they revise. Heavy revisers must often spend a great deal of time revising their initial drafts. To do so effectively, they must be able to read their work critically and, often, discard substantial portions of first drafts. For one example of heavy

revision in action, see the accompanying photo of President Barack Obama holding a heavily revised text of one of his speeches.

### thinking rhetorically

As you've probably realized, in both of these styles of composing, one of the components of the writing process is apparently abbreviated. Heavy planners don't seem to revise as extensively as other writers. Actually, however, they plan (and, in effect, revise) so thoroughly early in the process that they often don't need to revise as intensively later. Similarly, heavy revisers may not seem to plan; in fact, though, once they write their rough drafts, they plan and revise simultaneously and, often, extensively.



President Barack Obama and Speechwriter Jon Favreau Editing a Speech on Health Care, Sept. 9, 2009

**Sequential composers.** A third general style of composing is exemplified by Sara Steinman. These writers might best be called sequential composers because they devote roughly equivalent amounts of time to planning, drafting, and revising. Rather than trying out their ideas and planning their writing mentally,

as heavy planners do, sequential composers typically rely on written notes and plans to give shape and force to their ideas. Unlike heavy revisers, however, sequential composers need to have greater control over form and subject matter as they draft.

Sequential composers' habit of allotting time for planning, drafting, and revising helps them deal with the inevitable anxieties of writing. Like heavy revisers, sequential composers need the reassurance of seeing their ideas written down: Generating notes and plans gives them the confidence to begin drafting. Sequential composers may not revise as extensively as heavy revisers because they generally draft more slowly, reviewing their writing as they proceed. Revision is nevertheless an important part of their composing process. Like most writers, sequential composers need a break from drafting to be able to critique their own words and ideas.

## Composing Styles: Advantages and Disadvantages

### Composing Style

**Heavy planners**

### Advantages

- The writer spends less time drafting and revising.

### Disadvantages

- The writer may lose her or his train of thought if unexpected interruptions occur.
- The writer may miss out on fruitful explorations that result from reviewing notes, plans, or drafts.

## Heavy revisers

- The writer generates words and ideas quickly and voluminously.
- The writer remains open to new options because of the frequency with which he or she rereads notes and drafts.
- The writer may face substantial difficulties if sentences and paragraphs look less coherent and polished on paper than they did in the writer's head.
- The writer may experience an emotional roller coaster as ideas develop (or fail to develop) through writing.
- The writer must have the ability to critique her or his own writing ruthlessly.
- The writer's work may

## **Sequential composers**

- The writer has more control over the writing process because so much time is spent planning, drafting, and revising.
- Writers are unlikely to mistake a quickly generated collection of ideas or a brainstormed plan for adequate preparation.

suffer if he or she fails to allow adequate time for rewriting or, if necessary, for starting over.

- The writer may become too rigidly dependent on a highly structured writing process.
- The writer may waste valuable time developing detailed plans when he or she is actually ready to begin drafting.

There is one other common way of managing the writing process, although it might best be described as management by avoidance, and that's procrastination. All writers occasionally procrastinate, but if you habitually put off writing a first draft until you have time only for a final draft (and this at 3 A.M. on the day your essay is due), your chances of success are minimal. Although you may tell yourself that you have good reasons for putting off writing ("I write better under pressure"; "I can't write until I have all my easier assignments done first"), procrastination makes it difficult for you to manage the writing process in an efficient and effective manner.

Is procrastination always harmful? Might it not sometimes reflect a period of necessary incubation, of unconscious but still productive planning? Here's what Holly Hardin—a thoughtful student writer—discovered when she reflected about her experiences as a writer.

For me, sometimes procrastination isn't really procrastination (or so I tell myself). Sometimes what I label procrastination is really planning. The trouble is that I don't always know when it's one or the other.

How do I procrastinate? Let me count the ways. I procrastinate by doing good works (helping overtime at my job, cleaning house, aiding and abetting a variety of causes). I procrastinate by absorbing myself in a purely selfish activity (reading paperbacks, watching TV, going to movies). I procrastinate by visiting with friends, talking on the telephone, prolonging chance encounters. I procrastinate by eating and drinking (ice cream, coffee, cookies—all detrimental). Finally, I procrastinate by convincing myself that this time of day is not when I write well. I'd be much better off, I sometimes conclude, taking a nap. So I do.

Part of my difficulty is that I can see a certain validity in most of my reasons for procrastinating. There are some times of day when my thoughts flow better. I have forced myself to write papers in the past when I just didn't feel ready. Not only were the papers difficult to write, they were poorly written, inarticulate papers. Even after several rewrites, they were merely marginal. I would much rather write when I am at my mental best.

I need to balance writing with other activities. The trouble is—just how to achieve the perfect balance!

Holly's realistic appraisal of the role that procrastination plays in her writing process should help her distinguish between useful incubation and unhelpful procrastination. Unlike students who tell themselves that they should never procrastinate—and then do so anyway, feeling guilty every moment—Holly knows she has to consider a variety of factors before she decides to invite a friend over, bake a batch of cookies, or take a much-needed nap.

### **note for multilingual writers**



If your first or home language is not English, you may be familiar with alternate approaches to composing. Educational systems throughout the world have different approaches to writing and to the teaching of writing. In

thinking about your writing process as a student in college, reflect on how your previous experiences as a writer enhance or interfere with your efforts to respond to the demands of academic writing in U.S. colleges. (Different approaches to revision may be especially relevant.) You may want to discuss the results of your reflection with your teacher or a tutor in the writing center.



## ANALYZING YOUR COMPOSING PROCESS\*

thinking rhetorically

The poet William Stafford once commented that “a writer is not so much someone who has something to say as he is someone who has found a process that will bring about new things he would not have thought if he had not started to say them.” Stafford’s remarks emphasize the importance of developing a workable writing process—a repertoire of strategies you can draw on in a variety of situations. The quiz on pp. 98–99 can help you analyze your writing process.

### note for multilingual writers



If you are a writer whose first or home language is not English, think about how knowing one or more languages might affect your process when you compose texts in English. Do you typically think, freewrite, brainstorm, or make notes in your home language and then translate? Do you work directly in English? Or do you move back and forth between languages? How might this affect your writing process?

### for collaboration

Meet with classmates to discuss your responses to the quiz on pp. 98–99. Begin by having each person state two important things he or she learned as a result of completing the quiz. (Appoint a recorder to write down each person’s statements.) Once all members of your group have spoken, ask the recorder to read their statements aloud. Were any statements repeated by more than one member of the group? Working as a group, formulate two conclusions about the writing process that you would like to share with the class. (Avoid vague and general assertions, such as “Writing is difficult.”) Be prepared to discuss your conclusions with your classmates.

### Quiz: Analyzing Your Composing Process

You can use the following questions to analyze your composing process. Your teacher may ask you to respond to some or all of these questions in writing.

**1. What is your general attitude toward writing?**

- a. love it
- b. hate it
- c. somewhere in between

*How do you think this attitude affects your writing?*

**2. Which of the composing styles described in this chapter best describes the way you compose?**

- a. heavy planner
- b. heavy reviser
- c. sequential composer
- d. procrastinator

*If none of these styles seems to fit you, how do you compose?*

**3. How long do you typically work on your writing at any one time?**

- a. less than an hour
- b. from one to two hours
- c. more than two hours

*Do you think you spend about the right amount of time at a given stretch, or do you think you should generally do more (or less)? Why?*

**4. Are you more likely to write an essay**

- a. in a single sitting
- b. over a number of days (or weeks)

*Have you had success doing it this way? How do you think adjusting your approach would affect the essays you end up writing?*

**5. Do you have any writing habits or rituals?**

- a. yes
- b. no

*If you answered “yes,” what are they? Which are productive, and which interfere with your writing process? If you answered “no,” can you think of any habits you would like to develop?*

**6. How often do you import visuals, graphics, or sound files into texts you are composing?**

- a. sometimes
- b. never
- c. often

*If you do use visuals, sound, or graphics, do you enjoy doing so? find it a challenge? take it for granted? How have your*

*instructors received your efforts?\**

**7. What planning and revising strategies do you use?**

- a. specific strategies (e.g., outlining, listing, etc.)
- b. general strategies (e.g., “I think out a plan, and I reread what I’ve written.”)
- c. no strategies I’m aware of

*How do you know when you have spent enough time planning and revising?*

**8. What role do collaborations or exchanges with others (conversations, responses to work in progress from peers or tutors) play in your writing?**

- a. an important role
- b. an occasional role
- c. little or no role

*Would you like to make more use of collaborations like these? Why or why not?*

**9. How often do you procrastinate? (Be honest! All writers procrastinate occasionally.)**

- a. I procrastinate very little.
- b. I start later than I should, but I get the job done.
- c. I don’t start until it’s too late to do a good job.

*Do you need to change your habits in this respect? If you do need to change them, how will you do so?*

10. **Thinking in general about the writing you do, what do you find most rewarding and satisfying? Most difficult and frustrating? Why?**

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Writing is a *process*, and stopping to think about your own composing process can prove illuminating. One of my students, for example, formulated an analogy that helped us all think fruitfully about how the writing process works. “Writing,” he said, “is actually a lot like sports.” Writing—like sports? Let’s see what this comparison reveals about the writing process.

**Writing and sports are both performance skills.** You may know who won every Wimbledon since 1980, but if you don’t actually play tennis, you’re not a tennis player; you’re just somebody who knows a lot about tennis. Similarly, you can know a lot about writing, but to demonstrate (and improve) your skills, you must *write*.

**Writing and sports both require individuals to master complex skills and to perform these skills in an almost infinite number of situations.** Athletes must learn specific skills, plays, or maneuvers, but they can never execute them routinely or thoughtlessly. Writers must be similarly resourceful and flexible. You can learn the principles of effective essay organization, for instance, and you may write a number of essays that are well organized, but each time you sit down to write a new essay, you have to consider your options and make new choices. This is the reason smart writers don’t rely on formulas or rules but instead use rhetorical sensitivity to analyze and respond to each situation.

thinking rhetorically

**Experienced athletes and writers know that a positive attitude is essential.**

Some athletes psych themselves up before a game or competition, often using music, meditation, or other personal routines. But any serious athlete knows that's only part of what having a positive attitude means. It also means running five miles when you're already tired at three or doing twelve repetitions during weight training when you're exhausted and no one else would know if you did only eight. A positive attitude is equally important in writing. If you approach a writing task with a negative attitude ("I never was good at writing"), you create obstacles for yourself. Having a positive, open attitude is essential in mastering tennis, skiing—and writing.

**To maintain a high level of skill, both athletes and writers need frequent practice and effective coaching.**

"In sports," a coach once said, "you're either getting better or getting worse." Without practice—which for a writer means both reading and writing—your writing skills will slip (as will your confidence). Likewise, coaching is essential in writing because it's hard to distance yourself from your own work. Coaches—your writing instructor, a tutor at a writing center, or a fellow student—can help you gain a fresh perspective on your writing and make useful suggestions about revision as well.

**Experienced athletes and writers continuously set new goals for themselves.**

Athletes continuously set new challenges for themselves and analyze their performance. They know that coaches can help but that *they* are ultimately the ones performing. Experienced writers know this too, so they look for opportunities to practice their writing. And they don't measure their success simply by a grade. They see their writing always as work in progress. Successful athletes, like successful writers, know that they must *commit* to a process that will enable them to perform at the highest possible level.

# Writing Communities

## FINDING A COMMUNITY

For many people, one big difference between writing and sports is that athletes often belong to teams. Writers, they think, work in lonely isolation. In fact, this romanticized image of the writer struggling alone until inspiration strikes is both inaccurate and unhelpful. If you take a careful look at the day-to-day writing that people do, you quickly recognize that many people in business, industry, and other professions work as part of one or more teams to produce written texts. In many cases, these individuals' ability to work effectively with others is key to a successful career. Those who write for school, community-based projects, or even for personal enrichment also often turn to others for ideas and advice.

Even when writers do a good deal of their composing alone, they often find it helpful to talk with others before and while writing. A group of neighbors writing a petition to their city council requesting that a speed bump be installed on their street might well ask one person to compose the petition. To generate the strongest ideas possible, the writer would have to talk extensively with her neighbors. She would probably also present drafts of the petition for her neighbors' review and approval.

Most writers alternate between periods of independent activity (composing alone at a computer or desk) and periods of social interaction (meeting with friends, colleagues, or team members for information, advice, or responses to drafts). They may also correspond with others in their field, or they may get in touch with people doing similar work through reading, research, or online technologies. These relationships help them learn new ideas, improve their skills, and share their interest and enthusiasm.

Sometimes these relationships are formal and relatively permanent. Many poets and fiction writers, for instance, meet regularly with colleagues to discuss their writing. Perhaps more commonly, writers' networks are informal and shifting, though no less vital. A new manager in a corporation, for instance, may find one or two people with sound judgment and good writing skills to review important letters and reports. Similarly, students working on a major project for a class may meet informally but regularly to compare notes and provide mutual support.

Online technologies and the web have increased the opportunity for writers to work collaboratively. Using online spaces, from course websites to blogs and

public writing communities such as Writing.com (“for writers and readers of all interests and skill levels”), writers everywhere are sharing their writing and getting responses to works in progress.



## WORKING COLLABORATIVELY

Because you're in the same class and share the same assignments and concerns, you and your classmates constitute a natural community of writers. Whether your instructor makes it a requirement or not, you should explore the possibility of forming a peer group or joining one that already exists. To work effectively, however, you and your peers need to develop or strengthen the skills that will contribute to effective group work.

As you prepare to work collaboratively, remember that people have different styles of learning and interacting. Some of these differences represent individual preferences: Some students work out their ideas as they talk, for instance, while others prefer to think through their ideas before speaking. Other differences are primarily cultural and thus reflect deeply embedded social practices and preferences. Effective groups are pragmatic and task oriented, but they balance a commitment to getting the job done with patience and flexibility. They value diversity and find ways to ensure that *all* members can comfortably participate in and benefit from group activities.

Effective groups also take care to articulate group goals and monitor group processes. Sometimes this monitoring is intuitive and informal, but sometimes a more formal process is helpful. If you're part of a group that meets regularly, you might begin meetings by having each person state one way in which the group is working well and one way in which it could be improved. If a problem such as a dominating or nonparticipating member is raised, deal with it immediately. The time spent responding to these comments and suggestions will ensure that your group is working effectively.

Group activities such as peer response and collaborative troubleshooting can help improve your writing ability and prepare you for on-the-job teamwork. Remember, though, that groups are a bit like friendships or marriages. They develop and change, and they require care and attention. You have to be committed to keeping the group going, be alert to signs of potential trouble, and be willing to talk problems out.

Students juggling coursework, jobs, families, and other activities can sometimes find it difficult to get together or to take the time to read and respond to one another's writing. Getting together with classmates to share your writing is well worth the effort it takes. If it proves impossible, however, you may have one important alternative: a campus writing center. Many colleges and universities have established writing centers as places where you can go to talk with others about your writing, get help with specific writing problems, or find

answers to questions you may have. If your campus does have a writing center, take advantage of the opportunity to get an informed response to your work.

## Guidelines for Group Work

### 1. Review your assignment, and agree on goals and procedures.

*Doing a brief activity in class?*  
Limit yourselves to a few minutes to set goals.

*Doing an extended project with meetings outside of class?*  
Take ten to fifteen minutes to set goals.

### 2. Assign roles, but be flexible. Effective group members are willing to assume multiple roles as needed. In a brief in-class group activity, for instance, group members might share the first three roles below.

- *Group leaders* assign tasks, set priorities, and take responsibility for progress.
- *Consensus builders* facilitate communication and mediate conflicts.
- *Task masters* try to keep everyone focused, productive, and on time.
- *Recorders/reporters* maintain a written summary of the group's work and share this summary with the class.

### 3. Encourage productive conflict. Capitalize on the diverse perspectives and strategies that people bring to a problem.

- *Encourage the discussion of new ideas.*
- *Consider alternative approaches to your subject.*
- *Don't be afraid to disagree.* Just be sure the discussion remains friendly and focused on the task at hand.

Meet with your group to discuss how you can most effectively work together. Begin by exchanging names, phone numbers, and email addresses, and take time just to get to know each other. You might also see if your group can formulate some friendly rules to guide group activities. (You might all agree, for instance, to notify at least one member if you can't make a meeting.) Be sure to write these rules down, and consult them as you work together. Try to anticipate problems, such as coordinating schedules, and discuss how to resolve them.

### for exploration

If your campus has a writing center, make an appointment to interview a tutor (sometimes also called a writing assistant or peer consultant) about the services the center provides. You may also want to ask the tutor about his or her own experiences as a writer. Your instructor may ask you to present the results of your interview orally or to write a summary of your discussion.

### for thought, discussion, and writing

1. Now that you have read this chapter, make a list of several goals you'd like to accomplish in your composition class this term. What would you most like to learn or improve? What would you like to change about your writing process? Then write a paragraph or two discussing how you plan to achieve these goals.
2. You can learn a great deal about your own composing process by observing yourself as you write. To do so, follow these steps:
  - Choose an upcoming writing project to study. Before beginning this project, reflect on its demands. How much time do you expect to spend working on this project, and how do you anticipate allocating your time? What challenges does this project hold for you? What strengths and resources do you bring to this project?
  - As you work on the project, use a process log to keep track of how you spend your time. Include a record in this log of when you started and ended each work session, as well as a description of your activities and notes commenting on your process. What went well? What surprised you? What gave you problems? What might you do differently next time?
  - After you have completed the project, draw on your prewriting analysis and process log to write a case study of this project. As you do so, consider these questions: To what extent was your prewriting

analysis of your project accurate? How did you actually allocate your time when working on this project? What strategies did you rely on most heavily? What went well with your writing? What was difficult? Conclude by reflecting about what you have learned from this case study about yourself as a writer.

3. All writers procrastinate occasionally; some just procrastinate more effectively than others. After brainstorming or freewriting about your favorite ways of procrastinating, write a humorous or serious essay on procrastination.
  4. The For Exploration activities on p. 89 encouraged you to reflect on your assumptions about writing and your experiences as a writer. Drawing on these activities and the rest of the chapter, write an essay in which you reflect on this subject. You may choose to write about pivotal incidents in your experiences as a writer, using particular occasions to support the general statements you make about your experiences.
-

# Analyzing and Synthesizing Texts

thinking rhetorically

**A**rhetorical approach to writing looks at the various contexts in which you write. Even if you are writing alone at your computer, you are writing in the context of a specific rhetorical situation. By analyzing that situation, you can identify your purpose and goals as a writer, develop an appropriate persona or voice, and respond to the expectations of your readers. You also can understand and implement the appropriate textual conventions for courses across the curriculum.

## Understanding the Centrality of Reading to Academic Writing

One of the most important ways of recognizing and understanding the textual conventions appropriate to various disciplines is through reading. You already recognize that reading is central to academic writing. After all, as a student you are almost always writing in response to one or more texts. But you may not have realized that reading can help you understand how the methodologies that different disciplines are grounded in are reflected in their textual conventions. (Chapter 8 looks carefully at how the humanities, natural and applied sciences, social sciences, and business are reflected in each discipline's textual conventions.) Whatever kind of text you are reading—from a chapter in your sociology textbook to a poem in your literature class to a research report for psychology—the ability to read critically and to engage your reading at multiple levels is essential.

In this chapter, you will learn how to master two skills essential to all reading: analysis and synthesis. When you *analyze*, you determine how a text, an object, or a body of data is structured or organized; you also often assess its effectiveness or validity. Synthesis is a counterpart to analysis. When you *synthesize*, you explore connections and contradictions between two or more texts, objects, or bodies of data. Often, you also bring your own experience to bear on the subject under consideration, indicating where you agree and where you disagree with those whose words and thoughts you are exploring.

## Considering Analysis and Synthesis in the Context of the Academic Community

Gaining an understanding of context is particularly important when you enter a new community of writers and readers. Accordingly, as you enter the academic community, you need to develop an insider's understanding of the conventions that characterize academic writing. Some of these conventions apply across the disciplines; for example, a successful academic argument must reflect an open, unbiased intellectual engagement with the subject, whether that subject is a Renaissance painting or the Federal Reserve System. Moreover, whatever your subject, the logic behind your conclusions and the evidence for them play key roles in any academic argument.

Most college instructors believe that *all* academic writing involves argument. But the model of argument they have in mind isn't about winning or losing a debate; rather, it involves using evidence and reasoning to discover a version of truth about a particular subject. I use the words *a version* here to emphasize that in academic writing what constitutes the "truth" is always open to further discussion. A political scientist or an economist who makes a convincing argument about federal policy on harvesting timber in national forests knows that others will add to, challenge, or refine that argument. In fact, having others respond to an argument is a sign that the writing has successfully raised questions that others consider important. In this sense, the scholarly work of the academy is a conversation rather than a debate.

## Understanding Your Audience

Because your instructors are the primary readers of your college writing, you need to understand their values and their goals for you and other students. They all share a commitment to the ideal of education as inquiry. Whether they teach in business, liberal arts, agriculture, engineering, or other fields, your instructors want to foster your ability to think, write, and speak well. When they read your papers and exams, they're looking for evidence of both your knowledge of a subject and your ability to think and write clearly and effectively.

But your instructors will not necessarily bring identical expectations to your writing. Methods of inquiry and research questions vary from discipline to discipline, and textual conventions reflect these differences. Despite such disciplinary differences, college instructors generally agree that educated, thoughtful, and knowledgeable college students share certain characteristics.\* They believe, for instance, that perhaps the worst intellectual error is oversimplifying. They want their students to go beyond simplistic analysis and arguments to achieve deeper and more complex understandings. Thus a historian might urge students to recognize that more was at stake in the American Civil War than freeing the slaves, and an engineer might encourage students to realize that the most obvious way to resolve a design problem isn't necessarily the best way.

Most college instructors want students to be able to do more than memorize or summarize information. Indeed, they strive to develop students' abilities to analyze, apply, question, evaluate, and synthesize information. What do instructors look for in students' writing? Most broadly, they want evidence of learning and a real commitment to and engagement with the subject. They also want you to adhere to academic standards of clear thinking and effective communication. More specifically, most instructors hope to find the following characteristics in student writing:

- A limited but significant topic
- A meaningful context for discussion of the topic
- A sustained and full development of ideas, given the limitations of the topic, time allotted, and length assigned
- A clear pattern of organization



- Fair and effective use of sources
- Adequate detail and evidence as support for generalizations
- Appropriate, concise language
- Conventional grammar, punctuation, and usage

The essay on pages 109–10, written by student Hope Leman for a class on politics and the media, meets these criteria. The essay was a response to the following assignment for a take-home midterm exam:

Journalists often suggest that they simply mirror reality. Some political scientists argue, however, that rather than mirroring reality journalists make judgments that subtly but significantly shape their resulting news reports. In so doing, scholars argue, journalists function more like flashlights than like mirrors. Write an essay in which you contrast the “mirror” and “flashlight” models of the role of journalists in American society.

Successful essays will not only compare these two models but will also provide examples supporting their claims.

thinking rhetorically

Because Hope was writing a take-home midterm essay, she didn’t have time to do a formal written analysis of her rhetorical situation. Still, her essay demonstrates considerable rhetorical sensitivity. Hope understands, for instance, that given her situation she should emphasize content rather than employ a dramatic or highly personal style. Hope’s essay is, above all, clearly written. Even though it has moments of quiet humor (as when she comments on funhouses at the end of paragraph 2), the focus is on articulating the reasons the “flashlight” model of media theory is the most valid and helpful for political scientists. Hope knows that her teacher will be reading a stack of midterms under time pressure, so she makes sure that her own writing is carefully organized and to the point.

Leman 1

Hope Leman  
Professor Roberts  
Political Science 101  
April 20, 2016

The Role of Journalists in American Society: A Comparison of  
the “Mirror” and “Flashlight” Models

The “mirror” model of media theory holds that through their writing and news broadcasts journalists are an objective source of information for the public. This model assumes that journalists are free of bias and can be relied on to provide accurate information about the true state of affairs in the world. Advocates of the “flashlight” model disagree, believing that a journalist is like a person in a dark room holding a flashlight. The light from the flashlight falls briefly on various objects in the room, revealing part—but not all—of the room at any one time. This model assumes that journalists cannot possibly provide an objective view of reality but, at best, can convey only a partial understanding of a situation or an event.

In this essay, I will argue that the “flashlight” model provides a more accurate and complex understanding of the role of journalists in America than the “mirror” model does. The flashlight model recognizes, for instance, that journalists are shaped by their personal backgrounds and experiences and by the pressures, mores, and customs of their profession. It also recognizes that journalists are under commercial pressure to sell their stories. Newspapers and commercial networks are run on a for-profit basis. Thus reporters have to “sell” their stories to readers. The easiest way to do that is to fit a given news event into a “story” framework. Human beings generally relate well to easily digestible stories, as opposed to more complex analyses, which require more thought and concentration. Reporters assigned to cover a given situation are likely to ask “What is the story?” and then to force events into that framework. Reality is seldom as neat as a story, however, with neat compartments of “Once upon a time ...,” “and then ...,” and “The End.” But the story framework dominates news coverage of events; thus the

media cannot function as a mirror since mirrors reflect rather than distort reality (except in funhouses).

Leman 2

The “mirror” model also fails to acknowledge that journalists make choices, including decisions about what stories to cover. These choices can be based on personal preference, but usually they are determined by editors, who respond to publishers, who, in turn, are eager to sell their product to the widest possible audiences. Most people prefer not to read about seemingly insoluble social problems like poverty or homelessness. As a result, journalists often choose not to cover social issues unless they fit a particular “story” format.

In addition to deciding what to cover, journalists must determine the tone they will take in their reporting. If the “mirror” model of media theory were accurate, journalists wouldn’t make implicit or explicit judgments in their reporting. But they do. They are only human, after all, and they will inevitably be influenced by their admiration or dislike for a person about whom they are writing or by their belief about the significance of an event.

From start to finish, journalists must make a series of choices. They first make choices about what to cover; then they make choices about whether their tone will be positive or negative, which facts to include or omit, what adjectives to use, and so on. Mirrors do not make choices—but a person holding a flashlight does. The latter can decide where to let the light drop, how long to leave it on that spot, and when to shift the light to something else. Journalists make these kinds of choices every day. Consequently, the “flashlight” model provides the more accurate understanding of the role that journalists play in American society, for the “mirror” model fails to take into account the many factors shaping even the simplest news story.

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## for collaboration

Working with a group of classmates, respond to these questions about Hope Leman’s essay. Appoint a recorder to write down the results of your discussion, which your instructor may ask you to present to the class.

1. Hope begins her essay not by attempting to interest readers in her subject but by defining the “mirror” and “flashlight” models of media theory. Why might this be an effective way to begin her essay?
  2. Writers need to have a working thesis, or controlling purpose, when they write.\* Sometimes they signal this purpose by articulating an explicit thesis statement. Sometimes only subtle cues are necessary. (Students writing a personal essay might not want, for instance, to state their controlling purpose explicitly at the start of their essay but rather let readers discover it as they read.) In her essay, Hope includes an explicit thesis statement. Identify this statement, and then discuss the reasons that it is necessary in her particular situation.
  3. Academic writing is sometimes viewed as dull and lifeless—as, well, *academic*. Yet even in this essay written under time pressure, Hope’s writing is not stuffy, dull, or pompous. Examine her essay to identify passages where a personal voice contributes to the overall effectiveness of her essay. How does Hope blend this personal voice with the objective and distanced approach of her essay?
-

## Understanding How Analysis Works

As a student, you must respond to a wide range of writing assignments. For an American literature class, you may have to analyze the significance of the whiteness of the whale in *Moby-Dick*, whereas a business management class may require a collaboratively written case study; you may need to write a lab report for a chemistry class and critique a qualitative research report for sociology. Although these assignments vary considerably, they all require and depend on analysis.

As noted earlier, analysis involves separating something into parts and determining how these parts function to create the whole. When you analyze, you examine a text, an object, or a body of data to understand how it is structured or organized and to assess its effectiveness or validity. Most academic writing, thinking, and reading involve analysis. Literature students analyze how a play is structured or how a poem achieves its effect; economics students analyze the major causes of inflation; biology students analyze the enzymatic reactions that comprise the Krebs cycle; and art history students analyze how line, color, and texture come together in a painting.

As these examples indicate, analysis is not a single skill but a group of related skills. An art history student might explore how a painting by Michelangelo achieves its effect, for instance, by comparing it with a similar work by Raphael. A biology student might discuss future acid-rain damage to forests in Canada and the United States by first defining *acid rain* and then using cause-and-effect reasoning to predict worsening conditions. A student in economics might estimate the likelihood of severe inflation in the coming year by categorizing or classifying the major causes of previous inflationary periods and then evaluating the likelihood that such factors will influence the current economic situation. Different disciplines emphasize different analytic skills.\* But regardless of your major, you need to understand and practice analysis. You will do so most successfully if you establish a specific purpose and develop an appropriate framework or method.

## ESTABLISHING A PURPOSE FOR YOUR ANALYSIS

Your instructors will often ask you to analyze a fairly limited subject, problem, or process: Lily Briscoe's role in Virginia Woolf's *To the Lighthouse*, feminists' criticisms of Freud's psychoanalytical theories, Mendel's third law of genetics. Such limited tasks are necessary because of the complexity of the material, but the larger purpose of your analysis is to better understand your topic's role within a larger context—for example, a literary work that you are analyzing or a political or philosophical theory. When you analyze a limited topic, you're like a person holding a flashlight in the dark: The beam of light that you project is narrow and focused, but it illuminates a much larger area.

### thinking rhetorically

Even though the purpose of your analysis is to understand the larger subject, you still need to establish a more specific purpose for your analysis. Imagine, for instance, that your Shakespeare instructor has asked you to write an essay about the fool in *King Lear*. You might establish one of several purposes for your analysis:

- To explain how the fool contributes to the development of a major theme in *King Lear*
- To discuss the effectiveness or plausibility of Shakespeare's characterization of the fool
- To define the role the fool plays in the plot
- To agree or disagree with a particular critical perspective on the fool's role and significance

Establishing a specific purpose helps you define how your analysis should proceed. It enables you to determine the important issues to address or the questions to answer.

There are no one-size-fits-all procedures for establishing a purpose for your analysis. Sometimes your purpose will develop naturally as a result of reading, reflection, and discussion with others. In other instances, it may help to draw on the invention strategies described in Chapter 9; these strategies help you explore your subject and discover questions to guide your analysis. Since writing and thinking are dynamically interwoven processes, you may at times need to *write*

your way into an understanding of your purpose by composing a rough draft and seeing, in effect, what you think about your topic.

## DEVELOPING AN APPROPRIATE METHOD FOR YOUR ANALYSIS

Once you have a purpose, how do you actually analyze something? The answer depends on the subject, process, or problem being analyzed. In general, however, you should consider the methods of inquiry characteristic of the discipline in which you're writing. While students studying *To the Lighthouse* or Mendel's third law may use the same fundamental analytic *processes*—for example, definition, causal analysis, classification, and comparison—the relative weight they give to these different processes and the way they shape and present their final analyses may well differ.

thinking rhetorically

The questions below can help you develop an appropriate method for your analysis. If, after considering these questions and reflecting on your experiences in a class, you continue to have difficulty settling on an appropriate method, meet with your instructor to get help. You might ask him or her to recommend student essays or professional articles that clearly model the analytical methods used in the field.



## Questions for Developing an Appropriate Method for Analysis

1. Have your instructors approached analysis in class ...

*systematically, using methodologies like case study and problem solving?*

or

*on a case-by-case basis, depending on the subject?*

2. What kinds of evidence and examples do they draw on?

3. What kinds of questions do your instructors typically ask in class discussions?

*Why might people in the discipline view these as important questions?*

4. What kinds of answers to these questions do your instructors favor?

*Why might people in this discipline value such responses?*

## Understanding the Relationship between Analysis and Argument

All academic writing has an argumentative edge, and sometimes that edge is obvious. If a student writes a political science essay arguing that the government should follow a particular environmental policy, that student is explicitly arguing that the government should do something. Essays that discuss whether something should or should not be done are easily recognizable as arguments, probably because they follow the debate format that many associate with argumentation.

But writers can express judgments—can present good reasons for their beliefs and actions—without explicitly endorsing a course of action. For example, a music theory student analyzing the score of a Beethoven sonata may argue that the second movement of the particular sonata is more daring or innovative than music historians have acknowledged. To do so, she must convince her reader, in this case her teacher, that she has a sophisticated understanding of the structure of the sonata. Analysis will play a particularly central role in this student’s writing: By identifying specific features of the score and positing relationships among these features, she will demonstrate her understanding of Beethoven’s use of the sonata form.

### thinking rhetorically

As this example demonstrates, analysis and argument are interdependent. Argumentation depends on analysis because through analysis writers clarify the logic of their thinking and provide evidence for their judgments. The student arguing that the government should follow a particular environmental policy, for example, would have to analyze the potential benefits and disadvantages of that policy and demonstrate that it’s workable for his argument to be convincing. Similarly, analysis always carries an implicit argumentative burden because when you analyze something, you are in effect asserting “This is how I believe X works” or “This is what I believe X means.”

Academic analysis and argument call for similar habits of mind. Both encourage writers to suspend personal biases, so they require openness and flexibility. This is not to say that academic writers are expected to be absolutely objective. Your gut feeling that “workfare” programs may not provide single parents with adequate support for their children may cause you to investigate this

topic for a political science or an economics class. This gut feeling is a strength, not a weakness, because it enables you to find a topic that interests you. Once you begin to explore your topic, however, you need to engage it dispassionately. You need, in other words, to be open to changing your mind.

If you do change your mind about the consequences of workfare programs, the reading and writing you have done probably have given you a more detailed understanding of the issues at stake. To write a successful essay about this topic, you will have to describe these issues and analyze their relationships and implications, developing logical connections that make your reasoning explicit. In these and other ways, you will demonstrate to readers that you have indeed understood your subject.

The essay by Hope Leman that begins on p. 109 is a good example of academic analysis. In this essay, Hope is not arguing that something should or should not be done. Rather, she is attempting to understand whether the “mirror” or “flashlight” model best describes the role of journalists in American society.

## ANALYZING ACADEMIC ARGUMENTS

Analysis plays a key role in all academic writing. It helps readers and writers understand the texts they encounter as they move across the disciplines and recognize, examine, and formulate arguments about them. In the world of academia, written, visual, and oral works—and even events, behaviors, and performances—can be considered “texts” susceptible to analysis. While written texts are still central to academic study, the ability to analyze texts that depend heavily on images, sounds, and graphics—whether they are television ads, multimedia presentations, or websites—has become increasingly important in our media-saturated culture.\*

thinking rhetorically

The analysis of any complex text will feel less intimidating if you address three basic questions:

- What question is at issue?
- What position does the author take?
- Do the author’s reasons justify your acceptance of his or her argument?

## DETERMINING THE QUESTION AT ISSUE

When you determine the question at issue, you get to the heart of any argument and distinguish major claims from minor elements of support. You can then identify the author’s position and evaluate whether he or she has provided good reasons for you to agree with this position.

Greek and Roman rhetoricians developed a method called *stasis theory* for determining the questions at issue in any argument. Stasis theory encourages readers to identify the major point on which a particular controversy rests. This method presents six basic questions at issue in argumentative writing.<sup>1</sup>

### thinking rhetorically

As you determine the kinds of issues addressed in a particular argument, you will draw on your rhetorical sensitivity. You do this naturally in your everyday life. Imagine that a friend has urged you to drive with her to a concert in a city an hour away. You’d like to attend the concert, but it’s on a midweek work night. Depending on your situation, the primary question at issue may be one of *value*. If you value the concert enough, you can justify the time, expense, and late-night bedtime involved in attending the concert. On the other hand, the primary question at issue for you may be one of *consequence*: This would be the case if you couldn’t justify time away from study, work, and family, especially on a weeknight.

On the next page is an argument by Amitai Etzioni about the advantages and disadvantages of traditional privacy protections in North America. Etzioni is a professor at George Washington University and former senior adviser to the White House. He has written over a dozen books, including *The Limits of Privacy*, from which this excerpt is taken. As you read his analysis, consider which of the six stasis questions—fact, definition, interpretation, value, consequence, and policy—are most clearly at stake in his argument.

### Stasis Questions

**QUESTIONS OF FACT** arise from the reader’s need to know

“Does \_\_\_\_\_ exist?”

**QUESTIONS OF DEFINITION** arise from the reader's need to know

**“What is \_\_\_\_\_?”**

**QUESTIONS OF INTERPRETATION** arise from the reader's need to know

**“What does \_\_\_\_\_ mean?”**

**QUESTIONS OF VALUE** arise from the reader's need to know

**“Is \_\_\_\_\_ good?”**

**QUESTIONS OF CONSEQUENCE** arise from the reader's need to know

**“Will \_\_\_\_\_ cause \_\_\_\_\_ to happen?”**

**QUESTIONS OF POLICY** arise from the reader's need to know

**“What should be done about \_\_\_\_\_?”**

## Less Privacy Is Good for Us (and You)

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**AMITAI ETZIONI**



Poklekowski/ullstein bild via Getty Images

Despite the fact that privacy is not so much as mentioned in the Constitution and that it was only shoehorned in some thirty-four years ago, it is viewed by most Americans as a profound, inalienable right.

The media is loaded with horror stories about the ways privacy is not so much nibbled away as it is stripped away by bosses who read your e-mail, neighbors who listen in on your cell phones, and E-Z passes that allow tollbooth operators to keep track of your movements. A typical headline decries the “End of Privacy” (Richard A. Spinello, in an issue of *America*, a Catholic weekly) or “The Death of Privacy” (Joshua Quittner, in *Time*).

It is time to pay attention to the other half of the equation that defines a good society: concerns for public health and safety that entail some rather justifiable diminution of privacy.

Take the HIV testing of infants. New medical data—for instance, evidence recently published by the prestigious *New England Journal of Medicine*—show that a significant proportion of children born to mothers who have HIV can ward off this horrible disease but only on two conditions: that their mothers not breastfeed them and that they immediately be given AZT. For this to happen, mothers must be informed that they have HIV. An estimated two-thirds of infected mothers are unaware. However,

various civil libertarians and some gay activists vehemently oppose such disclosure on the grounds that when infants are tested for HIV, in effect one finds out if the mother is a carrier, and thus her privacy is violated. While New York State in 1996, after a very acrimonious debate, enacted a law that requires infant testing and disclosure of the findings to the mother, most other states have so far avoided dealing with this issue.

1

## 2 Less Privacy Is Good for Us (and You)

Congress passed the buck by asking the Institute of Medicine (IOM) to conduct a study of the matter. The IOM committee, dominated by politically correct people, just reported its recommendations. It suggested that all pregnant women be asked to consent to HIV testing as part of routine prenatal care. There is little wrong with such a recommendation other than it does not deal with many of the mothers who are drug addicts or otherwise live at society's margins. Many of these women do not show up for prenatal care, and they are particularly prone to HIV, according to a study published in the American Health Association's *Journal of School Health*. To save the lives of their children, they must be tested at delivery and treated even if this entails a violation of mothers' privacy.

Recently a suggestion to use driver's licenses to curb illegal immigration has sent the Coalition for Constitutional Liberties, a large group of libertarians, civil libertarians, and privacy advocates, into higher orbit than John Glenn ever traversed. The coalition wrote:

This plan pushed us to the brink of tyranny, where citizens will not be allowed to travel, open bank accounts, obtain health care, get a job, or purchase firearms without first presenting the proper government papers.

The authorizing section of the law ... is reminiscent of the totalitarian dictates by Politburo members in the former Soviet Union, not the Congress of the United States of America.



Meanwhile, Wells Fargo is introducing a new device that allows a person to cash checks at its ATM machines because the machines recognize faces. Rapidly coming is a whole new industry of so-called biometrics that uses natural features such as voice, hand design, and eye pattern to recognize a person with the same extremely high reliability provided by the new DNA tests.

It's true that as biometrics catches on, it will practically strip Americans of anonymity, an important part of privacy. In the near future, a person who acquired a poor reputation in one part of the country will find it much more difficult to move to another part, change his name, and gain a whole fresh start. Biometrics see right through such assumed identities. One may hope that future communities will become more tolerant of such people, especially if they openly acknowledge the mistakes of their past and truly seek to lead a more prosocial life. But they will no longer be able to hide their pasts.

Above all, while biometrics clearly undermines privacy, the social benefits it promises are very substantial. Specifically, each year at least half a million criminals become fugitives, avoiding trial, incarceration, or serving their full sentences, often committing additional crimes while on the lam. People who fraudulently file for multiple income tax refunds using fake identities and multiple Social Security numbers cost the nation between \$1 billion and \$5 billion per year. Numerous divorced parents escape their financial obligations to their children by avoiding detection when they move or change jobs. (The sums owed to children are variously estimated as running between \$18 billion to \$23 billion a year.) Professional and amateur criminals, employing fraudulent identification documentation to make phony credit card purchases, cost credit card companies and retail businesses an indeterminate number of billions of dollars each year. The United States loses an estimated \$18 billion a year to benefit fraud committed by illegal aliens using false IDs. A 1998 General Accounting Office report estimates identity fraud to cost \$10 billion annually in entitlement programs alone.

People hired to work in child care centers, kindergartens, and schools cannot be effectively screened to keep out child abusers and sex offenders, largely because when background checks are conducted, convicted criminals escape detection by using false identification and aliases. Biometrics would sharply curtail all these crimes, although far from wipe them out single-handedly.

The courts have recognized that privacy must be weighed against considerations of public interest but have tended to privilege privacy and make claims for public health or safety clear several high hurdles. In recent years these barriers have been somewhat lowered as courts have become more concerned with public safety and health. Given that these often are matters of state law and that neither legislatures nor courts act in unison, the details are complex and far from all pointing in one direction. But, by and large, courts have allowed mandatory drug testing of those who directly have the lives of others in their hands, including pilots, train engineers, drivers of school buses, and air traffic controllers, even though such testing violates their privacy. In case after case, the courts have disregarded objections to such tests by civil libertarians who argue that such tests constitute “suspicionless” searches, grossly violate privacy, and—as the ACLU puts it—“condition Americans to a police state.”

All this points to a need to recast privacy in our civic culture, public policies, and legal doctrines. We should cease to treat it as an unmitigated good, a sacred right (the way Warren and Brandeis referred to in their famous article and many since) or one that courts automatically privilege.

Instead, privacy should rely squarely on the Fourth Amendment, the only one that has a balance built right into its text. It recognizes both searches that wantonly violate privacy (“unreasonable” ones) and those that enhance the common good to such an extent that they are justified, even if they intrude into one’s privacy. Moreover, it provides a mechanism to sort out which searches are in the public interest and which violate privacy without sufficient cause, by introducing the concept of warrants issued by a “neutral magistrate” presented with “probable cause.” Warrants also limit the invasion of privacy “by specification of the person to be seized, the place to be searched,

and the evidence to be sought.” The Fourth may have become the Constitutional Foundation of privacy a long time ago if it was not for the fact that *Roe v. Wade* is construed as a privacy right, and touching it provokes fierce opposition. The good news, though, is that even the advocates of choice in this area are now looking to base their position on some other legal grounds, especially the Fourteenth Amendment.

#### 4 Less Privacy Is Good for Us (and You)

We might be ready to treat privacy for what it is: one very important right but not one that trumps most other considerations, especially of public safety and health.

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### for collaboration

After you have read Etzioni’s argument, list the two most significant stasis questions (see p. 116) at stake in his argument. Find at least one passage that you believe relates to each question. Then meet with a group of classmates and share your responses to this assignment. (Appoint a timekeeper to ensure that all members of your group have a chance to share their responses.) To what extent did you agree or disagree with other group members on the stasis questions at stake in Etzioni’s analysis? As a group, choose the two stasis questions that you believe best apply to Etzioni’s argument, and agree on two or three reasons why each question is central to his argument. Be prepared to share the results of your discussion with your class.

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## IDENTIFYING AN AUTHOR'S POSITION ON A QUESTION

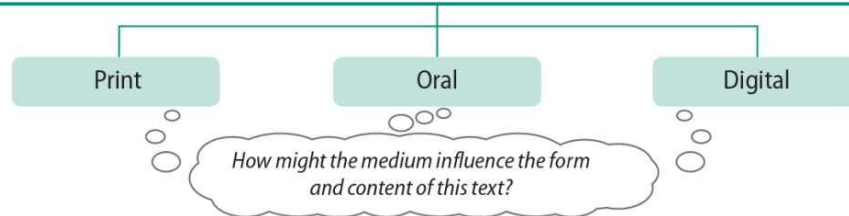
You may find it helpful to identify an author's position in two stages: *First, read the text carefully to determine the main question that the author has presented.* If you review the first three paragraphs of Etzioni's argument beginning on p. 117, for instance, you'll note that he observes in paragraph 1 that privacy "is viewed by most Americans as a profound, inalienable right" and goes on to argue in paragraph 3 that "[i]t is time to pay attention to the other half of the equation that defines a good society: concerns for public health and safety that entail some rather justifiable diminution of privacy." The remainder of the excerpt clarifies and supports his position on this issue.

*After you have identified the author's position, you can read his or her argument critically.* Reading critically doesn't mean simply looking for logical flaws, poor evidence, and so on. Rather, critical readers shift stances as they read to develop a complex understanding of the issues at hand.

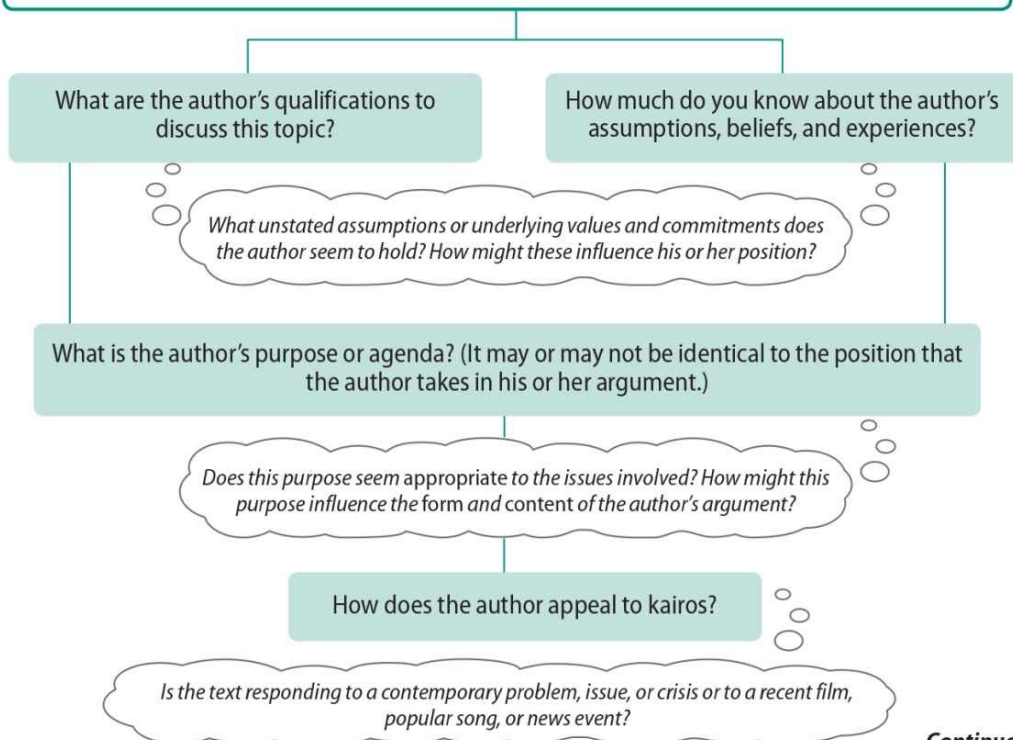
The Questions for Critical Reading and Analysis below can help you become a more active and critical reader who reads both with and against the grain of an author's argument.

## Questions for Critical Reading and Analysis

### 1. What medium is this text?



### 2. Who is the author?



Continued >

Questions continued

3. What does the author want readers to do as a result of reading this text? For example, does the author hope they'll ...

assent to the argument?

act on it?

gain a richer understanding of an issue or problem?

enjoy the experience of reading, viewing, or listening to this text?

4. What reasons does the author offer in support of his or her ideas?

*Are they good reasons? Are any perspectives left out?*

5. What kinds of sources (scholarly books and articles, statistics, interviews, articles from newspapers and magazines) does the author rely on? What media (text, images, video, graphics, sound) does the author use to support his or her reasons?

What kinds of appeals — appeals to logos, ethos, pathos — do the sources make? Do the appeals seem appropriate given the text's rhetorical situation?

6. What objections might be raised to this argument?

7. How open to persuasion are you with this topic?

*If you disagree with the author, how willing are you to listen to another point of view? If you agree with the author, can you maintain a critical distance so that you can examine the claims and support that the writer provides?*

**note** for multilingual writers



If you are a multilingual writer you may find the Questions for Critical Reading and Analysis particularly helpful. This is especially the case if your previous educational experiences have emphasized acquiring and memorizing information over analysis and critique.

for exploration

Reread the excerpt from Amitai Etzioni's *The Limits of Privacy* (pp. 117–20). After doing so, respond to each of the Questions for Critical Reading and Analysis on pp. 121–22. What did this guided rereading of Etzioni's text help you better understand about it?

**for collaboration**

After you have analyzed Etzioni's argument with the help of the Questions for Critical Reading and Analysis, meet with a group of classmates to share your results. Appoint a timekeeper so that all group members have an opportunity to share their results. To what extent did other group members agree in their responses to the Questions for Critical Reading and Analysis? To what extent did they disagree? What did you learn as a result of this experience? Be prepared to share your responses with the rest of the class.

---

## USING ARISTOTLE'S THREE APPEALS

As the Questions for Critical Reading and Analysis on pp. 121–22 suggest, you may agree with a writer's position on a subject but nevertheless question the support that he or she provides. One of the hallmarks of a critical reader, in fact, is the ability to maintain a critical distance from an argument, even when you have strong feelings for or against the author's position. Aristotle's three appeals, introduced on p. 62 in Chapter 3, can help you evaluate the strength and limitation of academic arguments.

In his *Rhetoric*, Aristotle determined that speakers and writers draw on three general appeals when they attempt to persuade others:

- *Logos*, the appeal to reason
- *Pathos*, the appeal to emotion, values, and beliefs
- *Ethos*, the appeal to the credibility of the speaker or writer

One way to analyze an argument is to determine which type of appeal the author draws on most heavily and his or her effectiveness in using it. When you consider appeals to logos, ask yourself if the author has articulated clear and reasonable major claims and supported them with appropriate evidence. Appeals to pathos raise different issues: Here you identify the strategies that the author has employed to appeal to readers' values and interests. Finally, appeals to ethos encourage you to consider the author's credibility and trustworthiness as demonstrated in his or her argument.

Appeals to logos are often considered especially trustworthy in academic contexts. Logical appeals include firsthand evidence—drawn from observations, interviews, surveys and questionnaires, experiments, and personal experience—and secondhand evidence—drawn from print and online sources. Critical readers do not automatically assume that support drawn from logical appeals is valid. After all, not all sources are equally valid, and facts can be outdated or taken out of context.\*

Critical readers look at all three of Aristotle's appeals in context. Appeals to pathos—to readers' emotions, values, and beliefs—can certainly be manipulative and inappropriate. We've all seen ads (like the one on the next page) that seem to promise one thing (youth, beauty, fitness) to sell another. Nevertheless, emotional appeals play key roles in many kinds of arguments, including academic arguments. A student writing about humanitarian issues



growing out of the conflict in Syria might begin her essay by describing the loss of life, order, and basic material necessities that have resulted from the conflict. In so doing, she would be appealing to readers' emotions and emphasizing the importance of her topic. The same is true for appeals to ethos. While we might be skeptical when we see an ad in which a movie star or sports hero praises a product, this doesn't mean that all appeals to ethos are suspect.

In this regard, let's return to the excerpt from Etzioni's *The Limits of Privacy* (pp. 117–20). The biographical information that accompanies this excerpt provides information about Etzioni's experience and qualifications that can help readers determine whether Etzioni is an authority on issues of privacy. Critical readers will keep this knowledge in mind as they read his argument, but they'll also consider the credibility with which he makes his case. Does he use examples that are fair and reasonable? Does he develop a balanced, thoughtful argument? Does he seem to have society's best interest at heart, or is he pushing an agenda of his own personal assumptions and beliefs? By asking such questions readers can determine whether they should trust Etzioni's credibility as a thinker and writer. In short, critical readers respect relevant experiences and qualifications that authors bring to various issues, but they focus primarily on what the author does and says in the text that they are currently reading.

---

### for exploration

Drawing on your understanding of Aristotle's three appeals, analyze the excerpt from Etzioni's *The Limits of Privacy* (pp. 117–20). What appeals does he draw on most heavily? How effective is he in using these appeals? (Be sure to comment on each of the three appeals.)

### for collaboration

Meet with a group of classmates to share your responses to the previous Exploration. Appoint both a timekeeper and a recorder to summarize your group's responses. Begin by addressing this question: To what extent did members of your group agree about Etzioni's effectiveness in his use of Aristotle's three appeals?

After responding, develop a group position on Etzioni's use of Aristotle's three appeals. To do so, first agree on a statement that conveys your group's sense of how Etzioni employed each appeal. Then find one or two examples from his text that support your analysis. Be prepared to share the results of your discussion with the class.

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CONTACT: +44 (0) 20 77 20 97 25  
UK@THOMASSABO.COM

*Thomas Sabo*  
REBEL AT HEART

WWW.THOMASSABO.COM

The advertisement features a black and white photograph of a man with a beard and long, wavy hair, looking intensely at the camera. He is shirtless and wearing several pieces of jewelry, including a large ring on his right hand, a bracelet, and a necklace. In the foreground, two Thomas Sabo watches are displayed. The watch on the left has a dark dial with Roman numerals and a skull emblem at the 6 o'clock position. The watch on the right has a textured, braided metal case and a dark dial with Roman numerals. The background is dark, making the man and the watches stand out.

The power of images: What is this ad promising viewers?

Image Courtesy of The Advertising Archives

## RECOGNIZING FALLACIES

When you analyze an argument, you should be aware of *fallacies* that may be at work. Fallacies are faults in an argument's structure that may call into question the argument's evidence or conclusions. Some fallacies are easy to recognize. If someone told you that Bono's position on the AIDS pandemic and poverty in Africa is ridiculous because he's just a celebrity, you would probably recognize that this assertion is illogical and unfair. Such a statement is an example of an *ad hominem* fallacy, in which an attack on someone's character or actions masquerades as a critique of his or her position. This fallacy, like all fallacies, tends to shut down, rather than encourage, communication.

### thinking rhetorically

To determine whether an argument is grounded in a fallacy, you need to consider it in the context of its specific rhetorical situation, including the place and time in which the argument was or is being made. Sometimes judgments about a person's character or actions are relevant to an argument, for instance. In other words, just because a writer or speaker grounds part of an argument in such a judgment doesn't mean that he or she is committing an *ad hominem* fallacy.

Since the time of Aristotle, rhetoricians have developed diverse ways of naming, describing, and categorizing various fallacies. Often the fallacies are categorized according to Aristotle's three major appeals of argument: ethical appeals (appeals to ethos), emotional appeals (appeals to pathos), and logical appeals (appeals to logos).

The guidelines on pp. 127–28 list some of the most significant fallacies that appear in arguments. As you read the brief descriptions, remember that the point of studying fallacies is not to discredit the ideas of others, but rather to thoughtfully evaluate the arguments of others and to develop fair, well-reasoned arguments of your own.

---

### for exploration

Locate three of the fallacies described above in such popular media as political websites, the editorial pages of your favorite newspaper, or advertisements in print or online. Identify the fallacy, and explain how it functions in its particular context.

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## Putting Theory into Practice I: Academic Analysis in Action

Readers engage in academic analysis not to criticize or dissect another's argument but rather to understand that argument as fully as possible. When you analyze an academic argument, you attempt to go beyond your immediate response—which often takes the form of binary-driven observations (“I agree/don’t agree, like/don’t like, am interested/not interested in X”)—to achieve a fuller, more complex understanding of it.

### Ethical Fallacies

Writers who employ ethical fallacies attempt to discredit their opponents. Examples of ethical fallacies include the following:

**AN AD HOMINEM** attack is an unfair assault on a person's character or actions, one that diverts attention from the issue at hand.

**“Any American who is in favor of gun control doesn't value our country's constitution.”**

*(A person's position on this topic does not indicate his or her commitment to the U.S. Constitution.)*

**GUILT BY ASSOCIATION** is an effort to damage a person's credibility by associating him or her with an unpopular or discredited activity or person.

**“Hip-hop is bad because some hip-hop musicians have been involved in criminal activities.”**

*(The behavior of hip-hop musicians is separate from the music they create.)*

## Emotional Fallacies

Emotional appeals can play a valid and important role in argumentation, but when these appeals are overblown or unfair, they distract readers from attending to the point that is being argued. Examples of emotional fallacies include the following:

**A BANDWAGON APPEAL** argues that readers should support a person, an activity, a product, or a movement because it is popular. This appeal is particularly common in advertising:

**“Frosty Puffs™ is the best-selling cereal in America!”**

**A SLIPPERY SLOPE** fallacy occurs when writers exaggerate the consequences of an event or action, usually with an intent to frighten readers into agreeing with their conclusion.

**“If we ban Beloved from our school library, the next thing you know, we’ll be burning books!”**

## Logical Fallacies

Logical fallacies are arguments in which the claims, warrants, or evidence are invalid, insufficient, or disconnected. Examples of logical fallacies include the following:

**BEGGING THE QUESTION** involves stating a claim that depends on circular reasoning for justification.

**“Abortion is murder because it involves the intentional killing of an unborn human being.”**

*(This statement is tantamount to saying, “Abortion is murder because it is murder.” This fallacy often distracts attention from the real issues at hand because the question of whether a fetus should be considered a human being is complex.)*

**A HASTY GENERALIZATION** is drawn from insufficient evidence.

**“Last week I attended a poetry reading supported by the National Endowment for the Arts, and several of the speakers used profanity. Maybe the people who want to stop government funding for the NEA are right.”**

*(One performance doesn't constitute a large enough sample for such a generalization.)*

**A NON SEQUITUR** is an argument that attempts to connect two or more logically unrelated ideas.

**“I hate it when people smoke in restaurants; there ought to be a law against cigarettes.”**

*(Eliminating smoking in restaurants and the negative effects of secondhand smoke do not require the elimination of legal tobacco sales.)*

**A RED HERRING** is an argument that misleads or distracts opponents from the original issue.

**“How can you expect me to worry about global warming when we're on the brink of war?”**

*(Whether or not we're on the brink of war is irrelevant to whether global warming is a problem.)*

**A STRAW MAN** fallacy occurs when a misrepresentation, an exaggeration, or a distortion of a position is attacked.

**“My opponent argues that drugs should be legalized without taking into consideration the epidemic that selling heroin in every drugstore would cause.”**

*(Arguing in favor of legalizing drugs does not mean that all drugs would be available over the counter.)*

On the next page is an example of a successful analysis of an academic argument. This essay by Stevon Roberts, a student at Oregon State University, analyzes the excerpt from Etzioni's *The Limits of Privacy* presented earlier in this chapter (pp. 117–20).

Stevon Roberts  
Dr. Mallon  
Composition 101  
Oct. 10, 2016

### The Price of Public Safety

As a former senior adviser to the White House and author of *The Limits of Privacy*, Amitai Etzioni is a formidable advocate for revision of one of America's most cherished luxuries: protection of personal privacy. In "Less Privacy Is Good for Us (and You)," an argument excerpted from the above volume, Etzioni urges Americans to look critically at traditional expectations for personal privacy and to be prepared to sacrifice those expectations for increased public health and safety. Although the volume was published before the terrorist attacks on September 11, 2001, the events of that day give an increased sense of urgency to Etzioni's message and consequently might make Americans more receptive to protocols that afford protection from public risks in general.

Identifies the argument  
and suggests its author is  
credible

Identifies Etzioni's  
position

Etzioni opens his argument by discussing recent HIV testing procedures in hospitals that may infringe on the rights of pregnant women. He then shifts gears and takes a brief look at public outrage from the Coalition for Constitutional Liberties regarding driver's license availability. Next, he gives us a crash course in "biometrics," a controversial new technology that could



save billions of dollars lost to fraud every year. Finally, Etzioni addresses our fears (and those of other civil libertarians) that these and other procedures that are designed to increase our public health and safety will not be implemented justly and ethically. Etzioni admits, however, that a growing number of people and interest groups are not convinced that old laws—such as the Fourth Amendment, which protects the United States from becoming a military state—can protect us from new technology. We are left to wonder: Is Etzioni justified in making his unconventional claims despite such well-founded opposition?

Contrasts rhetorical situations of writing the piece and reading it

Summarizes Etzioni's argument fairly and introduces main question: Is Etzioni's argument legitimate?

After some brief media references, Etzioni's first substantial argument involves a real-world privacy dilemma facing pregnant women as well as various health and legal groups. Specifically, he focuses on HIV testing of newborns. This is an excellent place to start because the reactions of these groups help shed light on our current attitudes toward privacy. Etzioni refers to the *New England Journal of Medicine*, which published evidence suggesting that infants born to HIV-infected women could ward off the disease with early diagnosis and treatment with AZT. In order for the infants to be treated, they must be tested. This becomes a privacy issue because testing infants for HIV also reveals whether "the mother is a carrier, and thus her privacy is violated" (117).

Roberts 2

Notes major evidence Etzioni provides to

support his claim

As Etzioni acknowledges, arguments in favor of required HIV testing of infants have met strong—and even “vehement”—opposition from civil libertarians, as well as from some gay activists. Indeed, the question of whether to test infants for HIV has been so contentious that most states, as well as the federal government, have avoided taking it on. In this regard, Etzioni chastises Congress for “pass[ing] the buck by asking the Institute of Medicine (IOM) to conduct a study of the matter” (118). This effectively illustrates Congress’s lack of willingness to become involved. IOM’s solution suggests that all pregnant women should consent to HIV testing as part of their routine prenatal care. However, Etzioni feels this would leave out many women who “are drug addicts or otherwise live at society’s margins” (118). Such women, he argues, “do not show up for prenatal care, and they are particularly prone to HIV, according to a study published in the American Health Association’s *Journal of School Health*” (118). A succinct sentence sums up his solution: “To save the lives of their children, they [infants] must be tested at delivery and treated even if this entails a violation of mothers’ privacy” (118).

Establishes own ethos by signaling he’s providing balanced assessment of Etzioni’s argument

This is a well-documented and compelling argument. Other parts of Etzioni’s text, however, are not so well rounded. Instead of taking seriously the arguments forwarded by civil libertarians and others who raise concerns about privacy, Etzioni focuses on the media, which he believes tell “horror stories” about “The Death of Privacy” (117). When he does address the views of other groups, he represents their concerns by an inflammatory statement from the Coalition for Constitutional Liberties, which accuses those in favor of the plan of pushing the country “to the brink of tyranny” (118).

**Asserts first criticism of Etzioni's argument: Etzioni's representation of opposing viewpoints is not balanced**

With this brief (and wholly unsuccessful) transition, Etzioni moves from the Coalition's alarmist complaints to Wells Fargo's introduction of "a new device that allows a person to cash checks at its ATM machines because the machines recognize faces" (118). These machines rely upon a new technology called biometrics, which, Etzioni explains, can use "natural features such as voice, hand design, and eye pattern to recognize a person with the same extremely high reliability provided by the new DNA tests" (118). Etzioni acknowledges that biometrics is a controversial technology, and he concedes that "it will practically strip Americans of anonymity, an important part of privacy" (118). With this new technology, people would find it difficult to change their names, move to another part of the country, and gain a fresh start in life. His solution is a hope that "future communities will become more tolerant of such people, especially if they openly acknowledge the mistakes of their past and truly seek to lead a more prosocial life" (118).

**Balances criticism of Etzioni's argument with praise**

To his credit, Etzioni is quick to follow up the drawbacks of biometrics with compelling statistics about the potential benefits. He says, "Above all, while biometrics clearly undermines privacy, the social benefits it promises are very substantial" (118). He refers to the \$1 billion to \$5 billion lost annually to tax fraud, \$18 billion to \$23 billion annually in lost child support, and \$18 billion a year lost to fraud committed by illegal aliens with false IDs. In addition to the potential economic benefits, he says sex offenders who use false IDs would be more effectively screened and would less easily find work at child-care centers or schools (119).

**Presents another major criticism of Etzioni's use of evidence**

Etzioni's presentation of biometrics is, ironically, both calculated and lacking in logic. His predominantly economic appeal doesn't mention the cost associated with Wells Fargo's new face-recognizing ATM machines. Because he makes no attempt, even hypothetically, to weigh the cost of biometrics implementation against the savings from fraud protection or other liabilities, readers are left to assume that the overall results are beneficial, when that might not, in fact, be the case. For example, although he discusses credit card fraud, there is no mention of Internet credit card fraud. Biometrics countermeasures to combat this threat are likely to manifest as computer hardware add-ons, putting an unfair financial burden on lower-level consumers while taking the liability away from the credit card companies. It seems reasonable that while calculating the potential benefits, Etzioni should also calculate potential losses or system limitations, as he does when admitting that biometrics would not single-handedly wipe out abusers from child-care centers.

Roberts 4

**Raises questions about Etzioni's appeals to pathos and points out that Etzioni does not anticipate potential limitation to argument**

Additionally, the author's appeals to pathos lack substance. In fact, his only olive branch to the human condition is a concession that biometrics may make it difficult for criminals seeking a new life. His solution to this problem is a touchy-feely dream in which everyone magically becomes more tolerant of criminals that repent and sin no more. Further, he makes no mention at all of persons seeking new lives for reasons other than legal trouble, such as women who have fled abusive husbands.

Etzioni concludes his argument by considering court trends in balancing the need to protect personal privacy with concerns about public health and safety. Etzioni observes that courts have tended to “privilege privacy and make claims for public health or safety clear several high hurdles” (119). More recently, however, the courts are lowering these barriers with growing concern for public interest. For example, the courts have mandated drug testing for those who “directly have the lives of others in their hands, including pilots, train engineers, drivers of school buses, and air traffic controllers, even though such testing violates their privacy” (119). Etzioni reports that the ACLU feels these new laws “condition Americans to a police state” (119).

Roberts 5

“All this,” according to Etzioni, “points to a need to recast privacy in our civic culture, public policies, and legal doctrines. We should cease to treat it as an unmitigated good, a sacred right (the way Warren and Brandeis referred to in their famous article and many [other legal theorists have] since) or one that courts automatically privilege” (119). He feels that we should instead rely on the Fourth Amendment, which has built into its text safeguards that balance privacy and public security. His interpretation of the document’s reference to “unreasonable” search protocols recognizes the difference between searches that “wantonly violate privacy” and those that “enhance the common good to such an extent that they are justified, even if they intrude into one’s privacy” (120). Additionally, the amendment addresses sufficient cause by introducing warrants “issued by a ‘neutral magistrate’ presented with ‘probable cause’ ” (120). Etzioni apparently believes interpretation of this document will be uniform from one court to the next. This assumption is problematic at best.

Challenges one of Etzioni’s  
key assumptions

The author leaves us with a new vision of privacy as a “very important right but not one that trumps most other considerations, especially of public safety and health” (120). With this parting thought, the author packages a difficult and complex concept into a pill that is not terribly difficult to swallow. By the same token, however, his oversimplification may leave some readers feeling like something is missing.

Indeed, something is missing—the rest of Etzioni’s book, from which this excerpt originates. Readers of this argument can only hope that Etzioni deals carefully and respectfully with the arguments of civil libertarians in other parts of his work, for he certainly does not do so here. His tendency to use only the most inflammatory statements from his opponents suggests he has no interest in fully addressing their respective concerns.

Adds to own ethos by acknowledging limitations of his perspective, as a reader not of the book but of the excerpt

All things considered, Etzioni begins his essay with a clear purpose and a logical, tangible starting point. Through the inclusion of several diverse public-interest groups, health organizations, courts, and governmental bodies, he initially appears to address all aspects of the moral dilemma. This is especially true in the obvious benefit to newborns with HIV who are diagnosed early. But in this excerpt, he distracts readers from the true opposition by focusing primarily on the media, while turning the Coalition for Constitutional Liberties and the ACLU into radical doomsayers that jeopardize public welfare. He marginalizes their concerns, argues for increased biometrics applications on the chance that billions of dollars might potentially be protected from fraud, and opposes legislation that would protect potential victims because society potentially could be more forgiving. Consequently, his venture into the hypothetical realm leaves opponents (and critical readers) unsatisfied.

Closes with careful  
summary of major points  
examining Etzioni's  
argument

Roberts 6

#### Work Cited

Etzioni, Amitai. "Less Privacy Is Good for Us (and You)." *The Academic Writer: A Brief Guide*, 4th ed., by Lisa Ede, Macmillan Learning, 2017. 117–20.

*Note:* In an actual MLA-style paper, works-cited entries start on a new page.

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#### for exploration

Now that you have read Etzioni's argument several times and have also read Stevon Roberts's analysis of it, reread Stevon's essay to determine its strengths and limitations. Identify two or three passages from the essay that strike you as particularly significant and helpful, and write several sentences of explanation for each passage. Next, identify one or more ways this essay might be even more successful.

#### for collaboration

Bring your response to the previous For Exploration to class to share with a group of peers. Appoint a timekeeper and a recorder. After all group members have shared their responses, answer these questions: (1) To what extent did other members of your group agree in their evaluation of Stevon Roberts's analysis? To what extent did they disagree? (2) Now that you have heard everyone's responses, what two or three passages does your group feel best demonstrate Stevon's analytical skills? (3) How might Stevon's essay be further strengthened? Be prepared to share the results of your discussion with the class.

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## Understanding How Synthesis Works

Analysis often is connected with and leads to synthesis. When you analyze something, you examine it critically to understand how it is structured and how the parts work together to create the overall meaning. When you synthesize something, you draw on ideas or information from sources, as well as from your own experience, to create meaning of your own.

In much academic writing, synthesis is an important counterpart to analysis, for it enables you to make connections and identify contradictions within a text or group of texts that you have analyzed. Synthesis is an essential part of the research process. For a good example of synthesis, take a look at Alletta Brenner's essay in Chapter 7 (pp. 223–32). There Alletta synthesizes a variety of sources as part of her exploration of the role that human trafficking plays in the American garment-manufacturing industry.

In a research project you typically draw on multiple sources; Alletta Brenner cites almost twenty. Sometimes, however, an instructor will ask you to engage a limited number of texts. Your writing instructor might ask you, for instance, to read and respond to two or more articles on the same or a related topic, with the goal of analyzing and synthesizing these texts while also articulating your own views.

You might think of this kind of synthesis essay as a chronicle of your intellectual journey as you explore a topic and readings related to that topic. This is not to say that your essay should be a narrative; in most cases, it is more likely to be an academic argument. But readers of your essay should be able to see that you have interacted at a serious level with the texts to which you are responding and that you have done so to promote your own independent analysis. In other words, it should be clear that as a result of reading and reflecting on these texts you have gained new insights and perspectives.

Synthesis requires both the ability to analyze and to summarize, and this book contains a number of resources that you might want to review before undertaking a synthesis assignment.\* But it is equally important that you develop your own views on your topic. This may feel difficult at first: How can you engage the arguments of published authors when you are just a college student? The best way to work your way through this initial hesitation is to immerse yourself deeply in the texts to which you are responding.

As you begin your synthesis, focus on developing an understanding of the authors' positions, the reasons and evidence they use to support these positions,

the contexts in which they are writing, and any motivating factors, such as their goals, interests, and priorities. Creating a chart in which you can record this information may help you keep track of what you are learning. (Chapter 7, p. 211, provides an example created by Alletta Brenner for the research project that appears at the end of that chapter.)

**thinking rhetorically**

The Questions for Critical Reading and Analysis that appear on pp. 121–22 of this chapter will help you consider key aspects of the authors' rhetorical situation, such as each author's purpose or agenda and the values and beliefs that motivate him or her. The questions also encourage you to consider the reasons and evidence the authors provide, the objections that might be raised in response to the authors' positions, their use of evidence, and so forth. The Questions for Synthesizing Texts can help you synthesize the sources and develop your own approach to the issue.

## Putting Theory into Practice II: Academic Synthesis in Action

Synthesis assignments represent an exciting opportunity for students to enter into conversation with others, whether they are nonprofessionals expressing their ideas or professional journalists, politicians, or scholars. Throughout your college career, and later at work, you will regularly be asked to synthesize ideas and texts. Your psychology teacher may ask you to read two articles taking different positions on whether it is possible to become addicted to social media, such as Facebook and Twitter, and to articulate your own views on this topic. Your business teacher may ask you to study two bids for a hypothetical project and to write a response that includes an evaluation of each bid and a recommendation. Once you graduate and join a company, you may find yourself writing an evaluation of two bids that are anything but hypothetical. In each of these cases, you must carefully and respectfully analyze the texts before you, and you must articulate your own position.

Here is an example of a successful essay analyzing and synthesizing two texts. This essay by Elizabeth Hurley, a student at Oregon State University, was written in response to the following assignment:

Choose two readings included in the Optional Readings section of our syllabus that address the same general topic, and write an essay that analyzes and synthesizes these two texts. Be sure to analyze these texts carefully, paying attention to their arguments, evidence, and rhetorical situations. Recognize that your goal in writing this essay is not just to respond to the two texts but also to advance your own views on this topic.

## Questions for Synthesizing Texts

### 1. What are the authors' positions on the topic?

Where do they agree and disagree?

What reasons and evidence do they offer?

Are there areas of overlap?

### 2. How do the authors contextualize or frame their discussion of their topic?

Have they situated their contribution within a larger discussion of the topic?

Are they responding to a specific text or event?

Are they writing within a particular academic, social, or cultural community?

### 3. What do you value about each author's text? What do you question or resist?

### 4. Having read these texts, how have they helped you consider the topic in new ways?

*If you cannot identify ways (however minor) in which you have revised your initial position, are you sure that you read these texts with an open mind?*

### 5. If you were able to meet each author face-to-face, what are the three most important questions that you would ask him or her? How might these questions and the authors' hypothetical responses help you formulate your own position on the topic?

### 6. Having read these two texts, what is your position on the topic? How have your previous experiences and current values influenced your position?

Elizabeth Hurley  
Professor Braun  
WR 121  
October 26, 2016

The Role of Technology in the Classroom: Two Views

**Introduces the topic of her essay**

As a student and a future teacher, I have spent quite a bit of time thinking about the role that technology has played in my education. In many ways, I know that I am fortunate to be a college student today. I have access to many resources—from word processing software to an almost endless number of online databases that I can consult when I’m researching a topic—that students as recently as twenty years ago could not have imagined. Thanks to course management systems like Blackboard and Canvas, I can easily submit assignments electronically, and I can even take classes (and complete entire degree programs) online. However, despite the many benefits that modern technology offers, there are potential disadvantages. One disadvantage that professors and students alike recognize is the role that devices like laptops, tablets, and smartphones can play in distracting students who should be engaged with lectures and discussions, causing some teachers to consider banning the use of such devices during class time.

**Connects the topic of her essay with her personal experience and identifies the two essays she will analyze**

As a student, I have to admit that these concerns are valid. Like many of my peers, I have been guilty of checking Facebook or texting a friend during a lecture, hoping that my instructor will assume that I am busily taking notes or looking through my backpack for a pencil. I have often felt conflicted about this, especially when I can sense how hard a professor is trying to make the material matter to me, but in the past I quickly forgot my momentary sense of guilt. Now that I have decided to major in education, I have started to think about this issue from a different perspective: that of the teacher. For these reasons, I was especially interested to read two blog posts on this topic: Clay Shirky's "Why I Just Asked My Students to Put Their Laptops Away" and David Croteau's "Banning Technology in Classrooms: The False Dichotomy and a Boring Call for 'All Things in Moderation.' "

Hurley 2

Though Shirky and Croteau come from different fields of study, they are both professors who have spent a lot of time thinking and writing about the role of technology in contemporary life. A noted writer, professor of social media at New York University, and advocate for the benefits of emerging technologies, Shirky focuses his research on the way that social networks and digital communication technologies benefit our culture. He has published two well-received books on the advantages of new digital and online technologies: *Here Comes Everybody: The Power of Organizing without Organizations* and *Cognitive Surplus: Creativity and Generosity in a Connected Age*. In his post, however, Shirky narrows his focus to reflect on issues regarding technology and education that he faces as a classroom teacher. He begins by recounting changes that he has observed in his classrooms, concluding that his students have grown more distracted over the years. The culprit, he believes, is technology, and in his article, he explains why he now requires students to put their laptops, tablets, and phones away during class.

Provides background  
about Shirky and  
summarizes his position

Aware how odd this decision might seem coming from a self-described “advocate and activist for the free culture movement,” Shirky states that

I came late and reluctantly to this decision—I have been teaching classes about the internet since 1998, and I’ve generally had a *laissez-faire* attitude towards technology use in the classroom. This was partly because the subject of my classes made technology use feel organic, and when device use went well, it was great.... it’s my job to be more interesting than the possible distractions, so a ban felt like cheating. And finally, there’s not wanting to infantilize my students, who are adults, even if young ones—time management is their job, not mine.

Hurley 3

Shirky’s essay describes the gradual changes in his thinking about the role of devices in his classroom. He is clearly a believer in placing considerable responsibility for learning on the student, but he is also keenly aware that devices can lead to mass distraction in what he calls the “Nearby Peer Effect.” Shirky ultimately argues that devices used by students in the classroom have been engineered to distract and that multitasking during a lecture can be detrimental to the learning experience. Later in his essay he adds that:

The fact that hardware and software is being professionally designed to distract was the first thing that made me willing to require rather than merely suggest that students not use devices in class.... The industry has committed itself to an arms race for my

students' attention, and if it's me against Facebook and Apple, I lose.

Croteau responds to Shirky in his subsequent post. As a professor at Virginia Commonwealth University; a sociologist studying the effects of media, social movements, and class; and a specialist in the VCU Office of Online Learning, he has also had extensive experience with technology in classrooms. Though he admits that Shirky has some valid points, Croteau worries that Shirky's decision, which got a lot of attention in the media, will cause instructors with similar concerns to focus on the narrow issue of whether professors should ban devices in the classroom rather than on the larger question of student engagement and learning. Croteau does not take a strong position about devices in the classroom, though he does observe that "I've never banned tech in the classroom and don't think I would in the future." But he goes on to add that he can understand why in some circumstances instructors might want to do so. His view might best be characterized as "promote engagement rather than ban distraction." He ends his piece by reinforcing the concept of "all things in moderation."

**Provides background on Croteau and summarizes his position**

When I first read these two essays, I tried to fit them into a pro/con framework: Shirky was against allowing students to use personal devices in the classroom and Croteau was for it. But in rereading the articles, I realized that both authors' positions are more complicated—and closer—than I had originally thought. While Shirky spends a good deal of time explaining his decision to ban devices in the classroom, he concludes his article by noting that what is most important to him is not "a switch in rules, but a switch in how I see my role.... I'm coming to see student focus as a collaborative process." This comes very close to Croteau's emphasis on the importance of student learning and engagement. Croteau notes, for instance, that "stale PowerPoints and didactic lectures will likely be met with mental



disengagement whether or not technology is present.” In the end, both Shirky and Croteau argue that student engagement is central to effective learning.

Hurley 4

**Discusses the evolution of her thinking and the relationship between Shirky’s and Croteau’s positions**

As a future teacher, I am glad that I took the time to analyze Shirky’s and Croteau’s essays carefully. Doing so has reminded me that in the midst of constant change (the implementation of the Common Core, debates about the role of testing in education, etc.), some essentials remain. Though Croteau focuses more on the role of the instructor and Shirky emphasizes the way that technology has impacted students’ concentration in the classroom, together they raised an important point for me: that both the student *and* the instructor have important roles to play in the student’s education. After much deliberation, I now believe that student-teacher relationships and engaged learning remain the most important aspect of education despite all of the technological changes. And as Croteau reminds readers in the closing sentence of his article, this is hardly a new issue: “The daydream,” Croteau observes, “is a timeless distraction from a dull classroom.”

**Concludes by articulating what she has learned as a result of her analysis**

Hurley 5

Works Cited

Croteau, David. "Banning Technology in the Classroom and a Boring Call for 'All Things in Moderation.'" *David Croteau*, 1 Oct. 2014, davidcroteau.net/blog-post/banning-technology-in-classrooms-the-false-dichotomy-and-a-boring-call-for-all-things-in-moderation/.

Shirky, Clay. "Why I Just Asked My Students to Put Their Laptops Away." *Medium*, 8 Sept. 2014, medium.com/@cshirky/why-i-just-asked-my-students-to-put-their-laptops-away-7f5f7c50f368#.uip31nz3l.

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for **thought, discussion, and writing**

1. Interview a junior or senior student majoring in your intended field of study or an area you are considering as a possible major. Ask this person the following questions, and record his or her answers:
  - What caused you to choose this area as a major?
  - What kinds of texts do students in this major typically read?
  - What analytical skills are required to succeed in this major?
  - How are these analytical skills taught and reinforced in courses in this area?
  - How do these analytical skills reflect this area's dominant methodologies?
  - What advice would you give to someone who is preparing to major in this area?

Be prepared to report the results of this interview to the class. Your instructor may also ask you to write an essay summarizing and commenting on the results of your interview.

2. Find an editorial or opinion column that interests you in a newspaper or general news magazine, such as *The Week* or *Time*.

- Use the Questions for Critical Reading and Analysis on pp. 121–22 to analyze the text you have chosen. If your analysis has raised questions for you as a reader, articulate them as well.
- Use stasis theory (p. 116) to determine the most important questions at issue in this editorial or column. Write a brief summary of what these activities have helped you understand about your reading.
- Use Aristotle’s three appeals (pp. 123–25) to further analyze the text you have chosen. After doing so, reread the summary you wrote earlier. What has this additional analysis helped you better understand about your reading?

Your teacher may ask you to write an essay analyzing or responding to the editorial or opinion column you have chosen.

3. In this chapter, you read Elizabeth Hurley’s essay on the role of technology as discussed in two blog posts:
  - Clay Shirky’s “Why I Just Asked My Students to Put Their Laptops Away”
  - David Croteau’s “Banning Technology in the Classroom and a Boring Call for ‘All Things in Moderation’”

Locate and print these posts; then use the Questions for Critical Reading and Analysis on pp. 121–22 and the Questions for Synthesizing Texts on p. 137 to analyze these two selections. Based on the insights you have gained as a result of this analysis, write an essay responding to and synthesizing Shirky’s and Croteau’s posts.

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## Making and Supporting Claims

As Chapter 5 emphasizes, analysis, synthesis, and argument are linked in powerful ways. To write an effective argument, you must analyze both your own ideas and those of others. But academic argument requires more than strong analytical skills. A successful academic argument also requires careful, well-supported reasoning that synthesizes or responds to ideas in sources and anticipates your readers' interests and concerns.

## Understanding—and Designing—Academic Arguments

The first step in writing a successful academic argument is to understand the ways in which academic arguments are similar to and different from other kinds of arguments. Viewed from one perspective, all language use is argumentative. If you say to a friend, “You *have* to hear Adele’s new album!” you’re making an implicit argument that it’s important (to be in the know, for sheer pleasure, or some other reason) to listen to that particular music. A sign that advertises the “Best Deep-Dish Pizza in Chicago” is also making an argumentative claim about the quality of the pizza relative to the competition. Even prayers can be viewed as arguments: Some prayers represent direct appeals to God; others function as meditations directed toward self-understanding. In either case, those who pray are engaged in an argument for change—either in themselves or in the world around them.

As these examples suggest, arguments serve many purposes beyond confrontation or debate. Sometimes the purpose is to change minds and hearts or to win a decision; this is particularly true in politics, business, and law. But winning isn’t always the goal of argument—especially in the academy, where writers focus on contributing to the scholarly conversation in their fields. Given this focus, students who bring a debate model of argumentation to academic writing often encounter problems. Think about the terminology used in debate: Debaters *attack* their *adversaries*, hoping to *demolish* their *opponents’* arguments so that they can *win* the judge’s approval and claim *victory* in the contest. In academic arguments, the goal is inquiry and not conquest. Your teachers aren’t interested in whether you can attack or demolish your opponents. Rather, they value your ability to examine an issue or a problem from multiple perspectives. They want you to make a commitment not to “winning” but to using clear reasoning and presenting substantial evidence.

Not all scholarly arguments are identical, however. Because they reflect the aims and methods of specific disciplines, they can vary in significant ways. For example, interpretation—whether of literary texts, artwork, or historical data—is central to arguments in the humanities. Scholars in the social sciences often argue about issues of policy; they also undertake studies that attempt to help readers better understand—and respond to—current issues and events. For instance, a sociologist might review and evaluate recent research on the effects

of children's gender on parents' child-rearing practices and then present conclusions based on her own quantitative or qualitative study. Argument is also central to research in the natural and applied sciences: Engineers who argue about how best to design and build trusses for a bridge or chemists who present new information about a particular chemical reaction are making claims that they must support with evidence and reasons.

Although scholarly arguments reflect disciplinary concerns, all scholars agree that the best arguments share the following traits:

1. They explore relevant ideas as fully as possible and from as many perspectives as possible.
2. They present their claims logically.
3. They include appropriate support for all significant claims.

These preferences distinguish academic arguments from other kinds of arguments. You and your friend might spend an hour on a Saturday night arguing about the merits of Adele's new album, but your discussion would undoubtedly be fluid and improvisational, with many digressions. In academic argument, great value is placed on the careful, consistent, and logical exploration of ideas.

In a way, what is true of design is also true of academic arguments. (See the discussion of writing as design in Chapter 1.) Most academic arguments are open-ended and cannot be solved once and for all. Philosophers have been arguing for centuries, for instance, about whether it is possible to justify warfare, just as historians continue to argue about the significance and consequences of specific wars. In this sense, those writing academic essays are participating in an ongoing scholarly conversation.

The process of identifying problems is central to writers of academic arguments, just as it is for designers. A literary scholar who believes that other critics of Toni Morrison's *Beloved* have failed to recognize the importance of religious imagery in that novel is describing a problem. Since literary texts—like other complex data sets—are open to multiple interpretations, this critic's argument—her response to the problem—will depend in part on subjective value judgments. The same occurs when a historian argues that previous accounts of the fall of Saigon near the end of the Vietnam War overemphasize the Western media's role in this event.

Perhaps most important is that those composing academic arguments are, like designers, concerned with what might, could, and should be. A biologist proposing a new method for protecting wetlands, a sociologist reporting the

results of a new study on children in foster care, and a historian reconsidering previous studies of the spread of the Black Death in medieval Europe are all composing writing that *matters*: writing that addresses complex problems, expands the scholarly conversation, and makes a difference.

## Exploring Aristotle's Three Appeals

Academic writing places a high premium on logical appeals, or the quality of ideas, evidence, and organization—*logos*. This doesn't mean, however, that as a writer you should avoid emotional appeals (*pathos*) and ethical appeals (*ethos*).

### thinking rhetorically

All writers—whether they're composing a letter to a friend, an editorial for the student newspaper, or an essay for a history class—need to establish their *ethos*, or credibility. Academic writers generally do so by demonstrating knowledge of their subject and of the methodologies that others in their field use to explore it. They reinforce their credibility when they explore their subject evenhandedly and show respect for their readers. Writers demonstrate this respect, for instance, when they anticipate readers' concerns and address possible counterarguments. In these and other ways, academic writers demonstrate *rhetorical sensitivity*.\*

Just as all writers appeal to *ethos*, so too do they appeal to *pathos*—to emotions and shared values. Sometimes this type of appeal is obvious, as in requests for charitable contributions that feature heart-wrenching stories and images. Even texts that are relatively objective and that emphasize appeals to *logos*, as much academic writing does, nevertheless draw on and convey emotional appeals. An academic argument that uses formal diction and presents good reasons and evidence is sending readers a message based on *pathos*: “This subject is much too important for me to treat it frivolously. It requires the attention that only reasoned argument can give.”

In academic writing, appeals to *pathos* can also emphasize just how much is at stake in understanding and addressing a problem or an event. Scholars writing about the Holocaust, for instance, often use vivid descriptions to encourage readers to connect personally with their texts. Moreover, to bring immediacy and impact to an argument, writers often employ figurative language, such as metaphors, similes, and analogies. (For example, some scholars who have written about the massacre that occurred when Nanking, China, fell to the Japanese on December 13, 1937, refer to this event as the Rape of Nanking.) They also may use images and graphics to lend visceral impact to their point.



## Understanding the Role of Values and Beliefs in Argument

When you write an academic argument, you give reasons and evidence for your assertions. A student arguing against a Forest Service plan for a national forest might warn that increased timber harvesting will reduce access to the forest for campers and backpackers or that building more roads will adversely affect wildlife. This writer might also show that the Forest Service has failed to anticipate some problems with the plan and that cost-benefit calculations unfairly reflect logging and economic-development interests. These are all potentially good reasons for questioning the plan. Notice that these reasons necessarily imply certain values or beliefs. The argument against increasing the timber harvest and building more roads, for instance, reflects the belief that preserving wildlife habitats and wilderness lands is more important than the economic development of the resources.

Is this argument flawed because it appeals to values and beliefs? Of course it isn't. When you argue, you can't suppress your own values and beliefs. After all, they provide links between yourself and the world you observe and experience.

Suppose that you and a friend are getting ready to go out for breakfast. You look out the window and notice some threatening clouds. You say, "It looks like rain. We'd better take umbrellas since we're walking. I hate getting soaked." "Oh, I don't know," your friend replies. "I don't think it looks so bad. I heard on the radio that it wasn't going to start raining until the afternoon. I think we're OK." Brief and informal as this exchange is, it constitutes an argument. Both you and your friend have observed something, analyzed it, and drawn conclusions—conclusions backed by reasons. Although you each cite different reasons, your conclusions reflect your different personal preferences. You're generally cautious, and you don't like getting caught unprepared in a downpour, so you opt for an umbrella. Your friend relies on expert opinion and might be more of a risk taker.

If your individual preferences, values, and beliefs shape a situation like this one, where only getting wet is at stake, imagine how crucial they are in more complicated situations, such as determining whether a controversial government proposal is right or wrong, just or unjust, effective or ineffective. Argument necessarily involves values and beliefs, held by both writer and reader, that cannot be denied or excluded—even in academic argument, with its emphasis on

evidence and reasoned inquiry. The student arguing against the Forest Service plan can't avoid using values and beliefs as bridges between reasons and conclusions. And not all these bridges can be explicitly stated; that would lead to an endless chain of reasons. The standards of academic argument require, however, that writers explicitly state and defend the most important values and beliefs undergirding their argument. In this case, then, the student opposing the Forest Service plan should at some point state and support his belief that preserving wildlife habitats and wilderness lands should take priority over economic development.

It's not easy to identify and analyze your own values and beliefs, but doing so is essential in academic argument. Values and beliefs are often held unconsciously and function as part of a larger network of assumptions and practices. Your opinions about the best way for the government to respond to the unemployed reflect your values and beliefs about family, the proper role of government, the nature of individual responsibility, and the importance of economic security. Thus if a political science instructor asks you to argue for or against programs requiring welfare recipients to work at state-mandated jobs in exchange for economic support, you need to analyze not just these workfare programs but also the role your values and beliefs play in your analysis. The guidelines on p. 149 will help you do so, thus enabling you to respond more effectively to the demands of academic argument.

### thinking rhetorically

At the same time, when you argue, you must consider not only your own values and beliefs but also those of your readers. The student writing about the Forest Service plan would present one argument to a local branch of the Sierra Club (an organization that advocates for protecting the environment) and a very different argument to representatives of the Forest Service. The student would expect members of the Sierra Club to agree with his major assumptions and therefore might focus on how the group could best oppose the plan and why members should devote time and energy to this project.

His argument to the Forest Service would be designed quite differently. Recognizing that members of the Forest Service would know the plan very well, would have spent a great deal of time working on it, and would likely be strongly committed to it, the student might focus on a limited number of points, especially those that the Forest Service might be willing to modify. The student would be wise to assume a tone that isn't aggressive or strident to avoid alienating his audience. He would articulate his most important assumptions and

align them whenever possible with the beliefs and values of those who work for the Forest Service.

In the case of the arguments you'll write as an undergraduate, of course, your reader is generally your instructor. In this rhetorical situation, the most useful approach is to consider values and beliefs that your instructor holds as a member of the academic community. In writing for an economics or a political science instructor, the student arguing against the Forest Service plan should provide logical, accurate, and appropriate evidence. He should avoid strong emotional appeals and expressions of outrage or bitterness, focusing instead on developing a succinct, clearly organized, carefully reasoned essay.

## Guidelines for Analyzing Your Own Values and Beliefs

1. Use informal invention methods to explore your values and beliefs about a subject.

freewriting

looping

clustering

brainstorming

To review these strategies, see Chapter 9.

2. Recognize when your values and beliefs about a topic are so strong that it will be difficult for you to consider opposing points of view.

*Freewriting about gun control, for example, may help you realize that your beliefs, values, and experiences are too deeply rooted to be easily changeable, so you wisely decide to avoid this topic when assigned to write an academic argument.*

3. Pay attention to links between a claim and its support.

*For example, most arguments in favor of environmental protection are grounded in the assumption that preserving the environment is more important than growing the economy. Assumptions like these are often unstated and specific to a particular audience.*

4. Analyze your rhetorical situation to determine which values and beliefs you need to acknowledge and justify.

If your audience is *mixed* or *questions* your values and beliefs, you may need to acknowledge and justify them.

If your audience *agrees* with your values and beliefs, you can assume considerable common ground and focus primarily on your proposal.

*See Chapter 3, pp. 54–55, or the inside front and back covers, for questions you can use to analyze your rhetorical situation.*

5. Imagine a “devil’s advocate” who holds different values and beliefs.

*For example, if you are arguing that the federal government needs to increase funding for student loans, draft a dialogue with a hard-headed corporate executive concerned about how such loans will affect the national debt.*

The essays by Hope Leman (pp. 109–10) and Stevon Roberts (pp. 129–34) that appear in Chapter 5 are excellent examples of arguments that respect the values and beliefs that instructors hold as members of the academic community.

### **note for multilingual writers**



The standards of academic argument that are discussed in this book reflect the Western rhetorical tradition as it is taught in the United States, a tradition that you are learning if you are new to this country. This tradition encourages writers to clearly articulate and directly defend their values and beliefs. Other rhetorical traditions, including your own, may be different. Some traditions, for instance, encourage writers to convey their assumptions and values *indirectly*.

Try to identify any differences between the ways in which writers are encouraged to address their values and beliefs in your home culture and in the Western rhetorical tradition. If you discuss these differences with your teacher and classmates, you will enrich everyone's understanding of the way rhetorical practices differ in various contexts.

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### **for exploration**

Think of an issue that concerns you, such as a campus controversy, a recent decision by your city council, or a broad national movement (e.g., to provide on-campus child-care facilities, house the homeless, or improve public transportation). After reflecting on this issue, use the guidelines presented on p. 152 to analyze your values and beliefs. Then respond to the following questions.

1. Given your values and beliefs, what challenges would writing an academic essay on this subject pose for you?
2. To what extent did your analysis help you understand that others might reasonably hold different views on this subject? Make a list of the possible opposing arguments. Then briefly describe the values and beliefs that underlie these counterarguments. How might you respond to these arguments?

3. Now write the major assertions or arguments that you would use to support your controlling idea, or thesis. Below each assertion, list the values or beliefs that your readers must share with you to accept that assertion.
  4. How have the guidelines on p. 152 and this For Exploration helped you understand how to write an effective academic argument? If you were to write an academic argument on this issue, how would you now organize and develop your ideas? What strategies would you use to respond to your readers' values and beliefs?
-

## Mastering the Essential Moves in Academic Writing

Appeals to ethos and pathos play important roles in academic argument. For an academic argument to be effective, however, it must be firmly grounded in logos. The remainder of this chapter presents strategies that you can follow to meet the demands of academic writing. These strategies will help you to do the following:

1. Determine whether a claim can be argued
2. Develop a working thesis (an appropriately limited claim)
3. Provide good reasons and sound evidence for your argument
4. Acknowledge possible counterarguments
5. Frame your argument as part of the scholarly conversation
6. Consider whether visuals or other media would strengthen your argument

## **DETERMINING WHETHER A CLAIM CAN BE ARGUED**

You can't argue by yourself. If you disagree with a decision to increase school activity fees, you may mumble angry words to yourself, but you'd know that you're not arguing. To argue, you must argue *with* someone. Furthermore, the person must agree with you that an assertion raises an arguable issue. If you like hip-hop music, for example, and your friend, who prefers jazz, refuses to listen to (much less discuss) hip-hop, you can hardly argue about her preferences. You'll both probably just wonder at the peculiarities of taste.

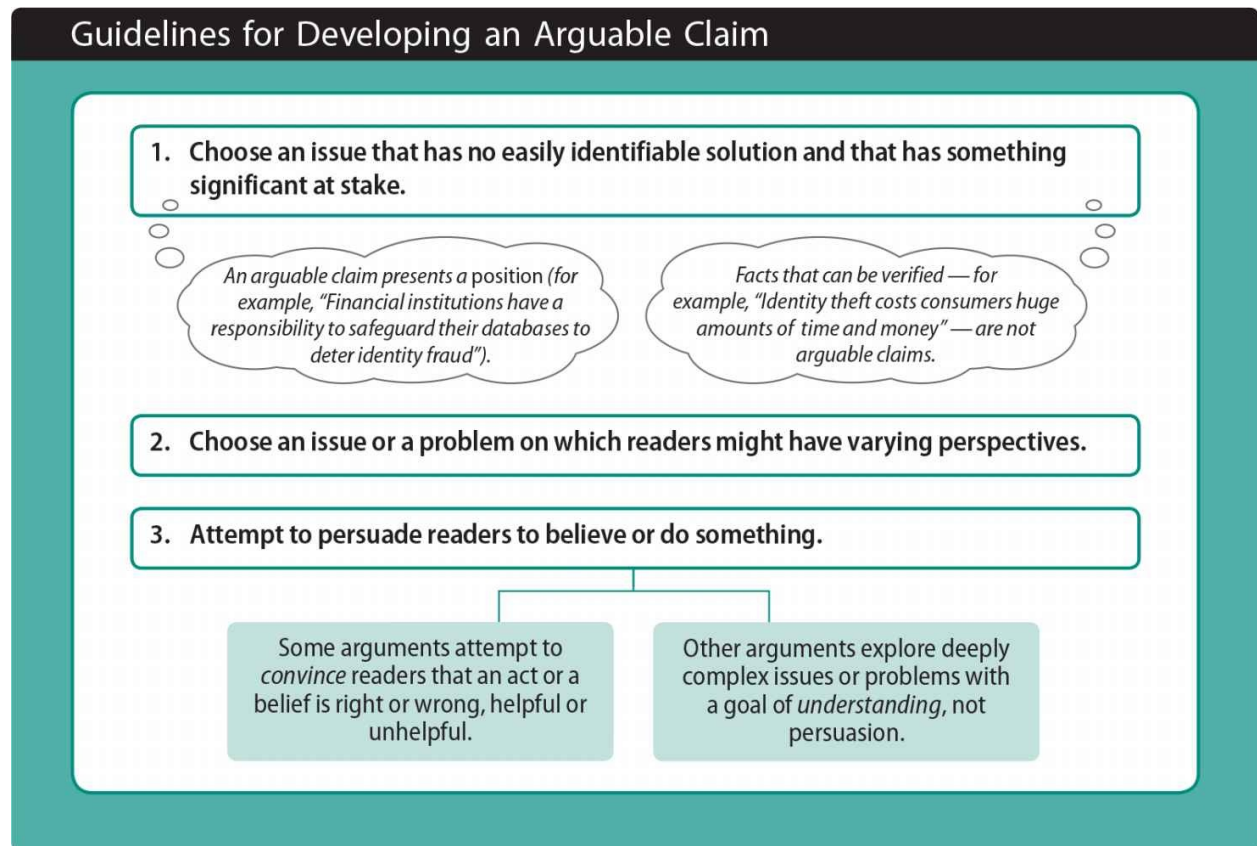
Similarly, in academic argument you and your reader (most often your instructor) must agree that an issue is worth arguing about if you're to argue successfully. Often this agreement involves sharing a common understanding of a problem, a process, or an idea. A student who writes an argument on the symbolism of Hester Prynne's scarlet *A* in *The Scarlet Letter*, for example, begins from a premise that she believes the teacher will share: that Hester's *A* has significance for the impact and significance of the novel.

The guidelines on p. 152 can help you compose an effective and arguable claim.



## DEVELOPING A WORKING THESIS

Arguable claims must meet an additional criterion: They must be sufficiently limited so that both writer and reader can determine the major issues at stake and the lines of argument that best address them. In a late-night discussion with friends, you may easily slip from a heated exchange over the causes of the current unrest in world affairs to a friendly debate about whether Steph Curry or LeBron James is the better basketball player.



In an academic argument, however, you must limit the discussion not just to a single issue but to a single thesis, a claim you will argue for. It's not enough, in other words, to decide that you want to write about nuclear energy or the need to protect the wilderness. Even limiting these subjects—writing about the Fukushima nuclear disaster in 2011 or the Forest Service's Land Management Plan for the White Mountain National Forest—wouldn't help much. That's because your thesis must be an *assertion*. In other words, it must be something to argue about.

An appropriately limited thesis makes it clear (for you and for your reader) what's at stake in your argument. For this reason, many instructors and writers suggest that academic arguments should contain an explicit thesis statement—a single declarative sentence that asserts or denies something about the topic. The assertion “The U.S. Forest Service’s Land Management Plan for the White Mountain National Forest fails to protect New Hampshire’s wilderness areas adequately” is an example of an arguable thesis statement.

Developing a clear, limited thesis statement can help you as a writer stay on track and include evidence or details relevant to the main point rather than extraneous or loosely related information. Readers—especially busy readers like your college instructors—also find thesis statements helpful. A clearly worded thesis statement helps instructors read your writing more efficiently and critically.

Here is the first paragraph of an essay written for a class on Latin American history. The thesis statement is highlighted. Notice how it clearly articulates the student’s position on the topic, the role of multinational and transnational corporations in Central America.

Over the past fifty years, Latin American countries have worked hard to gain economic strength and well-being. To survive, however, these countries have been forced to rely on multinational and transnational corporations for money, jobs, and technological expertise. In doing so, they have lost needed economic independence and have left themselves vulnerable to exploitation by foreign financiers.

A clear thesis statement can help both writer and reader stay on track as they “compose” or read an essay.

Often, thesis statements appear early in an essay. In her analysis of the “mirror” and “flashlight” models of the role of journalists in American society that appears in Chapter 5, Hope Leman articulates an explicit thesis statement at the beginning of the second paragraph of her essay: “In this essay, I will argue that the ‘flashlight’ model provides a more accurate and complex understanding of the role of journalists in America than the ‘mirror’ model does” (p. 109).

Stevon Roberts takes a different tack in his analysis of an excerpt from Etzioni’s *The Limits of Privacy* in that same chapter. Stevon begins his essay by commenting on Etzioni’s strong credibility as a writer and follows this by summarizing Etzioni’s argument. Rather than introducing a thesis statement,

Stevon concludes his second paragraph by raising the question that motivates and guides his analysis: “Is Etzioni justified in making his unconventional claims despite ... [the] well-founded opposition” of civil libertarians and others concerned with privacy issues (p. 129)? As will be discussed more fully later in this chapter, Stevon spends the bulk of his essay carefully analyzing Etzioni’s text, reserving final judgment until his concluding sentence, where he summarizes his analysis by arguing that ultimately the excerpt from Etzioni’s text “leaves opponents (and critical readers) unsatisfied” (p. 134).

All three approaches represent thoughtful and effective responses to the writers’ specific assignments. Hope Leman’s assignment required her to take a position on her topic, so it made sense for her to present her thesis statement early on. (Hope was also writing under time pressure since she was completing a take-home midterm.) Stevon Roberts’s assignment was more general: to respond to and evaluate the excerpt from Etzioni’s book. It thus made equally good sense for him to defer his final judgment until he completed this analysis and demonstrated his ability to engage Etzioni’s ideas via his own critique.

Sometimes you may develop a working thesis early in your writing process. This is especially likely if your assignment requires you to take a stand and specifies the options available to you, as Hope Leman’s assignment did. At times, however, you may have to think—and write—your way to a thesis. In situations like this, you’ll develop your thesis and gather evidence recursively as you deepen your understanding of your topic and your rhetorical situation. This chapter concludes with a case study of one student writer, Daniel Stiepleman, whose argument evolved in this way. Reading Daniel’s prewriting and drafts will help you better understand how to work through the process of making and supporting claims in academic arguments. Often you will discover, as Daniel did, that you need to explore your ideas at considerable length before determining your thesis.

## PROVIDING GOOD REASONS AND SUPPORTING THEM WITH EVIDENCE

To support a claim in a way that readers will find truly persuasive, you'll need to provide good reasons. Chapter 5 discusses two tools for analyzing and evaluating arguments: stasis theory (p. 116) and Aristotle's three appeals (pp. 123–25). You can use the same analytical tools to construct and revise your own arguments.

Let's say that you've drafted an argument challenging increased standardized testing in public schools. You're majoring in education, and you have strong feelings about federally mandated assessments. Your draft explores your ideas as freely and fully as possible. Now it's two days later—time to step back and evaluate the draft's effectiveness. So you turn to Aristotle's three appeals.

### thinking rhetorically

As you reread your draft with the appeals of ethos, pathos, and logos in mind, you realize that you've gathered a lot of evidence about the limitations of standardized testing and thus made good use of appeals to logos. Your argument is much less successful in employing the appeals of ethos and pathos, however. Your rereading has helped you realize that the passion you bring to this subject caused you to write in a strident tone, which might make readers distrust your credibility and sense of fairness. You also haven't considered the advantages of standardized testing or the reasons that some people find it helpful and even necessary. Critical readers might well suspect that you've stacked the deck against standardized testing.

Clearly, you need to strengthen your argument's appeal to ethos. You revise your tone so that it's more evenhanded; you also consider multiple points of view by presenting and evaluating possible counterarguments. Perhaps in the process you'll discover some shared values and beliefs that can strengthen your argument. ( You could acknowledge your opponents, for instance, for recognizing the importance of education as a national, and not just a local, concern.) You'll want to find as many ways as possible to demonstrate that you realize your subject is complex and that reasonable people might have different ideas on the best way to address it.

What about pathos? In rereading your essay, you realize that in gathering strong evidence to support your claim, you've failed to give your subject a human face. You've got plenty of statistics and expert testimony but little that

demonstrates how standardized testing affects real students and teachers. Based on your own experiences and those of peers, you have good examples of how standardized testing can have a negative impact, so you write yourself a reminder to include at least one such example in your revised draft. You also look for other ways to remind readers that national debates over standardized assessment aren't about impersonal test scores but about the real-life learning and teaching experiences of students and teachers across the United States.

As this example suggests, such analytical tools as Aristotle's three appeals can play a key role in the construction of arguments. You may not use these tools to write the first draft of your argument, but once you have a rough draft you can use them to test your ideas and identify problems that need to be addressed and areas that need to be strengthened. The student who's arguing that increases in standardized testing threaten the quality of students' education, for instance, might find it helpful to identify the most important questions at issue in her argument. Are they questions of fact? definition? interpretation? value? consequence? policy?

In addition to using analytical tools, you can ask commonsense questions about the evidence that you include to support your claims. (See Questions for Evaluating Evidence, p. 156.)

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### for exploration

Think again about the issue you analyzed in response to the For Exploration on p. 150. Formulate a tentative, or working, thesis statement that reflects your current position on this issue. Articulate two or three reasons or claims that support your thesis, and then list the major evidence you would use to support these claims. Finally, write a brief statement explaining why this evidence is appropriate, given your thesis statement, the reasons or claims that you have written, and your intended audience.

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## **ACKNOWLEDGING POSSIBLE COUNTERARGUMENTS**

Since academic argument is modeled on inquiry and dialogue rather than debate, as a writer you must consider multiple sides of an issue. Responding to counterarguments demonstrates that you've seriously analyzed an issue from a number of perspectives rather than simply marshalled evidence to support your predetermined position.

## Questions for Evaluating Evidence

1. How **representative** are my examples?

*Will readers find these examples relevant to my argument?*

2. Do I provide **enough** examples to make my point? (Do I provide too many and risk overwhelming my audience?)

3. Is the **significance** of my examples clear? Are the connections between my examples and key points evident?

4. If I have used statistical evidence, was this evidence compiled by a **disinterested** source?

If *not*, do I have a good reason for presenting statistics from a source with an established position on my topic?

*Such sources can play a helpful role in your argument as long as you make it clear that the source is a stakeholder with a clearly established position on your topic.*

Are the statistics based on an adequate **sample**, and have I drawn appropriate inferences from them, given the sample size?

Have I considered **multiple interpretations** of this statistical evidence?

5. What **authorities**, if any, do I draw on to support my argument?

Are these authorities **qualified** to comment on my topic?

*Why?*

Are any of them likely to be **biased**?

Are their comments **timely**?

Do I need to share the authorities' **credentials** with readers, or can I assume that readers already know and respect these sources?

*If they are not — if I am citing an ancient authority on a contemporary topic, for instance — do I have a clear reason for why this authority's comment is relevant?*

There are a number of ways to discover counterarguments. You could imagine dialogues with one or more “devil’s advocates,” or you could discuss your subject with a group of classmates. You might even interview someone who holds a different position. Being aware of your own values and beliefs can also help you identify counterarguments. The student arguing against the Forest Service plan might consider the views of someone with different values, perhaps a person who believes in the importance of economic development, such as the owner of a lumber company or individuals living in towns supported by the timber industry. Finally, reading and research can expose you to the ideas and arguments of others.

How you use counterarguments will depend on your subject and rhetorical situation. In some instances, counterarguments can play an important structural role in your essay. After introducing your topic and indicating your thesis, for example, you might present the major counterarguments to your position, addressing each in turn. You might also group the counterarguments, responding to them all at once or throughout your essay.

In his essay in Chapter 5 (pp. 129–34), which is organized around a point-by-point analysis of Amitai Etzioni’s text, Stevon Roberts acknowledges counterarguments to many of the issues raised in his analysis. He is careful from the beginning to affirm the strong credibility that Etzioni, a former senior adviser to the White House, brings to his subject. He takes care, as well, to identify those elements of Etzioni’s argument with which he is in agreement. On p. 130, for instance, Stevon comments that Etzioni’s position on prenatal HIV testing represents “a well-documented and compelling argument.” Although Stevon is critical of Etzioni’s discussion of biometrics, he acknowledges that “to his credit, Etzioni is quick to follow up the drawbacks of biometrics with compelling statistics about the potential benefits” (p. 131). In these and other ways, Stevon makes it clear that rather than simply looking for reasons to disagree with Etzioni he is working hard to engage his ideas seriously and respectfully. The effect is to strengthen the presentation of his own position.

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### for collaboration

This activity will help you recognize possible counterarguments to the thesis that you have been developing in this chapter. To prepare, be sure that you have a clear, easy-to-read statement of your working thesis and of the major evidence you would use to support it. Now spend five to ten minutes brainstorming a list of possible counterarguments.



Bring these written materials to your group's meeting. Determine how much time the group can spend per person if each student is to get help. Appoint a timekeeper. Then have each writer read his or her working thesis, evidence, and possible counterarguments. Members of the group should then suggest additional counterarguments that the writer has not considered. As you proceed, avoid getting bogged down in specific arguments; instead, focus on generating as many additional counterarguments as possible. Continue this procedure until your group has discussed each student's work.

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## FRAMING YOUR ARGUMENT AS PART OF THE SCHOLARLY CONVERSATION

The previous discussion has emphasized the basic elements you need to understand in order to compose an effective academic argument. Whatever your topic or discipline, to argue effectively you need to do the following:

- Understand the role of values and beliefs in argument
- Determine whether a claim can be argued
- Develop a working thesis
- Provide good reasons and supporting evidence
- Acknowledge possible counterarguments

This section will discuss additional essential rhetorical “moves” that successful academic writers regularly employ—moves that signal to readers that the writers are familiar with the scholarly conversation of which their essays are a part.

In one way or another, for instance, most academic writers must find a meaningful way to *enter the conversation* that grounds or motivates their topic. In her essay in Chapter 5, for instance, Hope Leman begins her discussion by contrasting the “mirror” and the “flashlight” models of media theory, making it clear that her essay will represent her own take on this ongoing controversy. In her essay synthesizing the views and positions of Clay Shirky and David Croteau on the role of technology in the classroom, also in Chapter 5, Elizabeth Hurley uses the opportunity to engage essays by these authors to remind herself “that student-teacher relationships and engaged learning remain the most important aspect of education despite all of the technological changes” (p. 141).

Fostering the ability of students to enter into and contribute to the academic conversation is a major goal of this book. Chapter 5 and this chapter provide essential information on such topics as analysis, synthesis, and making and supporting claims. Daniel Stiepleman’s essay, at the end of this chapter, provides a detailed example of how one student moved from an initial mixed response to a public service announcement (PSA) on literacy to a final position on this topic, one that required him to do a careful, in-depth reading of both the text and the visual design of that PSA. The material in Chapter 7, “Doing Research: Joining the Scholarly Conversation,” will also help you master such strategies as

summarizing, quoting, and interpreting sources that are integral to the scholarly exchange on your topic.

Although you may not realize it, you already have considerable experience with the kind of rhetorical strategies, or “moves,” that play a key role in academic arguments. Imagine that you and a group of friends are trying to decide where to go out to eat one night. One friend explains that since she had pizza for lunch she doesn’t want that for dinner. Another suggests the new Ethiopian restaurant in town, which she tried a few weeks ago. The others aren’t sure they’re feeling that adventurous, so the friend who wants to go to the Ethiopian restaurant uses her phone to check some online reviews of the restaurant and reads selected observations to the group, commenting as she reads. Other friends respond, raising issues about the cost, the atmosphere, and the spiciness of the food. In so doing, they add their own perspectives to the conversation. Finally the group agrees to try the restaurant.

You’ve had countless conversations like this. What you may not have realized is that in these conversations you are enacting some of the fundamental rhetorical moves of academic writing:

- Explaining
- Synthesizing
- Responding

In the previous example, for instance, the first friend *explained* why she didn’t want pizza for dinner. The friend arguing for the Ethiopian restaurant went online, found reviews of the restaurant, and *synthesized* those evaluations of it. The rest of the group *responded* by raising additional issues and, finally, agreeing to give the restaurant a try.

Of course, in academic argument these moves can be a bit more complicated. A student who is *explaining* the ins and outs of a topic or an argument may do so by summarizing her own ideas or those of others by paraphrasing or quoting. In academic writing, the process of *synthesizing* most often involves identifying connections and contradictions within a text or group of texts that you have analyzed. And *responding* can take a wide variety of forms—from agreeing or disagreeing to granting part of an argument or a position but resisting another part and so forth. In academic argument and analysis, writers rely on these moves to locate themselves in the scholarly conversation to which they wish to contribute.

Chapter 3 includes an essay by Alia Sands titled “A Separate Education” (pp. 58–61). In the excerpts below, notice how the highlighted words call attention to the moves Alia makes as she articulates her response to Richard Rodriguez’s chapter “Aria,” from *Hunger of Memory: The Education of Richard Rodriguez*.

While some argue that students benefit from learning in their native languages, others, like writer Richard Rodriguez, argue that bilingual education deprives students of a shared public identity, which is critical to their full participation in civic life. (par. 1)

*Explains two major positions on bilingual education she will address*

Unfortunately, our instructor did not speak Spanish and assumed that none of us spoke English. In fact, more than three-fourths of the students in the class were bilingual, and those who weren’t bilingual only spoke English. (par. 5)

*Responds to incorrect assumption her teacher made about students in her class and provides correct information*

*Distinguishes her experience from Rodriguez’s and thus responds to his argument*

Unlike Rodriguez, before that class I had always had a sense of myself as part of the public community. (par. 12)

*Synthesizes her experience and Rodriguez’s*

As my experience and Rodriguez’s demonstrate, schools play an active role in shaping students’ sense of themselves as individuals. (par. 13)

Those engaged in scholarly conversation recognize that the ability to summarize the views of others accurately and fairly is an essential skill. In the following excerpt from Stevon Roberts’s essay “The Price of Public Safety” (pp. 129–34), Stevon demonstrates this ability. Notice how the highlighted words and phrases call attention to the logic and organization of his summary.

Etzioni opens his argument by discussing recent HIV testing procedures in hospitals that may infringe on the rights of pregnant women. He then shifts gears and takes a brief look at public outrage from the Coalition for Constitutional Liberties regarding driver's license availability. Next, he gives us a crash course in "biometrics," a controversial new technology that could save billions of dollars lost to fraud every year. Finally, Etzioni addresses our fears (and those of other civil libertarians) that these and other procedures that are designed to increase our public health and safety will not be implemented justly and ethically. Etzioni admits, however, that a growing number of people and interest groups are not convinced that old laws—such as the Fourth Amendment, which protects the United States from becoming a military state—can protect us from new technology. We are left to wonder: Is Etzioni justified in making his unconventional claims despite such well-founded opposition?

Stevon's careful and respectful summary leads clearly to the major question he addresses in his analysis of Etzioni's argument and plays a central role in his effort to engage the scholarly conversation on public safety.

A final essential move in academic writing involves *showing what's at stake in your argument*—explaining why the issue you are discussing is important and why readers should care about it. In her essay on the "mirror" and the "flashlight" models of the role of journalists in Chapter 5, for instance, Hope Leman closes her essay by emphasizing that the power of the media makes it important for readers to have the richest possible understanding of the kinds of choices journalists make.

Whereas Hope makes this move at the end of her essay, Stevon Roberts emphasizes the significance of his argument early in his essay, when he comments that the events of September 11, 2001, "give an increased sense of urgency to Etzioni's message and consequently might make Americans more receptive to protocols that afford protection from public risks in general" (p. 129). Given this situation, this statement by Stevon suggests, it is all the more important to analyze clearly and carefully Etzioni's proposals to curtail protections of personal privacy.

This chapter began by discussing the model of argument that informs academic writing and emphasized that this model is based much more on inquiry than on debate: Rather than defeating opponents, the goal of academic argument is to enter the many rich scholarly conversations that occur in all the disciplines. The “moves” described thus far can help you enter these conversations in productive and rewarding ways.

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### for exploration

In this section, you read an excerpt from Stevon Roberts’s essay “The Price of Public Safety” to see how he uses transitions and other sentence-level strategies to write an effective summary. Reread his entire essay (pp. 129–34) with an eye toward identifying other rhetorical “moves” discussed in this section of this chapter. Identify at least three moves that enable Stevon to participate effectively in the scholarly conversation on his topic. Be prepared to share what you have learned with your classmates.

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## USING MEDIA TO STRENGTHEN YOUR ARGUMENT

Images, sound, and graphics play an increasingly important role in communication today. Everywhere we turn—when we walk down the street, listen to a podcast, watch television, or surf the web—images, sound, and graphics compete for our attention (and, often, for our money: think of the power of such logos as Target’s red-and-white bull’s-eye or audio jingles such as State Farm Insurance Company’s “Like a good neighbor, State Farm is there”). Most news media rely heavily on photographs, audio clips, video clips, interactive graphics, and so forth to heighten the impact of their stories.

### thinking rhetorically

The use of digital and oral media and visually rich print texts is not limited to professionals, though: Thanks to user-friendly software, we can all create texts that mix words, images, sound, and graphics. But what role should such texts play in the academic writing you do as a student? Because academic argument typically emphasizes logos over ethos and pathos, rhetorical common sense suggests that you should use digital and audio media and visually enriched alphabetic texts when they strengthen the substance of your argument. Tables, charts, graphs, maps, and photographs can usefully present factual information that appeals to logos and helps the writer build credibility as well.

In writing about the fragmentation of bobcat habitats in the Pocono Mountains of Pennsylvania, for example, biology student Suzanne Chouljian used a number of images and graphics to good effect. In her research proposal, Suzanne hypothesized that urbanization and barriers such as highways have cut off dispersal across urban areas, causing inbreeding among bobcat populations in her area. To help readers visualize her area of study, Suzanne included three maps: the first of the Pocono Mountains; the second of the area around the Tobyhanna and Gouldsboro State Parks, where the study was to take place; and the third of two state-designated Important Mammal Areas (or IMAs) in the study area.

Suzanne also included a table identifying the chromosomal characteristics of domestic cats, Canadian lynx, and local bobcat populations to show the ten characteristics she would be studying in the genomes of local bobcat populations. Through use of these visual elements, Suzanne strengthened her thesis proposal. The guidelines on p. 165 will help you make the most effective use of images and graphics in your academic writing.\*

## Research Design and Methods

*Study Site*

Bobcats will be sampled from an area within Monroe County, located in the Pocono Mountains (Fig.1). The primary study area is approximately 832 km<sup>2</sup> and is surrounded by a 16.5 km buffer zone, producing a total area of roughly 3,900 km<sup>2</sup>. The entire study site is bordered by heavily populated cities including Wilkes-Barre, Scranton, Pittston, Hazleton, Effort, Stroudsburg, and Tannersville, along with numerous smaller cities. Major roads and highways (I-380, I-80, I-84, routes 115 and 209) bisect the area.

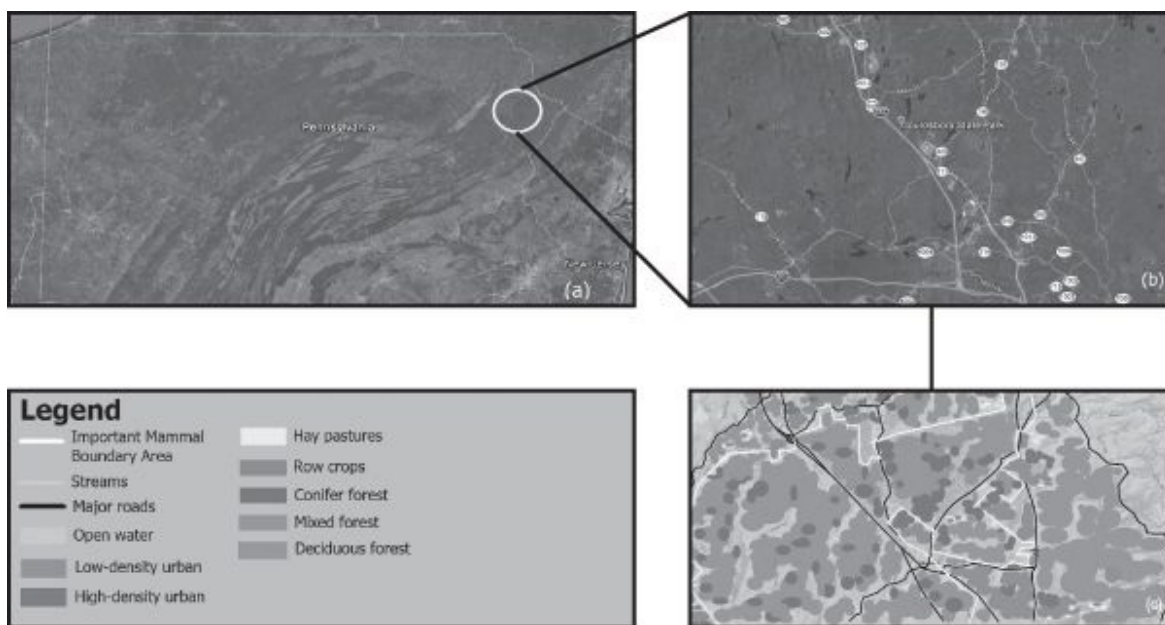


Figure 1. (a) The Pocono Mountains region of Pennsylvania. (b) Area near Tobyhanna and Gouldsboro State Parks, bisected by highways and major roads (I-380, I-80, I-84, routes 115 and 209, etc.) and surrounded by large cities (Wilkes-Barre, Scranton, and Stroudsburg). (c) Most of IMA 36 and a small part of IMA 35, and illustrating the types of land cover across the study site. Source: (a, b) Google Maps, (c) Pennsylvania Game Commission's website (<http://www.portal.state.pa.us/portal/server.pt?open=514&objID=814362&mode=2>).

**Student Essay Using Image for Evidence**



*DNA Analyses*

Nuclear DNA will be extracted from hair and tissue samples using the DNeasy purification kit (Qiagen Inc.). Hair samples with at least five follicles are ideal for DNA extraction and will be utilized as often as possible, though Mills et al. (2000) describe successful extraction from samples with at least one hair follicle. Ten primers (Table 1) designed for microsatellite loci in the genomes of the domestic cat, the Canada lynx, and the bobcat will be used in polymerase chain reactions (PCR) to amplify microsatellite loci for each sample (Croteau et al. 2012; Reding et al. 2013).

<sup>a</sup>Table 1  
Characteristics of domestic cat, Canada lynx, and bobcat microsatellites

<b>Locus</b>	<b>Species</b>	<b>Repeat Motif</b>	<b>eChromosome</b>	<b>Size range (bp)</b>
<sup>b</sup> FCA023	Domestic cat	Di	B1	151–163
<sup>b</sup> FCA045	Domestic cat	Di	D4	166–178
<sup>b</sup> FCA077	Domestic cat	Di	C2	152–168
<sup>b</sup> FCA090	Domestic cat	Di	A1	117–129
<sup>b</sup> FCA096	Domestic cat	Di	E2	191–219
<sup>c</sup> LC109	Canada lynx	Di	Unknown	182–202
<sup>c</sup> LC110	Canada lynx	Di	Unknown	92–104

<sup>c</sup> LC111	Canada lynx	Di	Unknown	157–217
<sup>d</sup> BCE5T	Bobcat	Tetra	Unknown	257–318

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<sup>a</sup>As reported in Reding et al. (2013)

<sup>b</sup>Reding et al. (2013); taken from Menotti-Raymond et al. (1999)

<sup>c</sup>Reding et al. (2013); taken from Carmichael et al. (2000)

<sup>d</sup>Reding et al. (2013); taken from Faircloth et al. (2005)

### **Student Essay Using a Table as Evidence**

## Guidelines for Using Visuals in Academic Writing

### 1. Consider both the conventions of the discipline and your specific assignment.

What use of visuals is typical in your discipline?

What are your teacher's expectations and the constraints of your assignment?

Can you find *examples* of similar arguments?

*For example, the social sciences and natural sciences have a tradition of using images and graphics to present and organize information; the humanities have traditionally relied more on the written word.*

*When in doubt, consult your teacher.*

### 2. Use charts, graphs, tables, and illustrations to organize information.

*A simple chart or table can present information that would take several paragraphs to describe, thus freeing up space for analysis.*

### 3. Use photographs and illustrations to bring a text to life or to portray experiences that are difficult to imagine.

*An art history student might include a reproduction of a work she's discussing.*

*An anthropology student might include photos of rural trailer parks in a study of life in such parks.*

### 4. Avoid using visuals as decorations.

*Images and graphics can enrich your writing. But substance should always come first; visuals, second.*

Suzanne Chouljian was writing a research proposal for a class using the medium of print. But what if she were creating a website to support her undergraduate thesis on this same topic? Her goal? To create a rich repository of information about local bobcat populations that would continue beyond her graduation. In this case, Suzanne might include real-time video of bobcats traversing known travel paths and the results of her DNA analysis of bobcat fur she collected at her study site. She might include links to research reports by other scientists studying bobcat populations or the effects of habitat

fragmentation on other animals. She might also incorporate a podcast or video where she explains what attracted her to this project. The possibilities for communicating with others about her interest in this topic are almost unlimited. Suzanne might decide to create a blog on this topic. She could even host a listserv for others who share her fascination with bobcat populations and habitat fragmentation. In so doing, she would be, as Aristotle notes in *The Rhetoric*, taking advantage of all the available means of persuasion.

## Composing an Academic Argument: A Case Study of One Student's Writing Process

A major theme of this textbook is that written communication is situated within a particular context; therefore, there is no one-size-fits-all form of writing. Instead, just as designers must respond to the specifics of their situation, so too must writers respond to the specifics of their rhetorical situation.\* This book also emphasizes that writing is a *process*, one that often requires time and multiple iterations. This final section of Chapter 6 provides an extended case study of the process that one student, Daniel Stiepleman, followed in writing an academic argument.

### thinking rhetorically

When Daniel composed this essay, he was a student in a first-year writing class. Here is the assignment given to him and other students in the class:

Write a two- to three-page analytical essay responding to an image of your choice. Be sure to choose an image that involves significant interaction between the text and graphics. Your essay should focus on how the words and graphics work together to generate the image's meaning and impact. Consider your instructor and your classmates to be the primary readers of your essay.

Daniel's first step after receiving his assignment was to look for an image that interested him. While he was flipping through the *Atlantic* magazine, a public service announcement (PSA) for the National Center for Family Literacy (NCFL) caught his eye. An aspiring English teacher, Daniel found the message of the PSA to be powerful, yet something about it that he couldn't quite put his finger on troubled him. In order to explore his initial response to the PSA, Daniel decided to annotate the text and image, using the Guidelines for Analyzing Visual Texts in Chapter 2 (pp. 43–44) as a guide. You can see the PSA with Daniel's annotations on p. 167. Daniel was working on a writing project that he would deliver in print, so his focus was on static visuals. If you were composing a writing project that would be delivered electronically, such as a presentation using PowerPoint or Prezi slides or a video presented online, you would want to

consider a broader range of media. But the basic precepts in the Guidelines chart on p. 165 would remain true.

When he first encountered the PSA, Daniel thought that the text's argument was easy to summarize: Literacy improves lives. While annotating, Daniel noticed some details that he didn't catch at first, such as the way the layout and type style underscore the simplicity of the PSA's message. The more he looked at his notes and re-examined the image and words, the more he wondered *why* simplicity was such a central part of the message. He also started to think about what the NCFL was trying to accomplish with the PSA and how other readers of the *Atlantic* might respond to it. And he still wasn't sure what it was about the message as a whole that troubled him.

# DANIEL STIEPLEMAN'S ANNOTATION OF THE PUBLIC SERVICE ANNOUNCEMENT

ALL PROMOTE THE SIMPLICITY OF THE LOGIC, THE MESSAGE, THE SCENARIO

Who is "I" ?

Because I can read, I can understand. I can write a letter.

I can fill out a job application.

I can finally get off welfare.

Because I can read, I can learn. I can help my daughter with her homework, I can inspire her to be better. I can be a role model.

Because I can read, I can succeed, I can contribute. I can live my life without fear, without shame. I can be whatever I want to be.

Because I can read.

Other hurdles? race? gender? class? National Center for Family Literacy

Visit: www.family.org to help us write more success stories.

TOYOTA Proud Sponsor

©2006 Photographer: Mark Haring

BLACK/WHITE/ GREY

BASIC FONT - NO FALLS

very simple sentences

other factors?

Picture is mother/daughter

THE IMAGE OF ILLITERACY

Daughter is mix-race Mother unmarried

beaming vs. barely smiling concern

Maternal gesture - role reversal

dressed in sweats = frumpy/unprofessional = poor? stereotype?

They are pushed into the corner - text seems to weigh down on them

Repetition

Design = simple indent

Are these really things you can't do w/o being able to read?

Who? Readers of The Atlantic? Potential donors, tutors, Toyota buyers. What is audience supposed to do? Who are they?

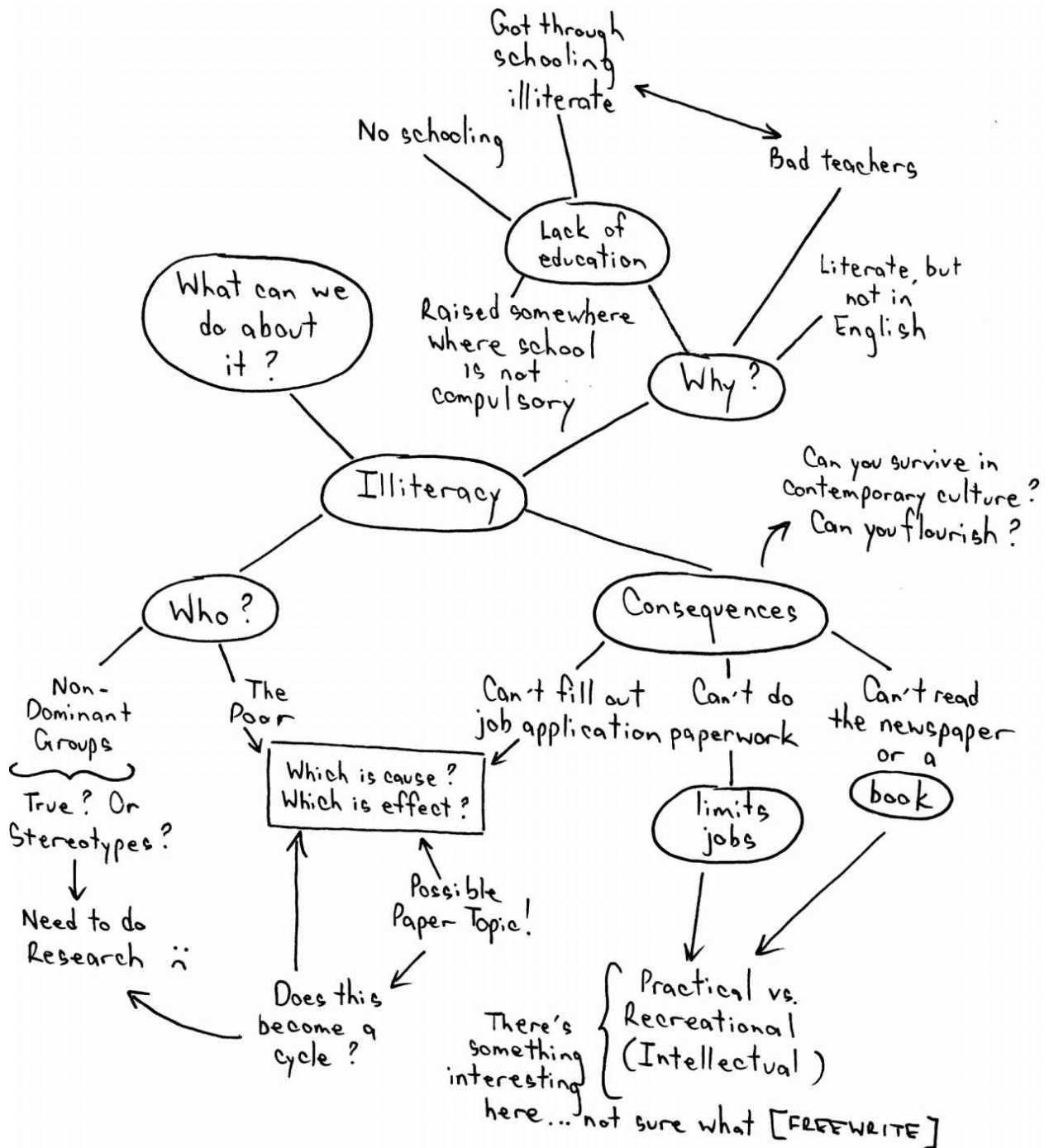
The Atlantic, April 2006 p. 59

At this point in his writing process, Daniel's primary purpose was to engage as fully and critically as he could with the PSA that he had chosen to analyze. In order to explore his ideas more fully, Daniel decided to create a cluster on the word *illiteracy* to explore his response.\* After evaluating his cluster, Daniel

realized that the causes and effects of illiteracy are more complicated than the PSA acknowledges—and that he had a promising topic for an essay.



## DANIEL'S CLUSTER



Thanks to these prewriting activities, Daniel had significantly deepened his understanding of the issues the PSA raised for him. He still did not feel ready to

do a formal analysis of his rhetorical situation or to attempt a carefully structured first draft, so he decided to write a discovery draft.

## DANIEL'S DISCOVERY DRAFT

Literacy, often taken for granted, is a gift. The ability to read text not only offers opportunities for escape and entertainment but gives access to ideas that challenge our own limited worldviews, thus allowing each of us to expand our understandings of our lives on our own terms, at our own pace. The generation of text allows for the further development and sharing of our own ideas with others, at a time when much of the world has lost reverence for oral traditions. Literacy is a gift.

Several organizations exist to help share this gift, but they are underfunded and need help from the public. It is for this reason that groups like the National Center for Family Literacy (NCFL) print public service announcements (PSAs). Obviously these announcements, which appear in magazines and newspapers, are directed toward an educated and literate audience. The task of the men and women who design these advertisements is to convince readers to donate time and/or money toward the cause of literacy training.

In my essay, I want to analyze a PSA that appeared in the April 2006 issue of the *Atlantic* magazine. This PSA uses both text and an image to affect the emotions of the reader. The PSA consists of a series of “Because I can read” statements. The “I” is presumably the woman pictured with a young girl who seems to be the daughter mentioned in the advertisement, though they don’t look that much alike. The woman pictured in the PSA stares directly at readers and explains some of the many real-world ways her life has improved because of literacy: “I can fill out a job application ... I can help my daughter with her homework ... I can be a role model.” By using a first-person narrator, the advertisement is, I think, very successful at adding an emotional element that can inspire people to want to help more illiterate Americans improve their lives. Even though some of the things that are stated in the PSA may not be necessarily linked with literacy, such as when she says, “I can contribute” (certainly there are ways she could contribute to society even without being literate), I think this flaw in the logic of the PSA is subtle enough that an American who is flipping through his or her magazine would probably not notice it.

After reviewing his discovery draft, Daniel realized that while it represented a good start on his essay, he still had considerable work ahead of him. Here's what Daniel wrote about this draft in his journal.

## DANIEL'S JOURNAL ENTRY

Now that I've got some distance from this draft, I can see that it really is just a starting point. Right at the end something clicked with me: a flaw in the logic of the PSA. I tried to dismiss it; I even thought about deleting it because it would be easier for me to write about the value of literacy. But the fact of the matter is that the logic behind this ad really is problematic. This is going to be harder to write about, but it's also a more interesting and provocative idea. I think that I need to rewrite with this idea (or something like it) as my thesis. I'm a little frustrated at having to start over, but the truth is that I probably wouldn't have noticed this problem with the PSA if I hadn't written this draft.

Thanks to the preceding activities, which encouraged him to explore his response to the PSA, Daniel now felt ready to undertake a more formal exploration of his situation and goals as a writer. This was the moment, he decided, when it made sense for him to consider his controlling purpose and rhetorical situation and to do so in writing. Here is Daniel's analysis.

## DANIEL'S RHETORICAL ANALYSIS

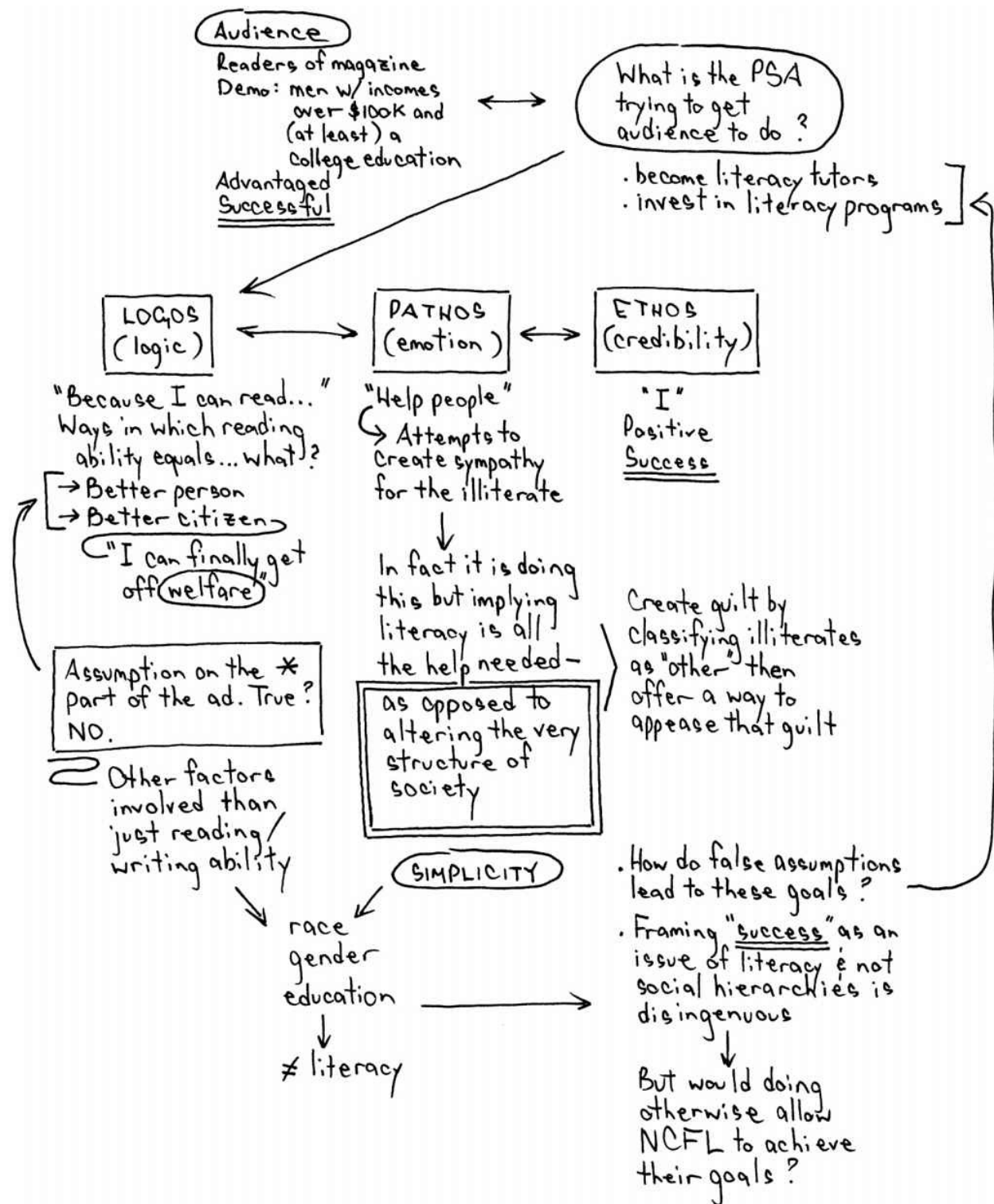
thinking rhetorically

I am writing an analytical essay for my composition class. I want to persuade my readers—my instructor and my classmates—that there are some disturbing assumptions behind the National Center for Family Literacy's public service announcement. If my readers are anything like I am, their first impressions will be that the ad must be good because it promotes literacy. I'm worried this will lead them to resist my argument that literacy isn't, as the ad implies, an easy solution to the problem of inequity. I've got to be convincing by using evidence, both from the text and from other sources.

How will I persuade them to accept my argument? After all, I had to write my way to seeing it. What tone should I adopt—an objective tone or a passionate one? I'm inclined to try the latter, but I know our instructor said that being objective is usually a more effective strategy. Plus that may help it sound less like I'm arguing that the PSA's negative consequences are on purpose. I'll need to be careful in my analysis of the PSA.

Daniel also decided to develop a plan for his essay. As Daniel noted in his journal, he is a visual thinker, and so traditional outlines don't work well for him. So he came up with the visual map below, which helped him imagine how his essay might be organized. It includes several questions he thought he should address, reminders to himself, definitions of terms, and general comments. He used his plan to further explore his ideas and to determine the best organization for his essay. Although probably no one but Daniel could develop an essay from the diagrams and notes he created, the plan fulfilled his needs—and that's what counts.

# DANIEL'S PLAN FOR HIS ESSAY



Daniel was now ready to write a formal draft. He had a clear controlling purpose: He wanted to critically examine the logic and design of the NCFL PSA and to convince his readers that although the ability to read and write is valuable, literacy cannot by itself solve the problem of poverty. Here is Daniel's first formal draft of his essay. (Notice that for Daniel's first draft, he has not yet created the necessary works-cited page, and his in-text citations are incomplete.)



## DANIEL'S FIRST DRAFT

Literacy, often taken for granted, is a gift. The ability to read text not only offers opportunities for escape and entertainment, but gives access to ideas that challenge our own limited worldviews, thus allowing each of us to expand our understandings of our lives on our own terms, at our own pace. The generation of text allows for the further development and sharing of our own ideas with others, at a time when much of the world has lost reverence for oral traditions. Literacy is a gift.

In recent years educational and other foundations have run literacy campaigns designed to persuade literate Americans to donate their time and/or money to the worthwhile cause of literacy education. These campaigns frequently create public service announcements (PSAs) to convey their message to the general public. One such PSA is produced by the National Center for Family Literacy (NCFL). Published in *Atlantic* magazine, the full-page advertisement essentially sets up a series of linked statements. It begins, "Because I can read," which is followed by a series of "I can ..." statements, such as, "I can understand. I can write a letter. I can fill out a job application. I can finally get off welfare." At the bottom of the page is an invitation to help the person presented in this PSA and others like her get out of poverty by supporting the NCFL.

When I first read this PSA, I found it persuasive. But the more I thought about it, the more problematic the series of "I can" statements became. By asserting that the ability to read and write is tantamount to the ability to learn, be a role model, and contribute, the text also implies that people who are illiterate cannot learn, cannot be role models, and, worst of all, have nothing to contribute. Such persons, it seems, are utterly worthless without literacy.

The people reading *The Atlantic* are not illiterate. In fact, according to the magazine's website, the average reader of *The Atlantic* is a man in his early fifties with a college degree and a median household income of over \$150,000. The image incorporated into the NCFL's "Because I can read" PSA is certainly not that of the typical reader of *The Atlantic*. The image is of a woman with an approximately ten-year-old girl, presumably her daughter, who is significantly darker skinned. The girl's father does not appear in the photograph. The image of illiteracy, then, is a single mother with a mixed-race child.

Can literacy solve this woman's problems? American society is immensely stratified; 58 percent of black and 62 percent of Hispanic children live in low-income households, as opposed to only 25 percent of white children (NCCP). According to the 1999 U.S. Census data, black and Hispanic Americans ("Hispanic" was still classified as a race in the 1999 census data) are twice as likely as European Americans to be unemployed. Those who work have a weekly income far less than whites—over \$100 a week less for blacks, and almost \$200 a week less for Hispanics (United States Census Bureau).

The NCFL PSA suggests that being able to read will magically get the woman portrayed in the ad off welfare. In reality, more highly educated black and Hispanic people are only slightly more likely to find work (as compared with equally educated whites) than their less-educated counterparts (United States Dept. of Education). Literacy does not equal social equality. Yet that is precisely what this PSA implies.

This PSA presents illiteracy as a problem of others who have not had the same advantages (role models, educational opportunities, membership in a dominant class or sex) as the readers. In so doing, it displays the inherent inequalities of our culture, but also offers an unrealistically simple solution to the problem—literacy. Given its purpose, the PSA is effective—but it is also a lie because it ignores the root causes of illiteracy. Granted, helping more Americans to become literate could be one step toward greater equality. So the question remains: Is the cumulative effect of this PSA harmful or good?

After writing this draft, Daniel knew that he would benefit from setting it aside for a while. After a day had passed, he decided to use the Questions for Evaluating Focus, Content, and Organization to analyze what he had written.\* Here is his analysis.

**Focus:** I think I do a good job of raising questions about the PSA. I wonder if I come on too strong, however. I also wonder if my focus is narrow and clear enough. I see that I don't write much about how the graphics and text interact. Our instructor specifically mentioned this in the assignment, so I need to pay more attention to that.

**Content:** I talk about how literacy affects income, and I think that's important. But looking back at the draft, I see that I don't really explain what other factors might cause a person to be poor. I definitely need to do some

more research. I wonder, too, if I should include the PSA or describe it more thoroughly so that I can focus readers' attention on the parts of the PSA that are most important. I'd better go back to the PSA to decide which are the most important parts.

**Organization:** I'm not happy with my intro and conclusion. I kept the same introduction from my discovery draft mainly because I didn't want to worry about it. I'll need to change that. I like how I conclude with a question, but I wonder if it isn't more important to answer that question instead. There's still lots to do, but at least I can see that my ideas are taking shape.

When Daniel analyzed the first draft of his essay, he realized that although he had done a good job of exploring and raising questions about the PSA, his essay wasn't as effective as it could be. He worried that he didn't provide enough evidence to convince readers that his argument was valid, and he was unhappy with his introduction and conclusion. He also realized that he didn't analyze how the words and graphics worked together to create meaning in the PSA.

Fortunately for Daniel, his teacher included in-class peer response sessions for all major writing assignments in their class, so Daniel was able to revise his essay and share it with members of his writing group for feedback. His second draft is presented here, with some of the group members' comments. (Notice that his essay now has a title and that he has revised it in significant ways. This early draft includes some source citations, not yet in final MLA form.)

## DANIEL'S SECOND DRAFT WITH PEER COMMENTS

Daniel's second draft had many strengths, which members of his writing group acknowledge. But they had suggestions for improvement as well. A number of them commented on the evidence in paragraph 3, asking for more background on what Daniel meant by "the systematic stratification of American society." Several readers wanted to know more about the PSA's goals and suggested that Daniel's negative tone made his overall argument less convincing than it could be.

### Literacy in America: Reading between the Lines Daniel Stiepleman

**Great opening!**  
-Parvin

A woman and girl look straight at us. Their relationship to one another is unclear, but the girl, maybe ten, stands over the woman with a hand on her shoulder—she seems, unexpectedly perhaps, almost maternal. Huddled together in the lower right-hand corner, they are cradled between a thin border and text. A series of connecting statements takes up the bulk of the page. "Because I can read," it begins in the opposite corner in simple, black font, which is followed, in slightly indented gray, by a series of "I can" statements: "I can understand. I can write a letter. I can fill out a job application. I can finally get off welfare." The call and response repeats: "Because I can read ... Because I can read ... Because I can read." This page, a public service announcement (PSA) by the National Center for Family Literacy (NCFL), appears in the *Atlantic* magazine. From its short diction to its basic design to its three-color scheme, everything about this ad reinforces the simplicity of its logic: "Because I can read, I can succeed." This simplicity is reassuring and hopeful, but it's more than that; it's deceptive.

**Really compelling description.**  
I like the idea that the  
simplicity of the design reflects  
the simplicity of the logic. But

**I'm having trouble imagining the design: Can you show a picture of it?**  
-Eric

In order for the woman portrayed in this PSA to gain her worth through literacy, we are urged to accept that without reading and writing she is worthless. Asserting that once she learns to read, she can “learn ... be a role model ... [and] contribute,” the PSA implies that people who cannot read or write cannot learn, cannot be a role model, and, worst of all, have nothing to contribute. It is here where both the simplicity and the logic of the NCFL’s message begin to fall apart. The message becomes that people who are illiterate are worthless, and that must be why she is still on welfare. But perhaps even more astonishingly, literacy is supposed to magically solve her problems.

**It sounds like you're saying the NCFL is deliberately insulting the people they help, but I don't think that's what you mean. Maybe you could start by explaining what they're trying to do with the ad?**  
-Kyong

**Good evidence. Are there similar statistics for women?**  
-Parvin

This assertion ignores the systematic stratification of American society. Is illiteracy alone the reason why 58 percent of all black children and 62 percent of all Hispanic children in America currently live in poverty, while only 25 percent of white children do (National Center for Children in Poverty)? Will literacy training change the fact that, according to the 1999 U.S. Census data, black and Hispanic Americans are twice as likely as white Americans to be unemployed? Or that those who do work make an average of over \$100 a week less than whites if they're black and almost \$200 a week less if they're Hispanic? It seems unlikely that simply “Because I [or any illiterate person] can read ... I can succeed.” The NCFL’s suggestion otherwise is an unfortunate confirmation of the great American myth that anyone can pull him- or herself up by the bootstraps

through simple, concerted effort, with only his or her ability and desire standing as obstacles in the way.

**Where does this information come from?**

–Kyong

**I'm not sure I follow you. What are the other reasons? Why wouldn't being able to read help a person succeed? Maybe you could answer the questions that start the paragraph.**

–Eric

**This sounds a little harsh.**

–Eric

This PSA's potential for success relates directly to the degree to which it does not depict reality. The ad suggests that all the illiterate people in America need to achieve worth—based on its assumption that they are, without literacy, worthless—is to gain the ability to read and write; and it counts upon the readers' inexperience with both poverty and illiteracy to maintain its fiction. This is a safe bet as, according to the *Atlantic's* website, the magazine's average reader is a man in his early fifties with a college degree and a median household income of over \$150,000.

**This is a strong conclusion. But your overall argument might be more effective if you acknowledged the positive aspects of the ad—maybe in the introduction?**

–Parvin

**I love how you circle back to the image in your conclusion.**

–Kyong

But the Census statistics portray a different image of America; it is a country in which the woman portrayed in the PSA will not so easily change

her stake in the American dream. The injustice done by maintaining the myth of equal opportunity outweighs any good the NCFL can hope to accomplish with its ad. Looking at the woman more closely now, she seems somehow to know this. The girl is beaming, but there is a hesitance I see in the woman's smile. Am I projecting upon the image, or is there, in her face, concern? Her concern would be apt; she is shoved into the corner, held there, like so many Americans, beneath the weight of a text that would take the rich and daunting complexity of our multicultural society and give it short diction, basic design, and a three-color scheme. The illusion of simplicity.

After Daniel contemplated his readers' responses, he recorded his reactions and ideas in his journal. Daniel's comments indicate that the peer response process helped him gain much-needed distance from his writing.

## DANIEL'S RESPONSE TO PEER COMMENTS

At first, I had some resistance to my writing group's comments. I've worked hard on this essay and taken it quite far, given my first draft. But after reading their comments and taking some time to think, I can see that they pointed out problems that I was just too close to my essay to see. Most important, I think I need to work some more on my tone so readers understand that I'm questioning the PSA's assumptions, not the value of literacy itself or the work of the NCFL.

Several readers suggested that I include a new introductory paragraph that sets up the situation and explains what the PSA is trying to do. I thought quite a bit about this and tried out a few new paragraphs, but I kept coming back to the paragraph as it was. I really like this paragraph, so I decided to try to address their concerns by writing a new second paragraph.

Parvin commented that while I have evidence to support my claims, none of it cites the situation of women. Now that I think about it, this is very odd, given the nature of the PSA. I'll check additional sources of information so I can include that.

The rest of the comments seem relatively minor—less revision than editing. I need to fix citations in the text and prepare the works-cited page. Then I'll be really close to a final draft!

In reflecting on his group's responses, Daniel does a good job of taking their comments seriously while also holding to his own vision of his essay. It's not possible to show all the stages that Daniel's draft went through, but the final draft demonstrates that his analysis of his readers' responses enabled him to revise his essay fully, to "see again" how he could most effectively make his point. Daniel's final draft begins on p. 179.



## DANIEL'S FINAL DRAFT

In the process of writing his essay, Daniel was able to articulate what was at first only a vague sense of unease about the National Center for Family Literacy PSA. As he moved from his first draft to the second, Daniel was able to identify why the ad concerned him. He clarified the problems with the PSA's logic in his third draft while also attending more carefully to the interplay of words and graphics in the PSA.

Daniel's final draft, you will probably agree, develops an argument that is not only persuasive but also stylish. His tone is more evenhanded, his paragraphs are more coherent, and his language is more polished than in his second draft. The effort that Daniel put into his essay more than paid off. This effort required planning: Daniel knew that he would have to work his way to a clear sense of purpose, audience, and organization, so he built in the necessary time for prewriting, drafting, and revising. The result is an engaged, persuasive analysis and a good demonstration of the inseparable nature of academic analysis and argument.

Stiepleman 1

Daniel Stiepleman  
Professor Chang  
English 100  
21 March 2016

### Literacy in America: Reading between the Lines

A woman and girl look straight at us. Though they look nothing alike, they are apparently mother and daughter. The girl, maybe ten, stands over the woman with a hand on her shoulder; it is she who seems maternal. Huddled together in the lower, right-hand corner of the page, they are cradled between a thin border and text. This text, presumably the words of the woman pictured, takes up the bulk of the page. "Because I can read" begins in the upper left-hand corner in simple, black font. This is followed, in slightly indented gray, by a series of "I can" statements: "I can understand. I can write a letter. I can fill out a job application. I can finally get off

welfare.” The call and response repeats: “Because I can read ... Because I can read ... Because I can read.”

**Stronger introduction focuses readers on image being analyzed**

When I came across this page in *The Atlantic* magazine (see Fig. 1), the image of the girl and the woman was what first caught my eye, but it was the repeated statement “Because I can read” that captured my imagination. Its plainness was alluring. But as I read and reread the page, a public service announcement (PSA) designed to solicit donations of time and money for the National Center for Family Literacy (NCFL), I grew uncomfortable. The PSA, with its short diction, basic design, and black-and-white color scheme, reinforces the simplicity of its logic: “Because I can read, I can succeed.” This simple message, though it promotes a mission I believe in, I fear does more harm than good.

**New paragraph extends context**

**Copy of PSA included so that readers can judge for themselves**

**Revised thesis statement is more balanced**


The problem is with the underlying logic of this PSA. If we as readers believe the “Because I can read” statements, we must also believe that without literacy the woman in the PSA is worthless. Asserting that because a person can read, she “can learn ... be a role model ... [and] contribute,” the PSA implies that people who cannot read or write cannot learn, cannot be role models, and, worst of all, have nothing to contribute to society. This is the real reason, the PSA suggests, why the woman portrayed in the photograph is still on welfare. But perhaps even more astonishing, literacy is supposed to be a quick fix to her problems.


Because I can read,  
 I can understand. I can write a letter.  
 I can fill out a job application.  
 I can finally get off welfare.

Because I can read,  
 I can learn. I can help my daughter  
 with her homework,  
 I can inspire her to be better.  
 I can be a role model.

Because I can read,  
 I can succeed, I can  
 contribute. I can live  
 my life without fear,  
 without shame.  
 I can be whatever  
 I want to be.

Because I can read.



 National Center for Family Literacy  
 Literacy can make the difference between poverty and progress.  
 Visit [www.famil.org](http://www.famil.org) to help us write more success stories.

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Fig. 1. NCFL Public Service Announcement.  
*Atlantic*, April 2006.

**New evidence added to  
 strengthen argument**

**Sources are cited**

This assertion ignores the systematic stratification of American society. Is illiteracy alone the reason why 60 percent of all black children and 61 percent of all Hispanic children in America currently live in poverty, while only 26 percent of white children do (National Center for Children in Poverty)? Will literacy training change the fact that, according to 1999 U.S. Census data, black and Hispanic Americans are twice as likely as white Americans to be unemployed? Or that those who do work make, on average, between \$100 and 200 a week less than whites (406)? In the case of the woman pictured in the PSA, should literacy indeed lead her to a job, she is likely to make half as much money as a man with the same demographics who works in the same position (United States, Dept. of Education). It is not my intent to undermine the value of being able to read

and write, but given the other obstacles facing the disadvantaged in America, it seems unlikely that simply because someone learns to read, he or she “can succeed.”

Stiepleman 3

Less accusing tone wins readers over

New paragraph provides examples of obstacles that could prevent a literate person from succeeding

The benefits and opportunities for success extend well beyond a person’s ability to fill out a job application. Race, class, and gender are powerful forces in our society, and the obstacles they present are self-perpetuating (Rothenberg 11–12). Even a well-educated person, if she is from a minority or low-income group, can find it overwhelmingly difficult to land a well-paying job with possibilities for advancement. The lack of simple things that middle-class readers of *The Atlantic* take for granted—the social connections of a network, the money for a professional wardrobe, a shared background with an interviewer—can cripple a job search. The NCFL’s suggestion otherwise is an unfortunate reinforcement of the great American myth that anyone can pull him- or herself up by the bootstraps, with only his or her ability and desire standing as obstacles in the way.

Language is more balanced

The PSA suggests that all the illiterate people in America need to achieve worth is the ability to read and write. But Americans disadvantaged by race, class, or gender will not so easily alter their position in our stratified culture. As long as we continue to pretend otherwise, we have no hope of changing the inequities that continue to be an inherent part of our society. For this reason, as much as I value this PSA’s emphasis on the importance of literacy, I question its underlying logic.

Looking at the woman portrayed in the PSA more closely now, she seems somehow to know that her and her daughter’s lives cannot improve so easily. Though the girl is beaming, there is a hesitance I see in the woman’s smile and concern in her face. And it is apt; she is shoved into the corner, held there, like so many Americans, beneath the weight of a text

that would take the rich and daunting complexity of our multicultural society and give it the illusion of simplicity.

Stiepleman 4

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#### for thought, discussion, and writing

1. This chapter has presented activities designed to improve your understanding of academic argument. The For Exploration on p. 150, for instance, asks you to identify the values and beliefs that have led you to hold strong views on an issue. The one on p. 155 asks you to formulate a working thesis and to list the major evidence you would use to support it. Finally, the group activity on p. 157 encourages you to acknowledge possible counterarguments to your thesis. Drawing on these activities, write an essay directed to an academic reader on the topic you have explored, revising your working thesis if necessary.

2. This chapter focuses on argumentative strategies that apply across the curriculum. Now that you have read it once, take a few moments to review the chapter to remind yourself of the topics and strategies covered. Then take five minutes to list the most important understandings that you have gained as a result of reading this chapter. Be prepared to share your thoughts with others in your class.
  3. Newspaper editorials and opinion columns represent one common form of argument. If your college or university publishes a newspaper, read several issues in sequence, paying particular attention to the editorials and opinion columns. (If your school doesn't publish a newspaper, choose a local newspaper instead.) Choose one editorial or opinion column that you believe represents a successful argument; choose another that strikes you as suspect. Bring these texts to class, and be prepared to share your evaluations of them with your classmates.
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# Doing Research: Joining the Scholarly Conversation

In some ways, learning to write for academic audiences is like traveling to a new country and learning a new culture: You may have to learn new approaches to familiar tasks, find ways to apply what you already know to a new environment, and master skills that are entirely new. And these are not things you will do just once. Since scholars in different disciplines examine similar topics in different ways, what works in one course may not work in another. What's important is developing the strategies and habits of mind that will help you determine how your academic audience approaches issues, frames questions, defines evidence, and uses research tools. These strategies and habits will guide you as you gather, analyze, and interpret the sources that are the backbone of a good academic argument. And they will also continue to serve you well long after you leave college: Strong researchers know how to adapt to new audiences, workplaces, and cultures, so they can communicate effectively in any situation.

## thinking rhetorically

In Chapter 1, rhetoric was defined as “a practical art that helps writers make effective choices ... within specific rhetorical situations.” Research is also a rhetorical process. Understanding your rhetorical situation will help you make good choices every step of the way, from selecting topics, defining research questions, and developing strategies for exploration to filtering search results, supporting your claims with evidence, and documenting your sources appropriately and ethically. Asking yourself the Questions for Analyzing Your Rhetorical Situation as a Researcher (on the next page) can help you respond appropriately to your situation and assignment.

## **Habits of Mind for Academic Research**

In Chapter 2, you learned about the habits of mind that are essential to success in college. (See pp. 27–31.) These same habits also drive successful researchers. Academic research is a learning process that can be simultaneously frustrating and rewarding, messy and inspiring. It requires you to take risks, to reconsider things you thought you knew, and to start before you know for sure where your process will lead. It is driven by curiosity, open-minded exploration, and engagement with new ideas. You will need flexibility, persistence, and creative thinking to get through it. And, in the end, you will synthesize your ideas with the ideas, facts, images, and concepts you find to create an argument or interpretation that is uniquely yours.



## Questions for Analyzing Your Rhetorical Situation as a Researcher

1. What you are trying to accomplish in your research project?

2. What expectations (including your own) do you need to consider?

3. How much freedom do you have to make choices in this rhetorical situation?

Very little: Topic, format, medium, style, sources, and time line are defined by the assignment's requirements.

or

A great deal: I have the freedom to choose my topic, medium, and time line and to define my own standards.

4. Could you benefit from looking at examples of this kind of writing?

*Are there common practices that authors who conduct this type of research follow?*

5. What image of yourself do you want to present in your final project?

*How can the sources you choose help you present yourself in this way?*

## • **EXPLORING A TOPIC AND FINDING A FOCUS**

It is natural to feel a lot of pressure to choose a topic and start gathering sources when you are writing on a deadline. Students who choose a topic before they have fully explored their options may find themselves saddled with a boring topic. By staying open to new ideas and perspectives, you are more likely to find a topic that inspires you to do your best work.

## Choosing a Topic

Would it surprise you to hear that most undergraduates say that “getting started” is the most difficult part of the academic research process? It takes courage to commit to a topic before you know whether it will work: Will it satisfy your instructor? Will you be able to find sources? Will you find a unique and compelling thesis? Some students try to manage this risk by sticking with topics they’ve used before (or that they know other students have used before). Fight this impulse! When you use a tired topic, it is unlikely that you will write a paper that really stands out. If you take a risk and go with a topic that you are genuinely curious about, you are more likely to create a project that is interesting to you and to your reader.

You may think that the things you are curious about are not scholarly enough to be the focus of an academic paper. Scholars study the world around them in all its complexity; do not immediately reject a topic because it seems lowbrow, niche, frivolous, or fun. The key is to figure out the types of questions scholars ask about a topic. Think about what makes you curious, and then read some articles to see how scholars approach those topics:

- Are you fascinated by puzzles or problems and interested in how things work? Engineers, scientists, and philosophers are some of the scholars asking these types of questions.
- Do you like to explore the world with your senses, discovering new tastes, smells, colors, textures, and sounds? So do psychologists, artists, anthropologists, and nutritionists—just to name a few.
- Are you motivated to understand other people and their thoughts and feelings? So are scholars in fields like literature, history, marketing, psychology, and sociology.

All of these sparks can lead you to interesting, researchable topics. Curiosity is at the heart of a good research process. It is what drives scholars to discover new things. The amount of freedom you have to choose a topic can vary greatly. When you are allowed to choose your own topic, take the time to analyze your assignment carefully to make sure that your choice is appropriate. Consider the amount of time you have, what you are being asked to do with the topic (to report, to analyze, to argue), and the types of sources you are being asked to use.

## Exploring a Topic

Think about the last time you went shopping. Were you looking for something specific, like an outfit for an important event or ingredients for a favorite dish? Or were you browsing—scanning a website or exploring a shop looking for anything that might be attractive, cool, or tasty? How did your goals shape your choices about where to look, what to buy, and when to stop?

Good shoppers know when to do a focused search and when to browse, and they use different strategies in those different situations. Good researchers do this too. It is very difficult to search effectively before you know what your options are. So early in the research process—when you are looking for something to write about or just starting to explore a potential topic area—it is better to browse, keeping your mind open to the possibilities. Here are some potentially useful places to browse:

- Sites like *Science Daily* ([sciencedaily.com](http://sciencedaily.com)) or *EurekAlert* ([eurekalert.org](http://eurekalert.org)) aggregate news about new research and new discoveries in all kinds of academic fields. Think about what sparks your curiosity, and then browse research in related fields for ideas.
- Don't forget the analog world. If you are motivated by other people, check out talks or symposia on your campus. If you explore the world perceptually, browse museums, markets, or other environments for things that catch your interest.
- For current events and issues, browse newspaper sites or *Google News* ([news.google.com](http://news.google.com)). Even better, use visualization tools like *Newsmap* ([newsmap.jp](http://newsmap.jp)) to explore current news stories.
- If you need to take a side on controversial issue, don't shy away from partisan discussions online while you are thinking about topics. Sites like the liberal *Talking Points Memo* ([talkingpointsmemo.com](http://talkingpointsmemo.com)) and the conservative *PJ Media* ([pjmedia.com](http://pjmedia.com)) aggregate news stories from around the web. Look up sites in *Wikipedia* to identify partisan bias and contextualize the information you find.
- Ask your instructor to recommend books, journals, or magazines you can browse for topic ideas.

It can be helpful to set a time limit (like twenty minutes on a website or two hours in a museum) to browse. Look for things that catch your interest. Keep a list of ideas in a notebook or on your phone. Don't worry at this point if they will make good topics. When your time is up, look at your list. See if connections or themes emerge from the list of things that interest you. Eliminate items that interest you primarily because they affirm (or contradict) your beliefs unless you are sure that you can keep your mind open to new ideas during your research process. The themes that emerge can form the basis of an initial, exploratory research question.

## CONSIDERING MULTIPLE PERSPECTIVES

### thinking rhetorically

Here's another reason to let curiosity drive your research process: Keeping your mind open to different points of view is easier to do when you are learning about a topic than when you already have a specific argument or thesis in mind. Researchers in psychology and communications have actually found that when people feel strongly about an issue, they are less likely to notice sources that contradict their beliefs. As an academic writer, your *ethos*\* is closely connected with openness, the habit of mind that welcomes new ways of thinking. When you show that you have critically examined all aspects of a topic, considered different points of view, and taken your readers' perspectives into account, your conclusions are likely to be more persuasive to academic readers.

Think about the types of topics that academic writers address. They are often big questions like "Should the government regulate hate speech?" or "Should there be cooperative international action against global warming?" On the surface, these are yes-or-no questions, but if you dig deeper, you will find that people who answer "yes" (or "no") to questions like these often have very different reasons for their position. You will want to explore all these reasons as you construct your own unique argument. Doing so will help you present yourself as the kind of thinker who carefully considers multiple perspectives, critically evaluates new ideas, and refines his or her ideas in light of new information—in short, as the ideal academic writer.

Remember what you learned in Chapter 2 about interacting with your texts and posing questions as you read. Academic research is iterative; that is, it requires you to repeat steps in the process. As you learn more about your topic, you think of new questions to ask. It is the questions you ask, even more than the answers you find, that move your process forward. Think creatively as you explore.

## HANDS-ON RESEARCH

Direct, hands-on experience can be a great way to generate new questions about your topic. Try some of these strategies, particularly if you are feeling blocked or stuck:

- If your curiosity is sparked by how things work or feel, tinker with a piece of machinery or technology related to your topic.
- If you are motivated to understand other people, find an expert on your campus to interview, or survey people who have had firsthand experience with the issue you are exploring.
- Go out into the world and observe or participate in an interaction or event.

Keep track of the ideas, thoughts, and questions that occur to you, and follow up on them when you search the published literature. Contextualize your observations by comparing them to research studies and other accounts. Use the literature on your topic to see if the themes that emerge in your interviews or observations are common or unusual. On the flip side, you can also use these hands-on methods to help you understand and analyze what you find in books and articles. Ask an expert to explain her perspective on a research study you found; ask students to comment on claims made in magazine articles about college life. The guidelines below can help make your hands-on research productive.

Do not expect to use the data you collect using hands-on methods as evidence to support broad claims. Researchers who use these methods to draw generalizable conclusions carefully design their surveys and studies according to established protocols. For example, the survey you do in your residence hall cannot be used to show what “most undergraduates in the U.S. believe” because the sample of students isn’t representative of all the different types of students across the country. But this does not mean that you cannot use what you learn firsthand in your project or paper. A survey of students in your dorm could be mined for data about the students on your campus, and quotations from students in your dorm could be used to personalize national research conducted by another researcher. Just be careful and precise about how you use your hands-on research, and be sure to connect it to the broader conversation.

## Guidelines for Hands-On Research Methods

### 1. Take the time to do background research.

Develop questions for interviews and surveys that will help you expand on, illuminate, or explain ideas and themes you find in the literature.

*Avoid including questions you could easily answer on your own.*

Find out as much as you can about the event you are participating in or observing, so that you will be able to understand and contextualize it.

### 2. Test your plans in advance to make sure they will work.

Ask friends or family to take your survey to make sure questions are clear and elicit the information you want, and to make sure it can be completed in a reasonable amount of time.

Learn how to use or try out your video camera (or any other device you are using) under similar conditions, so you don't struggle with the technology.



### 3. Make sure that you have the necessary permissions.

Briefly explain your project and what you are hoping to find.

Be up front about any potentially uncomfortable or difficult questions.

Secure permission to attend events that are not normally open to the public.

Ask how you can minimize any disruptions to the participants.

*Even if an event is open to the public, make sure that you have explicit permission to take notes or photographs or to record audio or video.*

### 4. Treat other people ethically and with respect.

Be on time, with all necessary equipment, including backup equipment.

Remember that your participants have the right to ask you to stop at any time, even if they initially gave permission or consent.

Protect your subjects' privacy to the best of your ability even if they do not ask you to. If possible, make their responses anonymous or use composites or pseudonyms. Present data in aggregate so that individual responses cannot be identified.

Think about how your presence might affect others, and minimize any disruptions.

### 5. Capture the information you need in an organized and rigorous way.

Capture other people's words or actions accurately. Do not put words in your subjects' mouths or make guesses or assumptions about their actions or behaviors.

Take careful notes so that you can accurately give credit to your subjects in your project.

*If you're not sure what your subject said, ask the person to repeat or verify it ("My understanding of your position is . . . Is this accurate?").*

### 6. Build in time to reflect and review.

Go over your notes as soon as possible after the event or interview to make sure that you recorded accurately what was said or done.

Look for themes, questions, or ideas that you can follow up on in your research.

**A note about ethics.** When you use any of the hands-on methods described above, you have an important responsibility to treat anyone who agrees to help you with your project with respect. In a research context, this means ensuring that they consent to participate and doing everything you can to protect their privacy. When professional researchers study human subjects, they must prove that the research will be beneficial and adhere to a detailed set of ethical standards to minimize risk to the participants. Before they can even begin research, their projects must be reviewed and approved by their IRB (Institutional Review Board). For most classroom projects, you will not be required to undergo formal review even if you are gathering data from human subjects, but you should still take your ethical responsibilities seriously.

## Finding a Focus

Your main goal in exploring a topic is to figure out what you think and what you want to argue—to find a focus for your research. The goal of academic research isn't to find a point of view you agree with and repeat it. You are not looking for a single source that gives you the “truth.” Instead, you're *constructing* your argument, building it out of the facts, figures, theories, concepts, ideas, and arguments that have been developed by a community of thinkers over the years. Your argument will still be original and creative, but it won't come out of nowhere. It will be a part of an ongoing conversation in which you have an opportunity to discover connections between new ideas and what you already know. When you do not find a personal focus, academic writing can feel more like editing, paraphrasing someone else's ideas to fit a formula. It is in the connections among ideas that you show your own unique perspective and creative thinking.

In the early stages of a typical academic research process, you will read and consider many ideas that you do not end up using in your final project. Your goal is to explore ideas, and at first you will not know exactly what will be relevant in the end. As your focused argument emerges from your reading and thinking, deciding which sources to consider most carefully will become easier. Expand your perspective by reading widely in many genres. Read actively and critically, asking questions as you go.\*

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### for exploration

As you explore, develop a system to capture the ideas that occur to you as you read. Post-it Notes can be very useful for capturing ideas because they are portable and easy to move around, but any method that will allow you to examine and re-examine your thoughts will work: note cards, a spreadsheet, or even a simple text document. Periodically, pull out your collection of ideas, lay it out, and look for connections. If you are a linear thinker, consider using time lines or outlines to organize your thoughts. If you are more visual, use sketches, a mind map, or a cluster diagram. (See Chapter 6, p. 168, and Chapter 9, p. 268.) As you recognize recurring themes or ideas, expand your system so that you can connect sources to themes. For example, you might use a different color or symbol for each theme and then mark your sources with that visual reminder.

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## Managing Uncertainty

You can expect to feel many different emotions during the research process. Sometimes you will be inspired or invigorated as you learn new things and come up with ideas that move your project forward. At other times, you will be anxious and unsure. You'll worry that you will never find the sources you need or that you'll never figure out what you want to say. Realize that this is a normal part of the research process. All researchers go through these emotional ebbs and flows. In the next section, we will talk about strategies and tools you can use to get through the rough parts.

## • **GATHERING INFORMATION AND STAYING ORGANIZED**

Persistence is one of the most important characteristics you will need to display in an academic research process. Flexible thinking—a willingness to try new things and consider new sources—can help you along the way.

## Planning Ahead

One of the best things you can do for yourself is give yourself enough time to deal with unexpected hiccups. When you need everything to work perfectly to finish on time, you can almost guarantee that something will go wrong. As soon as you get your assignment, look at the requirements and think realistically about how much time it will take you to work through each stage of the research process. Be sure to give yourself enough time to read your sources carefully and to reflect on and think about them. (Common source types are listed in the chart below.) Scholarly sources in particular can be challenging to digest. You may need to look up additional information just to understand them. Taking a day to think and process what you have read may seem like time wasted, but if you have planned ahead, it is anything but.

Many assignments define the source types you must use, and these requirements can affect your time management. While there are huge amounts of information available immediately on the web, some types of information are more readily available there than others. Current newspaper articles are usually easy to find (though as a story slips off the front page it may be harder to locate). Scholarly books and articles are also easy to find on the web, but accessing the full text often costs money. You can get the same content from your library without these charges, but you may need to factor in delivery time if you request sources from other campuses or from other libraries.

### Guidelines for Identifying Source Types

#### Source Types

**Reference sources**

#### Purpose

Well-organized sources of factual information.

#### Audience

Varies. Some are broadly general (*Wikipedia*, *Webster's Dictionary*). Others are used by specific

<p><b>Books</b></p>	<p>Longer, in-depth examinations that frequently place people, places, and events in a broader context.</p>	<p>communities (<i>Sax's Dangerous Properties of Industrial Materials</i>).</p> <p>Varies. Some books are written by experts for scholarly audiences. Others are written for general audiences by professional writers or journalists.</p>
<p><b>Magazines</b></p>	<p>A combination of news items and longer features and think pieces on a variety of topics. Usually published weekly or monthly.</p>	<p>Most are written for nonexpert audiences. Some focus on topics of general interest like politics (<i>Time</i>, <i>Economist</i>) or science (<i>National Geographic</i>, <i>Scientific American</i>). Many focus on narrower interests (<i>MacWorld</i>, <i>Cooking Light</i>, <i>Field &amp; Stream</i>).</p>
<p><b>Scholarly journals</b></p>	<p>Used by scholars to share new research and discoveries. Usually published</p>	<p>Written by experts (scholars and scientists) for other experts in</p>

<p><b>Newspapers and other published news sources</b></p>	<p>monthly or quarterly.*</p> <p>Factual coverage of breaking news in print or broadcast form. Most news outlets also publish reviews and opinion pieces (editorials, op-eds) on a variety of topics. Updated frequently, at least daily and sometimes more often.</p>	<p>the same field. Most scholarly journals focus on work in a specific academic discipline or subfield.</p> <p>Created for general audiences. Some have a national or international audience (<i>New York Times</i>, CNN, Al Jazeera). Others are local or regional (<i>Corvallis Gazette-Times</i>, <i>Syracuse Post-Standard</i>).</p>
<p><b>Blogs</b></p>	<p>Frequently updated websites on a variety of topics. Most blogs also support reader participation on social media and in comments.</p>	<p>Varies. Some are self-published with no defined audience. Some share expert or scholarly information with a broader public (<i>SciCurious</i>, <i>Archaeological Eye</i>). Others aggregate information on a topic (<i>TechCrunch</i>).</p>



**Government documents**

Varies. Common purposes include:

- Information and education
- Establishing a historical record of actions taken by the government (*Congressional Record*)
- Reporting the results of expert research and scientific study

Many traditional publications now include blogs on their websites (*Atlantic, New York Times*).

Varies. Most U.S. government publications are openly accessible to all citizens (although there are exceptions), but some are primarily used by specialized audiences or communities.

- Educational publications are written for general audiences (*California Driver's Manual*).
- Research reports (*Morbidity and Mortality Weekly Report*) inform the public and support



professionals  
working in  
relevant  
fields.

## Searching with Keywords

The most important thing to understand about keyword searching in academic research is this: That there is no such thing as a perfect search. In an academic research process, you will do dozens of different searches. You will try and retry different combinations of relevant keywords, refining your initial broad search in many directions. You will try the same keyword combinations in different search tools, knowing that each tool might yield something new. Some of these attempts will succeed, and some will fail. Persistence is essential.

### thinking rhetorically

When you do a keyword search in a database or search engine, the computer looks for exact (or close to exact) matches for your terms in the information it has stored. Although some systems may be programmed to make common substitutions for you, for the most part computers do exactly what you tell them to do. This means that you will need to make some guesses about the specific words and phrases that are likely to be used in the articles, books, and other sources stored in your database. The better educated these guesses are, the more effective the search is likely to be. Thinking in terms of the rhetorical situation(s) that *produced* your potential sources will help. Once you realize that magazines, newspapers, journals, and websites are published with specific audiences or communities in mind, you can tailor your key terms to the communities for whom the texts were written in the first place.\* The chart “Questions to Ask as You Devise and Revise Your List of Keywords” on p. 195 provides some useful strategies.” For example, medical professionals use the term *hypertension* to describe the condition commonly called *high blood pressure*. Thinking rhetorically, you would use the specialized term to search for articles written by and for doctors and the more common term to search for news articles written for the general public.

## REVISING AND REFINING KEYWORDS

There are many places you can look for keywords. Academic research tools like databases and catalogs provide a good starting point. Many professional communities (for example, medicine, psychology, and education) have developed specialized *thesauri*, or *controlled vocabularies*, that are embedded into their search tools. Librarians attach subject terms to books and journals as they catalog them. To find these terms, look for a list of limiting or narrowing options next to your search results. (These may also be called subject headings, topics, or descriptors.)

As you find useful sources, you can use those to identify more keywords. Scan article abstracts for important terms. Academic journals often allow authors to add their own keywords to their articles. If you have the article, look for these keywords underneath the abstract. You can also find most of this information without leaving your database. Click on the title of a useful article or book, and you will find an individual item record that is likely to include a variety of keywords and subject terms as well as the article abstract.

## Questions to Ask as You Devise and Revise Your List of Keywords

### Questions about Your Research Process

Are you searching broadly to learn more about the topic?

Have you started to focus or narrow your approach to the topic?

### Questions about Your Rhetorical Situation

Are you writing for a specific community or audience?

Does your audience expect you to use specific types of sources as evidence?

### Questions about the Rhetorical Situation That Produced Your Source

Who is likely to be talking about your topic or theme?

What publications, channels, or platforms are they likely to use?

Are you looking for sources produced for a particular community?

Do different communities use specific or specialized terms to discuss your topic?

Does your instructor have any suggestions for specialized terms or phrases to use?

### Questions about Your Research Tools

Are you using a focused search tool (like *Agricola* or *GeoRef*) or something broad and cross-disciplinary (like *Google Scholar* or *Academic Search Complete*)?

Is there a thesaurus embedded or attached to this search tool?

Are there "key terms," "subject headings," "topics," or "descriptors" you can browse?

### Questions about Your Results

Are your search results relevant?

If you are finding too many irrelevant sources, can you add a word or phrase to focus your results in a useful way?

If you have too few results, can you delete some terms (or try broader terms)?

Looking at the sources you have already found, did the authors provide keywords or search terms?

◀ Result List | Refine Search | 2 of 38,667 ▶

## Effects of Annotations and Homework on Learning **Achievement**: An Empirical Study of Scratch Programming Pedagogy.

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**Document Type:** Article

**Subject Terms:** \*LEARNING  
 \*RESEARCH  
 \*ACADEMIC achievement -- Research  
 \*PROBLEM solving -- Research  
 \*HOMEWORK  
 \*TEACHING -- Research  
 \*COGNITION -- Research

**Author-Supplied Keywords:** Annotation  
 Homework  
 Learning performance  
 Scratch programming

Database-supplied subject terms

Author-supplied key terms

Find Similar Results using SmartText Searching.

Detailed Record

PDF Full Text (764KB)

Find it @ OSU

Cited References (19)

**Examples of a database that compiles lists of subject terms or controlled vocabulary terms related to search results. In some databases, the user would need to click an arrow or plus sign to open up a browsable list of terms.**

## **LEARNING FROM YOUR RESULTS**

As you search, pause regularly to analyze your results as a whole. If they are useful, great; if not, use what you know about how keywords work to troubleshoot your search terms. If you are getting lots of irrelevant results, consider combining your broad keywords with additional terms or substituting keywords with synonyms. Expect to do several searches testing different combinations. If you are not finding enough results, think about how you can conceptualize your search more broadly.

You do not need to find hundreds of useful results. Once you find a few useful or interesting sources, you can use those sources to find more. Look closely at the results that are relevant to see if they use different terms to describe your concepts. Look at the bibliographies or works cited lists of useful sources to see if there are related concepts, useful journals, or even specific sources you want to track down.

## Considering Your Research Tool

It is also important to consider the scope and breadth of your search when you choose keywords. This means knowing something about the research tool that you are using. Internet search engines, like *Google*, are very broad in their scope. With these, you can search for a huge variety of resources, created for all kinds of reasons, by different types of authors, in many languages. There are also research tools that are highly specialized. Some let you search for a specific type of information, like photographs, movie reviews, or historical documents (to name a few). Others give you access to sources written by and for a particular community or discipline.

The scope and coverage of your research tool should affect the keywords you choose. For example, say you were interested in the economic impact of freeway construction. For a *Google* search, you would probably choose to include all of those terms: *freeway construction economic impact*. In a database limited to articles from economics journals, however, the term *economic* would appear in almost every article. In addition, the database itself would be much smaller, meaning that a broader search might still return a focused set of results. In that case, *freeway construction* would be an effective place to start. You will learn more about the different research tools available to you later in this chapter.



## Using Common Research Tools

In a typical academic research process, you will use many different types of research tools. Some are broad, and some are specialized. Some are openly available on the web for anyone with an Internet connection, and others are proprietary, requiring a license or access code to use. Here is a brief overview of the tools you are likely to use during an academic research process:

- **Article (or periodical) databases:** These databases store information about articles, sometimes (but not always) including the full text of the articles. Most article databases are accessible only to subscribers or members of an institution that subscribes, so you will need to access these databases through your library's subscriptions. They range from broad collections of published sources (for example, *EBSCO's Academic Search Complete* or *ProQuest's Research Library*) to subject-specific tools (such as *Historical Abstracts* or *PubMed*). In between, you will find databases like *JSTOR* and *Web of Science*, multidisciplinary databases of scholarly research articles, and news databases like *LexisNexis* or *Ethnic News Watch*.
- **Library catalogs:** These databases store information about everything in a library's collection(s). This usually includes books and periodicals (but not the specific articles within those periodicals) and other useful materials specific to the library's user community. A school with a strong music program may collect sheet music, for example, or a chiropractic college may provide bones and skeletons for checkout.
- **Discovery layers:** More and more academic libraries are providing tools that allow you to search for content in several databases, library collections, and catalogs at the same time. The technology that makes these discovery layers work varies from campus to campus, and most of them are customized by the libraries that use them. You will usually find them in the form of search boxes posted prominently on library homepages.
- **Search engines:** Although there are some challengers, *Google* remains dominant in the area of Internet searches because of the huge amount of data it has indexed and because its ranking algorithm continues to deliver results that are perceived to be highly relevant by its users.

In addition to *Google Search* ([google.com](http://google.com)), *Google* provides two focused search tools of particular interest to academic researchers: *Google*

*Books* (books.google.com) and *Google Scholar* (scholar.google.com). Both tools allow you to search for specific types of scholarly information and to set your preferences to see if the materials you find are available at your library.

While *Google* is a very useful research tool, it is not the only option when it comes to Internet search. Some privacy advocates worry about the amount of personal data it collects from its users. *Duck Duck Go* (duckduckgo.com) is a search engine that prioritizes user privacy.

## **Getting the Most Out of Your Research Tools**

A number of strategies will help you get the most out of the databases, catalogs, search engines, and discovery layers you use in academic research and also help you retrieve the documents that look potentially useful. The questions on page 199 can help you assess whether a particular research tool will be useful for your purposes.

## FIELD SEARCHING

Computers store information in categories called *fields*. Most of the time when you search a database, the computer does not match your keywords against every word in the articles or books in its index. Instead, it will focus on some fields and ignore others. For example, most article databases will look for your keywords in the title, author, abstract, and subject heading fields but not in the text of the article itself. Why? Because if your keywords appear in those main fields, the chances are good that the article will be relevant to your research. On the other hand, if your keywords appear just once in the text of a thirty-page article, that article might be only tangentially related to your topic.

Most search tools will allow you to specify the field(s) you want to search. This is very useful when you want to focus your results. For example, you can retrieve all the articles written by a specific author or all the articles on a topic published in a particular year. Specialized databases will include fields that are particularly useful to the communities or disciplines they serve. On the flip side, most databases will also allow you to search the full text of articles if you want a broader set of results than you get from the default search.

## Questions to Consider When Using a New Research Tool

### 1. What is the scope of this tool? What range of sources does it include?

Does it focus on a specific type of source?

Does it focus on sources created by or for a particular community?

Does it include nontextual sources (like photographs or video)?

What are its dates of coverage? Can you use it to find current information? Does it include historical information?

### 2. Does this tool include the full text of sources?

If it is an article database, does it include links to the full text of the article (usually in PDF or HTML format)?

If it is a library catalog, does it include the full text of e-books (in PDF or EPUB format)?

Are there records with no full text, just bibliographic information (like title, author, or abstract)?

If the full text is not included, can you figure out how to find it?

Does the tool include sources that are available in print in a library? Is there a call number you can use to find the source?

### 3. Is it easy to identify the content in the research tool?

If this is an article database, is there an easy way to identify scholarly (or peer-reviewed)\* articles?

Can you tell if content is available locally or by request?

If your campus has multiple libraries, can you tell which library has your item?

Does it specify a format for each item (book chapter, book, article, document, and so forth)?

Can you find all the bibliographic information you need to cite the item later?

### 4. Does it offer special features that are useful in academic writing?

Will it format citations using common citation styles?

Can you organize sources into folders or email them to yourself?

Can you save searches or sources and retrieve them later?

## USING FILTERS (FACETS) AND ADVANCED TOOLS

While you are learning about your topic, a broad search that pulls in more information than you need is perfect. As your thoughts start to coalesce into a more specific argument, your questions and queries will become more focused. A search engine, like *Google*, searches so much information that the best way to focus results is usually to add more keywords. Academic databases, on the other hand, let users start with a broad search and then use specific variables, sometimes called *filters* or *facets*, to refine and dig into those results in a more focused way. You will find these next to your results screen (usually on the left). Academic databases that serve specific populations will often include facets that are uniquely useful to their users. For example, a musician might want to search a music database for audio clips with a certain number of beats per minute, so she would add that filter to her search. Similarly, a psychologist who is considering treatment for a teenage patient might want to search for research studies focused on adolescents, and so he would use the *study population* facet to choose *adolescents*.

## RETRIEVING FULL TEXT

As you move through your research process, using lots of different tools and services, it is almost certain that you will find yourself in this frustrating situation: You have enough information about an article to know that you want to see it, but you are not sure how to go about finding the full text. Your professor might tell you about a useful source, or you might see something interesting cited in an article you read. Internet search engines will frequently point you to articles or books that seem useful but are not available for free. This situation will also come up when you are searching databases that do not include the full text of sources.

Facets for refining results

<< **Refine Results**

Current Search >

Limit To >

Source Types ▾

- All Results
- Academic Journals (1,223,418)
- Magazines (55,209)
- Electronic Resources (18,549)
- Books (6,775)
- Conference Materials (4,575)


Show More


Subject >

Geographical Area >

Publication >

Search Results: 1 - 20 of 1,350,464 Relevance ▾ Page Options ▾

1. **Vascular disease** : molecular biology and gene therapy protocols / edited by Andrew H. Baker. 


 Totowa, N.J. : Humana Press, c1999. xiv, 441 p. : ill. ; 24 cm. Language: English, Database: U of Georgia Catalog


**Subjects:** Blood-vessels -- **Diseases** -- Molecular aspects -- Laboratory manuals; Blood-vessels -- **Diseases** -- Gene therapy -- Laboratory manuals; Blood-vessels -- **Diseases** -- Genetic aspects -- Laboratory manuals; **Vascular Diseases** -- genetics; Molecular Biology -- methods

See GIL Catalog for more information.

Location	Call No.	Status
Science Library 4th floor	RC691.4 .V36 1999	Available

2. The Portuguese version of Addenbrooke's Cognitive Examination—Revised (ACE-R) in the diagnosis of subcortical **vascular dementia and Alzheimer's disease**.





 By: Gonçalves, Cátia. Aging, Neuropsychology, and Cognition, Jul 2015, 22 (4). 473-485. (13) (Journal Article), Database: AgeLine

**Find It** 

Academic Journal

Facets Screen from a Discovery Tool

Specialized  
limits, or  
facets

2015 (232)		
2009 (203)		
5 more...		
<b>Age Group</b>		
Adulthood (18 yrs & older) (2,252)		
Young Adulthood (18-29 yrs) (932)		
Adolescence (13-17 yrs) (691)		
Thirties (30-39 yrs) (594)		
Middle Age (40-64 yrs) (481)		
6 more...		
<b>Population Group</b>		
Human (3,272)		
Female (2,021)		
Male (1,571)		
Outpatient (129)		
Inpatient (85)		
1 more...		
<b>Methodology</b>		
Empirical Study (2,554)		
Quantitative Study (1,785)		
Interview (217)		
Longitudinal Study (143)		
	8. 	<b>The role of perfectionism in chronic fatigue syndrome.</b> doi: <a href="http://dx.doi.org.ezproxy.proxy.library.oregonstate.edu/10.1007/978-3-319-18582-8_5">http://dx.doi.org.ezproxy.proxy.library.oregonstate.edu/10.1007/978-3-319-18582-8_5</a> By Kempke, Stefan; Van Houdenhove, Boudevijn; Claes, Stephan; Luyten, Patrick Sirois, Fuschia M. (Ed); Molnar, Danielle S. (Ed), (2016). Perfectionism, health, and well-being. , (pp. 101-118). Cham, Switzerland: Springer International Publishing, xii, 304 pp.
	9. 	<b>The effect of perfectionism on school burnout among adolescence: The mediator of self-esteem and coping style.</b> doi: <a href="http://dx.doi.org.ezproxy.proxy.library.oregonstate.edu/10.1016/j.paid.2015.08.0">http://dx.doi.org.ezproxy.proxy.library.oregonstate.edu/10.1016/j.paid.2015.08.0</a> By Luo, Yun; Wang, Zhenhong; Zhang, Hui; Chen, Aihong; Quan, Sixiang Personality and Individual Differences, Vol 88, Jan 2016, 202-208.
	10. 	<b>Perfectionism, health, and well-being: Epilogue and future directions.</b> doi: <a href="http://dx.doi.org.ezproxy.proxy.library.oregonstate.edu/10.1007/978-3-319-18582-8_13">http://dx.doi.org.ezproxy.proxy.library.oregonstate.edu/10.1007/978-3-319-18582-8_13</a> By Molnar, Danielle S.; Sirois, Fuschia M. Sirois, Fuschia M. (Ed); Molnar, Danielle S. (Ed), (2016). Perfectionism, health, and well-being. , (pp. 285-302). Cham, Switzerland: Springer International Publishing, xii, 304 pp.
	11. 	<b>Trying to be perfect in an imperfect world: Examining the role of perfectionism in the context of chronic illness.</b> doi: <a href="http://dx.doi.org.ezproxy.proxy.library.oregonstate.edu/10.1007/978-3-319-18582-8_4">http://dx.doi.org.ezproxy.proxy.library.oregonstate.edu/10.1007/978-3-319-18582-8_4</a> By Molnar, Danielle S.; Sirois, Fuschia M.; Methot-Jones, Tabitha Sirois, Fuschia M. (Ed); Molnar, Danielle S. (Ed), (2016). Perfectionism, health, and well-being. , (pp. 69-99). Cham, Switzerland: Springer International Publishing, xii, 304 pp.

### Specialized Limits or Facets Available in PsycINFO (American Psychological Association)

As a member of a college or university community, it is very likely that your library can help you get the books and articles you need. There is not room in this section to describe what to do in every possible scenario, but here are some useful guidelines to keep in mind:

- **Ask a librarian:** Most academic libraries are committed to getting their students access to all the resources they need to be successful in their research projects. If plan A does not work, your librarian will help you figure out plans B and C.
- **Cast a wide net:** To find a specific article in your library collections, you want to search in the broadest, deepest research tool you can find. If your library has a discovery tool, start there. If it does not, try a broad, multidisciplinary database. If you are not sure where to start, ask a librarian.
- **Try multiple databases:** Just because the full text of an article is not available in one database does not mean that it is not available in all databases. Many libraries will provide tools, called *link resolvers*, that allow you to search quickly for your article in your library's other databases.



These tools are usually customized by the libraries they use them. If you are not sure if your library has a link resolver, ask a librarian.

- **Try your luck on the web:** You might get lucky and find a copy of your article on the author’s personal website or available for free at the journal’s website. You may want to check with a librarian or your instructor to make sure that the version you find this way is a good substitute for the published copy. (Authors may post prepublication [or *preprint*] versions of their articles that may be different from the version that has been peer reviewed and edited.)

The screenshot shows a search results interface. On the left is a 'Refine Results' sidebar with categories like 'Current Search', 'Limit To', 'Source Types', 'Subject', 'Geographical Area', 'Publication', 'Publisher', 'Language', and 'Content Provider'. The main area displays 'Search Results: 1 - 20 of 1,350,464'. The first result is a book titled '1. Vascular disease : molecular biology and gene therapy protocols / edited by Andrew H. Baker.' It includes a book cover image, a 'Book' label, and a table with location, call number, and status. The second result is a journal article titled '2. The Portuguese version of Addenbrooke's Cognitive Examination-Revised (ACE-R) in the diagnosis of subcortical vascular dementia and Alzheimer's disease.' It includes a journal cover image, author information, and a 'Link resolver button'.

Location	Call No.	Status
Science Library 4th floor	RC691.4 .V36 1999	Available

Example of a Link-Resolver Button in an Article Database

- **Use interlibrary loans:** Most academic libraries will help you request articles that they do not have in their collections. These services are usually called *ILL (Interlibrary Loan)*. Today, articles are usually delivered digitally and arrive very quickly. You can also use ILL services to request books, videos, and items in less common formats. (Leave time in your schedule for the items you request to be delivered to you.)

To learn more about accessing articles that are not immediately available, use the Guidelines for Getting the Full Text of Articles on the next page.

## Staying Organized

Developing a system to keep organized is one of the biggest favors you can do for yourself as a researcher. There is nothing more frustrating than losing an hour the night before a paper is due because you have to relocate a crucial source. Many students use analog methods like Post-it Notes, binders, note cards, and file folders to keep organized. These methods work just fine, especially if you tend to do most of your work in one place, like your room. The important thing is that you force yourself to take the time to take the notes, annotate the sources, file the papers, and record the citation information so that your system works!

## Guidelines for Getting the Full Text of Articles

1. Start searching for an article you found on the web or in a bibliography in your library's discovery tool or in a relevant database available from your library. If you are not sure where to start, ask a librarian.

Search for the article title, not the title of the journal or magazine.

Put the article title in quotation marks to search it as a phrase.

If you don't find the article using the title, try searching for the author's name. Scan all the articles by your author to see if you can find the one you want.

2. If you find the article in a library database, check for a full-text link, a link resolver (a button or link that allows you to search across your library's digital collections for the full text), or a link to request the article.

You may have to hunt for a full-text link. It might appear as an icon, a PDF logo, or the words *full text*.

If there is no link resolver button, you can manually repeat your search in additional databases. To save time, you may want to ask a librarian for help at this point.

If there is no link to request the article automatically, proceed to step 3.

3. If a copy of the article is not available through the database or through a link resolver, make a note of the information you will need to find or request the article.

Jot down the title of the article *and* the title of the journal or magazine, the publication date or volume and issue, the names of the authors, and the page numbers.

4. Search the web to find out if the article is available online for free.

Enter the full article title and author's names into a search engine. *Google Scholar* ([scholar.google.com](http://scholar.google.com)) is a good place to start.

If you find the article but it is not available for free, proceed to step 5.

5. Use your library's interlibrary loan service to get a copy of the article.

Look for the ILL service on your library's homepage. If you do not find it, ask a librarian.

You may have to wait a bit, especially for material that cannot be delivered digitally, so plan accordingly.

6. Don't give up! If none of these steps work for you, ask your librarian for help.

There are also a host of digital tools available to help you stay organized, several of which are discussed below. Think about your workflow as a whole: How do you prefer to read? to write? to research? If you prefer to do all these things in the same digital space—on your computer or tablet—then it might make sense to find one tool that will support all of those processes. If you prefer to do one or more of these things offline—maybe you sketch out concept maps by hand or take notes in the margins of your books—you'll want to choose your tools accordingly. Each tool has different features; expect some trial and error as you figure out what works with your research and writing style.

You should think long-term as you develop your organizational system. As you become more and more expert in your field, you will likely find sources and concepts that you return to again and again. Many of the digital tools discussed below can be used to collect and save resources from many projects and searches in one place, accessible from all your devices. Your personal knowledge base of sources and notes can help you succeed throughout your college career and beyond.

## Using Database Tools and Citation Managers

Most of the research tools designed for academic use—like the databases on your library’s website—allow you to save useful sources temporarily, print or email them to yourself, and format the citation information. This is a useful way to stay organized during a single research session. Some database providers (like *EBSCO* or *JSTOR*) will allow you to create a personal account (separate from your library account) where you can save sources more permanently.

However, if you use several different databases and websites in a typical research project, you may want to consider a more robust option. With citation managers like *Zotero* ([www.zotero.org](http://www.zotero.org)), *Mendeley* ([www.mendeley.com](http://www.mendeley.com)), and *EndNote* ([endnote.com](http://endnote.com)), you can save, annotate, and organize sources whether you find them with proprietary databases, library catalogs, and search engines or on open websites like Flickr, YouTube, and Amazon. Citation managers also work with common word processors to streamline your use of sources while you write.

Increasingly, people need to manage information across multiple computers and devices. To do this, many people are turning to tools like *Google Drive* ([drive.google.com](http://drive.google.com)), *Dropbox* ([www.dropbox.com](http://www.dropbox.com)), and *Evernote* ([evernote.com](http://evernote.com)). These services allow you to save your documents “in the cloud” so that you have immediate access to the most recent version from all your devices. Tools like these, and like the citation managers mentioned above, also facilitate collaboration. When you save things online, it is much easier to share them with other people.

## Asking for Help

Many students avoid asking for help when they run into research problems because they think they should already know how to use the library or other research tools. Nothing could be further from the truth. Today's information landscape is so complex that everyone needs help navigating it sometimes.

Look for helpful resources on your library's website. Most academic libraries will provide research or subject guides to point you to useful resources for research on a topic or in a discipline. There may also be guides tailored to your specific course or assignment. You probably know that most libraries have a walk-up reference desk where you can ask questions about sources, databases, or the research process. Many libraries also provide these services online, by email, or even via a live chat. Finally, don't forget your instructor, frequently your first resource when you have questions about your research assignments.

## • SYNTHESIZING, WRITING, AND CITING

If research is the process of learning about a topic, how do we know when it is time to stop researching and start writing? Can't we keep learning forever? The answer to that is both simple and complex. The simple answer is: It depends when your paper is due! Academic writers are usually working against deadlines, usually deadlines set by someone else. Sometimes, it is time to stop researching because the due date is approaching.

On a deeper level, academic writers know that the learning process does not end when the assignment is due or the paper submitted. They think of their work as a contribution to an ongoing conversation, a conversation they may rejoin later. As an academic writer, your work should reflect your best understanding of your topic, based on your open-minded exploration of a wide variety of perspectives and ideas. But your mind should not close when your paper is done, and you may discover something in the future that sparks you to start reimmersing yourself in your topic.

People who do a lot of research often say that they know it is time to stop gathering information when they see the same themes over and over again in their sources. When that happens, you can be fairly certain that you have been thorough in your exploration and can start to focus on synthesizing the ideas, concepts, facts, and themes that have emerged along the way.

## Evaluating Sources

You start evaluating as soon as you start finding sources; sometimes you're not even aware that you're doing it. Every time you say to yourself, "That looks good" or "I think that's a tangent," you're evaluating. Once you decide to click on a source and scan it or download it to read carefully, you start evaluating at a deeper level. Critical reading is an essential part of this process.

In Chapter 2 you learned to question and interact with your sources constantly as you read them.\* The questions you learned about in that chapter's discussion of analyzing a text's rhetorical situation are at the heart of critical evaluation: Who is the author? Why did he or she write this? What is her or his authority or expertise? What is the central argument? How does this source connect to the broader conversation(s) on this topic? These questions will frequently require you to do further research, and the answers you find may lead you to new questions, but they will help you identify those sources that will push you to learn more about your topic in a complex and meaningful way.

thinking rhetorically

When you are choosing sources to support your own learning on a topic, your needs are your most important consideration. When you start developing an argument, however, you need to include your audience and their expectations in your evaluation process. As you figure out the claims you will be making, start thinking about supporting those claims with evidence. When you choose sources to support your claims, ask yourself, "Which of these sources will be the most convincing to my audience?" A source that is perfect in one rhetorical situation might not work in the next, even if you are writing about the same topic in both cases.\*



## Choosing Evidence

Students frequently complain that they feel disconnected from academic writing because they have to find experts who agree with their ideas; they are frustrated that teachers won't accept students' reasons and logic alone. But consider what you learned in Chapters 3 and 5 about Aristotle's appeal to ethos, or credibility.\* The sources you choose to include in your writing say as much about you as a writer as they do about your argument. In other words, you're not just relying on your authors' ethos when you use outside sources; you're also building your own. When you use a variety of source types reflecting multiple perspectives and rigorously gathered information, you are presenting yourself as someone who is careful, thoughtful, thorough, open-minded, and able to deal with complexity. The "Questions to Consider as You Choose Sources" (pp. 207–8) can help you make sure that you are choosing the most appropriate evidence given your rhetorical situation.

## Questions to Consider as You Choose Sources

### 1. Who wrote or created it?

Is the author a scholar or affiliated with a research institution or university?

Is the author a reporter who covers your topic area as part of his or her regular "beat"? Does he or she work for a particular publication or freelance?

Is the author the spokesperson for an interest group or a company with a financial interest in this subject?

*Research the author's level of expertise and possible bias. How will your audience react to this author as an authority?*

### 2. Who published or distributed it?

Is the publisher . . .

a scholarly society or professional association?

a partisan think tank? a nongovernmental organization?

a commercial entity? a university press?

a major book publisher (interested in getting books on the best-sellers list)?

a local, regional, or national newspaper?

a research center or institute?

a government agency?

a self-publishing individual?

*For more information, visit the publisher's Wikipedia page or website.*

What is the publisher's area of specialization (or agenda)?

Does this publication have a local, regional, national, or international audience?

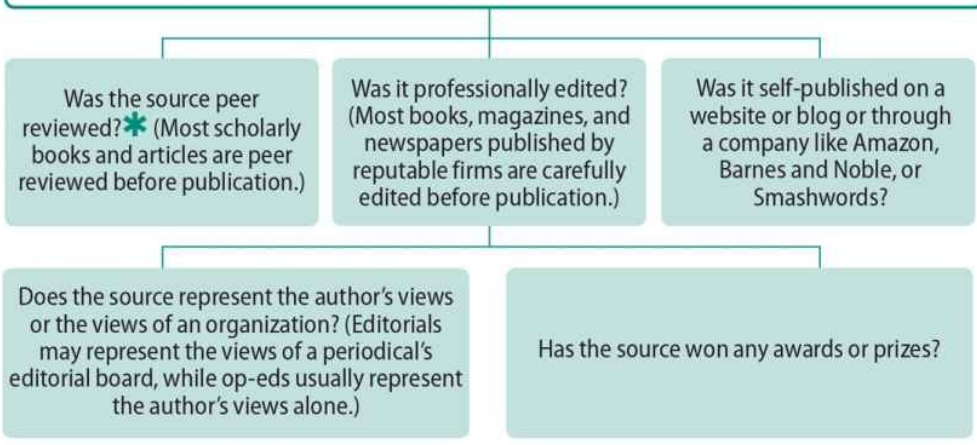
Will readers recognize and respect the publisher or publication?

**Continued >**

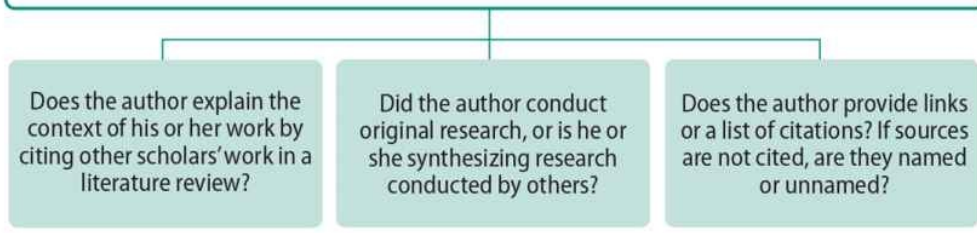


Questions continued

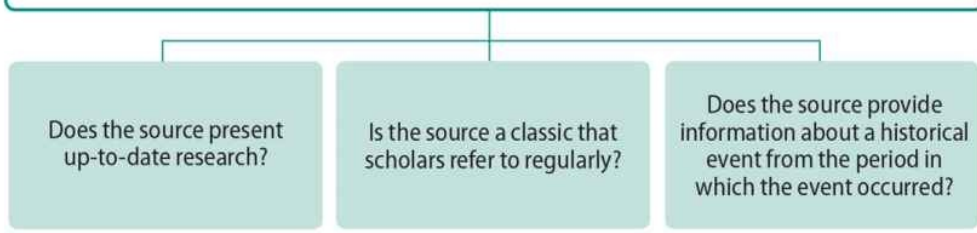
3. What kind of quality control did it have to go through to be published?



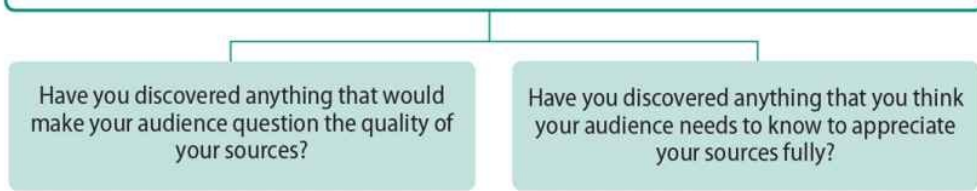
4. What kind of evidence does the author use?



5. When was it written?



6. How does my rhetorical situation affect my answers to questions 1 through 5?



No answers to questions 1 through 5 will be correct in all rhetorical situations. The best source for a project on the political views of nineteenth-century steel magnates might be a one-sided article in a tabloid newspaper published in 1885 because it represents these views. This same source might not be appropriate for a project with a different focus.

## NAVIGATING SOURCE REQUIREMENTS

As a student, you don't always have complete freedom to choose sources. Some instructors will require you to use specific source types as evidence. Therefore your first step in choosing sources should be to read your assignment carefully. Make sure that you understand any requirements. If you don't know what "scholarly monographs" or "peer-reviewed articles" are, ask! You may have to read between the lines and make sure that you understand the types of sources that will let you do what the assignment is asking you to do. For example, if you have an assignment that requires you to summarize the "current research" on a topic, your instructor probably expects you to find and read research articles in scholarly (or peer-reviewed) journals. If you need to discuss a current political debate, you will need to refer to articles in newspaper or magazines.\*

**A note about peer review.** *Peer review* refers to a system of quality control commonly used by academic journals. Peer-reviewed articles are usually written by scholars, people who are experts in a specific area of study and who develop that expertise by conducting original research. Before an article or book is published, it is reviewed by the author's peers (other experts in the same research area). These reviewers look at the research and decide if it makes a contribution to the broader conversation in the field. They may comment on the research question or method, or they may consider whether the data gathered supports the researcher's conclusions. They do not repeat the study to check its accuracy. The peer-reviewed (also called *refereed* or *scholarly*) article is one of the most common (and challenging) types of required sources. This is the type of writing that many of your professors do themselves. When you are required to use a peer-reviewed source, ask yourself, "Is this a research article published in a journal that uses peer review for quality control?" If you are not sure, ask your instructor or a librarian.

## UNDERSTANDING ACADEMIC AUDIENCES

Occasionally, you may be given an audience to consider in your academic writing. For example, in a course about grant writing, you could be told to write a proposal to a specific funding agency. Most of the time, however, you are writing for your professor (an audience of one) or more generally for an academic audience. In either case, you should find out what you can about your audience—what they do or do not value—and select your evidence wisely.

### thinking rhetorically

There are cultures and subcultures within higher education, and what works well in one course or discipline may not be effective in another. Still, some broad generalizations apply. Most of your instructors are themselves researchers (or training to be). They write about their research, they do presentations about it, and they hope to publish their work in books and journals for other researchers to read. They build on the scholarly work that has been published before. They analyze, criticize, expand upon, and refine the work that has influenced theirs. They also do research to inspire further inquiry; they want others to build on their work. And many researchers want their work to have a positive impact on the world: to inform policy, professional practice, or cultural expression. What does this mean for you as an academic writer? It means you can assume that research and inquiry, and the kind of expertise that comes from those activities, will be valued by your academic audience. Sources that are based on research and data reflect that value.

In addition, academic audiences tend to value sources that are published in established and recognized outlets like journals, magazines, and newspapers. There are many reasons for this. Researchers ground their work in a broader scholarly conversation; they value sources that are organized and findable, now and in the future. They review one another's work, and they value sources that have also gone through some level of quality control or review. They have published (or hope to publish) their own work and understand the quality control methods embedded in the publication process.

This does not mean that all published sources are equal. As a new academic writer, you will not always know everything you need to know about the publications you want to cite. You should expect to do a little research to ensure that a publication will be credible to your readers. Here are some things to look for. Some newspapers have a national (or international) reputation and are

recognized as authoritative sources, while others are written for local or regional audiences. Your local newspaper might be a valuable source if you are writing about a local issue, but you would do better to turn to a newspaper like the *New York Times* for an analysis of a current political event. Similarly, some magazines are widely read and will be familiar to most of your readers, while others are published for niche audiences, and you may need to explain their value. Some magazines are respected as sources of quality information, while others (like the tabloids you may have seen at the supermarket) should be read for entertainment only. Some scholarly journals have a better reputation than others. To find out about the scope, audience, and reputation of the publications you plan to use, you can go the “About” pages on their websites, use *Wikipedia*, or ask your instructor.

Finally, while these guidelines can help you make good choices when writing for academic audiences, they are not hard-and-fast rules. When you know the types of evidence your audience expects to see, you can choose sources that meet those expectations. Sometimes, however, your rhetorical situation will call for another type of source. For example, if a student writing a paper about etiquette in digital environments wanted to make a claim about the differences between Twitter and Tumblr, the best evidence he or she could use might be tweets and Tumblr posts, even though tweets and blog posts are not the type of sources most academic audiences would expect to see. Just be aware that if you are going to go against your audience’s expectations, you should have reasons for doing so, and you should communicate those reasons to your reader. If you think you are really pushing the boundaries, talk to your instructor in advance. Academic audiences respect creative and original thinking. If you give your academic readers a good reason to consider an unfamiliar source—a reason that shows you understand and respect their expectations—they likely will agree that the source is appropriate.

## Synthesizing Information and Ideas

In Chapter 5, you learned that synthesis and analysis are closely related. In an academic research project, you will do both. As you learned in Chapter 2, effective readers interact with their sources as they read: breaking them down, asking questions, taking notes, and following up on unfamiliar ideas. This is analysis. Synthesis is the process of putting these ideas, facts, concepts, and theories together and creating something new.

Some writers find it much easier to do this as they write; the process of writing helps them make the necessary connections. These writers may write throughout their research process. Others prefer to explore their ideas in a separate planning process, outlining or mapping their ideas and then fleshing them out in a draft.

As you synthesize, you must focus on the connections among the ideas, concepts, and sources you've collected. An outline or chart (like the one below for Aletta Brenner's paper at the end of this chapter, pp. 223–32) is one way to do this. A visual map, like the one on page 171, is another option. And some students use Post-it Notes or note cards that can be grouped and regrouped into categories easily. Whatever method you use, be sure to record the source and page number along with the concept or idea to make attribution and citation easier later.

Claims	Thought/Idea/Fact	Source	Page
Existing laws don't protect these workers	$\frac{3}{4}$ textile manufacturing in NYC = "substandard wages and working conditions"	TTS video	n/a
	61% garment manufacturers in LA violate wage/hour regs	Bonacich & Appelbaum	3
Traffickers prey on vulnerable members of society	$\frac{2}{3}$ US cases involve foreign-born workers	USDOJ	75–91
	traffickers pretend to help those in need w/ jobs, housing, etc.	Van Impe	114



## Structuring a Supporting Paragraph in a Research Project

In most research assignments, your goal is to synthesize information from a variety of reliable sources into a clear and coherent argument that is all your own. Many instructors express frustration with students who borrow their entire argument from a single source or expert or who stitch together quotes from other people without integrating their own ideas. To avoid these problems, consider using this three-part guideline for structuring supporting paragraphs in a research paper.

- 1. Introduce the main point of the paragraph in a clear topic sentence.** This sentence should tell your reader what the paragraph is going to be about and how it supports your thesis. It may also make a connection to the paragraph that precedes it.
- 2. Integrate your evidence.** This will usually (but not always) be material that you quote, paraphrase, or summarize from your sources. You may synthesize information from several sources to make an original point.
- 3. Explain the evidence.** Do not assume that your evidence will “speak for itself.” Use your own words to make the significance of your evidence clear to your reader. Use transitional words, phrases, and sentences to link the paragraph back to the thesis and to the paragraphs that precede and follow it. Leaving quotations or facts “dangling” at the end of a paragraph is a good indication that you are asking your reader to build your argument for you.

thinking rhetorically

You will find that this three-part structure will not work in every situation. As always, the choices you make as you write will be shaped by your rhetorical situation. It may be useful, however, to keep this structure in mind as you write and revise your papers. It will prompt you to carefully consider how well you have integrated and explained your evidence and may point out areas where you can improve your argument. Take a look this supporting paragraph from Alletta Brenner’s essay, which appears at the end of this chapter. Notice how the paragraph connects to her thesis:\*

## Thesis

In the American garment-manufacturing industry, three forces fuel human trafficking: violations by factory owners, an available immigrant labor force, and poor enforcement of laws. Before analyzing these factors, this discussion will take a closer look at the term *human trafficking* and the scope of its practice.

## Supporting paragraph

Studies of garment manufacturers throughout the United States have found that violations of wage, hours, and safety laws are the rule, not the exception. For example, one study of textile-manufacturing operations in the New York City area found that 75% of them were operating in the informal sector—not legally licensed or monitored—with substandard wages and working conditions (“*Treated Like Slaves*” 5). A different study described in *Behind the Label* found that 61% of garment manufacturers in Los Angeles were violating wage and hours regulations, underpaying their workers by an estimated \$73 million every year. Yet another study found that in more than half of firms inspected, workers were in danger of serious injury or death as a result of health and safety law violations (Bonacich and Appelbaum 3).

The topic sentence makes it clear that in this paragraph Alletta will focus on the “first force fuel[ing] human trafficking” referred to in the thesis. Alletta does this by using a key term (*violations*) and synonyms for key terms (*garment manufacturers* instead of *factory owners*) from the thesis in her topic sentence. Alletta synthesizes information from three reliable sources to present the statistics she uses as evidence, building a stronger case than she would have had she relied on a single study. Alletta could strengthen this paragraph by adding a summary sentence at the end, explaining her analysis in her own words.

## Quoting, Paraphrasing, and Summarizing

Academic writers integrate ideas and evidence from sources into their writing in three main ways:

- By *quoting*, or borrowing language exactly as it appears in the original source
- By *paraphrasing*, or explaining an idea or concept from a source using their own words and sentences
- By *summarizing*, or restating a source's central argument and main ideas concisely in their own words. (In the example from Alletta Brenner's research project on p. 212, the evidence was summarized.)

Novice academic writers frequently rely too heavily on the first practice: direct quotations. Sometimes this overquoting reflects a lack of confidence or the belief that it's always better to rely on the words of experts. As long as you cite your sources—whether you are quoting, paraphrasing, or summarizing—you can trust that your citation will tell your reader that your ideas are supported, even if you do not use direct quotations.

Sometimes overquoting occurs because transcribing a quotation requires less mental work than identifying or distilling another author's meaning. As you revise, look critically at your quotations. Relying on the words of others instead of integrating their ideas into your own prose can be a sign that you are still not entirely sure what you want to say, how your ideas fit together, or how to move from one part of your argument to another. The guidelines below can help you decide when to use quote, paraphrase, or summarize.

## USING SIGNAL PHRASES

Whether you quote, paraphrase, or summarize, it is essential to acknowledge sources accurately, both in the text of your paper and in the *works cited* list at the end. (Depending on your citation style, you may use *bibliography* or *references* to describe this list.) Within the text itself, you'll often want to use a signal phrase to introduce a source. A signal phrase includes the name(s) of the author(s) whose ideas you are discussing and a verb that communicates your attitude toward those ideas. For example, let's say that you are integrating a paraphrase of one of linguist Noam Chomsky's central claims into your paper. Consider how the following three signal phrases might help your reader understand how your ideas connect to Chomsky's:

## When Should I Quote, Paraphrase, or Summarize?

### 1. Quote directly when preserving the exact wording of a source is crucial:

When you want to capture language that is especially well written, striking, or memorable.

When you cannot represent highly technical concepts accurately in your own words.

When you disagree with an author and want to let the author speak for himself or herself.

When you want a person with a personal story about or firsthand experience with your topic to speak in his or her own voice.

### 2. Paraphrase when you want to use an idea, fact, connection, or concept from a source:

When you want to integrate and attribute an important idea without interrupting the flow of your prose.

When you want to highlight the aspects of a text that have the most relevance to your argument.

### 3. Summarize when you want to present only the main idea of a long passage or the central argument of an entire work:

When you want to compare two or more lengthy arguments or analyses (as in two books with opposing views).

When you want to contextualize your views within a broader conversation by categorizing your sources.

*Although Chomsky claims ...*

This phrase suggests that you are going to disagree with Chomsky's idea.

*Chomsky clearly shows ...*

This phrase suggests that you agree with the idea you are about to discuss.

*Chomsky believes ...*

This phrase is more neutral than the other two and could go either way.

A signal phrase can also help contextualize your source by sharing the analysis you did to evaluate it. For example, to alert readers to the fact that an author is an important voice in an ongoing conversation, with lots of followers,

you could communicate that by including a phrase like “In his best-selling book ...” in your signal phrase. If you were convinced by reading book reviews to use a particular source, you might use a signal phrase like “In her well-reviewed book, Laurel Thatcher Ulrich introduced the concept ....” Finally, by “bookending” borrowed ideas or information with a signal phrase and a page reference, you also clearly indicate to readers where your ideas stop and another author’s begin.

**A note about citations.** As an academic writer, you know that you must cite the sources you quote directly, but you may be less clear about whether you must cite reworded information or ideas taken from sources. You must, and here’s why: Your ideas are grounded in the conversation represented by your sources, and your citations show how all the ideas—yours and your sources’—work together. Even when you paraphrase or summarize, you want to point to the authors who have informed your thinking, both in the text and in your works cited list.

## QUOTING, PARAPHRASING, AND SUMMARIZING APPROPRIATELY AND ETHICALLY

The following original passage is from a classic essay about illiteracy in the United States. Read it closely. We will use this passage throughout the next section to show you how to quote, paraphrase, and summarize appropriately in MLA style.

### Original Passage

Illiterates cannot travel freely. When they attempt to do so, they encounter risks that few of us can dream of. They cannot read traffic signs and, while they often learn to recognize and decipher symbols, they cannot manage street names which they haven't seen before. The same is true for bus and subway stops. While ingenuity can sometimes help a man or woman to discern direction from familiar landmarks, buildings, cemeteries, churches, and the like, most illiterates are virtually immobilized. They seldom wander past the streets and neighborhoods they know. Geographical paralysis becomes a bitter metaphor for their entire existence. They are immobilized in almost every sense we can imagine. They can't move up. They can't move out. They cannot see beyond.

— Jonathan Kozol, “The Human Cost of an Illiterate Society,” p. 256

**Quoting.** When you incorporate a quotation into your writing—for any reason—you must include the exact words from the source. Depending on your needs, you will do this in different ways.

**USING SHORT QUOTATIONS** In the following example, a student only quotes a brief snippet from the original text:

Kozol points out that people who are illiterate often can't leave their own neighborhoods, which is “a bitter metaphor for their entire existence” (256).

This student did three important things when she integrated this quotation:

1. She introduced the source with a signal phrase: “Kozol points out ....”

2. She used Kozol's words exactly and indicated the borrowed language with quotation marks.
3. She provided a page reference at the end of the sentence. (She needs to include the full citation for Kozol's essay in the list of works cited at the end of her paper as well.)

**USING LONG QUOTATIONS** In this example, a student integrates a long quotation into his paper:

Although illiteracy creates serious problems in many aspects of a person's life, its effect on mobility is particularly devastating. Jonathan Kozol puts it this way:

Illiterates cannot travel freely. When they attempt to do so, they encounter risks that few of us can dream of. They cannot read traffic signs and, while they often learn to recognize and decipher symbols, they cannot manage street names which they haven't seen before. The same is true for bus and subway stops. While ingenuity can sometimes help a man or woman to discern directions from familiar landmarks, buildings, cemeteries, churches, and the like, most illiterates are virtually immobilized. (256)

This student did three important things when integrating this quotation:

1. He introduced the quotation with a signal phrase: "Jonathan Kozol puts it this way."
2. He indented the quoted text as a block, without quotation marks.\*
3. He included a page reference at the end of the quotation. (He will also need to include a complete citation in the list of works cited at the end of his paper.)

**EDITING A QUOTATION** Occasionally you will need to make some slight adjustments to a quotation to fit it into your text grammatically, to add a word, to change a lowercase letter to a capital letter, and so on. Follow these rules to do so:



- Use square brackets ([ ]) when you need to change a quotation to make it fit into your text. For example: “[M]ost illiterates are virtually immobilized.”
- Use ellipses ( ... ) to eliminate words from the original quotation. For example, “They cannot read traffic signs and ... cannot manage street names which they haven’t seen before” (256).

You should use these techniques sparingly, and always be sure that you do not change the author’s original meaning in your edited quotation.

**Paraphrasing.** A paraphrase should be about the same length as the original text. It must accurately reflect the meaning of that text, without copying or borrowing key words, key phrases, or sentence structure. In this example, a student appropriately paraphrased the Kozol passage above:

Jonathan Kozol, an expert on literacy, explains that illiterates are unable to travel on their own outside their immediate neighborhoods—and that it is hazardous for them to do so. People who can’t read can’t figure out most signs—for traffic, unfamiliar streets, bus stops, and so on. Most of the time, illiterates are unable to move very far from where they live. In a way, the inability to travel symbolizes the lives of illiterate people, who are frozen in their economic and social situation and thus lack hope about the future (256).

This student did three important things in this paraphrase:

1. He clearly distinguished his original ideas from the ideas he paraphrased by using a signal phrase and an in-text citation.
2. He used his paraphrase to communicate Kozol’s ideas and did not editorialize beyond them.
3. He did not replicate Kozol’s language or distinctive sentence structure. Note that this does not mean that the paraphrase doesn’t share any words with the original, but instead that student only used common words (*the*, *and*) and words for which there is no ready substitute (for example, variations on the word *illiterate*).

Paraphrasing well is harder than it looks. It requires you to really understand the meaning of a text and to separate yourself enough from the original source so that you are not unduly influenced by it. It is not enough to swap out individual words; you need to make the expression of the idea or concept your own.

If you notice yourself “translating” a passage as you write—swapping in synonyms or turning words around—take a step back. It is likely that you haven’t thought enough about the passage to figure out what meaning you really want to capture from it. (Note: Some instructors consider this kind of sloppy paraphrase a form of plagiarism. For more information, see the section on plagiarism on pp. 219–20.)

**Summarizing.** When you summarize, you condense a long passage by conveying the main idea and key supporting points in your own words and sentence structures. The long passage can be an excerpt, but it is frequently a full article or even a full book. In this example, a student has summarized the Kozol passage:

Because illiterate people cannot read signs and other directional aids, they have difficulty navigating unfamiliar places and cannot easily move to follow social or economic opportunity (Kozol 256).

This student did four things to effectively summarize the passage:

1. She significantly condensed the initial passage, distilling it into a single, clear message.
2. She used her own language and sentence structure to express Kozol’s meaning.
3. She used her summary to communicate Kozol’s message, not her own.
4. She clearly attributed the source of the idea in an in-text citation.

You have probably already realized that it is very difficult to do a surface-level summary. To effectively summarize without distorting the original meaning of your source, you must understand the author’s message very well. It requires careful, analytic reading. Take the time to summarize your sources as you read them. It is much easier to figure out the main point or points while the source is fresh in your mind; if you wait until you are writing, you may have to reread before you can articulate the main point.

If you get too bogged down in detail or can't help borrowing the original text, try drafting your summary without looking back at the original source or take a short break to let the details fade. You will still want to double-check your work against the original to make sure that you have accurately captured the meaning in your own words.

## Avoiding Plagiarism

In academic culture, giving credit to others when you use their work—their ideas, examples, images, facts, theories, and more—is considered the right thing to do. On most campuses, there are also concrete consequences for students who plagiarize. Plagiarism is the intentional or unintentional use of others' words, ideas, or visuals as if they were your own. At some colleges, students who plagiarize fail not only the assignment but also the entire course; at colleges that have honor codes, students may even be expelled. This practice is not limited to academic settings. In recent years, professional authors, journalists, politicians, and news reporters have been caught in plagiarism scandals, leading to public apologies, embarrassment, and sometimes even job loss. On college campuses, a great deal of time and energy is spent adjudicating cases of plagiarism, intentional and unintentional. Some colleges and universities devote resources to plagiarism-detection software like SafeAssign or TurnItIn.

Could it be that plagiarism is more common now than it used to be? It is possible: Taking sloppy notes, forgetting where an idea was first seen, writing a faulty paraphrase, failing to mark a quotation in an early draft—all are easier in the era of copying and pasting from digital texts, and any one of these mistakes can lead to inadvertent plagiarism. Most people who plagiarize do so accidentally. But it is also easier to get caught today than it was in the past. The same tools that make it easy for you to copy and paste text into your paper make it easy for your instructors to copy and paste that same text into databases and search engines to track down the original source. If a text seems familiar or the language in a student's paper doesn't sound authentic, following up on that hunch is quick and easy. In a digital world, keeping track of where sources come from and when and how material from sources gets used is crucial. See the guidelines on p. 220 for strategies for avoiding plagiarism.

### **note for multilingual writers**



The concept of plagiarism is central to the modern Western intellectual tradition. It rests on the notion of intellectual property: the belief that language can be “owned” by writers who create original ideas. This is not a universal belief. As a student at a college in the United States, however, you will be

expected to follow Western documentation and citation practices. If you have questions or concerns about how to apply them, ask your instructor, a librarian, or a writing-center tutor.

## Guidelines for Avoiding Plagiarism

1. Give yourself enough time to complete your paper without undue stress.

2. Develop a method for managing sources, and make sure that your bibliography is complete and accurate.

*Using a working bibliography, index cards, or an online reference management system can help.*

3. Develop a note-taking system that clearly distinguishes your ideas from those you find in your sources — and use it.

Write paraphrases and summaries in your own words. Focus on capturing the meaning, not the language, of your sources.

If you include an author's language — even if it is only one brief but memorable phrase — use quotation marks.

4. Every time you use someone else's work — whether you quote, paraphrase, or summarize — indicate it clearly with a signal phrase or citation within the text of your paper and include the source in a works cited or reference list.

Be sure to cite all source materials — written works as well as visuals, audio files, and other media.

When in doubt, include a citation.

5. If your campus uses tools to detect plagiarism, it is in your interest to become familiar with them. They are not foolproof. In addition, you may be able to use them yourself to check your own writing before submitting it.

## Using Appropriate Citation Styles and Formatting

Academic communities, or disciplines, have different expectations when it comes to research writing. Some of these expectations are unwritten or tacit, but others have been defined in style guides. MLA (Modern Language Association) style and APA (American Psychological Association) style are two of the most frequently required styles for undergraduates. (*Chicago* and Council of Science Editors are two other popular styles.) MLA style is typically used in English and other areas of the humanities; APA is common in the social sciences. It is important that you format your papers and your citations in a way that will meet your audience's expectations.

At the end of this chapter, you'll find a sample student essay using MLA documentation and formatting style (pp. 222–33). The documentation guidelines at the back of this book provide examples and explanations for MLA rules (pp. 339–75) and APA rules (pp. 376–99).

## Understanding Your Rights as a Content Creator

There is a very good chance that you are already creating content for others to read and publishing it on the web: Every time you tweet, reblog a Tumblr post, or upload a video to YouTube, you're creating content. As an academic writer, you are a creator of information, and as a content creator, you have to decide how much control you want to assert over the things you create. Most social media platforms allow you to decide how public you want your contributions to be. Still, when you sign up for a service, you agree to share the rights to the intellectual property you create and publish on the site, even if you are allowed to adjust your privacy settings.

As you develop your skills as a researcher, you may be in a position to publish your own research, even as an undergraduate. When that happens, you will usually be asked to sign an agreement turning over some, or all, of your copyright to a publisher. You can negotiate with the publishers, keeping some rights to your work. Your professors and mentors can help guide you through this process.

There is no correct answer to the question, "How public should my intellectual property be?" There are arguments for keeping control of your intellectual property and arguments for sharing it. Your individual situation will determine what is right for you. One way that you can assert some control over content you do make public is by attaching a Creative Commons license to it ([creativecommons.org](http://creativecommons.org)). These licenses allow you to define, in advance, whether or not other people have permission to use your work, and they allow you to set conditions on that permission. There are a variety of licenses to choose from. These licenses do not eliminate your copyright, nor do they legally transfer ownership of your intellectual property to anyone else. They simply grant permission, in advance, to others who may want to use your work.

## Isn't There More to Say Here on Writing?

This final section might strike you as brief, when there's clearly so much to think about when writing with, and from, sources. Yet the brevity of this section illustrates something important about the recursive nature of the writing process and, indeed, of all rhetorical activities. While there's much to learn about how to do research, and while integrating sources into your writing takes practice, you will not (and should not) throw away everything you know about your writing process when you write with, and from, sources. The strategies you've explored throughout this book apply to research-based writing: Part One leads you to think broadly about reading, writing, and rhetoric; Part Two helps you accomplish specific kinds of reading and writing tasks; and Part Three gives you practical strategies for reading and writing effectively. So the short answer to the question posed in the heading above is that there is more to say—and you'll find it in the rest of the book.



# Sample Research Essay Using MLA Documentation Style

Here is a research essay by Alletta Brenner, a student at the University of Oregon. Read it carefully to see how she synthesizes information from sources and skillfully integrates that information to support her own ideas.

Brenner 1

Alletta Brenner  
Professor Clark  
WR 222  
9 May 2016

## Sweatshop U.S.A.: Human Trafficking in the American Garment- Manufacturing Industry

Name, instructor, course,  
and date double-spaced and  
aligned at left margin

Title centered

In early 1999, Nguyen Thi Le, a Vietnamese mother of two, signed a four-year contract to work for a garment factory in American Samoa. The island is a US territory with a low minimum wage where enterprises seeking to benefit from cheap labor costs can produce items with a “Made in U.S.A.” label. Dazzled by the opportunity to live in America and earn American wages, Nguyen eagerly looked forward to her new job, even though she would have to move an ocean away from her family and take out high-interest loans to cover the \$5,000 fee for airfare and work permits. Despite these hardships, the job seemed to offer her the chance to earn wages more than twelve times those available at home. If she worked abroad for just a few years, Nguyen believed, she could dramatically improve the quality of her family’s life (Gittelsohn 16).



Fig. 1. Two Vietnamese workers after they were beaten at the Daewoosa factory, American Samoa, 2000 (“Made” cover).

Opens with a narrative to engage readers’ interest

Brenner 2

However, upon arrival, Nguyen found a situation radically different from what she had expected. She and the other Daewoosa workers were paid only a fraction of the wages the garment factory had promised. The factory owner deducted high fees—sometimes half their monthly paychecks—for room and board that the contract had indicated would be “free,” and when orders were slow, the owner didn’t pay them at all. Kept in a guarded compound, Nguyen and her fellow garment sewers had to work sixteen- to eighteen-hour days under deplorable conditions. When they complained, they were often punished with violence, intimidation, and starvation (see figs. 1 and 2). According to *The New York Times*, when word of these abuses surfaced and the factory finally shut down in 2001, the women were left out on the streets with no means to return home (Greenhouse A14). Stuck in Samoa, Nguyen learned that back home, loan sharks were hounding her family to repay the debt she had incurred. Though

Nguyen eventually received US government aid, which allowed her to move to the American mainland and acquire a new job, it will take many years for her to recover from the damage to her personal and financial life (Gittlesohn 16).



Fig. 2. Daewoosa woman worker who lost her eye after being brutally beaten on November 28, 2000 (*Vietnamese Workers*).

Brenner 3

## Human Trafficking: An Overview

**Main topic of human trafficking introduced**

**States thesis and key questions for essay**

Though what happened to Nguyen and the other workers may seem unusual to you, such occurrences are common in the United States today. Every year thousands of persons fall victim to human trafficking: they are transported either against their will or under false pretenses for the purpose of economic or sexual exploitation. In recent

years, politicians as well as the media have paid more attention to human trafficking. Movies, newspaper articles, presidential speeches, and United Nations resolutions portray human trafficking as a negative consequence of globalization, capitalism, and immigration. Yet rarely do such accounts analyze the larger questions of how and why human trafficking exists. This essay will address some of these larger questions. In the American garment-manufacturing industry, three forces fuel human trafficking: violations by factory owners, an available immigrant labor force, and poor enforcement of laws. Before analyzing these factors, this discussion will take a closer look at the term *human trafficking* and the scope of its practice.

**Definition and background information provided**

The official definition of the term *human trafficking* evolved in 2001 as a part of a United Nations treaty on transnational crime. The UN's *Protocol to Prevent, Suppress and Punish Trafficking in Persons* defines human trafficking as the "recruitment, transportation, transfer, harboring or receipt of persons by means of threat or use of force or other means of coercion, abduction, fraud, deception, abuse of power or position of vulnerability ... for the purpose of exploitation" (Article 3). According to this definition, human trafficking has three components: (1) movement over geographical space, either across or within national borders; (2) the extraction of profits by the exploitation of victims' bodies or skills; and (3) the coercion of victims, which may include a wide range of tactics and forms (Gallagher 986–87).

How, then, does human trafficking work in practice? It can occur both within and across national borders and may involve a single perpetrator or an organized criminal network of recruiters, transporters, sellers, and buyers. The victims of human trafficking usually want to migrate and seek new employment. Van Impe reports that human traffickers typically pose as employers, employment agencies, or smugglers, offering to help victims by assisting them in entering a country or providing a job (114). Once an individual accepts this help, the trafficker may keep up the charade for quite some time, so when victims eventually realize what has happened, they may feel there is no choice but to submit to the trafficker's demands. After individuals have moved and started working, human traffickers use

abusive and illegitimate tactics to force victims to work. They may, for example, threaten victims with physical violence, deportation, or debt bondage, wherein traffickers claim that a victim owes them money for transport or other services and then force him or her to work off the debt (*Trafficking* 21).

Brenner 4

How widespread is human trafficking in the United States? Both because of its relative wealth, and because it is a destination country for millions of migrant workers every year, the United States is one of the primary destinations for trafficked persons worldwide (“Country Report”). The US Department of State estimates that between fourteen and eighteen thousand persons are trafficked in the United States each year (*Trafficking* 1–4); although the basis for these numbers is unclear, they appear to be consistent with global estimates on human trafficking. Not all victims are foreign-born, but immigrants are particularly vulnerable to such exploitation. In the United States, two-thirds of all human-trafficking cases investigated and brought to court since 2001 have involved foreign-born migrant workers, according to a report by the US Department of Justice (*Report* 75–91).

Signal phrase for source at end of sentence, before in-text citation

### Human Trafficking in American Garment Manufacturing

Some of the largest human trafficking cases uncovered to date in the United States have occurred in the garment-manufacturing industry. In addition to the Daewoosa factory in American Samoa, investigators have found large sweatshops utilizing human trafficking in California, New York, and the Northern Mariana Islands. Police discovered one of the worst cases in El Monte, California, in 1995, where they found seventy-two Thai immigrants in an apartment complex surrounded by razor wire and armed guards. Trafficked from Thailand, the men and women had endured eighteen-hour workdays, seven days a week for seven years, sewing clothing for some of the nation’s best-known clothing companies. Constantly threatened by violence to themselves and their families at home, the victims were

forced to live in the same tiny, filthy apartments in which they worked. Grossly underpaid and forced to buy food and other necessities from their captors at inflated prices, the workers were in constant debt. To make matters worse, when police discovered and raided the compound, they arrested the workers for immigration violations and put them in jail. Only when local leaders and nongovernmental organizations spurred public outrage over the case were the workers released on bond and able to begin normal lives in the America they had once envisioned (Ross 143–47).

Brenner 5

**First subtopic: violations by  
factory owners**

Violations by factory owners are one reason human trafficking such as that in El Monte occurs. Because most American clothing companies outsource the production of their garments to factories around the world, US factories are under constant pressure to lower costs. Unfortunately, this pressure often translates into poorer wages and working conditions for those who produce clothing in this country and illegal activity on the part of their employers (Bonacich and Appelbaum 137). A common violation is the failure of factory owners to pay workers the legally mandated minimum wage. Unlike most US workers, garment workers earn a piece-rate wage rather than an hourly wage. Because the amount of available work and the going rate for items sewed constantly fluctuate, the amount workers earn often reflects downward pressure. Employers, however, are supposed to make up the difference so that workers still make the minimum wage. When employers fail to do so or attempt to comply with the law by forcing workers to speed up production, the result is substandard pay. Some workers in the American garment-manufacturing industry earn less than \$4 an hour, and those who work from home make even less, sometimes as little as \$2 per hour.

Brenner 6

Studies of garment manufacturers throughout the United States have found that violations of wage, hours, and safety laws are the rule, not the exception. For example, one study of textile-manufacturing operations in the New York City area found that 75% of them were

operating in the informal sector—not legally licensed or monitored—with substandard wages and working conditions (“*Treated Like Slaves*” 5). A different study described in *Behind the Label* found that 61% of garment manufacturers in Los Angeles were violating wage and hours regulations, underpaying their workers by an estimated \$73 million every year. Yet another study found that in more than half of firms inspected, workers were in danger of serious injury or death as a result of health and safety law violations (Bonacich and Appelbaum 3).

Second subtopic: available  
immigrant labor force

Violations by factory owners, however, are only one part of the picture in the garment industry. Another factor is the availability of an immigrant labor force. Factories that produce clothing in the United States and its territories are heavily dependent on immigrants to meet their labor needs. For example, Bonacich and Appelbaum report that in Los Angeles, which has the highest concentration of garment manufacturers in the nation, 81% of workers are Asian and Latino immigrants (171–75). In American territories, immigrant labor is even more prevalent. In Saipan, the US territory with the largest number of garment factories, almost all garment workers are foreign-born. Because the indigenous populations of many territories are so small, most garment manufacturers could not survive without imported labor. For this reason, territories do not operate under the same immigration laws as the American mainland, where relatively few visas are available to low-skilled workers. Consequently, employers in US territories are able to legally recruit and import thousands of employees from Asia and South America (Parks 19–22).

Brenner 7

For a number of reasons, the use of a predominantly immigrant workforce makes it easier for unscrupulous manufacturers to coerce and exploit workers. First, immigrant workers facing economic hardships often have no choice but to take risks and accept poor treatment and pay. A book published by Human Rights Watch quotes one Guatemalan woman who stayed with her abusive employers for many years:

I am the single mother of two daughters. The salary there [in Guatemala] is not sufficient for their studies, their food, their clothes. I want them to get ahead in life.... Sometimes one is pressured by the economic situation. It's terrible what one suffers.... Sometimes I ask myself why I put up with so much. It's for this, for my mother and my daughters. (Pier 9–10)

A second reason is that those who enter the country illegally fear deportation. Indeed, as Lelio points out, because of their status, illegal immigrants often work in the informal sector “under the table” in order to avoid authorities, which makes it much easier for traffickers to exploit them (68–69). These jobs may be within individual homes or at businesses owned by other immigrants within tightly knit ethnic communities. The strong fear of deportation that permeates many such communities enables factory owners to effectively enforce a code of silence on their employees, legal and illegal immigrants alike (Bonacich and Appelbaum 144–47).

A third reason is that many immigrants lack English language skills and knowledge of American laws and culture. Thus they find it difficult to do anything about the situation they're in.

Even though most immigrant workers at garment factories in American territories are there legally, they are just as vulnerable to human trafficking. Like immigrant workers in the mainland United States, they are often under a great deal of pressure to support families back at home. Because most immigrant workers in the territories take out high-interest loans simply to get their jobs, they are even more likely to accept deplorable working conditions than are illegal immigrants on the mainland. When employers fail to pay their workers appropriately (or sometimes at all), they can prevent workers from paying off their debts and thereby keep them as virtual prisoners.

Indeed, human rights organizations have reported that thousands of garment workers live in severe debt bondage throughout American territories in the Pacific (Clarren 35–36).

Brenner 8

The incidence of human trafficking gets further impetus from the “guest worker” immigration laws. Because such workers' visas depend on their employment with a particular firm, leaving the employer with



whom they are contracted would break the terms of their visa. Ironically, this places legal guest workers in a more precarious position than those who immigrate illegally, for guest workers who violate the terms of their visas face deportation. Though some workers do leave and turn to prostitution or other forms of black market work to survive, the fear of being sent back home is a constant one. As a result, most stay with their abusive employers, hoping to someday pay off their debts and leave (Clarren 38–41).

**Third subtopic: poor enforcement of laws**

A final factor that contributes to human trafficking in the garment industry is that where protective labor laws and standards do exist, their enforcement tends to be lax (Branigin 21–28). Despite the rampant violation of labor and safety laws throughout the industry, most garment manufacturers are able to avoid legal repercussions. Even when human-trafficking cases in the garment industry do occur, they tend to run much longer than other trafficking cases, averaging over six years in duration (*Matrix* 6–9). This occurs for several reasons. First of all, as noted previously, many garment factories operate illegally. Because the Department of Labor only investigates such operations when someone makes an official complaint, traffickers who can control their victims are able to avoid detection. This is generally not a difficult task because victims of trafficking often lack the skills and knowledge required to take such action.

Second, inspectors from the Department of Labor and Occupational Safety and Health Administration rarely visit those factories that do operate legally. Even when workers complain, it can take up to a year for the government to open a case and make inspections. Moreover, when an investigation finally begins, owners often have advance warning, allowing them to conceal violations before the inspectors arrive. Some factory owners under investigation have been known to close up shop and disappear, leaving their employees out on the streets with months of back pay owed to them. These tendencies are especially prevalent in US territories because of the geographic and bureaucratic distance between the islands and the governmental bodies that are supposed to regulate them. With the enforcement of most laws left up to local officials and agencies, many

of whom stand to profit from arrangements with factory owners, human traffickers find it easy to avoid government interference. The risk for such activity is thus relatively low (Ross 210–11).

Brenner 9

## Conclusion

**Conclusion restates the problem**

In 2001, the same year that Nguyen’s case hit the American media, President Bush proclaimed that the United States has a special duty to fight against “the trade in human misery” that human trafficking represents today. Since then, the United States has created a wide range of antitrafficking laws and measures, but little has changed in the lives of human-trafficking victims. Although the owner of the Daewoosa factory was eventually convicted of enslaving more than 250 workers in his factory, other garment manufacturers continue to operate much as they have. Some high-profile American clothing companies, such as the Gap, have promised to stop contracting with factories that violate labor laws; however, the essential setup of the industry remains fully intact. Until these problems are directly addressed, human trafficking will continue to be a blemish on the American dream and, as President Bush recognized in a 2004 speech, “a shame to our country.”

**Heading centered**

**First line of each entry flush left, subsequent lines indented**

**List double-spaced throughout (single-spaced here for length)**

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Brenner 10

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1. After reviewing this chapter’s discussion of paraphrasing and summarizing, select one of the sample essays that appear in Chapter 8, “Writing in the Disciplines: Making Choices as You Write.” Choose a paragraph from the essay—one that strikes you as particularly interesting or informative. After reading this paragraph carefully, first write a paraphrase of it, and then summarize the same passage. Finally, write a paragraph explaining why your paraphrase and summary of this passage are effective.
2. Identify an important journal for scholars in your major. You will probably have to ask someone (a major adviser, a professor, or a librarian) to recommend a journal that is important and useful in your field. If you do not have a major yet, ask the person who teaches your favorite class to recommend a journal of interest to scholars in that field. Now browse through a copy of that journal, taking note of the articles and the topics it covers. As you browse, ask yourself the following:
  - How did you gain access to the journal? You might have found the journal online, if access is open. More likely, you needed to access the journal via your library. Think about access as an issue: How easy or difficult is it for people to use the content in this journal? What would the advantages and disadvantages be of changing its level of accessibility?
  - What do the articles tell you about how scholars in your field write? Do the articles have common characteristics (abstracts, section headings, citation styles)? Do the authors write in first person or third person? Do they place their arguments into a context for you? What are some things they seem to assume that you, as the reader, already know?

Write a paragraph reflecting on what you’ve learned.

3. Go to ScienceBlogs ([scienceblogs.com](http://scienceblogs.com)) or ResearchBlogging ([researchblogging.org](http://researchblogging.org)). Find a post about an article written by a scholar in your major discipline or a post about an article on a topic discussed in one of your classes. Read the blog post and any responses to it. Take note of important issues or any points of controversy, and try to determine where this scholarly discussion fits within the larger field.

Now find and read the original article. (If the article is not available for free online—that is, if the link provided takes you to a fee-based site—search

for the article through your library instead.) Compare the discussion on the blog about the article to the article itself. What information is available in both places? What information is available only in the post or only in the article? How might each source be useful in an academic research process?

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## Writing in the Disciplines: Making Choices as You Write

**P**art One of *The Academic Writer* began by asking this question: What does it mean to be a writer today? Despite the increasing prevalence and power of multimodal compositions, writing does indeed still matter. In fact, those with access to computer and online technologies are writing more than ever before.

### thinking rhetorically

How can you negotiate the opportunities and challenges of communication in today's world? As Part One emphasizes, you can draw on your understanding of rhetoric, the rhetorical situation, and the writing process. Part Two of *The Academic Writer* builds on the rhetorical approach to writing conveyed in Part One. It applies this approach to the essential intellectual skills needed in college reading and writing. One of the challenges you face as an academic writer is learning how to apply these skills in a wide range of courses—from philosophy to chemistry to psychology. You can use your knowledge of rhetoric and of the writing process to negotiate the demands of academic writing in a broad variety of disciplines. This chapter will help you do so, and it will introduce you to the expectations and conventions of these disciplines.

Meeting these expectations can be a significant challenge, especially when you take courses outside of your major. By thinking rhetorically about the nature and purpose of writing in the various academic disciplines, you can gain confidence, skill, and flexibility as a writer—attributes that will prove very useful when you graduate and begin a career. By learning how writing works in different fields, you can become a successful academic writer in *all* the courses you take in college.

# Thinking Rhetorically about Writing in the Disciplines

## thinking rhetorically

The conventions of academic writing in different disciplines have histories worth noting. For example, scholars generally attribute the development of scientific writing to the rise of humanism and the scientific method during the Renaissance. When in 1660 a group of scientists in Great Britain founded the Royal Society (a body that still exists), they worked to standardize methods for reporting scientific results. Practitioners refined these textual conventions over time, but, as David Porush notes in *A Short Guide to Writing about Science*, “the basic outline of the scientific report has changed little in over a century.”<sup>1</sup> There is no need for it to change because the scientific report still meets the day-to-day needs of working scientists: It encourages effective and efficient communication among scientists.

Textual conventions in the humanities, too, have a history. One particularly important impetus for those conventions was the desire to interpret religious texts, which has been a strong tradition in most of the world’s major religions. Over time, interpretive practices for reading religious texts were applied to secular works as well. This tradition of textual interpretation is particularly important to such disciplines in the humanities as literature, philosophy, religious studies, and rhetoric, but it has influenced such other areas as history, music, and art.

Whereas scientists work to achieve objective and reliable results that others can replicate, those in the humanities often study questions for which there is no definitive answer. What constitutes a just war? How can we best interpret Shakespeare’s *The Tempest* or best understand the concept of free will? Scholars in the humanities take it for granted that there are multiple ways to approach any topic. Although they hope that their writing will lead to a broader understanding of their subject, they don’t expect that their research will result in the kind of knowledge generated by the scientific method. Indeed, in the humanities, originality is valued over replicability.

This brief discussion of the development of textual conventions in the humanities and sciences emphasizes that rather than being arbitrary forms to be filled in, the textual conventions that characterize different academic disciplines



are deeply grounded in their history, nature, and goals. It is important to remember, however, that even though disciplines in these two broad areas share a number of general assumptions and practices, variations do exist. Moreover, disciplines in the social sciences, such as psychology, sociology, economics, anthropology, communication, and political science, include elements of both the sciences and the humanities, as does much writing in business.

As a college student, you can better understand your teachers' expectations as you move from, say, a chemistry class to a course in art appreciation by thinking rhetorically about the subject matter, methodology, and goals of the disciplines. The questions on the next page can guide this analysis.

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### for **exploration**

Take five minutes to write freely about your experience creating texts in various disciplines. Are you more confident writing for some disciplines than for others? Why? What questions seem most important to you as you anticipate writing in courses across the curriculum?

### for **collaboration**

Bring your response to the previous Exploration to class, and share it with a group of students. After each person has summarized his or her ideas, spend a few minutes noting common experiences and questions. Be prepared to report your results to the class.

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## Questions for Analyzing Writing in the Disciplines \*

1. How would you characterize the overall style of writing in this discipline?

somewhat formal?

very formal?

2. What documentation style (such as MLA, APA, CSE, or *Chicago*) is used?

3. What constitutes appropriate and valid evidence in this discipline?

4. What role do quantitative and qualitative data play in this discipline?



*Quantitative data includes items that can be measured; qualitative data includes items that can be systematically observed.*

5. What role does textual interpretation or other forms of interpretation (such as the interpretation of music or art) play in this discipline?

6. How does the writing use visual elements and formatting?

Does it typically incorporate images, graphs, tables, charts, and maps?

What role do headings and other elements of formatting play?

7. What types of texts do professionals in this discipline typically write?

8. What types of texts do students in this discipline typically write?

## Writing in the Humanities

In a general sense, those studying the humanities are attempting to determine what something means or how it can best be understood or evaluated. For this reason, textual interpretation is central to the humanities. Depending on their discipline, scholars in the humanities may read the same or similar texts for different analytical and interpretive purposes. An art critic may analyze paintings by the American folk artist Grandma Moses (1860–1961) to study her use of brush strokes and color, while a historian might study her work to learn more about life in rural America in the mid-twentieth century.

## Sample Student Essay in the Humanities \*

On pp. 238–40 is an essay written for an in-class exam in a US history course. The author, Elizabeth Ridlington, was responding to the following question: *During his presidency, did Lincoln primarily respond to public opinion, or did he shape public opinion more than he responded to it?* In analyzing her rhetorical situation, Elizabeth commented:

thinking rhetorically

My teacher phrased this as an either/or question, inviting a strong and clear position statement at the outset. Because this is a history class, I knew that I needed to provide evidence from primary documents we'd read, offering the kind of specific and concrete details that historians value. I also needed to incorporate material from the lectures. In thinking about how to present information, I knew it was important not just to provide evidence but also to explain the logic behind my choice of details. Doing this makes for a more coherent essay in which every paragraph supports my initial thesis statement. Finally, looking at events and actions from multiple perspectives is very important for historians, so I explained Lincoln's decisions in a variety of circumstances essentially as a series of mini case studies.

Elizabeth Ridlington

Lincoln's Presidency and Public Opinion

Introduction frames response,  
lists supporting points

This essay argues that Lincoln shaped public opinion more than he responded to it and examines the issues of military recruitment, Northern war goals, and emancipation as examples of Lincoln's interaction with public opinion.

**Multiple examples for first supporting point**

At the start of the war, Lincoln needed men for the military. Because of this, he could hardly ignore public opinion. But even as he responded in various ways to public opinion, he did not significantly modify his policy goals. Lincoln's first call for seventy-five thousand soldiers was filled through militias that were under state rather than federal control. As the war progressed, the federal government took more control of military recruitment. The government set quotas for each state and permitted the enlistment of African American soldiers via the Militia Act. Kentucky, a slave state, protested, and Lincoln waived the requirement that blacks be enlisted so long as Kentucky still filled its quota. In so doing, Lincoln responded to public opinion without changing his policy goal. Another example of this strategy occurred when the first federal draft produced riots in New York City. When the riots occurred, Lincoln relented temporarily and waited for the unrest to quiet down. Then he reinstated the federal draft. Again, Lincoln responded to a volatile situation and even temporarily withdrew the federal draft. But he ultimately reinstated the draft.

**Second supporting point**

Lincoln's efforts to shape public opinion in the North in favor of the war provide another example of his proactive stance. Whenever he discussed the war, Lincoln equated it with freedom and democracy. Northerners linked democracy with their personal freedom and daily well-being, and therefore Lincoln's linkage of the Union with democracy fostered Northern support for the war even when the conflict was bloody and Northern victory was anything but guaranteed. After the emancipation, Lincoln continued his effort to influence public opinion by connecting the abolition of slavery with democracy. The image of a "new birth of freedom" that Lincoln painted in his Gettysburg Address was part of this effort to overcome Northern racism and a reluctance to fight for the freedom of blacks.

**Several primary sources cited to support third point**

The process that led to the emancipation provides perhaps the clearest example of Lincoln's determination to shape public opinion rather than

simply respond to it. Lincoln's views on slavery were more progressive than those of many of his contemporaries. These views caused him personally to wish to abolish slavery. At the same time, Lincoln knew that winning the war was his highest priority. Consequently, retaining the border states early in the war was more important to Lincoln than emancipation, and for this reason he revoked Fremont's proclamation in the summer of 1861. In explaining this decision privately to Fremont, Lincoln admitted that he was concerned about public opinion in Kentucky since it would determine whether Kentucky stayed with the Union. However, in a letter that Lincoln knew might be made public, Lincoln denied that he had reacted to Kentucky's pressure and claimed that emancipation was not among his powers—a clear effort to gain public approval. Even when others such as Frederick Douglass (in a September 1861 speech) demanded emancipation, Lincoln did not change his policy. Not until July 1862 did Lincoln draft the preliminary Emancipation Proclamation. Rather than releasing it then, at the advice of his cabinet he waited for a time when it would have a more positive impact on public opinion.

**Final section cites primary sources, gives dates**

Lincoln realized that the timing of the Emancipation Proclamation was crucial. While he was waiting for an opportune time to release the document, Horace Greeley published his "Prayer of Twenty Million," calling on Lincoln to abolish slavery. Lincoln's response, a letter for publication, emphasized the importance of the Union and the secondary importance of the status of slavery. By taking this position, Lincoln hoped to shape public opinion. He wanted Northerners to believe that he saw the Union cause as foremost, so that the release of the proclamation would create as few racial concerns as possible. The Emancipation Proclamation was released on January 1, 1863. Once it was released, Lincoln stood by it despite strong public opposition. In 1864, when Democrats called for an armistice with the South, Lincoln stood by his decision to abolish slavery. He defended his position on military grounds, hoping voters would approve in the 1864 election.

**Conclusion restates thesis**

As the examples I have just discussed indicate, Lincoln could not ignore public opinion, and at times he had to respond to it. But when

Lincoln did so, this was always part of a larger effort to shape public opinion and to ensure Union victory.

## Writing in the Natural and Applied Sciences

Whatever their skill level, students in the humanities expect that writing will play a key role in their education. Those majoring in other areas, particularly the natural and applied sciences, sometimes assume otherwise. They're wrong. Here's what David Porush tells students to expect if they enter the sciences:

You will write to report your research. You will write to communicate with colleagues at other institutions. You will write to request financial support for your work. You will write to colleagues, managers, and subordinates in your own institutional setting. You will write instructions and memos, and keep lab notebooks.<sup>2</sup>

Porush's argument is supported by other scientists. Victoria McMillan, author of *Writing Papers in the Biological Sciences*, points out that "no experiment, however brilliant, can contribute to the existing fund of scientific knowledge unless it has been described to others working in the same field."<sup>3</sup>

Because established formats for scientific writing encourage efficient communication and facilitate replication of experiments, scientists use them whenever possible. At the same time, they pay particular attention to the effective presentation of data, often using figures, tables, images, and models. This attention to format and document design is equally important in student writing in the sciences.

Scientists write a variety of kinds of texts. Since maintaining and operating labs can be costly, scientists spend considerable time writing proposals to fund research projects. Most research proposals follow this format: title page, introduction, purpose, significance of the study, methods, time line, budget, and references. The format for research reports and journal articles is generally as follows: title, author(s), abstract, introduction, literature review, materials and methods, results, discussion, and references.



## Sample Student Essay in the Natural and Applied Sciences

Scientists value precision, clarity, and objectivity. The following essay, an undergraduate research proposal by Tara Gupta, demonstrates these traits. Note that Tara uses headings to mark the various sections of her proposal. She also uses the documentation style required by the Council of Science Editors (CSE). For details on this reference style, consult its handbook, *Scientific Style and Format: The CSE Manual for Authors, Editors, and Publishers*, 8th ed. (2014).

Complete title, specific and informative

Field Measurements of  
Photosynthesis and Transpiration  
Rates in Dwarf Snapdragon  
(*Chaenorrhinum minus* Lange):  
An Investigation of Water Stress  
Adaptations

Tara Gupta

Proposal for a Summer Research  
Fellowship  
Colgate University  
March 11, 2016

Water Stress Adaptations 2

Introduction

**Shortened title and page number**

**Headings throughout help organize proposal**

**Introduction states scientific issue, gives background information, cites relevant studies**

Dwarf snapdragon (*Chaenorrhinum minus*) is a weedy pioneer plant found growing in central New York during spring and summer. The distribution of this species has been limited almost exclusively to the cinder ballast of railroad tracks<sup>1</sup>, a harsh environment characterized by intense sunlight and poor soil water retention. Given such environmental conditions, one would expect *C. minus* to exhibit anatomical features similar to those of xeromorphic plants (species adapted to arid habitats).

However, this is not the case. T. Gupta and R. Arnold (unpublished) have found that the leaves and stems of *C. minus* are not covered by a thick, waxy cuticle but rather with a thin cuticle that is less effective in inhibiting water loss through diffusion. The root system is not long and thick, capable of reaching deeper, moister soils; instead, it is thin and diffuse, permeating only the topmost (and driest) soil horizon. Moreover, in contrast to many xeromorphic plants, the stomata (pores regulating gas exchange) are not found in sunken crypts or cavities in the epidermis that retard water loss from transpiration.

**Personal letter cited in parentheses, not included in references**

Despite a lack of these morphological adaptations to water stress, *C. minus* continues to grow and reproduce when morning dew has been its only source of water for up to five weeks (R. Arnold, personal communication). Such growth involves fixation of carbon by photosynthesis and requires that the stomata be open to admit sufficient carbon dioxide. Given the dry, sunny environment, the time required for adequate carbon fixation must also mean a significant loss of water through

transpiration as open stomata exchange carbon dioxide with water. How does *C. minus* balance the need for carbon with the need to conserve water?

**Aims and scope of proposed study**

### Aims of the Proposed Study

**CSE documentation, citation-sequence format**

The above observations have led me to an exploration of the extent to which *C. minus* is able to photosynthesize under conditions of low water availability. It is my hypothesis that *C. minus* adapts to these conditions by photosynthesizing in the early morning and late afternoon, when leaf and air temperatures are lower and transpirational water loss is reduced. I predict that its photosynthetic rate may be very low, perhaps even zero, on hot, sunny afternoons. Similar diurnal changes in photosynthetic rate in response to midday water deficits have been described in crop plants<sup>2,3</sup>. There is only one comparable study<sup>4</sup> on noncrop species in their natural habitats.

### Water Stress Adaptations 3

**States significance of study**

**Connects study to future research projects**

Thus, the research proposed here aims to help explain the apparent paradox of an organism that thrives in water-stressed conditions despite a lack of morphological adaptations. This summer's work will also serve as a basis for controlled experiments in a plant growth chamber on the individual effects of temperature, light intensity, soil water availability, and other environmental factors on photosynthesis and transpiration rates. These experiments are planned for the coming fall semester.

**Methodology described briefly**

### Methods

Simultaneous measurements of photosynthesis and transpiration rates will indicate the balance *C. minus* has achieved in acquiring the energy it needs while retaining the water available to it. These measurements will be taken daily at field sites in the Hamilton, NY, area, using an LI-6220 portable photosynthesis system (LICOR, Inc., Lincoln, NE). Basic methodology and use of correction factors will be similar to that described in related studies<sup>5–7</sup>. Data will be collected at regular intervals throughout the daylight hours and will be related to measurements of ambient air temperature, leaf temperature, relative humidity, light intensity, wind velocity, and cloud cover.

## Water Stress Adaptations 4

Itemized budget gives details

### Budget

1 kg soda lime (for absorption of CO <sub>2</sub> in photosynthesis analyzer)	\$56.00
1 kg anhydrous magnesium perchlorate (used as desiccant for photosynthesis analyzer)	\$280.75
Shipping of chemicals (estimate)	\$15.00
Estimated 500 miles travel to field sites in own car @ \$0.405/mile	\$207.15
CO <sub>2</sub> cylinder, 80 days rental (for calibration of photosynthesis analyzer)	\$100.00
TOTAL REQUEST \$658.90	

Numbered references relate to citation order in text

### References

1. Widrlechner MP. Historical and phenological observations of the spread of *Chaenorrhinum minus* across North America. *Can J Bot.* 1983;61(1):179–187.

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Before embarking on her grant proposal, Tara spent time analyzing her rhetorical situation. Here is her analysis:

**thinking rhetorically**

I am writing to persuade a committee to grant me funds for working on my scientific project. Because I want the readers (scientists) to notice my ideas and not the medium, and because I want to convince them of my scientific merit and training, I will use the traditional medium and style for scientists—a written research proposal. A research proposal follows a standard format. Hence, I would say that my role as a writer, and my product, is relatively fixed. In the end, I want readers to hear the voice of a fellow scientist who is hardworking, trustworthy, and a creative observer.

To be persuasive, I need to understand the behaviors, motivations, and values of scientists. I expect the readers, as scientists, to immediately begin formulating questions and hypotheses as I present the background information—scientists instinctively do this. My job is to give them the best information to help them form the questions I would like them to be thinking about. In addition, it is important to include all logical steps in proceeding with my idea and background knowledge, especially since the scientists reading my proposal are not all in my research field and cannot fill in the information gaps. Nothing is more boring or painful for a scientist than reading something that has flawed logic which they have trouble following or understanding. I also need credibility, so I will have references for all background information.

Scientists value communication that is succinct, concrete, logical, accurate, and above all, *objective*. For example, if I want to discuss the environmental conditions these plants live in, I will not write a subjective account of how I've grown up in this area and know how hot and dry it can be in the summer. Instead, I will present an objective account of the environmental conditions using specific language (location, temperatures, moisture). In science, the hardest information to write about is ambiguous information, since it can be difficult to be succinct, concrete, logical, accurate, or objective; though in the end, this ambiguity is where the next experiment is and where the real work is to be done.

In reading Tara's analysis, you might be surprised by how extensive and complex her thinking is. After all, scientists just follow the conventions of scientific writing, don't they? Tara's analysis is a powerful demonstration of the kind of rhetorical sensitivity that scientists draw on when they write proposals, lab reports, and other scientific documents.

## Writing in the Social Sciences

The social sciences, disciplines such as sociology, psychology, anthropology, communications, political science, and economics, draw from both the sciences and the humanities. Many scholars in the social sciences address questions that interest humanities scholars, but their methods of investigating these questions differ. Consider the topic of aging. An English professor might study several novels with elderly characters to see how they are represented. A philosopher might consider the moral and political issues surrounding aging and longevity. A sociologist, on the other hand, might explore the ways in which the elderly are treated in a particular community and evaluate the impact such treatment has on elders' moods and activity levels.

In general, social scientists explore questions through controlled methods, including the following:

- Surveys and questionnaires
- Experiments
- Observation
- Interviews
- Case studies
- Ethnographic field work

Careful observation is central to all these methods because, like scientists, social scientists value the development of objective and reliable knowledge. As a result, they ground their arguments in quantitative data (data based on statistics) or qualitative data (data based on observations). An economist studying the effect of aging on earning power might gather statistics that enable him to generate a hypothesis about their relationship. A sociologist might use one or more surveys, interviews, and case studies to gain a nuanced understanding of the impact of aging on self-perception and self-esteem.

Writing is as important in the social sciences as it is in the natural and applied sciences and humanities. As Deidre McCloskey, internationally known economist and author of *Economical Writing*, points out, a person trained in economics “is likely to spend most of her working life writing papers, reports, memoranda, proposals, columns, and letters. Economics depends much more on

writing (and on speaking, another neglected art) than on the statistics and mathematics usually touted as the tools of the trade.”<sup>4</sup> In her book, McCloskey argues for the value of a rhetorical approach to writing in economics.



## Sample Student Essay in the Social Sciences

Pages 249–57 present an example of effective writing in the social sciences. Tawnya Redding wrote this essay for an upper-level psychology class in clinical research methods. A major assignment for the class was to write a review of the literature on a possible theoretical experiment. Tawnya chose to write her review on music preference and the risk for depression and suicide in adolescents. Note that this essay uses APA documentation style, required for this course.<sup>5</sup> For details on this reference style, see the APA Documentation Guidelines section at the back of this book.

**“Running head:” followed by shortened title in all caps and page number**

Running head: MOOD MUSIC 1

**Title, double-spaced**

Mood Music:  
Music Preference and the Risk for Depression and Suicide in Adolescents

**Name and affiliation, double-spaced**

Tawnya Redding  
Psychology 480  
Professor Bernieri  
February 25, 2016

MOOD MUSIC 2

Abstract

**Heading, centered**

**Summary of literature review**

**Double-spaced**

The last 25 years have shown a growing concern for the effects that certain genres of music (such as heavy metal and country) have on youth. While a correlational link between these problematic genres and increased risk for depression and suicide in adolescents has been established, researchers have been unable to pinpoint what is responsible for this link, and a causal relationship has not been determined. This paper will begin by discussing correlational literature concerning music preference and increased risk for depression and suicide, as well as the possible reasons for this link. Finally, studies concerning the effects of music on mood will be discussed. This examination of the literature on music and increased risk for depression and suicide points out the limitations of previous research and suggests the need for new research establishing a causal relationship for this link as well as research into the specific factors that may contribute to an increased risk for depression and suicide in adolescents.

## MOOD MUSIC 3

**Full title, centered, not bold**

**Opening sentences set context  
for study, argue for  
significance**

**Questions frame focus of  
report**

### Mood Music: Music Preference and the Risk for Depression and Suicide in Adolescents

Music is a significant part of American culture. Since the explosion of rock 'n' roll in the 1950s there has been a concern for the effects that music

may have on those who choose to listen and especially for the youth of society. The genres most likely to come under suspicion in recent decades have included heavy metal, country, and even blues. These genres have been suspected of having adverse effects on the mood and behavior of young listeners. But can music really alter the disposition and create self-destructive behaviors in listeners? And if so, what genres and aspects of these genres are responsible?

**Second paragraph outlines paper's purpose, structure, and conclusion**

The following review of the literature will establish the correlation between potentially problematic genres of music, such as heavy metal and country, and depression and suicide risk. First, correlational studies concerning music preference and suicide risk will be discussed, followed by a discussion of the literature concerning the possible reasons for this link. Finally, studies concerning the effects of music on mood will be discussed. Despite the link between genres such as heavy metal and country and suicide risk, previous research has been unable to establish the causal nature of this link.

**Heading, centered and boldface**

## **The Correlation between Music and Depression and Suicide Risk**

**Opening sets chronological context**

**APA-style parenthetical citation of three studies**

**Source named in the body of the text**

Studies over the past several decades have set out to establish the causal nature of the link between music and mood by examining the correlation between youth music preference and risk for depression and suicide. A large number of these studies have focused on heavy metal and country music as the main genre culprits in association with youth suicidality and

depression (Lacourse, Claes, & Villeneuve, 2001; Scheel & Westefeld, 1999; Stack & Gundlach, 1992). Stack and Gundlach (1992) examined the radio airtime devoted to country music in 49 metropolitan areas and found that the higher the percentages of country music airtime, the higher the incidence of suicides among whites. Stack and Gundlach (1992) hypothesized that themes in country music (such as alcohol abuse) promote audience identification and reinforce preexisting suicidal mood and that the themes associated with country music were responsible for the elevated suicide rates. Similarly, Scheel and Westefeld (1999) found a correlation between heavy metal music listeners and an increased risk for suicide, as did Lacourse et al. (2001).

#### MOOD MUSIC 4

Headings organize literature review; section discusses studies that fail to establish music as causal factor in suicide risk

#### **Reasons for the Link: Characteristics of Those Who Listen to Problematic Music**

Unfortunately, previous studies concerning music preference and suicide risk have been unable to determine a causal relationship and have focused mainly on establishing a correlation between suicide risk and music preference. This leaves the question open as to whether an individual at risk for depression and suicide is attracted to certain genres of music or whether the music helps induce the mood, or both.

Identifies an important psychological measurement tool

Some studies have suggested that music preference may simply be a reflection of other underlying problems associated with increased risk for suicide (Lacourse et al., 2001; Scheel & Westefeld, 1999). For example, in research done by Scheel and Westefeld (1999), adolescents who listened to heavy metal were found to have lower scores on Linehan, Goodstein, Nielsen, and Chiles's Reasons for Living Inventory (1983) and several of its subscales, a self-report measure designed to assess potential reasons for

not committing suicide. These adolescents were also found to have lower scores on several subscales of the Reason for Living Inventory, including responsibility to family along with survival and coping beliefs.

Other risk factors associated with suicide and suicidal behaviors include poor family relationships, depression, alienation, anomie, and drug and alcohol abuse (Bobakova, Madarasova Geckova, Reijneveld, & Van Dijk, 2012; Lacourse et al., 2001). Lacourse et al. (2001) examined 275 adolescents in the Montreal region with a preference for heavy metal and found that this preference was not significantly related to suicide risk when other risk factors were controlled for. This was also the conclusion of Scheel and Westefeld (1999), in which music preference for heavy metal was thought to be a red flag for suicide vulnerability but which suggested that the source of the problem may lie more in personal and familial characteristics.

## MOOD MUSIC 5

George, Stickle, Rachid, and Wopnford (2007) further explored the correlation between suicide risk and music preference by attempting to identify the personality characteristics of those with a preference for different genres of music. A community sample of 358 individuals was assessed for preference of 30 different styles of music, along with a number of personality characteristics including self-esteem, intelligence, spirituality, social skills, locus of control, openness, conscientiousness, extraversion, agreeableness, emotional stability, hostility, and depression (George et al., 2007). The 30 styles of music were then sorted into eight categories: rebellious (for example, punk and heavy metal), classical, rhythmic and intense (including hip-hop, rap, pop), easy listening, fringe (for example, techno), contemporary Christian, jazz and blues, and traditional Christian. The results revealed an almost comprehensively negative personality profile for those who preferred to listen to the rebellious and rhythmic and intense categories, while those who preferred classical music tended to have a comprehensively positive profile. Like Scheel and Westefeld (1999) and Lacourse et al. (2001), this study also supports the theory that youth are drawn to certain genres of music based on already existing factors, whether they be related to personality or situational variables.

Transitional sentence announces discussion of new group of studies

### **Reasons for the Link: Characteristics of Problematic Music**

Another possible explanation for the correlation between suicide risk and music preference is that the lyrics and themes of the music have a negative effect on listeners. In this scenario, music is thought to exacerbate an already depressed mood and hence contribute to an increased risk for suicide. This was the proposed reasoning behind higher suicide rates in whites in Stack and Gundlach's (1992) study linking country music to suicide risk. In this case, the themes associated with country music were thought to promote audience identification and reinforce preexisting behaviors associated with suicidality (such as alcohol consumption).

MOOD MUSIC 6

Year distinguishes this study from previously cited study conducted by same researcher

Stack (2000) also studied individuals with a musical preference for blues to determine whether the themes in blues music could increase the level of suicide acceptability. The results demonstrated that blues fans were no more accepting of suicide than nonfans, but that blues listeners were found to have lowered religiosity levels, an important factor for suicide acceptability (Stack, 2000). Despite this link between possible suicidal behavior and a preference for blues music, the actual suicide behavior of blues fans has not been explored, and thus no concrete associations can be made.

### **The Effect of Music on Mood**

Heading and transitional sentence identify problem not yet answered by research

While studies examining the relationship between music genres such as heavy metal, country, and blues have been able to establish a correlation between music preference and suicide risk, it is still unclear from these

studies what effect music has on the mood of the listener. Previous research has suggested that some forms of music can both improve and depress mood (Johnson, 2009; Lai, 1999; Siedliecki & Good, 2006; Smith & Noon, 1998).

Lai (1999) found that changes in mood were more likely to be found in an experimental group of depressed women versus a control group. The physiological variables of heart rate, respiratory rate, blood pressure, and immediate mood state were measured before and after the experimental group had listened to music of their choice for 30 minutes and the control group had listened to pink sound (similar to white noise) for 30 minutes. It was found that music listening had a greater effect on participants' physiological conditions, as decreases in heart rate, blood pressure, and respiratory rate were greater in the experiment group than the control group (Lai, 1999). This study suggests that music can have a positive effect on depressed individuals when they are allowed to choose the music they are listening to.

## MOOD MUSIC 7

In a similar study, Siedliecki and Good (2006) found that music can increase a listener's sense of power and decrease depression, pain, and disability. Researchers randomly assigned 60 African American and Caucasian participants with chronic nonmalignant pain to either a standard music group (offered a choice of instrumental music between piano, jazz, orchestra, harp, and synthesizer), a patterning music group (asked to choose between music to ease muscle tension, facilitate sleep, or decrease anxiety), or a control group. There were no statistically significant differences between the two music groups. However, the music groups had significantly less pain, depression, and disability than the control group.

Mentions seemingly  
contradictory research  
findings

On the other hand, Martin, Clark, and Pearce (1993) identified a subgroup of heavy metal fans who reported feeling worse after listening to their music of choice. Although this subgroup did exist, there was also evidence that listening to heavy metal results in more positive affect for some, and it was hypothesized that those who experience negative affect

after listening to their preferred genre of heavy metal may be most at risk for suicidal behaviors.

Smith and Noon (1998) also determined that music can have a negative effect on mood. Six songs were selected for the particular theme they embodied: (1) vigorous, (2) fatigued, (3) angry, (4) depressed, (5) tense, and (6) all moods. The results indicated that selections 3–6 had significant effects on the mood of participants, with selection 6 (all moods) resulting in the greatest positive change in mood while selection 5 (tense) resulted in the greatest negative change in mood. Selection 4 (depressed) was found to sap the vigor and increase anger/hostility in participants, while selection 5 (tense) significantly depressed participants and made them more anxious. Although this study did not specifically comment on the effects of different genres on mood, the results do indicate that certain themes can indeed depress mood. The participants for this study were undergraduate students who were not depressed, and thus it seems that certain types of music can have a negative effect on the mood of healthy individuals.

## MOOD MUSIC 8

### Is There Evidence for a Causal Relationship?

Heading and transitional sentence emphasize inconclusive nature of studies

Emphasizes need for further research and suggests direction research might take

Despite the correlation between certain music genres (especially that of heavy metal) and an increased risk for depression and suicidal behaviors in adolescents, it remains unclear whether these types of music can alter the mood of at-risk youth in a negative way. This view of the correlation between music and suicide risk is supported by a meta-analysis done by Baker and Bor (2008), in which the authors assert that most studies reject the notion that music is a causal factor and suggest that music preference is more indicative of emotional vulnerability. However, it is still unknown whether these genres can negatively alter mood at all and, if they can, whether it is the themes and lyrics associated with the music that are responsible. Clearly, more research is needed to further examine this



correlation, as a causal link between these genres of music and suicide risk has yet to be shown. However, even if the theory put forth by Baker and Bor (2008) and other researchers is true, it is still important to investigate the effects that music can have on those who may be at risk for suicide and depression. Even if music is not the ultimate cause of suicidal behavior, it may act as a catalyst that further pushes individuals into a state of depression and increased risk for suicidal behavior.

MOOD MUSIC 9

## References

References begin new page

First line of each entry begins at left margin; subsequent lines indent ½ inch

Online document identified with URL

Citation follows APA style for print journal article

Article from database identified with the article's DOI (digital object identifier)

References double-spaced (single-spaced here for length)

Baker, F., & Bor, W. (2008). Can music preference indicate mental health status in young people? *Australasian Psychiatry*, 16(4), 284–288.

Retrieved from

<http://www3.interscience.wiley.com/journal/118565538/home>

Bobakova, D., Madarasova Geckova, A., Reijneveld, S. A., & Van Dijik, J. P. (2012). Subculture affiliation is associated with substance use of adolescents. *Addiction Research*, 18(2), 91–96.

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In reflecting on her experience writing this essay, Tawnya had this to say:

thinking rhetorically

My assignment was to write a literature review on a topic of my choice. Since the literature review is a fairly standard genre in psychology, my role as a writer was both fixed and flexible. It was fixed in that I had to follow the conventions for literature reviews; this includes conveying the tone of a serious scholar, in part by using the statement-oriented third person rather than the first person. But it was flexible in that I was able to determine what material to include in the review, the conclusions I drew from my analysis, and my suggestions for future research. My professor was the intended reader for this essay, but I also had a more general reader in mind as I wrote. I wanted to encourage readers to think critically about the studies being presented. What are the strengths and weaknesses of the studies? How might they be improved? What information is lacking in the current research? What problem has previous research not yet addressed, and how might future research do so? The constraints of the literature review were actually enabling in that I was able to build on this foundation to go beyond simply conveying information to raising important questions about my topic and the research that has investigated it.

## Writing in Business

Historians of business writing emphasize the roles that the spread of literacy in the Middle Ages and the invention of the printing press in the Renaissance played in this history. According to Malcolm Richardson, a contributor to *Studies in the History of Business Writing*, even before capitalism developed in Europe there were scribes and scriveners, who played a key role in both government and private communication.<sup>6</sup> In the fourteenth century, what some historians believe to be the first business writing school opened in England, and in the sixteenth century, Angell Day's *The English Secretary or Method of Writing Epistles and Letters*, one of the earliest texts on business communication (which at that time primarily took the form of letter writing), appeared.

The conventions that characterize modern business writing—particularly the preference for clear, concise, goal- and audience-oriented communication and an easy-to-read visual design—developed slowly but steadily. With the growth of the middle class and the increase of commerce, businesspersons needed to be able to communicate with both internal and external audiences. Basic forms of business writing, such as memos, letters, proposals, and reports, became more standard. As layers of management evolved and departments proliferated, written internal communication became increasingly important, as did changes in the technologies of communication. The typewriter and carbon paper (and, later, dictaphones and photocopiers) transformed the office through the mid-twentieth century.

Developments in online and digital communication are once again effecting powerful changes in business writing. Today's business writers communicate online as well as in traditional print environments. They must be able to work effectively in teams, and they need to be able to respond to the demands of working in a global environment. The essential characteristics of effective business writing, however, remain grounded in basic issues of rhetorical sensitivity. When writing for business, it's especially important to consider the differing needs—and situations—of your readers. You may need to consider readers spread geographically or across an organization chart, and, in some cases, you may even need to consider future readers.

## Sample Student Email for Business Writing

The email message memo shown on p. 260 was written by Michelle Rosowsky in a business class. The email message presents an analysis and recommendation to help an employer make a decision. As you read, notice how the opening paragraph provides necessary background information and clearly states the email's purpose. Even if this email is forwarded to others, the subject line will make its purpose clear. Michelle was also careful to use bold type to emphasize the most important information.

This assignment took the form of a case study. The student's teacher provided a series of hypothetical facts about a potential business transaction. Michelle had to analyze this information, determine her recommendations, and communicate them in the most effective form possible.

thinking rhetorically

In reflecting on the email message, Michelle commented that the first and most important step in the writing process involved analyzing both the information that she was given and her rhetorical situation.

I first had to analyze the facts of the case to come up with an appropriate recommendation and then present the recommendation within the format of a typical business email. Because it's written for a busy manager, I wrote the email as concisely as possible so that the information would be available at a glance. I also put the most critical calculation, the manufacturing cost, at the beginning of the email and in bold so that the manager could find it easily and refer back to it later if necessary. I go on to make a recommendation about a bidding price and then provide a few other relevant facts since the goal of the email is to enable the manager to make her own decision. The succinctness of the email message also reflects my confidence in the analysis, which gives me a strong and positive ethos and helps establish my reliability and competence.

Subject line clearly indicates topic

**Paragraphs flush left**

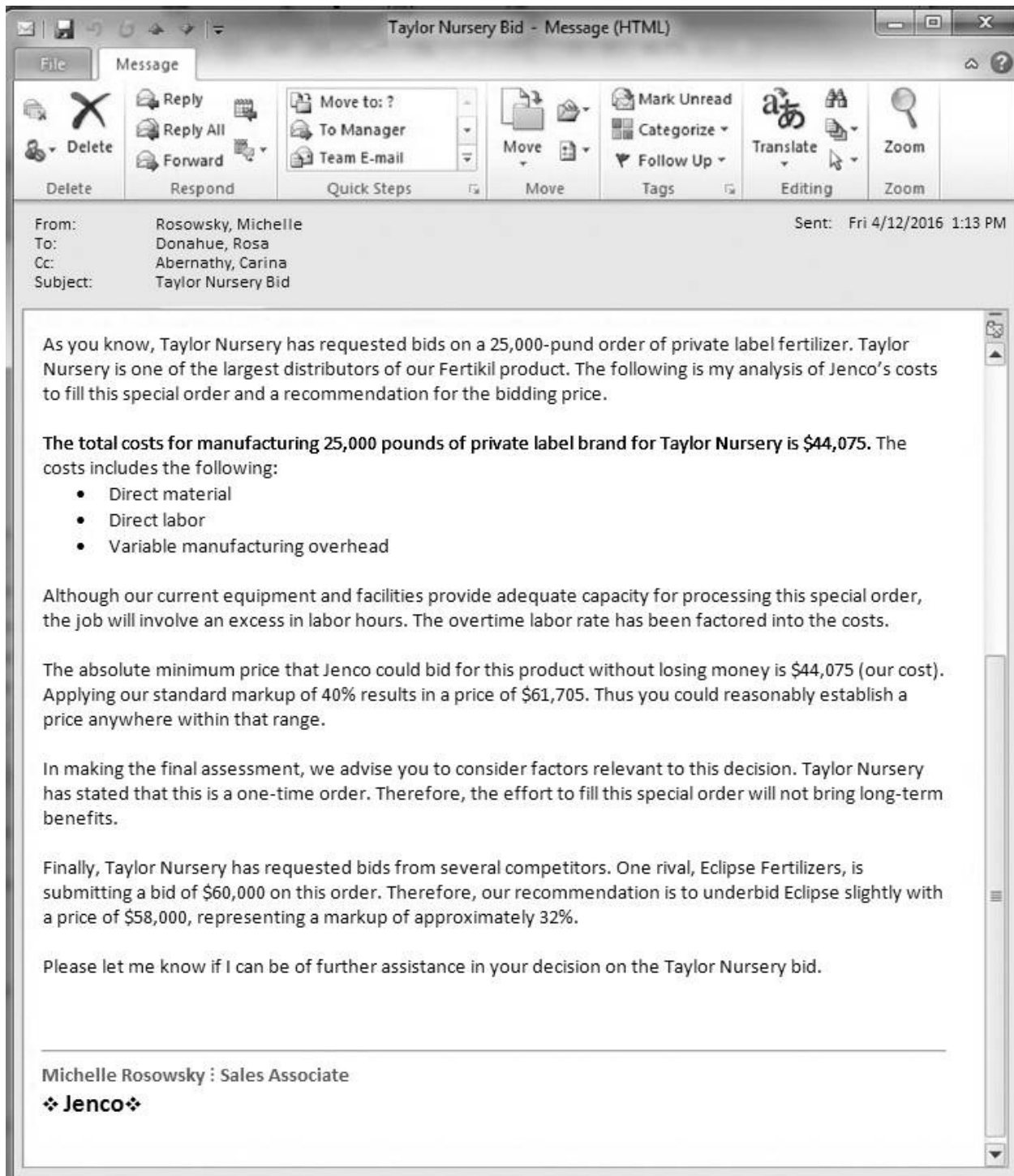
**Bold type highlights most important financial information**

**Double-spaced between paragraphs**

**Options presented and background given**

**Final recommendation**

**Closing offers further assistance**



for thought, discussion, and writing

1. Although you may not have determined your major area of study yet, you probably have some idea of whether you want to major in the humanities,

social sciences, sciences, or business. Meet with a group of classmates who share your general interests. Working together, first make a list of the reasons you all find this area interesting. Next, make a list of the writing challenges that students in this area face. Finally, choose two of these challenges and brainstorm productive ways that students can respond to them. Be prepared to share the results of your discussion with the entire class.

2. Write an essay in which you reflect on the reasons you are drawn to a particular discipline or general area of study. How long-standing is your interest in this discipline? What do you see as its challenges and rewards? (Before writing this essay, you might like to read Brandon Barrett's essay on his decision to major in chemistry, which appears in Chapter 3 on pp. 66–67.)
  3. Choose one of the student essays presented in this chapter, and analyze it to determine what features reflect the disciplinary preferences described in this chapter. Alternatively, choose an essay you have written for a class in the sciences, social sciences, humanities, or business, and similarly analyze it. In studying either your own essay or an essay that appears in this chapter, be sure to consider its vocabulary, style, method of proof, and use of conventional formats.
-



## Strategies for Invention, Planning, and Drafting

**P**art Three of *The Academic Writer* provides practical strategies that writers can use when they compose texts. The first two chapters in Part Three provide pragmatic, action-oriented advice about how to meet the challenges of academic writing. They also model strategies that enable writers to move productively through the writing process. Many of these strategies apply to both print texts (or alphabetic texts that look like traditional print texts but are read on screens) and compositions that employ multiple modes. Whether you are writing a print essay for your geography class or creating a Prezi presentation or podcast for that same course, you need to come up with ideas, develop them, and embody them in a print, oral, or digital medium. As Chapter 11, “Strategies for Multimodal Composing,” emphasizes, however, students are increasingly creating texts that take advantage of the multiple modes and media available to them. Students who want to share a personal story could write a personal essay, but they could also create a visually rich poster, podcast, collage, or video. Chapter 11 addresses some of the opportunities and challenges that writers face in our world of expanding opportunities for communication.

## Strategies for Invention

Like many writers, you may believe that finding ideas to write about is the most mysterious part of the writing process. Where do ideas come from? How can you draw a blank one minute and suddenly know the right way to support your argument or describe your experience the next? Is it possible to increase your ability to think and write creatively? Writers and speakers have been concerned with questions such as these for centuries. Ancient Greek and Roman rhetoricians, in fact, were among the first to investigate the process of discovering and exploring ideas. The classical Roman rhetoricians called this process *inventio*, for “invention” or “discovery.” Contemporary writers, drawing on this Latin term, often refer to this process as *invention*.

In practice, invention usually involves both individual inquiry and dialogue with others. In working on a lab report, for example, you might spend most of your time writing alone, but the experiment you’re writing about might have been undertaken by a group of students working together; you might look up some related research to be sure you understand the principles you’re writing about; you might also ask other students or your instructor for advice in putting the report together. Every time you talk with others about ideas or consult print or online materials for information, you’re entering into a conversation with others about your topic, and, like all writers, you can benefit from their support and insights.

The strategies discussed in this section of the chapter aim to help you invent successfully, whether you’re having a conversation with yourself as you think through and write about ideas or working with classmates or friends. These methods can help you discover what you know—and don’t know—about a subject. They can also guide you as you plan, draft, and revise your writing.

Read this section with a writer’s eye. Which of these strategies do you already use? Which ones could you use more effectively? What other strategies might extend your range or strengthen your writing abilities? As you read about and experiment with these strategies, remember to assess their usefulness based on your own needs and preferences as a writer as well as on your particular writing situation. Most writers find that some of the following methods work better for them than others. That’s fine. Just be sure to give each method a fair chance before deciding which ones to rely on.

## **note for multilingual writers**



When you practice the methods of invention, you're focusing on generating ideas—not on being perfectly correct. There's no need to interrupt the flow of your ideas by stopping to edit your grammar, spelling, vocabulary, or punctuation. Feel free, in fact, to invent in your first or home language—or even to mix languages—if doing so increases your fluency and helps you generate ideas.

## FREEWITING

Freewriting is the practice of writing as freely as possible without stopping. It's a simple but powerful strategy for exploring important issues and problems. Here is a description of freewriting by Peter Elbow, from his book *Writing with Power: Techniques for Mastering the Writing Process*:

To do a freewriting exercise, simply force yourself to write without stopping for [a certain number] of minutes.... If you can't think of anything to write, write about how that feels or repeat over and over "I have nothing to write" or "Nonsense" or "No." If you get stuck in the middle of a sentence or thought, just repeat the last word or phrase till something comes along. The only point is to keep writing.<sup>1</sup>

Freewriting may at first seem *too* simple to achieve very powerful results, but it can actually help you discover ideas that you couldn't reach through more conscious and logical means. Because it helps you generate a great deal of material, freewriting is also an excellent antidote for the anxiety many writers feel at the start of a project. It can also improve the speed and ease with which you write.

Freewriting is potentially powerful in a variety of writing situations. Writing quickly without censoring your thoughts can help you explore your personal experience, for example, by enabling you to gain access to images, events, and emotions that you've forgotten or suppressed. Freewriting can also help you experiment with more complex topics without having to assess the worthiness of individual ideas. The following shows how one student used five minutes of freewriting to explore and focus her ideas for a political science paper on low voter turnout:

I just don't get it. As soon as I could register I did—it felt like a really important day. I'd watched my mother vote and my sisters vote and now it was my turn. But why do I vote; guess I should ask myself that question—and why don't other people? Do I feel that my vote makes a difference? There have been some close elections but not all that many, so my vote doesn't literally count, doesn't decide if we pay a new tax or elect a new senator. Part of it's the feeling I get. When I go to vote I know the people at the polling booth; they're my neighbors. I often know the people who are

running for office in local elections, and for state and national elections—well, I just feel that I should. But the statistics on voter turnout tell me I'm unusual. I want to go beyond statistics. I want to understand *why* people don't vote. Seems like I need to look not only at research in political science, but also maybe in sociology. (Check journals in economics too?) I wonder if it'd be okay for me to interview some students, maybe some staff and faculty, about voting—better check. But wait a minute; this is a small college in a small town, like the town I'm from. I wonder if people in cities would feel differently—they might. Maybe what I need to look at in my paper is rural/small town versus urban voting patterns.

This student's freewriting not only helped her explore her ideas but also identified a possible question to address and sources she could draw on as she worked on her project.

## LOOPING

Looping, an extended or directed form of freewriting, alternates freewriting with analysis and reflection. Begin looping by first establishing a subject for your freewriting and then freewriting for five to ten minutes. This freewriting is your first loop. After completing this loop, read what you have written and look for the center of gravity or “heart” of your ideas—the image, detail, issue, or problem that seems richest or most intriguing, compelling, or productive. Select or write a sentence that summarizes this understanding; this sentence will become the starting point of your second loop. The student who wrote about low voter turnout, for example, might decide to use looping to reflect on this sentence: “I want to understand *why* people don’t vote.”

There is no predetermined number of loops that will work. Keep looping as many times as you like or until you feel you’ve exhausted a subject. When you loop, you don’t know where your freewriting and reflection will take you; you don’t worry about the final product. Your final essay might not even discuss the ideas generated by your efforts. That’s fine; the goal in freewriting and looping is not to produce a draft of an essay but to discover and explore ideas, images, and sometimes even words, phrases, and sentences that you can use in your writing.

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### for exploration

Choose a question, an idea, or a subject that interests you, and freewrite for five to ten minutes. Then stop and read your freewriting. What comments most interest or surprise you? Write a statement that best expresses the center of gravity, or “heart,” of your freewriting. Use this comment to begin a second loop by freewriting for five minutes more.

After completing the second freewriting, stop and reread both passages. What did you learn from your freewriting? Does your freewriting suggest possible ideas for an essay? Finally, reflect on the process itself. Did you find the experience of looping helpful? Would you use freewriting and looping in the future as a means of generating ideas and exploring your experiences?

---

## BRAINSTORMING

Like freewriting and looping, brainstorming is a simple but productive invention strategy. When you brainstorm, you list as quickly as possible all the thoughts about a subject that occur to you without censoring or stopping to reflect on them. Brainstorming can help you discover and explore a number of ideas in a short time. Not all of them will be worth using in a piece of writing, of course. The premise of brainstorming is that the more ideas you can generate, the better your chances will be of coming up with good ones.

Alex Osborn, the person generally credited with naming this technique, originally envisioned brainstorming as a group, not an individual, activity. Osborn believed that the enthusiasm generated by the group helped spark ideas. Group brainstorming can be used for a variety of purposes. If your class has just been assigned a broad topic, for instance, your group could brainstorm a list of ways to approach or limit this topic. Or the group could use email, an online discussion board, a wiki, or a blog to generate possible arguments in support of or in opposition to a specific thesis. (See the guidelines for group brainstorming below.)

There are also brainstorming resources available online that you may find useful. Some software, including Thinkature and Bubbl.us, allows you to brainstorm and diagram relationships between ideas.

## Guidelines for Group Brainstorming

1. Define the problem or issue to be addressed at the start of your group session.

2. Appoint someone to act as a recorder.

*This person should write down or save everyone's ideas so that they can be reproduced and distributed later.*

3. Contribute freely and spontaneously to the discussion.

*Don't stop to discuss or evaluate ideas; your goal is to generate as many ideas as possible.*

Those who regularly write with teams or groups cite increased intellectual stimulation and improved quality of ideas as major benefits of brainstorming together, but solitary brainstorming can be just as productive. To brainstorm alone, take a few moments at the start to formulate your goal, purpose, or problem. Then list your ideas as quickly as you can. Include everything that comes to mind, from facts to images, memories, fragments of conversations, and other general impressions and responses. ( You are the only one who needs to be able to decipher what you've written, so your brainstorming can be as messy or as organized as you like.) Then review your brainstorming to identify the most promising or helpful ideas.

After freewriting about low voter turnout, for example, the student whose writing you read on p. 264 decided to brainstorm a list of possible reasons people might not vote. Here is part of her list:

Some people (young people?) mistrust politicians

Alienated from the political process

Many political issues are highly polarized—abortion, research using stem cells, war, drugs, death penalty, health care, etc.

People in the middle may feel left out of the discussion



Don't know enough about the issues—or the candidates—to decide  
“My vote won't make a difference”

Her brainstorming also raised several important questions:

What role does voter registration play?

Is the problem getting people to register—or getting registered voters to vote?

What's the connection between voting and other forms of community and civic engagement?

This student will need to explore her ideas further via both analysis and research, but her brainstormed list has raised important issues and questions for her to consider.

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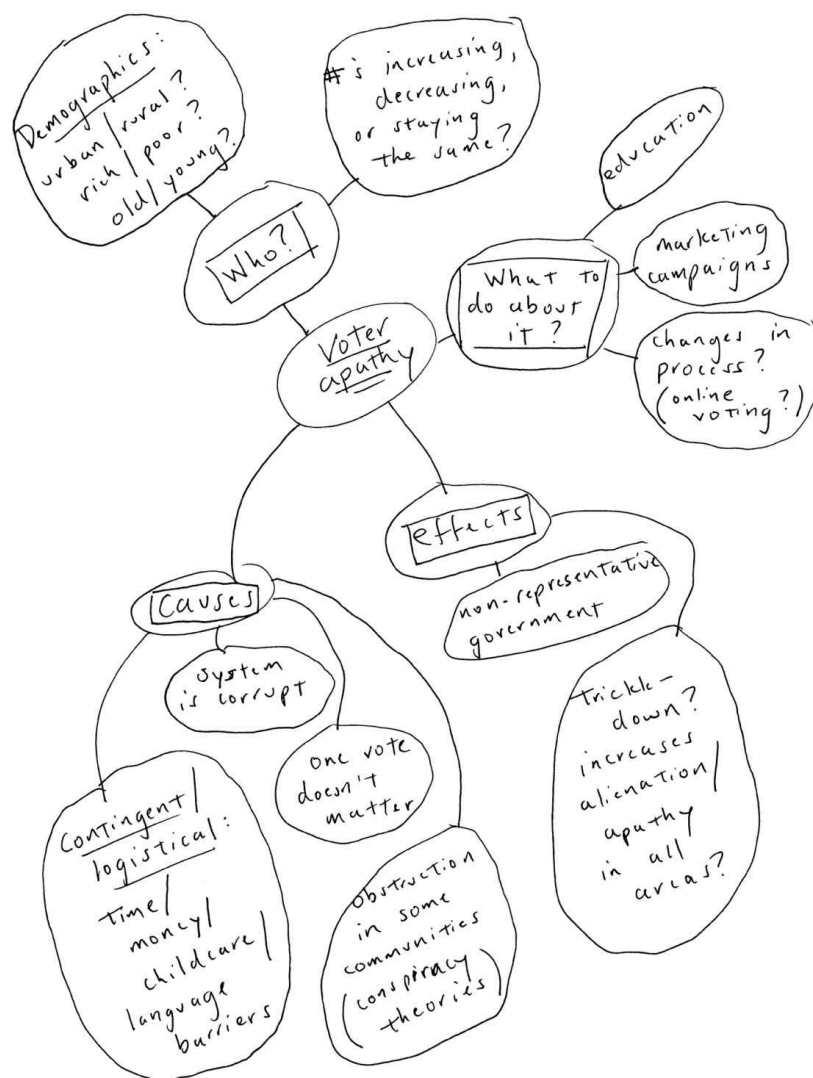
### for exploration

Reread the freewriting you did earlier, and then choose one issue or question you'd like to explore further. Write a single sentence summarizing this issue or question, and then brainstorm for five to ten minutes. After brainstorming, return to your list. Put an asterisk (\*) beside those ideas or images that didn't appear in your earlier freewriting. How do these new ideas or images add to your understanding of your subject?

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## CLUSTERING

Like freewriting, looping, and brainstorming, clustering emphasizes spontaneity. The goal of all four strategies is to generate as many ideas as possible, but clustering differs in that it uses visual means to generate ideas. Some writers find that it enables them to explore their ideas more deeply and creatively. (The cluster below was done by the student whose writing appears on pp. 264 and 267.)



“Voter Apathy” Brainstorming Cluster

Start with a single word or phrase that best summarizes or evokes your topic. Write this word in the center of a page of blank paper and circle it. Now fill in the page by adding ideas connected with this word. Don't censor your ideas or force your cluster to assume a certain shape—your goal is to be as spontaneous as possible. Simply circle your key ideas and connect them either to the first word or to other related ideas. After clustering, put the material you've generated aside for a bit, and then return to it so that you can evaluate it more objectively. When you do return to it, try to find the cluster's center of gravity—the idea or image that seems richest and most compelling.\*

---

### for exploration

Reread the freewriting, looping, and brainstorming you have written thus far. Then choose one word that seems especially important for your subject, and use it as the center of a cluster. Without planning or worrying about what shape it's taking, fill in your cluster by branching out from this central word. Then take a moment to reflect on what you have learned.

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## ASKING THE JOURNALIST'S QUESTIONS

If you have taken a journalism class or written for a newspaper, you know that journalists are taught to answer six questions in articles they write: *who*, *what*, *when*, *where*, *why*, and *how*. By answering these questions, journalists can be sure that they have provided the most important information about an event, an issue, or a problem for their readers. And because they probe several aspects of a topic, the journalist's questions can help you discover not just what you know about but also what you *don't* know—and thus alert you to the need for additional research.

You may find these questions particularly useful when describing an event or writing an informative essay. Suppose that your political science instructor has assigned an essay on the conflict in Syria. Using the journalist's questions as headings, you could begin working on this assignment by asking yourself the following:

- *Who* is involved in this conflict?
- *What* issues most clearly divide those engaged in this dispute?
- *When* did the conflict begin, and how has it developed over the last few years?
- *Where* does the conflict seem most heated or violent?
- *Why* have those living in this area found it so difficult to resolve the situation?
- *How* might this conflict be resolved?

Although you might discover much the same information by simply brainstorming, using the journalist's questions ensures that you have covered all the major points.

---

### for exploration

Using the journalist's questions, explore the subject that you have investigated in preceding For Explorations in this chapter. (If you believe that you have exhausted this subject, feel free to choose a different topic.)

Once you have employed this method, take a few moments to reflect on this experience. To what extent did the strategy help you organize and review what you already know, and to what extent did it define what you still need to find out?

---

## Exploring Ideas

The previous invention strategies have a number of advantages. They're easy to use, and they can help you generate a reassuringly large volume of material when you're just beginning to work on an essay. Sometimes, however, you may want to use more systematic methods to explore a topic. This is especially true when you've identified a potential topic but aren't sure that you have enough to say about it.

## ASKING THE TOPICAL QUESTIONS

One of the most helpful methods for developing ideas is based on the topics of classical rhetoric. In his *Rhetoric*, Aristotle describes the topics as potential lines of argument, or places (*topos* means “place” in Greek) where speakers and writers can find evidence or arguments. Aristotle defined twenty-eight topics, but the list is generally abbreviated to five: *definition*, *comparison*, *relationship*, *circumstance*, and *testimony*.

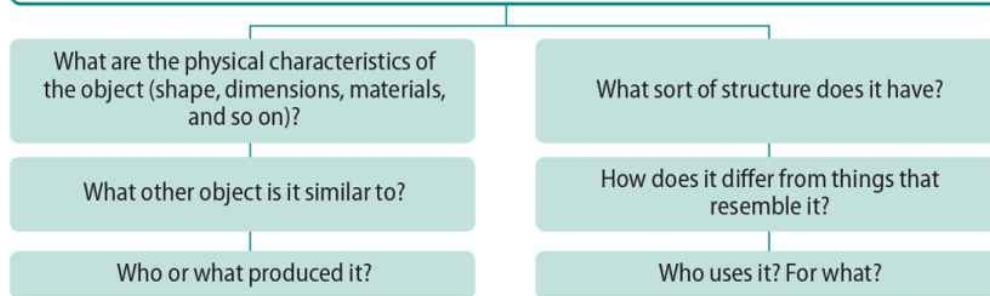
The classical topics represent natural ways of thinking about ideas. When confronted by an intellectual problem, we all instinctively ask such questions as these:

- What is it? (*definition*)
- What is it like or unlike? (*comparison*)
- What caused it? (*relationship*)
- What is possible or impossible? (*circumstance*)
- What have others said about it? (*testimony*)

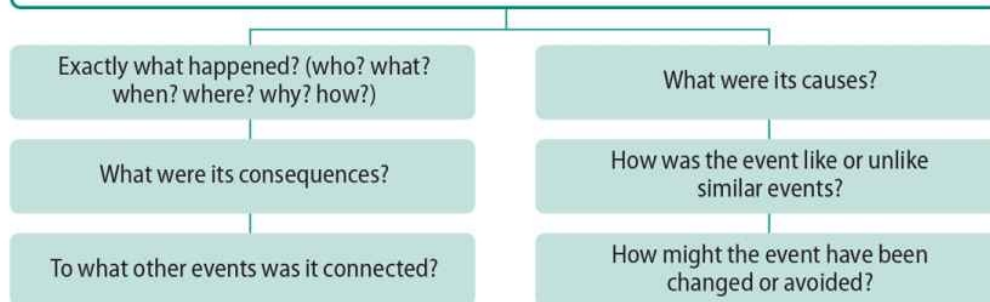
Aristotle’s topics build on these natural mental habits. The topical questions can help you pinpoint alternative approaches to a subject or probe one subject systematically, organizing what you know already and identifying gaps that require additional reading or research. Simply pose each question in turn about your subject, writing down as many responses as possible. You might also try answering the expanded list of questions for exploring a topic on p. 271.

## Questions for Exploring a Topic

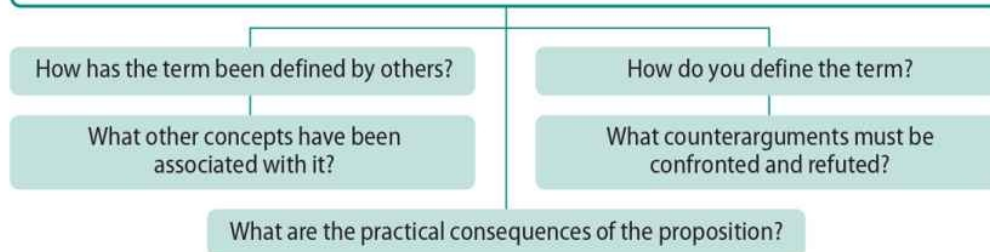
### Questions about Physical Objects



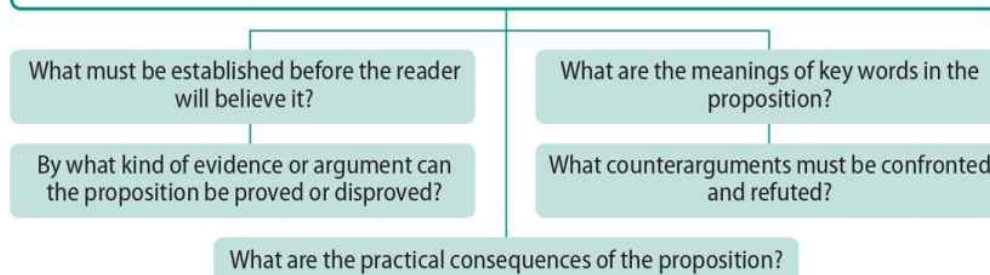
### Questions about Events



### Questions about Abstract Concepts (e.g., Democracy, Justice)



### Questions about Propositions (Statements to Be Proved or Disproved)



*Note:* These questions are based on those first proposed by Edward P. J. Corbett in *The Little Rhetoric and Handbook*, Scott, Foresman, 1982.



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**for exploration**

Use the topical questions on p. 271 to continue your investigation of the subject that you explored with the journalist's questions in the For Exploration on p. 270. What new information or ideas do the topical questions generate? How would you compare these methods?

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## RESEARCHING

You're probably already aware that many writing projects are based on research. The formal research paper, however, is not the only kind of writing that can benefit from looking at how others have approached a topic. Whatever kind of writing you're doing, a quick survey of published materials can give you a sense of the issues surrounding a topic, fill gaps in your knowledge, and spark new ideas and questions.

Chapter 7 covers the formal research process in detail. At the invention stage, however, loose, informal research is generally more effective. If you're interested in writing about skydiving, for example, you could pick up a copy of *Skydiving* magazine or spend a half hour or so browsing websites devoted to the sport to get a better feel for current trends and issues.

To cite another example, imagine that you're writing about the Americans with Disabilities Act (ADA) for a political science assignment. After freewriting and asking yourself the journalist's questions, you find yourself wondering if the fact that President Franklin Delano Roosevelt was afflicted with polio had any influence on accessibility legislation. You type "FDR" and "disability" into a search engine, and, browsing the first few hits, you learn that while FDR is now considered an inspiration for Americans with disabilities, he spent years trying to keep his wheelchair hidden from public view. Realizing that you're very interested in this shift in attitude, you decide to focus on the question of how the ADA has influenced public perceptions of disability. A few keystrokes have given you a valuable idea.

### **note for multilingual writers**



If you write in languages other than English, you may have learned ways of discovering and exploring ideas that are different from those discussed in this chapter. How are they different? If you have been educated in another culture, do the invention methods used in that culture reflect different rhetorical and cultural values? If there are significant differences, how have you dealt with them?

## WRITING A DISCOVERY DRAFT

Sometimes the best way to develop and explore ideas is to write a very rough draft and see, in effect, what you think about your topic. This strategy, which is sometimes called *discovery drafting*, can work well as long as you recognize that your draft will need extensive analysis and revision.

Writing a discovery draft is a lot like freewriting, although the process tends to be more focused and usually takes more time. As you write, stick to your topic as best you can, but expect that your thoughts may veer off in unexpected directions. The goal is not to produce a polished—or even a coherent—essay, but to put your ideas into written form so that you can evaluate them. Once you have completed a discovery draft, you can use it to identify and fine-tune your most promising ideas, to clarify your goals, and to determine what remains to be done. In order to do so, you will need to put your draft aside for a bit so you can look at it objectively when you return to it.\*

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### for collaboration

Meet with a group of classmates to discuss the methods of discovering and developing ideas. Begin by having group members briefly describe the advantages and disadvantages they experienced with these methods. (Appoint a recorder to summarize each person's statements.) Then, as a group, discuss your responses to these questions: (1) How might different students' preferences for one or more of these strategies be connected to different learning, composing, and cultural preferences? (2) What influence might situational factors (such as the nature of the assignment or the amount of time available for working on an essay) have on the decision to use one or more of these strategies? Be prepared to discuss your conclusions with your classmates.

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## Strategies for Planning

It may be helpful to think of planning as involving waves of play and work. When you're discovering and exploring ideas, for example, you're in a sense playing—pushing your ideas as far as you can without worrying about how useful they'll be later. Most people can't write an essay based on a brainstorming list or thirty minutes of freewriting, however. At some point, they need to settle down to work and formulate a plan for the project.

The planning activities described in this section of the chapter generally require more discipline than the play of invention does. Because much of the crafting of your essay occurs as a result of these activities, however, this work can be intensely rewarding.

## ESTABLISHING A WORKING THESIS

You can't establish a workable plan for your essay without having a tentative sense of the goals you hope to achieve by writing. These goals may change along the way, but they represent an important starting point for guiding your work in progress. Before you start to draft, then, try to establish a *working thesis* for your essay.

A working thesis reflects an essay's topic as well as the point you wish to make and the effect you wish to have on your readers. An effective working thesis narrows your topic, helps you organize your ideas, enables you to determine what you want to say and *can* say, helps you decide if you have enough information to support your assertions, and points to the most effective way to present your ideas.

### thinking rhetorically

A few examples may help clarify this concept. Suppose that you're writing an editorial for your campus newspaper. "What are you going to write about?" a friend asks. "The library," you reply. You've just stated your topic, but this statement doesn't satisfy your friend. "What about the library? What's your point?" "Oh," you say, "I'm going to argue that students should petition library services to extend the number of hours it is open each week. The current hours are too limited, which is inconvenient and unfair to students who work long hours to finance their education." This second statement, which specifies both the point you want to make and its desired effect on readers, is a clearly defined working thesis. Further, because the newspaper editorial is an established genre with specific writing conventions, you know before you start that your argument will need to be brief, explicit, and backed up with concrete details.

You can best understand and establish a working thesis by analyzing the elements of your rhetorical situation: writer, reader, text, and medium. This process (which is described in detail in Chapter 3) should give you a clearer understanding of both your reasons for writing and the most appropriate means to communicate your ideas. In some cases, you may be able to analyze your rhetorical situation and establish a working thesis early in the writing process by asking yourself the questions on p. 275. In many other instances, however, you'll have to think and write your way into understanding what you want to say.

A working thesis will help you structure your plan and guide your draft, but you should view it as preliminary and subject to revision. After you've worked

on an essay for a while, your working thesis may evolve to reflect the understanding you gain through further planning and drafting. You may even discover that your working thesis isn't feasible. In either case, the time you spend thinking about your preliminary working thesis isn't wasted, for it has enabled you to begin the process of organizing and testing your ideas.

## **FORMULATING A WORKABLE PLAN**

Once you have established a working thesis, you should be able to develop a plan that can guide you as you work. As the discussion of differing composing styles in Chapter 4 indicates, people plan in different ways. Some develop detailed written plans; others rely on mental plans; others might freewrite and determine their goals by reflecting on their own written text. As a college student, you will often find written plans helpful. Some writers develop carefully structured, detailed outlines. Others find that quick notes and diagrams are equally effective.

## Questions for Establishing a Working Thesis

1. What main point do you want to make in this essay?

*How does this main point relate to your purpose — to what you want your essay to do for readers?*

2. Who is the audience for this essay?

your teacher?

a hypothetical or real nonacademic audience?

*How might your audience's expectations influence your essay's form and content?*

3. If you are writing an academic essay, what disciplinary conventions do you need to consider in establishing a working thesis?

How can you structure your essay to communicate effectively with readers in this discipline?

What kinds of examples and details will best support your main point? What kind of evidence will your readers find most persuasive?

4. How realistic are your intentions, given your rhetorical situation, the assignment, and your time and length limitations?

5. How will you accomplish your goals? Do you need to . . .

do additional reading or research?

talk with others?

spend more time discovering and exploring ideas?

write a discovery draft to see what you really think?

Here, for instance, is the plan that Stevon Roberts developed for his essay analyzing Amitai Etzioni's "Less Privacy Is Good for Us (and You)" in Chapter 5 (pp. 117–20).

- [Intro: Who E is and his basic claim](#)



- Summary of his argument
- Main question: Is his argument valid?
- Summary of the evidence E provides for his argument
- First problem with E's argument: how E represents opposing viewpoints
- Second problem with E's argument: his discussion of biometrics
- Third problem with E's argument: his appeals to pathos
- Qualification: I'm analyzing an excerpt, not the whole book.
- Conclusion

Still others prefer plans that are more visual.\* Whether a jotted list of notes, a diagram or chart, or a formal outline, developing a plan is an efficient way to try out ideas and engage your unconscious mind in the writing process. In fact, many students find that by articulating their goals on paper or on-screen, they can more effectively critique their own ideas—an important but often difficult part of the writing process.

There is no such thing as an ideal one-size-fits-all plan. An effective plan is one that works for you. Plans are utilitarian, meant to be used *and* revised. In working on an essay, you may draw up a general plan only to revise it as you write. Nevertheless, if it helps you begin drafting, your first plan will fulfill its function well.

### **note** for multilingual writers



You may find it helpful to consider how your knowledge of multiple languages or dialects affects the way you formulate plans. Is it easier and more productive to formulate plans in your first or home language and then translate these plans into English? Or is it more helpful to formulate plans in English because doing so encourages you to keep your audience's expectations in mind? You may want to experiment with both approaches so that you can determine the planning process that works best for you.

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### **for exploration**

If you have ever created a plan for an essay or a school project, what kinds of plans have you typically drawn up? Do you formulate detailed, carefully

structured plans (such as detailed outlines or idea maps), do you prefer less structured ones (scratch outlines, lists), or do you just start writing? Use these questions to think about the plans you have (or have not) used in the past; then spend ten minutes writing about how you might develop more useful plans in the future.

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## Strategies for Drafting

The British writer E. M. Forster once asked, “How can I know what I think until I see what I say?” You can see what he means if you take the writing process seriously: By working through drafts of your work, you gradually learn what you think about your subject. Although your process may begin with freewriting or brainstorming, drafting is the point in the process when you explore your ideas more fully and deeply, and it is through drafting that you create a text that embodies your preliminary goals.

## MANAGING THE DRAFTING PROCESS

When you sit down to begin writing, it can be hard to imagine the satisfaction of completing a rough draft. Just picking up pen or pencil or turning on your computer can seem daunting. Once you pass the initial hurdle of getting started, you'll probably experience the drafting process as a series of ebbs and flows. You may write intensely for a short period, stop and review what you've written, make a few notes about how to proceed, and then draft again more slowly, pausing now and then to reread what you've written. It's important to keep your eye on the prize, though: Very few writers, if in fact any at all, can produce anything worth reading without going through this messy, sometimes painful, process. (If, like most writers, you experience moments of writer's block, try the block-busting strategies suggested on p. 278 to get back on track.)

While no two people approach drafting the same way—indeed, even a single person will take different approaches at different times—the strategies discussed in this section can help make your process more efficient and productive.

**Overcoming resistance to getting started.** All writers experience some resistance to drafting, but there are ways to overcome this resistance. To get started, many writers rely on rituals such as clearing their writing space of clutter, gathering notes and other materials in a handy place, or queuing up a favorite song or playlist. Personal predispositions affect writing habits as well. Some people write best early in the morning; others, late at night. Some require a quiet atmosphere; others find the absence of noise distracting. Some find it easier to draft if they're doing something else at the same time; others shut off their devices so they can focus. The trick is to figure out what works best for you.

## Guidelines for Overcoming Writer's Block

1. Lower your standards. (If you can't find the right words, get your ideas down in any form you can.)

*Write enough to remind yourself of the point you want to make; then move on, and return to that section later.*

2. Change strategies. If you're stuck for ideas, take a break from drafting.

Revise your written plan.

Spend ten minutes freewriting, looping, brainstorming, or clustering instead.

3. Switch to a writing task that you can do.

If you can't determine how to make a particular point or explain an idea, turn to a different part of your essay.

Review and annotate some background material.

Switch to another project that you need to complete.

4. Talk out your ideas.

*Find a friend or family member to talk with, and begin by saying, "I'm blocked. What I'm trying to say is..."*

5. Take a break.

*Take a few minutes to describe in writing the difficulty you're experiencing; then put your writing aside and do something else — exercising, cooking, whatever feels productive.*

Reading through early notes is an effective way to begin drafting. It can be reassuring to remind yourself that you're not starting from scratch, and you may find yourself turning fragmentary notes into full sentences or grouping them into paragraphs—that is, drafting—before you know it.

Perhaps the best motivation is to remind yourself that a draft doesn't have to be perfect. Your initial goal should simply be to *get something down*. If you can't think of a way to open your essay, for instance, don't force yourself; just begin writing whatever you're ready to write and return to the introduction later.

**Building momentum.** While it might seem easier said than done, it's important to keep at it—to keep producing something, *anything*—so that the momentum can help you move steadily toward your goal. Accept that your draft will be imperfect, even incomplete, and just focus on putting your thoughts into words. By giving yourself permission to create a messy draft, you free yourself to explore ideas and discover what you want to say.

Don't try to correct or polish your writing in the drafting stage: Stopping to check spelling or grammar can interrupt your momentum and throw you off balance. Furthermore, it's easier to delete unnecessary or repetitive material when you revise than it is to add new material. If you can't quite articulate an argument or formulate an example, write yourself a note and keep drafting. When you return to your draft, you can fill in these gaps.

**Keeping in touch with your “felt sense.”** You attend to many things when you draft. You stop and reread; you reflect about your topic and assignment; you think about your readers. If you're an effective writer, you also look at what you've written not just to see what's on the page but also to consider what *might* be there—that is, you take stock periodically and evaluate how what you've written so far measures up to the meaning you want to get across. Professor Sondra Perl calls this sort of awareness *felt sense*. This felt sense, Perl argues, encourages us to become aware “of what is just on the edge of our thinking but not yet articulated in words.”<sup>2</sup>

The ability to develop and maintain felt sense doesn't require magical gifts. Rather, you need to draft for long enough periods so that you can become immersed in your writing. Additionally, as you write words, sentences, and paragraphs, you need to pause periodically to reflect on the extent to which your draft responds to readers' needs and expectations; it's also a good idea to jot down notes on these reflections.

**Allowing time for incubation.** Ideally, you'll come to a natural stopping point, a moment when you feel that you've solved a problem you've been wrestling with or concluded a section you've been working on. At this point, take a few moments to jot down notes about what you've accomplished as well as about what you still need to do. You may also wish to ask yourself a few questions:

“What’s the best transition here?” “Which examples should I use next?” If you’re like many writers, your subconscious mind will present appropriate answers when you next sit down to draft.

Sometimes it helps to *stop* thinking consciously about your ideas and just let them develop in your mind while you relax, sleep, or occupy yourself with other projects. After this period of incubation, you’ll often spontaneously recognize how to resolve a problem or answer a question. (Don’t confuse incubation with procrastination, however. *Procrastination* means avoiding the writing process; *incubation* means recognizing and using the fluctuations of the process to your advantage.)

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### for exploration

How do you typically draft an essay? How long do your drafting sessions usually last? What do you do when you run into problems? Could one or more of the suggestions presented here enable you to draft more productively? How might you best implement these suggestions? Spend five to ten minutes freewriting in response to these questions.

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## Developing and Organizing Your Ideas

thinking rhetorically

As you draft, you'll become more aware of what you have to say about a subject. Consequently, you'll also become increasingly engaged with issues of organization and structure. "What do I think about this subject?" becomes less important than "How can I best present my ideas to my readers?" This section of the chapter suggests strategies for responding to the second question. Keep in mind that these strategies are only suggestions; your use of them should be based on your understanding of your assignment, purpose, and rhetorical situation.



## USING A THESIS STATEMENT

Academic readers quickly become irritated if writers violate their expectations about how certain kinds of writing should be organized. In general, they expect writing that is straightforward and to the point. For this reason, sharing your working thesis with readers and providing cues about how you will support it are essential.

How to share your working thesis most effectively depends on a number of factors. If you're working on a take-home essay exam for a history class or an analytical essay for a mass media class, for example, you may wish to include in your introduction a *thesis statement*, usually a single sentence that states the main point of your essay.\* Your introduction may also preview the main lines of argument you'll use to support your position.

Much academic writing benefits from the inclusion of a thesis statement, but it is not always necessary or even desirable to include an explicit statement of your main point. If you're writing a personal essay for your first-year writing class about what the word *family* means to you, for example, you might decide that you don't want to articulate the main point of your essay in a single sentence. Instead, you might begin with an example that will create interest in your essay and show, rather than tell, what *family* means to you.

thinking rhetorically

Whether or not you include a thesis statement, what's important is that you have a clear working thesis and that readers can figure it out easily. As you work on your draft, having a working thesis in mind—even if it's not expressed directly—will help you organize your thoughts; it will also help ensure that readers will stay with you.

## DEVELOPING IDEAS

It's a good idea to begin each new drafting session by reviewing the material you've already generated, looking for ideas and details to add or develop more fully. Often in rereading these explorations and early drafts, writers realize that they've relied on words that have meaning for themselves but not necessarily for their readers. Learning to recognize and expand, or "unpack," such words in your own writing can help you develop your ideas so that their significance is clear to readers.

Here is a paragraph from one student's freewriting about what the word *family* means to her. While rereading her writing, she recognized a number of general and abstract words, which she underlined.

When I think of the good things about my family, Christmas comes most quickly to mind. Our house was filled with such warmth and joy. Mom was busy, but she was happy. Dad seemed less absorbed in his work. In the weeks before Christmas he almost never worked late at the office, and he often arrived with brightly wrapped presents that he would tantalizingly show us—before whisking them off to their hiding place. And at night we did fun things together to prepare for the big day.

Words like *warmth* and *joy* undoubtedly have many strong connotations for the writer; most readers, however, would find these terms vague. This writer realized that in drafting she would have to provide plenty of concrete, specific details to enable readers to visualize what she means.

## FOLLOWING TEXTUAL CONVENTIONS

When you draft, you don't have to come up with an organizational structure from scratch. Instead, you can draw on conventional methods of organization, methods that reflect common ways of analyzing and explaining information. Your subject may naturally lend itself to one or more methods of organization.

Suppose, for example, that you're writing an essay about political and economic changes in Eastern Europe and Asia in recent decades. Perhaps in your reading you were struck by the different responses of Russian and Chinese citizens to economic privatization. You might draw on conventional methods of *comparing and contrasting* to organize such an analysis. Or perhaps you wish to discuss the impact that severe industrial pollution in China could have on the development of a Western-style economy. After *classifying* the most prevalent forms of industrial pollution, you might discuss the consequences of this pollution for China's economy. In some cases, you may be able to use a single method of organization—such as *comparison, definition, cause and effect, or problem-solution*—to organize your entire essay. More often, however, you'll draw on several methods to present your ideas.

### thinking rhetorically

In considering how best to draw on conventional methods of organizing information, remember that you shouldn't impose them formulaically. Begin thinking about how to organize your writing by reflecting on your goals as a writer and on your rhetorical situation. If your analysis suggests that one or more methods of organizing information represent commonsensical, logical ways of approaching your subject, use them in drafting. But remember that the organization or structure you choose should complement your ideas, not be imposed on them.

## WRITING EFFECTIVE PARAGRAPHS

If you're freewriting or writing a discovery draft, you may not think consciously about when to create a new paragraph or how to structure it: Your goal is to generate ideas. Additionally, by the time you are a college student, you have probably developed a general understanding of how effective paragraphs work, an understanding that grows out of your previous experiences as a reader and writer. Even so, it is helpful to remind yourself about the nature and functions of paragraphs and the expectations that readers bring to them. In this regard, readers expect the following:

- A paragraph will be unified; it will generally focus on one main idea.
- The opening sentence of a paragraph will often, although not always, state what the paragraph is about. (Sometimes the topic sentence may appear at the end of the paragraph or even in the middle, acting as a linchpin between ideas.)
- Paragraphs will often, although again not always, have a clear beginning, middle, and end; that is, they will often state the main idea, support that main idea with evidence, and conclude with a sentence that ties the two together and provides a transition to the next paragraph.\*
- There will be a coherent logic to paragraph development; a paragraph will include transitional words, phrases, and sentences or use other strategies (such as strategic repetition) to make clear how it relates to the paragraphs that precede and follow it.

Paragraphs are remarkably flexible textual units. What is essential is that readers can clearly see and follow the logic of the development of ideas within and between paragraphs.

Transitional devices can play a key role in helping readers stay on track as they move through your text. Some transitional words and phrases—such as *for example*, *therefore*, *because*, *in other words*, *in conclusion*, *on the other hand*, *granted*, and *nevertheless*—indicate how ideas relate to one another logically; others—such as *often*, *during*, *now*, *then*, *at first*, *next*, *in the meantime*, and *eventually*—indicate a sequence or progression; and still others—such as *beside*, *beyond*, *above*, *behind*, and *outside*—indicate spatial relationships. Repetition of key terms or synonyms for those terms can also help readers stay on track.

Transitional devices help connect ideas within paragraphs. They can also play an important role in clarifying the development of ideas from paragraph to paragraph.

When drafting, be sure to pay special attention to the paragraphs that introduce and conclude your essay. An effective introductory paragraph announces your topic, but it also engages your readers' interest and attention. Analyzing your rhetorical situation can help you determine appropriate ways to introduce your topic. If you are writing a humorous essay or an essay on a casual subject directed to a general audience, you might begin with an anecdote or an attention-getting question. If you are writing an essay about a serious topic directed to an academic audience, a more straightforward approach would generally be more appropriate. While you might begin with a quotation or question, you would quickly state your topic and explain how you intend to approach it.

Your concluding paragraph is as important as your introductory paragraph. Like the introductory paragraph, your concluding paragraph frames your essay. It reminds your reader that your essay is drawing to a close. Depending on your topic and rhetorical situation, concluding paragraphs may vary in their approach. In some way, however, all bring the issues that you have discussed together in a meaningful and emphatic way. Your concluding paragraph is also your final opportunity to emphasize the importance of your ideas and make a final good impression.

Daniel Stiepleman's essay "Literacy in America: Reading Between the Lines" (pp. 179–82) is a good example of effective paragraphing in action. Daniel opens his essay, which analyzes a public service announcement (PSA) from the National Center for Public Literacy, by describing the PSA itself. This description draws the reader's attention and represents Daniel's initial analysis of the PSA. Daniel observes that it is the girl and not the older woman, for instance, "who seems maternal." At this point, this observation seems primarily descriptive, but it will also play a role in Daniel's analysis as his essay progresses. It is important to note that Daniel's essay includes a reproduction of the PSA so that readers can determine whether they think Daniel's description is accurate.

Daniel's second paragraph moves from a description of the PSA to his response. Daniel finds the PSA troubling, but at this point in his essay he is unsure why. He does worry, however, that the PSA's "simple message, though it promotes a position I believe in, I fear does more harm than good." This statement, which is the last sentence of the second paragraph, serves as the thesis statement for his essay.

The initial sentence of the third paragraph establishes a logical connection between the second and third paragraphs: “The problem is with the underlying logic of this PSA.” Notice that Daniel does not employ an explicit transitional device. The logic of the relationship between the two paragraphs is already clear. The fourth and fifth paragraphs of the essay explain the difficulties that Daniel sees with the underlying logic of the PSA and provide evidence to support this assertion. The first sentence of the sixth paragraph summarizes Daniel’s argument: “The PSA suggests that all the illiterate people in America need to achieve worth is the ability to read and write.”

In paragraph seven, his concluding paragraph, Daniel returns to the description of the PSA that opened his essay and extends his description so that it contributes explicitly to his argument. Here are the two final sentences of Daniel’s essay as they appear in that paragraph:

Though the girl is beaming, there is a hesitance I see in the woman’s smile and concern in her face. And it is apt; she is shoved into the corner, held there, like so many Americans, beneath the weight of a text that would take the rich and daunting complexity of our multicultural society and give it the illusion of simplicity.

These two sentences evoke the essay’s introduction even as they comment in an emotionally charged way on the significance of Daniel’s major point. In so doing, they bring Daniel’s essay to a powerful conclusion.

Some of Daniel’s paragraphs do have topic sentences—the third, fourth, and fifth paragraphs all announce their major point in the first sentence—but others do not. The first paragraph begins with a striking description of the main image in the PSA: “The woman and girl look straight at us.” The second paragraph introduces Daniel’s troubled response to the PSA: “When I came across this page in the *Atlantic* (see Fig. 1), the image of the girl and the woman was what first caught my eye, but it was the repeated statement ‘Because I can read’ that captured my imagination.” This sentence serves as a transition from the first to the second paragraph, and it also introduces the reservations that Daniel will explore through his analysis. The first sentence of the seventh and final paragraph alludes to the opening paragraph and helps the reader transition to the conclusion.

Daniel’s essay is clearly unified, and so is each of the paragraphs in the essay. Daniel does not employ many explicit transitional devices, however. Instead, he creates implicit logical connections. His second paragraph, for instance, is structured around this statement: “When I came across this page in

the *Atlantic* ... I grew uncomfortable.” In those body paragraphs that have explicit topic sentences—paragraphs three, four, and five—the remaining sentences in the paragraph support the topic sentence.

Daniel’s essay is an excellent example of effective paragraphing. Daniel worked hard on his essay, writing multiple drafts and getting responses from peers. To learn more about how Daniel composed his essay, see the case study of Daniel’s writing process in Chapter 6 (pp. 165–82). Reading Daniel’s case study will help you see how to draw upon and enact the practical strategies described here and in the following chapter in your own writing.

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### for thought, discussion, and writing

1. Early in this chapter, you used freewriting, looping, brainstorming, clustering, and the journalist’s questions to investigate a subject of interest to you. Continue your exploration of this topic by conducting some informal research and drawing on the topical questions (p. 272). Then use the material you have gathered to write a discovery draft on your subject.
2. Choose one of the invention strategies discussed in this chapter that you have not used in the past, and try it as you work on a writing assignment. If you have time, discuss this experiment with some classmates. Then write a brief analysis of why this strategy did or did not work well for you.
3. Choose a writing assignment that you have just begun. After reflecting on your ideas, devise a workable plan. While drafting, keep a record of your activities. How helpful was your plan? Was it realistic? Did you revise your plan as you wrote? What can you learn about your writing process from this experience? Be prepared to discuss this experience with your class.
4. Think of a time when you simply couldn’t get started writing. What did you do to move beyond this block? How well did your efforts work—and why? After reflecting on your experience, write an essay (humorous or serious) about how you cope with writer’s block.
5. Choose an essay that you have already written. It could be an essay for your writing class or for another class. Analyze the essay to determine how effective your paragraphs are, much as this chapter analyzed the paragraphs in Daniel Stiepleman’s essay. Here are some questions to consider as you analyze your essay:

- How effectively does your introduction engage readers? Does your concluding paragraph provide a sense of closure and demonstrate the significance of your topic? How could your introduction and conclusion be improved?
  - Which paragraphs in your essay have explicit topic sentences? Which do not? Can you identify the logic behind this pattern? Could any paragraph be improved by adding or deleting a topic sentence?
  - Can readers easily follow the movement of ideas within and between paragraphs? What transitional strategies might you use to improve the cohesiveness of your paragraphs and to unify your essay?
-



# Strategies for Revising, Editing, and Proofreading

**R**evising and editing can be the most rewarding parts of the writing process: Together they give you the satisfaction of bringing your ideas to completion in an appropriate form. Revision challenges you to look at your work from a dual perspective: to read your work with your own intentions in mind and also to consider your readers' or viewers' perspectives. Editing provides you with an opportunity to fine-tune your paragraphs and sentences and, along with proofreading, to provide your readers with a trouble-free reading experience. Although revision and editing occur throughout the writing process, you'll probably revise most intensively after completing a rough draft that serves as a preliminary statement of your ideas and edit once you're happy with the focus, organization, and content of your draft. Proofreading usually occurs at the very end of the process.

Revising and editing are medium-specific activities. Revising a video or podcast is very different from revising an alphabetic text—a text composed primarily of black letters on a white page or screen. As you are probably aware, in most cases, multiple programs can be used to revise and edit multimodal digital texts. Someone who wants to edit a video could use Windows Movie Maker, Virtual Dub, Wax, or Wondershare Filmora, to name just a few of the available programs. Programs such as these are constantly being updated, so advice grounded in one version of a program can quickly become out of date. For these reasons, this chapter focuses primarily on the opportunities and challenges of revising and editing alphabetic texts, such as traditional academic analysis and argument.

An important starting point for any discussion of revising and editing involves terminology. In ordinary conversation, the terms *revising* and *editing* are sometimes used interchangeably, but there are significant distinctions between the two. When you revise, you consider big-picture questions about your essay: What are its major strengths and weaknesses? Does it meet the assignment? Are the introduction and conclusion effective given the assignment

and your rhetorical situation? Is the essay clearly organized? Given the topic and assignment, does it cover the most important issues? Can the reader move easily from section to section and paragraph to paragraph?

When you revise, you are willing to make major changes to your text—to revise your thesis significantly or to expand on some analytical or argumentative points while limiting or deleting others. Revising requires you to distance yourself from your text—to read it almost as if you had not written it—which is one reason why getting responses to work in progress from readers, such as other students in your writing class, can be so helpful.

Writers move from revising to editing once they have decided that their essay is working well at a global level. Editing generally involves style and clarity. When you edit your writing, you ask yourself questions such as these: Do your sentences flow smoothly, with appropriately varied sentence length and structure? How about diction or word choice? Could you choose more specific, concrete, or emphatic words? These questions all are aimed at improving the impact of your writing. Editing involves more than attention to style, however. It is also the time to ask yourself whether the logic behind your essay is as clear as possible. Would more effective transitions clarify and enrich your argument and add to its impact? Are there ways that your introduction and conclusion could be improved? Proofreading provides an opportunity to make any final changes to grammar, punctuation, and spelling to provide readers with an error-free reading experience.

Revising and editing can help you transform an essay that is so-so at best to one that engages readers and conveys its ideas powerfully and persuasively. But these processes take time, including the time necessary to gain some distance from your writing. You cannot revise and edit your essay effectively if you write it at the last minute, so effective time management skills are essential. As an example of successful revising and editing, see the case study of Daniel Stiepleman's essay analyzing a public service announcement (PSA) that appears in the concluding section of Chapter 6 (pp. 165–82). Be sure to notice that Daniel's essay benefited from multiple drafts and from responses by his writing group.

## Strategies for Revising

You can learn a great deal about revision just by considering the word itself. *Revision* combines the root word *vision* with the prefix *re-*, meaning “again.” When you revise, you “see again”: You develop a new vision of your essay’s logic and organization or of the best way to improve the way it flows.

Revision sometimes requires you to take risks. Often these risks are minor. If you attempt to fine-tune the details in a paragraph, for instance, you need spend only a little time and can easily revert back to the original version. Sometimes when you revise, however, you make large-scale decisions with more significant consequences. You might conclude that a different organization is in order, decide to rework your thesis statement, or consider a new approach to your topic altogether. Trying major changes such as these often requires rewriting or discarding whole sections of a draft, but a willingness to experiment can also lead to choices that make revising less frustrating and more productive. (See the Guidelines for Revising Objectively below.)

## Guidelines for Revising Objectively

### 1. Plan at least a short break between writing and revising.

*It's difficult to critique your rough draft when you've just finished composing it; taking a break before revising can help you gain distance and objectivity.*

### 2. Prepare mentally for a revising session.

Review your assignment and the analysis of your rhetorical situation.

Reread your draft and ask yourself the following questions:

- What state is your draft in — how rough or near completion?
- To what extent does your draft respond to the assignment and your rhetorical situation?
- How well does your draft meet the goals you established for it?
- What goals should you establish for this revising session, and how can you fulfill them? What should you work on first?

### 3. At key moments in your process, revise from typed or printed copy.

*It's generally easier to see stylistic and organizational problems in printed drafts. Although many writers do some of the work of revision on-screen, most print their texts at key moments in their process so they can gain objectivity and get a better sense of the issues they need to address.*

### 4. Try reading your work out loud.

*If you (or a reader) falter over a phrase or have to read a sentence several times before it makes sense, that may indicate a problem of style or logic.*

## for exploration

Think back to earlier writing experiences, and freewrite on them for five to ten minutes.

- When, and for what reasons, have you revised your work instead of just editing it?
  - How would you characterize these revision experiences? Were they satisfying, frustrating, or a mix of the two? Why?
-

## **Asking the Big Questions: Revising for Focus, Content, and Organization**

When you revise a draft, begin by asking the big, important questions—questions about how well your essay has responded to your rhetorical situation and how successfully you've achieved your purpose. If you discover—as writers often do—that your essay hasn't achieved its original purpose or that your purpose evolved into a different one as you wrote, you'll want to make major changes in your draft.

## EXAMINING YOUR OWN WRITING

From the moment you begin thinking about a writing project until you make your last revision, you must be an analyst and a decision maker. When you examine your work, you look for strengths to build on and weaknesses to remedy. Consequently, you must think about not just what is in your text but also what is *not* there and what *could be* there. You must read the part (the introduction, say, or several paragraphs) while still keeping in mind the whole.

Asking the Questions for Evaluating Focus, Content, and Organization (p. 291) first is a practical approach to revising. Once you're confident that the overall focus, content, and organization of your essay are satisfactory, you'll be better able to recognize less significant but still important stylistic problems.

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### for exploration

Use the Questions for Evaluating Focus, Content, and Organization to evaluate the draft of an essay you are currently working on. Respond as specifically and as concretely as possible, and then take a few moments to reflect on what you have learned about your draft. Use your responses to make a list of goals for revising.

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## Questions for Evaluating Focus, Content, and Organization

### FOCUS

What do you hope to accomplish in this essay? How clearly have you defined — and communicated — your working thesis?

Have you tried to do too much in this essay? Or are your goals too limited or inconsequential?

How well does your essay respond to your rhetorical situation? If it is an academic essay, does it fulfill the requirements of the assignment?

How does your essay respond to the needs, interests, and expectations of your readers?

### CONTENT

How effectively does your essay fulfill the commitment stated or implied by your working thesis? Do you need to develop it further?

What additional details, evidence, or counterarguments might strengthen your essay?

What supporting details and evidence have you provided? Do they relate clearly to your working thesis and to each other?

Have you included any material that is irrelevant to your working thesis?

How could your introduction and conclusion be more effective?

### ORGANIZATION

What overall organizational strategy does your essay follow?

What is the relationship between the organization of your essay and your controlling purpose or thesis? Is this relationship clear to readers? What cues have you provided to make the organization easy to follow?

Does your essay follow the appropriate conventions for this kind of writing?

Have you tested the effectiveness of your organization by outlining or summarizing your draft?



## One Student Writer's Revision for Focus, Content, and Organization

Here is how one writer, Stevon Roberts, used the Questions for Evaluating Focus, Content, and Organization to establish goals for his revision. For an introductory composition class, Stevon was assigned a four- to five-page essay that proposed a solution to a contemporary problem. Stevon decided to write on something he was truly interested in: Internet privacy. This interest was sparked in part by personal experience and in part by his analysis of Amitai Etzioni's "Less Privacy Is Good for Us (and You)." \*

Stevon spent some time discussing the problem with friends and conducted research online, taking notes as he did so. He reread his notes and then did a freewrite (below) to determine his rhetorical situation and figure out what he really wanted to get across. A draft that grew out of his freewrite starts at the bottom of this page.

I am writing an essay for my composition class in which I'm supposed to propose a solution to a contemporary problem. I've decided to tackle the problem of Internet privacy. Since my readers—my instructor and classmates—almost certainly spend at least some time online, I think they'll be familiar with the general context of my discussion. Since the things we do online vary so widely, though, I've decided to narrow my focus to social media—Facebook, Instagram, Pinterest, Twitter, and so on. I do have some practical recommendations to make for ways we can protect our privacy, but I've realized in talking with people and doing some research that making concrete recommendations is not always very helpful: rapid changes in technology mean that my suggestions will quickly become obsolete. For this reason, I've decided primarily to raise awareness of the problem, emphasizing the need for every person who uses technology to understand the dangers of providing personal information online and be alert to new threats.

## STEVEN'S EARLY DRAFT

My name is Stevon Roberts. I'm a videographer, a blogger, a student, and a tech enthusiast (at least, that's what it says on my Twitter profile). My last known location was on the corner of NW Beca Avenue and NW 20th Street, at a place called Coffee Culture, in Corvallis, Oregon.

In the past, I would have guarded this kind of information to prevent marketers, hackers, and identity thieves from building a profile to exploit. Identity thieves have gotten very good at compiling seemingly innocuous pieces of information and using them for purposes like credit card fraud. These threats are still very real, and I still take some measures to protect myself. You probably do, too. Most of us know by now how to recognize phishing scams and other threats to our personal security. But with the advent of social media, we've seen huge changes in the way this information is obtained.

Most of us just give information away for free on Facebook, Instagram, Pinterest, Twitter, and other social media services, often compromising security. In the same way that the automobile revolutionized transportation, social media have fundamentally shifted the way we manage our personal information. We learned to mitigate our risks on the road by using safety belts and obeying traffic laws, but most of us probably don't have a good understanding of the appropriate precautions for social media. As these services become more integral to our lifestyles, and more revealing of our identities, protecting our identities will become more critical, both online and in real life.

Other security concerns in the digital realm haven't gone away. Spam, for example, has become so pervasive that world spending for anti-spam software was expected to exceed \$1.7 billion in 2008, up from \$300 million in 2003 ("Anti-Spam Spending Set to Soar," *Global Secure Systems* 24 Feb. 2005). Apart from reducing the annoyance factor, this can also protect from more serious security threats, such as phishing scams, wherein unsuspecting victims will reply to fraudulent emails with personal information—sometimes even giving away bank account numbers!

Clearly, these security issues are still at the forefront of people's minds, and we're taking steps toward better solutions. But let's put the risks in context and compare our relative response. As of the writing of this essay, Facebook had approximately 1.59 billion users. Many of them are content to settle for the default privacy settings, which aren't all that private. Additionally, many Facebook users will add "applications," including games, quizzes, etc., which have access to many parts of your user profile that you may not want to share. In fact, in a twist of irony, the ACLU has added a quiz that you can take to explain exactly what is exposed when you add these sorts of quizzes ([aclunc\\_privacy\\_quiz/](#)). The quiz offers some suggestions for changing the privacy settings to protect personal information, but many people simply aren't aware, or don't take the time, to make these adjustments.

But let's not focus on Facebook at the expense of an even larger context. Location services, such as Brightkite, allow you to pinpoint your location on a map. You'd probably be happy to share this information with friends whom you'd like to join you, but you likely wouldn't want to share this information with a stalker, or even an angry ex-boyfriend or -girlfriend. Would you broadcast the location of your home address? Most of us would probably think twice before doing that, but the lines can quickly become blurry. Is it OK to broadcast your location from a friend's house? Your classroom, or your office?

With its instructional tagline "What are you doing?" Twitter gives its users 140 characters to broadcast activities, locations, website URLs, and even pictures (via helper services). An individual post, or "tweet," might cost you a job if, for example, you tell your friends you took a job only for its "fatty paycheck" (Snell). You might risk being overlooked for an interview if you posted a picture from a drinking party.

Similarly, your political views and feelings may be called into question if you endeavor to start a blog, as I have. My blog is not especially personal, but it occurred to me when I started writing that this might be another potential vector for increased risk. It bothered me so much that I wrote to one of

my favorite bloggers (Leo Babauta of Zenhabits.net), asking him whether he was concerned about security. He wrote back (via Twitter), “No, I haven’t faced security or privacy issues as a blogger (yet). My readers are 100% really cool, nice (and sexy) people.” It’s worth pointing out that his blog has over a hundred thousand subscribers.

Still ... social media allow you to compromise your own personal identity and security in ways that are unprecedented. And at the same time, participation in all of these environments is almost obligatory. Very few of my friends have not yet succumbed to the peer pressure to be available on Facebook, Instagram, Twitter, and other social media, despite security concerns. And if you’re trying to run a business (or promote your blog), avoiding Twitter is tantamount to professional suicide—these venues are key ingredients for successful marketing. In short, your personal name and profile have almost become like a kind of brand that is expected to be proliferated and maintained in cyberspace. And yet censorship levels must be very high to avoid getting passed over for the next opportunity, because heaven forbid that your future employer doesn’t agree with you about the last hot political topic (or whatever).

Stevon shared this essay with the members of his peer response group, who used the Questions for Evaluating Focus, Content, and Organization (p. 291) to analyze his draft. The following analysis reflects both Stevon’s own observations about the strengths and limitations of his draft and those of his writing group.

**Focus:** Some of my readers were confused about my main focus. I think I can correct this by revising my introduction and explaining more clearly that we (my instructor, classmates, and I) are all probably too sophisticated now for the “Nigerian royalty” email scams—we’ve all been there and learned our lessons—but other dangers exist, and we might not all be aware of them: specifically, the dangers presented in giving personal information away while using social media, which many of us are virtually addicted to.

I made one point that readers found really important—the idea that cutting social media off completely is not really an option for most of us, because it’s essential for our social and even professional lives—late in the essay; I think I’ll move it up closer to the beginning.

Some of my readers wanted more concrete recommendations for what to do to protect themselves. I have to make it clear from the outset that I think awareness and seeking out solutions that work for you are really the only universal solutions anyone can offer—there’s too much variety in the kinds of technology people use and it all changes really, really fast. I’m trying to teach them to fish, I guess, instead of giving them fish.

**Content:** Some of my readers were confused about my opening (where I give away private information about myself—what’s my point there,

exactly?). I think I just need to make the point more clearly in the second paragraph.

A couple of my readers didn't know what "phishing" was—I have to be careful about assuming too much common knowledge in technical terminology.

I realized on rereading one of my sources that a statistic it offered was a bit out-of-date, so I found a more current source.

I need to provide some more examples of some of the risks that people didn't entirely "get," like how having a blog could cost you a job.

Probably most critical is the fact that my readers didn't like my conclusion: They felt like the discussion just dropped off without really "concluding." I think adding a stronger conclusion, reminding readers of my major points, will make the essay much stronger.

**Organization:** I outlined my draft so that its organization was especially clear. In general, it's OK, but I realize that I do ping-pong a bit, especially in the beginning, between old threats like spam and new threats like Facebook quizzes. I need to work on transitions to make what I'm doing there clearer (because that's where some of the confusion about my focus crept in, I think).

I also have to add some clearer transitions between the different kinds of risks I discuss (the usual stuff with marketers and scam artists, and then other, even scarier stuff, like losing a job or being stalked). In the discussion of the latter risks (like stalkers), I lost some readers when I started out talking about Brightkite (it uses GPS technology but my readers didn't immediately know what I was talking about), so I think I'll reorder the presentation of topics here, and start with Twitter and blogs (which people are more familiar with).

Stevon used this analysis to completely rework his essay. The result follows below.

Added title to prepare readers  
for content of essay

Stevon Roberts  
Dr. Mallon  
Comp 101  
Oct. 17, 2016

## Identity, Rebooted

**Added new epigraph to provide thought-provoking expert commentary**

When you're doing stuff online, you should behave as if you're doing it in public—because increasingly, it is.—Cornell University computer science professor Jon Kleinberg (qtd. in Lohr)

My name is Stevon Roberts. I'm a videographer, a blogger, a student, and a tech enthusiast (at least, that's what it says on my Twitter profile). My last known location was on the corner of NW Beca Avenue and NW 20th Street, at a place called Coffee Culture, in Corvallis, Oregon.

**Revised pars. 2 and 3 to reflect rhetorical situation—writing to media-savvy readers in age of Facebook—and explained focus to make readers aware of privacy concerns**

If someone had told me even five years ago that I would one day regularly broadcast this kind of information about myself to people I didn't know, I wouldn't have believed it. If someone I didn't know had asked me back then for information like this, I would have refused to give it, to prevent unscrupulous people from exploiting it. I was well aware of how expert marketers, hackers, and identity thieves had become at compiling such seemingly innocuous pieces of information and using them for unwanted sales pitches, or even worse, for credit card scams and other kinds of fraud.

**Replaced the term *phishing*, with example that would be more familiar to readers**

Roberts 2

These threats are still very real, and I take some measures to protect myself against them. You probably do, too: Most of us are wary of filling out surveys from dubious sources, for example, and most of us know by now how to recognize obvious email scams like the ones purporting to be from "Nigerian royalty." But with the advent of social media, many of us find ourselves in a bind: We want to be connected, so many of us regularly give confidential—and potentially damaging—information away on Facebook, Instagram, Pinterest, and other social-media services.

**Moved up important aspect of argument: Social media matter because we want to be connected**

**Clarified and limited primary goal of essay**

In the same way that the automobile revolutionized transportation, social media have fundamentally shifted the way we communicate and share personal information. We learned to mitigate our risks on the road by using safety belts and obeying traffic laws, but most of us probably don't yet have a good understanding of appropriate precautions for social media. As these services become more integral to our lifestyles, protecting our identities from those who might use them for nefarious ends will become even more critical. Given the speed with which social media are developing and changing, it's difficult to give specific recommendations. An important first step, however, is becoming aware of the risks you run in broadcasting personal information.

**Updated statistics and synthesized these with his own experience to provide concrete examples of problems that remain**

These new concerns about privacy and safety in the digital realm have arrived on the heels of older problems that haven't gone away. Spam, for example, has become so pervasive that, according to a 2009 estimate by Ferris Research, annual spending that year for antispam software, hardware, and personnel would reach \$6.5 billion—\$2.1 billion in the United States alone (Jennings). As these figures show, though, in the case of spam, most of us can and do fight back: Antispam software eliminates or at least reduces the amount of unwanted email we receive, and it can protect us well from security threats like the “Nigerian royalty” scam mentioned above, wherein unsuspecting victims will reply to fraudulent emails with personal information—sometimes even giving away bank account numbers.

Roberts 3

**Clarified transition, moving from spam (older security concern) to social media**

**Synthesized experience with information about recent studies to specify “threats to privacy”**

Most of us are not yet doing anything about the threats posed by the information we publish via social media, however, and many of us are not even fully aware of them. In order to put the problem in context, let's take a closer look at the kinds of social media we're talking about and the nature and extent of the risks they pose. Participation in social networks like Facebook, Twitter, Pinterest, Instagram, and others has exploded in the last few years: As of the fourth quarter of 2015, Facebook had 1.59 billion users (“Number”). Most of those who participate don't think twice about privacy issues, or they assume that the systems' default privacy settings will protect them. Yet studies done by researchers at M.I.T., Carnegie Mellon, and the University of Texas have demonstrated that it's possible to determine sexual orientation, match identities to “anonymously” stated preferences, and

even piece together Social Security numbers from profile information on Facebook and other social networks (Lohr).

**Added transition to clarify move from one kind of risk to another; also reorganized section, moving Twitter and blogs to beginning as they were likely to be more familiar to readers**

As if putting basic profile information out there weren't enough, many Facebook users will add applications like games and quizzes that allow outside parties unmediated access to unrelated information from their profiles. In an attempt to raise awareness of the issue, the ACLU has added a quiz(!) to Facebook that explains exactly what is exposed when you add these sorts of quizzes (Conley). The ACLU's quiz offers some suggestions for changing Facebook privacy settings to protect personal information.

The risks you take in revealing personal information via social media go beyond its possible misuse by marketers, hackers, and identity thieves. For example, with its tagline, "What are you doing?" Twitter gives its users 140 characters to broadcast activities, locations, website URLs, and even pictures (via helper services). A single post, or "tweet," however, might cost you a job, as it did the woman who openly expressed her concerns about taking a job she disliked for a "fatty paycheck" (Snell). You might risk being turned down for an interview if you post a picture from a wild drinking party.

Roberts 4

**Provided some examples to clarify kinds of risks he might be taking in posting blog**

**Responded to question about why readers should be concerned if Babauta wasn't**

Similarly, your views and opinions, political and otherwise, may become an issue if you start a blog. I have a blog that's not especially personal, but it occurred to me when I started writing that this might be a potential source of risk: What if my boss saw what I wrote, disagreed, and started treating me differently at work? What if my landlord was bothered enough to refuse to renew my lease? I began to worry so much about it that I wrote to one of my favorite bloggers (Leo Babauta of Zenhabits.net), asking him whether he was concerned about security. He wrote back, "No, I haven't faced security or privacy issues as a blogger (yet). My readers are 100% really cool, nice (and sexy) people." It's worth pointing out that his blog has over a hundred thousand subscribers, so maybe I'm worried over nothing. On the other hand, Mr. Babauta lives on the island of Guam, works for himself, and likely doesn't face many of the same identity expectations that I would as a student and young professional.

**Added discussion about Brightkite and GPS technology**

**in cell phones because readers of draft are unfamiliar with, or unconcerned about, implications**

One last service that's important to consider is the use of Global Positioning System (GPS) technology in cell phones. Many cell phones now have GPS receivers built in, and as with some Twitter applications, location services such as Brightkite allow you to pinpoint your location on a map with startling accuracy. Broadcasting your location is optional, but many people do so because the technology's there and they don't see how it could hurt. It could hurt: When you broadcast your location, everyone, not just your friends, will know where you are. How about angry ex-boyfriends or -girlfriends or potential stalkers? What if someone were casing your home for a break-in and were able to determine via one of these services that you were away?

**Added concluding section to clarify purpose and remind readers of key points**

Clearly, social media allow you to reveal aspects of your identity and (therefore) compromise your security in ways that are unprecedented. At the same time, for many of us participation is almost obligatory. Most of my friends have succumbed to the peer pressure to be available on Facebook, for example. If you're trying to run a business (or promote your blog), avoiding Twitter is tantamount to professional suicide—these venues are key ingredients for successful marketing. In short, your personal name and profile have become a brand that you're expected to proliferate and maintain in cyberspace: Without them, you're nothing. Yet, as I have discussed, the risks that accompany this self-promotion are high.

Roberts 5

**Added quote from expert bolsters claim about ways identities are revealed online**

If only because social media are constantly evolving, it is unlikely that a set of specific and concrete best practices for mitigating these risks will emerge. One friend and professional colleague argues that it's simply impossible to manage your identity online because much of it is revealed by others—your friends will post the embarrassing party pictures for you, school or work will post documents detailing your achievements, and Google will determine what appears in the search results when you type your name in. M.I.T. professor Harold Abelson agrees: "Personal privacy is no longer an individual thing.... In today's online world, what your mother told you is true, only more so: people really can judge you by your friends" (qtd. in Lohr).

The most positive spin on the current situation is to think of your online identity in terms of a "signal-to-noise" ratio: Assuming you know what you're doing, you are in charge of the "signal" (the information you yourself tweet or allow to appear on Facebook), and this signal will usually be stronger than the "noise" generated by your friends or others who broadcast information you'd rather not share. The key phrase there is "assuming you know what you're doing," and that's where all of us could use some pointers. If you're going to put your faith in your ability to create a strong, positive signal, you need to follow a few key rules. First, realize that there's a potential problem every time you post something private online. Next, make yourself thoroughly acquainted with the privacy settings of any and all social media you interact with. The default settings for any of these programs are almost



certainly inadequate because my security concerns aren't the same as Leo Babauta's, and they're not the same as yours. Finally, keep talking (and blogging and Googling) about the issue and sharing any best practices you discover. We need to work together to understand and manage these risks if we want to retain control of the "brand" that is us.

Roberts 6

**The Works Cited page includes all sources in correct MLA format. (Note: in an actual MLA-style paper, works-cited entries start on a new page.)**

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## Benefiting from Responses to Work in Progress

You may write alone a good deal of the time, but writing needn't be a lonely process. You can draw on the responses of others to help you re-see your writing and to gain support. When you ask others to respond to your writing, you're asking for feedback so that you can see your writing in fresh and different ways.

Responses can take a number of forms. Sometimes you may find it helpful to ask others simply to describe your writing for you. You might, for example, ask them to summarize in their own words how they understand your main point or what they think you're getting at. Similarly, you might ask them what parts of your draft stood out for them and what they felt was missing.

On other occasions, you may find more analytical responses helpful. You might ask readers to comment on your essay's organization or how well it responds to their needs and interests. If you're writing an argumentative essay, you might ask readers to look for potential weaknesses in its structure or logic.

To determine what kind of feedback will be most helpful, think commonsensically about your writing. Where are you in your composing process? How do you feel about your draft and the kind of writing you're working on? If you've just completed a rough draft, for instance, you might find descriptive feedback most helpful. After you've worked longer on the essay, you might invite more analytical responses.

As a student, you can turn to many people for feedback. The differences in their situations will influence how they respond; these differences should also influence how you use their responses. No matter whom you approach for feedback, though, learn to distinguish between your writing and yourself. Try not to respond defensively to suggestions for improvement, and don't argue with readers' responses. Instead, use them to gain insight into your writing. Ultimately, you are the one who must decide how to interpret and apply other people's comments and criticisms.

### **note for multilingual writers**



If you were educated in another culture, the process of revising multiple drafts may be new to you. Revising is meant to help you rework your writing to make sure it is as effective and clear as possible. If receiving (and giving)

comments on drafts is new to you, be assured that the suggestions and questions from peer and other reviewers should lead to constructive collaboration.

## **RESPONSES FROM FRIENDS AND FAMILY MEMBERS**

You can certainly ask the people close to you to respond to your writing, but you should understand their strengths and weaknesses as readers. One important strength is that you trust them. Even if you spend time filling them in, however, friends and family members may not understand the nature of your assignment or your instructor's standards for evaluation; they're also likely to be less objective than other readers. All the same, friends and family members can provide useful responses to your writing if you choose such respondents carefully and draw on their strengths as outsiders. Rather than asking them to respond in detail, you might ask them to give a general impression or a descriptive response to your work. If their understanding of the main idea or controlling purpose of your essay differs substantially from your own, you've gained very useful information.

## **RESPONSES FROM CLASSMATES**

Because your classmates know your instructor and the assignment as insiders, they can provide particularly effective responses to work in progress. Classmates don't need to be experts to provide helpful responses. They simply need to be attentive, honest, supportive readers. Classmates can also read your work more objectively than family members and friends can. To ensure that you and your classmates provide a helpful balance of support and criticism, you and they should follow the Guidelines for Responses from Classmates below.

## Guidelines for Responses from Classmates

### 1. Advice for Writers

Prepare for response meetings.

*Carefully formulate the questions about your work that you most need to have answered.*

Bring a legible draft to share with peers, whether you respond in class or online.

*Be sure to provide a working draft, not a jumble of brainstorming ideas, freewriting, and notes.*

Explain your rhetorical situation.

*If you are addressing a specific audience — members of a certain organization, for example, or readers of a particular magazine — be sure to let your classmates know.*

Maintain your own authority as the writer.

*Your fellow students' responses are just that: responses. Treat their comments seriously, but remember that you must always decide what advice to accept and what to reject.*

### 2. Advice for Readers

*Respond to the writing of others as you would like them to respond to your own work.*

Follow the golden rule.

*Your job is not to evaluate or grade your classmates' writing but to respond to it.*

Don't attempt to "play teacher."

*If he or she asks you to summarize an essay's main point, don't launch into an analysis of its tone or organization.*

Take your cue from the writer.

*The more specific and concrete your response is, the more helpful it will be.*

Give constructive comments.

for exploration

Freewrite for five to ten minutes about responses to your work from classmates, and then draw up a list of statements describing the kinds of responses that have been most helpful. Meet with a group of your classmates. Begin by having each group member read his or her list. Then, working together, list all the suggestions for responses from classmates. Keep a copy of all the suggestions for future use.

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## RESPONSES FROM WRITING CENTER TUTORS

Many colleges and universities have writing centers staffed by undergraduate and graduate writing assistants or tutors. If your college or university has one, be sure to take advantage of its services. (The guidelines below can help you get the most from your meeting with a tutor.) Tutors are not professional editors, nor are they faculty aides standing in for instructors who are unavailable or too busy to meet with students, but they are good writers who have been formally trained to respond to peers' work and to make suggestions for improvement. Tutors can provide excellent responses to work in progress.

### Guidelines for Meeting with a Writing Tutor

#### 1. Identify your goals before meeting with a tutor.

Reread your writing and ask yourself what kind of help you would benefit most from:

- A discussion of your essay's organization
- An examination of a section of your draft
- Some other activity, such as brainstorming ideas or evaluating possible evidence for your position

#### 2. Begin your conference by sharing your goals with your writing tutor. If at all possible, bring a written description of the assignment to which you are responding.

*You might also find it helpful to tell the writing tutor where you are in your process—in the early stages of drafting, for instance, or in the process of final editing.*

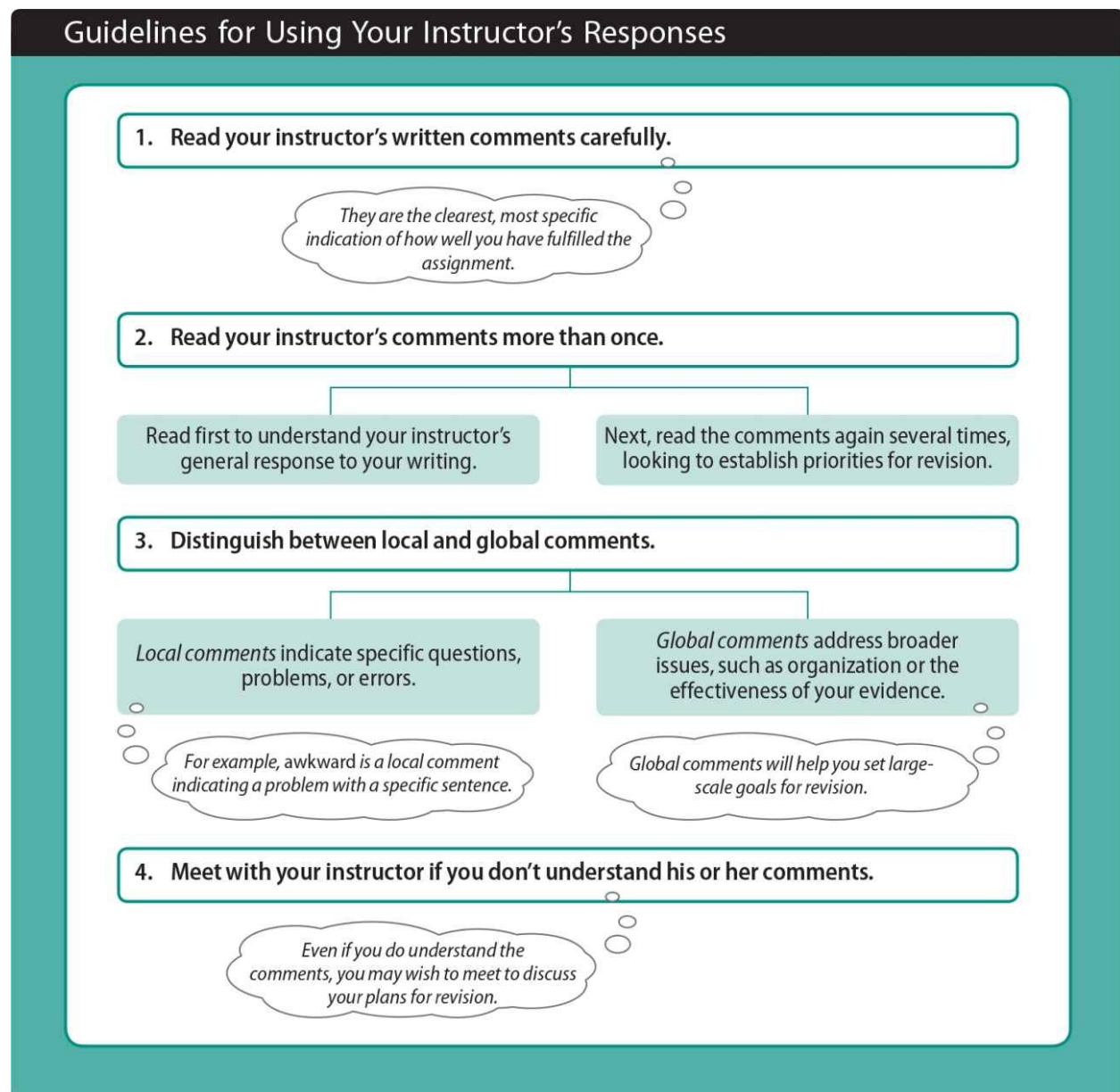
#### 3. Be realistic about what you can accomplish in the time available.

*Recognize, as well, that the writing tutor's job is to respond and advise, not to correct or rewrite your draft.*



## RESPONSES FROM YOUR INSTRUCTOR AND OTHERS

Because your instructor is such an important reader for your written assignments, you want to make good use of any written comments he or she provides. For advice on making the most of them, see the guidelines below.



Friends, family members, classmates, writing tutors, instructors—all can provide helpful responses to your writing. None of these responses, whether

criticism or praise, should take the place of your own judgment, however. Your job is to *interpret* and *evaluate* these responses, using them along with your own assessment of your rough draft to establish goals for revising.

## Practical Strategies for Editing

While most writers find it helpful to distinguish between revising and editing, they are not completely discrete processes. While you are writing a first draft of your essay, you may decide that one word is just not right and revise it. In so doing, you are editing—or making a local rather than a global change. Similarly, when you are editing your essay, you may discover that the difficulty you are having with writing an effective transition from one section to another is a larger problem than you previously realized. You now see that the two sections function better logically if they are reversed and the relationship between them is clarified. In this instance, when you make those changes—even though you are primarily focused on editing your writing—you are revising.

As these examples suggest, although it is useful to distinguish between revising and editing, the composing process is not rigid or formulaic. Moreover, individuals vary in how they approach this process. Chapter 4, “Academic Writing: Committing to the Process,” discusses four general composing styles. (See pp. 91–97.) Heavy drafters, for instance, typically engage in extensive revising and editing. They tend to write long, loosely focused first drafts that are more like freewrites than essays and hence the necessity of considerable revising and editing. Heavy planners do much of the work of invention, planning, and drafting mentally before they sit down at their computer or put pen to paper. Their first drafts are more like heavy revisers’ second or third drafts; their second drafts may require more editing than revision. Those who prefer the third composing style, sequential composers, devote roughly equivalent amounts of time to invention, planning, drafting, and revising/editing; they tend to have distinct stages of revising and editing. The fourth composing style, procrastinators, put off their writing so long that all they can do is to frantically pour out an essay at the last minute; many procrastinators are lucky if they can spell-check their essays before printing them. The following discussion of practical strategies for editing will help you meet the demands of editing, whether you are substituting one word for another in an early draft of your essay or analyzing a later draft to determine how you might improve its style.

## **KEEPING YOUR READERS ON TRACK: EDITING FOR STYLE**

“Proper words in proper places”—that’s how the eighteenth-century writer Jonathan Swift defined style. As Swift suggests, writing style reflects all the choices a writer makes, from global questions of approach and organization to the smallest details about punctuation and grammar. When, in writing, you put the proper words in their proper places, readers will be able to follow your ideas with understanding and interest. In addition, they will probably gain some sense of the person behind the words—that is, of the writer’s presence.

While writers address issues of style throughout the composing process, they do so most efficiently and effectively once they have determined that the basic structure, organization, and argument of their text are working. (Why spend a half an hour determining whether a paragraph is coherent and stylistically effective when that paragraph may be gone in an instant?) At this point, the writer can make changes that enable readers to move through the writing easily and enjoyably.

## ACHIEVING COHERENCE

Most writers are aware that paragraphs and essays need to be *unified*—that is, that they should focus on a single topic.\* Writing is *coherent* when readers can move easily from word to word, sentence to sentence, and paragraph to paragraph. There are various means of achieving coherence. Some methods, such as *repeating key words and sentence structures* and *using pronouns*, reinforce or emphasize the logical development of ideas. Another method involves *using transitional words* such as *but*, *although*, and *because* to provide directional cues for readers.

The following introduction to “Home Town,” an essay by the writer Ian Frazier, uses all these methods to keep readers on track. The most important means of achieving coherence are italicized.

*When glaciers* covered much of northern Ohio, the land around Hudson, the town where I grew up, lay under one. *Glaciers* came and went several times, the most recent departing about 14,000 years ago. *When we studied glaciers* in an Ohio-history class in grade school, I imagined our *glacier* receding smoothly, like a sheet pulled off a new car. *Actually, glaciers* can move forward *but* they don’t back up—they melt in place. *Most likely the glacier* above Hudson softened, *and* began to trickle underneath; rocks on its surface absorbed sunlight and melted tunnels into *it*; *it* rotted, *it* dwindled, *it* dripped, *it* ticked; *then it* dropped a pile of the sand and rocks *it* had been carrying around for centuries onto the ground in a heap. Hudson’s landscape was hundreds of these little heaps—hills rarely big enough to sled down, a random arrangement made by gravity and smoothed by weather and time.

— Ian Frazier, “Home Town”

When you read your own writing to determine how to strengthen its coherence, use common sense. Your writing is coherent if readers know where they have been and where they are going as they read. Don’t assume that your writing will be more coherent if you simply sprinkle key words, pronouns, and transitions throughout your prose. If the logic of your discussion is clear without such devices, don’t add them.

Editing for coherence proceeds most effectively if you look first at large-scale issues, such as the relationship among your essay’s introduction, body, and

conclusion, before considering smaller concerns. The guidelines below offer advice on editing for coherence.

## FINDING AN APPROPRIATE VOICE

A writer's style reflects his or her individual taste and sensibility. But just as people dress differently for different occasions, so too do effective writers vary their style, depending on their rhetorical situation. As they do so, they are particularly attentive to the *persona*, or voice, they want to convey through their writing.

**Guidelines for Editing for Coherence**

- 1. First, read your draft quickly to determine if it flows smoothly.**  
*Pay particular attention to the movement from introduction to body and conclusion. How could you tighten or strengthen these connections?*
- 2. Next, read slowly, paying attention to the movement from paragraph to paragraph.**  
*Ask yourself: How do new paragraphs build on or connect with previous paragraphs? Would more explicit connections, such as transitions, help readers better understand your ideas?*
- 3. Finally, read each paragraph separately.**  
*Ask yourself: How do your word choice and sentence structure help readers progress from sentence to sentence? Would repeating key words or using pronouns or adding transitions increase a paragraph's coherence?*

Sometimes writers present strong and distinctive voices. Here, for instance, is the beginning of an essay by the novelist Ken Kesey on the Pendleton Round-Up, a well-known rodeo held every September in eastern Oregon.

My father took me up the Gorge and over the hills to my first one thirty-five years ago. It was on my fourteenth birthday. I had to miss a couple of days' school plus the possibility of suiting up for the varsity game that Friday night. Gives you some idea of the importance Daddy placed on this event.

For this is more than just a world-class rodeo. It is a week-long shindig, a yearly rendezvous dating back beyond the first white trappers, a traditional powwow ground for the Indian nations of the Northwest for nobody knows how many centuries.

— Ken Kesey, “The Blue-Ribbon American Beauty Rose of Rodeo”

Kesey’s word choice and sentence structure help create an image of the writer as folksy, relaxed, and yet also forceful—just the right insider to write about a famous rodeo. In other situations, writers may prefer a less personal voice, as is often the case in informative writing for textbooks, academic articles, newspapers, and the like.

**thinking rhetorically**

If you think rhetorically, always asking questions about your rhetorical situation, you’ll naturally consider such major stylistic issues as voice. By considering how much you wish to draw on appeals to reason (logos), emotion (pathos), and your own credibility as writer (ethos), you will more easily determine your own voice and your relationship with readers.



## EDITING FOR EFFECTIVE PROSE STYLE

The stylistic choices that you make as you draft and revise reflect not only your rhetorical awareness but also your awareness of general principles of effective prose style. Perhaps the easiest way to understand these principles is to analyze a passage that illustrates effective prose style in action.

Here is a paragraph from the first chapter of a psycholinguistics textbook. (Psycholinguistics is an interdisciplinary field that studies linguistic behavior and the psychological mechanisms that make verbal communication possible.) As you read it, imagine that you have been assigned to read the textbook for a course in psycholinguistics.

Language stands at the center of human affairs, from the most prosaic to the most profound. It is used for haggling with store clerks, telling off umpires, and gossiping with friends as well as for negotiating contracts, discussing ethics, and explaining religious beliefs. It is the medium through which the manners, morals, and mythology of a society are passed on to the next generation. Indeed, it is a basic ingredient in virtually every social situation. The thread that runs through all these activities is communication, people trying to put their ideas over to others. As the main vehicle of human communication, language is indispensable.

— Herbert H. Clark and Eve V. Clark, *Psychology and Language*

This paragraph, you would probably agree, embodies effective prose style. It's clearly organized and begins with a topic sentence, which the rest of the paragraph explains. The paragraph is also coherent, with pronouns, key words, and sentence patterns helping readers proceed. But what most distinguishes this paragraph, what makes it so effective, is the authors' use of concrete, precise, economical language and carefully crafted sentences.

Suppose that the paragraph were revised as follows. What would be lost?

Language stands at the center of human affairs, from the most prosaic to the most profound. It is a means of human communication. It is a means of cultural change and regeneration. It is found in every social situation. The element that characterizes all these activities is

communication. As the main vehicle of human communication, language is indispensable.

This revision communicates roughly the same ideas as the original paragraph, but it lacks that paragraph's liveliness and interest. Instead of presenting vivid examples—"haggling with store clerks, telling off umpires, and gossiping with friends"—these sentences state only vague generalities. Moreover, they're short and monotonous. Also lost in the revision is any sense of the authors' personalities, as revealed in their writing.

As this example demonstrates, effective prose style doesn't have to be flashy or call attention to itself. The focus in the original passage is on the *ideas* being discussed. The authors don't want readers to stop and think, "My, what a lovely sentence." But they do want their readers to become interested in and engaged with their ideas. So they use strong verbs and vivid, concrete examples whenever possible. They pay careful attention to sentence structure, alternating sequences of sentences with parallel structures with other, more varied sentences. They make sure that the relationships among ideas are clear. As a result of these and other choices, this paragraph succeeds in being both economical and emphatic.

Exploring your stylistic options—developing a style that reflects your understanding of yourself and the world and your feel for language—is one of the pleasures of writing. The Guidelines for Effective Prose Style on p. 311 describe just a few of the ways you can revise your own writing to improve its style.

## Guidelines for Effective Prose Style

### 1. Consider the context.

*Decisions about structure and style always depend on how a passage fits within the work as a whole. To decide whether a sentence is awkward, for instance, you must look at the surrounding paragraph.*

### 2. Vary the length and structure of your sentences.

*Short, simple sentences* grab readers' attention, but presenting several of them in a row can be boring and repetitive.

*Longer, more complex sentences* can give weight to important ideas, but they can also test readers' patience.

Avoid overuse of the same sentence structures, such as parenthetical remarks, introductory phrases, or independent clauses connected with semicolons.

### 3. Use language appropriate to your purpose and situation.

*Specific, concrete words* can give your writing power and depth. Such language isn't always appropriate, however.

*Abstract or general terms* can be necessary to convey your meaning, especially when writing about intellectual problems or ideas or emotions.

*Abstract terms* like *patriotism*, *love*, and *duty* refer to ideas, beliefs, relationships, conditions, and acts that you can't perceive with your senses.

General words designate a group. The word *computer* is general; the word *iMac* identifies a specific machine within that group.

### 4. Eliminate deadwood.

*Be aware: Knowing whether words are necessary depends on your rhetorical situation. Words that aren't strictly necessary can sometimes enhance emphasis, rhythm, flow, or tone and strengthen your writing.*

## Proofreading: A Rhetorical Approach to Correctness

Proofreading is the final stage of the writing process. When you proofread, you examine your text carefully to identify and correct errors in grammar, spelling, and punctuation. The goal? To ensure that your writing follows the conventions of standard written English. These conventions represent shared agreements about written texts in English and how they can be best received and understood by readers. You may not be used to thinking about correctness in writing in this way. Your teachers (and perhaps also your parents) may have talked about correctness primarily as a matter of right and wrong. There are reasons they did so: They are aware of the potential negative consequences for those whose writing is viewed as incorrect or error-ridden. When a written text violates readers' expectations, readers may find it difficult to focus on its meaning. They may become irritated at what they view as sloppy or careless writing. They may make judgments about the writer's commitment to the assignment (or to their education). They may even make judgments about the writer's intelligence.

Those who have studied the history of the English language and the conventions of standard written English know that such judgments can be unfair. Textual conventions are shared agreements about what is appropriate in spoken and written communication, and these conventions can and do change over time. Decades ago, for instance, schoolchildren were routinely taught that it was an error to end a sentence with a preposition. This convention led to the construction of some fairly awkward sentences, including the sentence that is often attributed to Winston Churchill: "Ending a sentence with a preposition is something up with which I will not put." Over time this convention changed, and most readers find a sentence like "Who were you talking to?" preferable to the more formal "To whom were you talking?" What was once viewed as a matter of correctness is now viewed as a matter of preference.

Textual conventions are also culturally situated. Where the conventions of writing are concerned, in other words, context and community matter. If a friend texts you and you don't understand something about the message, you might text back a simple "?"—perhaps using an emoji to do so. But if your supervisor emails your work schedule for the week and you think you see an error in the schedule, you would be wise to respond using complete words and sentences and correct punctuation. When you text your friend one way and email your supervisor another way, you are making a rhetorical judgment about what is appropriate in that particular context.

A rhetorical perspective on error can help you understand why observing language conventions is about more than just following rules for rules' sake. The conventions of standard written English play an essential role in the creation and transmission of meaning. Imagine trying to read an extended text with no punctuation. (You may be surprised to learn that the system of punctuation that we use today did not exist before the invention of the printing press around 1440.) You wouldn't know (among other things) where a new sentence began or the previous sentence ended. Punctuation can also be critical to meaning, as the following paired sentences, both of which depend on questionable gender stereotypes, humorously demonstrate:

A woman without her man is nothing.

A woman: without her, man is nothing.

The conventions of standard written English help ensure that the message you intend to convey is the message that the reader receives.

To better understand how deviations from the conventions of standard written English can distract, annoy, or confuse readers, let's look at this issue from the perspective of Aristotle's three appeals, as discussed in Chapter 3 (pp. 62–67). According to Aristotle, when speakers and writers communicate with others, they draw on these three general appeals:

*Logos*, the appeal to reason

*Pathos*, the appeal to emotion, values, and beliefs

*Ethos*, the appeal to the credibility of the speaker or writer

What role might deviations from the conventions of standard written English play in the reception of student writing when read by college instructors? As has been discussed throughout this book, academic writing places a high value on logos, or the appeal to reason. Although successful academic writers employ pathos and ethos in key ways in their texts, logos is particularly important. Anything that interferes with an instructor's ability to focus on content and meaning is a distraction. Numerous errors can cause instructors to turn their focus from the writer's message to the form in which the writer expresses it, so the significance of errors becomes inflated.

What about pathos, or the appeal to emotion, values, and beliefs? In academic writing, students employ appeals to pathos when they demonstrate that they share the commitments, values, and practices of the academic community. Instructors believe that correctness is a sign of respect for readers; they also believe that it represents a commitment to the creation and distribution of knowledge. When students turn in written work that is full of errors, instructors may assume that they do not value—and do not want to be a part of—the academic community.

You have probably already realized that error-ridden writing can cause instructors to question students' ethos as well. Ethos refers to the credibility of the writer. When students do not follow the conventions of standard written English valued by their instructors, they risk losing credibility. At best, instructors may view students as sloppy and careless. At worst, they may make negative inferences about students' commitment to the course—and to their education.

As this discussion indicates, a lot can be at stake when students turn in written work that does not meet the conventions of standard written English. This is why it is important to take the time to proofread your writing carefully. Research suggests that students can recognize most errors in their writing if they learn how and when to focus their attention on correcting their writing, which is what proofreading is all about.

Perhaps the major challenge that proofreading poses for writers is the ability to distance themselves from the texts they have written. For most writers, time away from their text is essential if they are to achieve this distance. Time management thus plays a central role in the proofreading process. If you write an essay for your writing, history, or business class at the last minute in a haze of late-night, overcaffeinated exhaustion, you will find it difficult if not impossible to proofread that essay. Thus it is essential to build time for proofreading into your composing process, just as you build in time for research, writing, revising, and editing.

The following guidelines will help you develop the ability to proofread your own writing effectively and efficiently.

## Guidelines for Proofreading Your Writing

1. Proofread after you've revised and edited your text, focusing primarily on identifying and correcting errors.

*If you notice an error before then, go ahead and correct it, but focus mainly on developing and organizing your ideas.*

2. When proofreading, find ways to read your writing as if someone else had written it—in other words, to read it with new eyes.

Take a break between writing a paper and proofreading it.

Read your paper out loud, or have someone else read it to you.

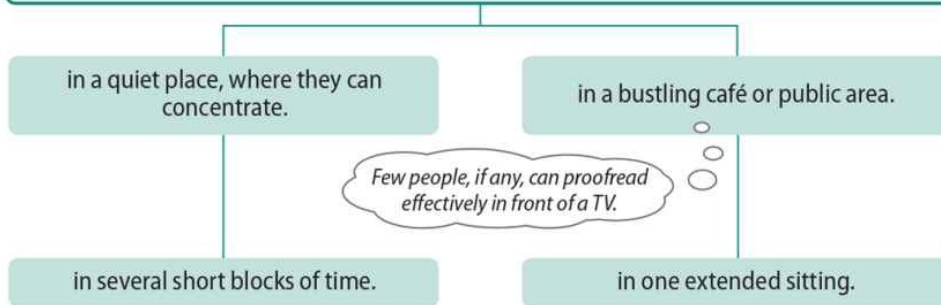
*Leave as much time as you can.*

Work from a printout, not the computer screen.

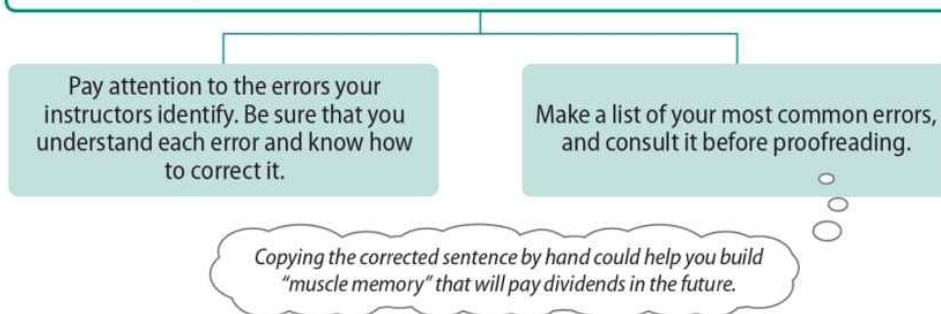
Try changing the look of your text by changing font size.

Block out the lines below the one you're reading with a ruler or sheet of paper, or read your text from the bottom up, so that you don't become absorbed by the content or your own expectations for what's coming next.

3. Determine the physical environment and length of proofreading that work best for you. Some writers proofread most effectively . . .



4. Know your problem areas.



5. Set priorities for your proofreading.

Focus first on the errors that obscure meaning or violate readers' expectations that a sentence will express a complete thought, like sentence fragments. Then look for less disruptive errors, like typos or spelling errors.

*Often, you can correct a fragment by attaching it to the sentence that precedes or follows it.*

**Example**

**Sentence fragment:** Having worked overtime all day without a break. I was famished and exhausted when I got home.

**Complete sentence:** Having worked overtime all day without a break, I was famished and exhausted when I got home.

6. Use the search function of your computer to isolate errors you make regularly.

*For example, search for opening parentheses if you know that you sometimes forget to include closing parentheses.*

Continued >



Guidelines continued

7. Use your computer's spell-check function, but remember that it

can't identify words that sound alike but have different meanings (homonyms).

may attempt to "correct" a misspelling (*definitly*) by inserting a word with a different meaning (*defiantly* instead of *definitely*).

Commonly confused words: The words already/all ready, cite/site, its/it's, whose/who's, they're/their/there, and to/too/two are frequently confused.

8. Take advantage of all resources available to you.

Your instructor: Most instructors are happy to review your writing and explain any errors you don't understand.

A handbook: Consult a handbook, such as *Easy Writer* by Andrea Lunsford, to answer your questions about writing, editing, and research.

Can you identify and avoid the top twenty errors most likely to elicit negative responses from readers? For a list, go to the website for Stanford University's Hume Center and search for "top twenty."

The writing center: Tutors are not editors or proofreaders, but they can help you identify patterns of errors in your writing and learn how to use a handbook.

Online writing labs (OWLs): Visit a web-based resource such as Purdue University's OWL.

A dictionary (print or online): Use a dictionary to remind yourself of the difference between easily confused words, such as *affect/effect*, *council/counsel*, *elude/allude*, *moral/morale*, and *proscribe/prescribe*.

**note for multilingual writers**



Proofreading can be especially challenging for writers whose first language is not English. While students for whom English is their first or only language can certainly have difficulty with the conventions of standard English, they

can often notice or “hear” errors more easily than English-language learners. If you find proofreading difficult, try the multiple-reading approach to proofreading. Read your essay first looking for grammatical errors, such as subject-verb agreement, errors involving articles, or pronoun-noun agreement. Then read it again looking for punctuation errors and a third time for spelling errors. Multilingual writers will also find it especially helpful to keep a list of frequent errors.

When you proofread your writing carefully, you demonstrate in the most specific and concrete way possible that you respect your readers and want to do all you can to facilitate communication with them. A rhetorical approach to proofreading—like the rhetorical approach to writing that informs every aspect of *The Academic Writer*—reminds you that writers who think rhetorically apply their understanding of human communication in general, and of texts (whether the medium is print, oral, or digital) in particular, to the decisions that will enable effective communication within a specific rhetorical situation.

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### for thought, discussion, and writing

1. To study your own revision process, number and save all your plans, drafts, and revisions for a paper you’re currently writing or have written recently. After you have completed the paper, review these materials, paying particular attention to the revisions you made. Can you describe the revision strategies you followed and identify ways to improve the effectiveness of this process? Your instructor may ask you to write an essay discussing what you have learned as a result of this analysis.
2. From an essay you are currently working on, choose two or three paragraphs that you suspect could be more coherent or stylistically effective. Using this chapter’s discussion as a guide, revise these paragraphs.
3. Read the essay by Frank Rose on pp. 33–34 (or choose another essay that interests you), and then answer the following questions.
  - How would you describe the general style of this essay? Write three or four sentences describing its style.
  - How would you describe the persona, or voice, conveyed by this essay? List at least three characteristics of the writer’s voice, and then

indicate several passages that exemplify these characteristics.

- Find three passages that demonstrate the principles of effective prose style as discussed in this chapter. Indicate why you believe each passage is stylistically effective.
- What additional comments could you make about the structure and style of this essay? Did anything about the style surprise you? Formulate at least one additional comment about the essay's structure and style.

4. On the next page is a student's in-class midterm essay exam on Nathaniel Hawthorne's short story "Young Goodman Brown." The student didn't have time to proofread the exam response before turning it in. Correct all the errors you can identify. If you are unsure whether something is an error, put a question mark in the margin next to the line where the possible error appears.

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#### Analysis of A Scene in "Young Goodman Brown"

In the short story "Young Goodman Brown," by Nathaniel Hawthorne the longest (it comprises nearly the entire story) and most influential scene is the one where Goodman Brown ventures into the dark woods with the devil. This scene has multiple elements which make it significant to the story, including setting, irony, and suspense.

The setting of this scene really adds to what is going on with the plot. Goodman Brown has just left his sweet young wife back at home in their quiet town, and is trekking into the dark, gloomy, mysterious woods with a dark stranger, who later on is revealed as the devil himself. The shadows, darkness, seclusion, and wildness of a forest all contribute to a feeling of unease and suspense. Later on, the burning pine trees create a feeling of hell-on-earth and makes the reader feel as though poor Goodman is slipping deeper and deeper into the devil's clutches.

Irony is another thing apparent in this scene. The fact that the main characters name happen to be Goodman ("good man") is ironic in itself given that he has just left his sweet, good pure wife to converse with the devil, at night, in the middle of a creepy forest. Another example of irony is the number of seemingly "good" townspeople that he encounters as he makes his way deeper and deeper into the forest to attend the devil's communion he sees the minister, a Deacon, a pious Christian woman, and the devil tells him that he has known his father and grandfather, even though Goodman Brown argued earlier that he was from a good Christian family.

Finally, the element of suspense plays a large part in the composition of this scene. One of the most suspenseful moments is when Goodman thinks he hears Faith's voice and then sees her hair ribbon flutter to the ground. Later, he sees her face to face and commands her to, "look up to heaven and resist the wicked one," at which time the scene dramatically ends leaving the reader with a sense of suspense and wonderment at whether or not Faith obeyed the command.

## Strategies for Multimodal Composing

The term *multimodal composing* may be new to you. When you first encounter the term, you may think something like this: “Oh that must refer to forms of digital communication like wikis, blogs, websites, posts to Twitter and Facebook, and so forth.” These are examples of multimodal texts, but so is a traditional print essay. “How can this be?” you might wonder. A brief discussion of what modes are should clarify why this is the case.

## Understanding Multimodal Composing

There are five primary modes of communication:

- Linguistic: the use of words—written or spoken
- Visual: the use of images of all kinds—both static and moving
- Aural: the use of sound, from tone of voice to musical compositions
- Spatial: the use of design elements, white space, website navigation, and so on
- Gestural: movement of all kinds, from a speaker’s facial expressions and gestures (whether seen in person or in a photo or film) to a complex dance performance

There are also three primary media of communication: print, oral, and digital. They are not the only possible media, however. Our bodies can serve as a medium of communication, as occurs in the case of oral presentations and dance. Canvas can serve as a medium for painters. The side of a building or railroad car can serve as a medium for graffiti artists. Print, oral, and digital media, however, are especially important and common in college, the professions, and public life. (Texts that emphasize the linguistic mode and that resemble traditional academic essays do not have to employ the medium of print. You might read an essay for your composition or history class on your laptop or e-reader, for instance. For this reason, some scholars prefer to designate texts that emphasize the linguistic mode as alphabetic texts, a term that acknowledges that these texts are not limited to the medium of print.)

Because print texts draw on a minimum of two modes (the linguistic and the spatial), they are by definition multimodal. It is easy to undervalue the role of the spatial mode when the design elements (margin, spacing, font, and so forth) are standardized (as with traditional academic print essays). Even when students include visuals in print texts, as art history students might do if they insert a reproduction of a painting in their essays, the dominant mode is linguistic, and the dominant medium is print.

In a world of traditional print texts, it was easy for those composing texts to emphasize the role that words (the linguistic mode) play in their development—students and teachers alike would commonsensically say that they *wrote* an

essay or report—but in a world where most writers have access to multiple modes and media, design becomes equally important. Students creating a PowerPoint presentation for an oral report or a brochure for a service learning project would probably say that they are *designing*, *composing*, or *creating* the slide presentation or brochure rather than writing it, even though words would still play an important role in that composition.

Today students live and compose in a world where multiple modes and media abound. While many students continue to compose texts that emphasize the linguistic mode, they are much more likely to include complex visual, gestural, aural, and spatial elements as well. It is quite common for students to create essays with multiple visuals (images, charts, graphs). If they are giving an oral report, they may well create a PowerPoint or Prezi presentation, with sound files and visuals embedded in the slides. They may participate in a class blog, wiki, discussion board, or Facebook page. They may even create films or podcasts to share their ideas.

Students in first-year writing classes are also composing texts that take advantage of multiple modes. An increasingly common assignment in these classes, for instance, asks students to revise, or *remix*, a print text to take advantage of other modes and media. A student might remix a research essay in the form of a Prezi or PowerPoint presentation, an audio essay, or a visually rich poster, for example.

Here are a few additional examples of multimodal assignments from classes at Oregon State University that you can find online with a simple search on Google or YouTube:

- Students in Kristin Griffin’s advanced composition class—a class with a focus on food and food writing—created an online magazine, *Buckteeth: Food Writing You Can Sink Your Teeth Into*, to share their visually enriched essays. (The title of the magazine, by the way, is a reference to Benny Beaver, the university’s mascot.)
- In 2015, Dwaine Plaza and a group of students spent two weeks in Canada studying that country’s economy, society, politics, and culture. One of the assignments for this sociology class was to create brief (three- to six-minute) YouTube videos on the topics of students’ final seminar papers. Examples include “Overview of First Nations People and Issues They Face” by Adriana Davis and Marie Davis, “French Canadian Culture” by Amanda Rieskap and Darien Stites, and “Canadian Totem Poles” by Brandi Berger and Madeline Bowman.

- In Ehren Pflugfelder’s course on digital literacies, students collaborated to create a twenty-seven-minute video (posted on YouTube), “Does Your Smart Phone Make You Smarter?”

thinking rhetorically

Students also create multimodal texts for their own purposes: To share their experiences with family and friends, students studying abroad might create a blog that combines words, images, and design features. Students involved in campus and community organizations on their own or through a service learning program regularly create brochures, posters, websites, podcasts, videos, Facebook pages, and other texts to promote these organizations and their activities. Multimodal composing is a part of most students’ daily lives. Even changing the cover photo on your Facebook page is an act of multimodal composition and represents a rhetorical choice about how you want to represent yourself on that site. The rhetorical nature of Facebook cover photos becomes particularly clear when those who are committed to a cause or who want to express their support after a tragedy employ a filter (such as the colors of the French flag that many Facebook users adopted after the November 13, 2015, terrorist attacks on Paris) to express their position or their solidarity with the victims of a tragedy.

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for exploration

Think about the texts you have created both in school and out of school. (From the perspective of multimodal composition, a text can be an image or a performance as well as a document created with words.) How many of these texts rely mainly on the linguistic mode that characterizes many print texts? How many incorporate other modes (aural, gestural, visual)? Thinking in terms of a range of multimodal projects—such as collages, posters, brochures, blogs, video or audio texts, and slide presentations—are you more comfortable with some than with others? Take five to ten minutes to reflect in writing on these questions.

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## The Rhetorical Situation and Multimodal Composing

As the chapters in Part One of this textbook emphasize, a rhetorical approach to communication encourages you to consider four key elements of your situation:

### thinking rhetorically

1. Your role as someone who has (or must discover) something to communicate
2. The audience with whom you would like to communicate
3. The text you create to convey your ideas and attitudes
4. A medium (print, oral, digital)

To make appropriate choices about their writing, effective writers analyze their rhetorical situation. If they are composing a text in a genre with which they are already familiar, they may do so intuitively. But when writers are encountering new genres or undertaking advanced study in their discipline they often find it helpful to do a written analysis.

Chapter 3 provides questions you can use to analyze your rhetorical situation (pp. 53–54) as well as analyses that Alia Sands (pp. 56–57) and Brandon Barrett (pp. 63–65) composed to guide their writing.

Here is an example of a writer’s analysis of her rhetorical situation in composing a multimodal digital composition. The writer is Mirlandra Neuneker, whose poster collage about who she is as a writer appears on p. 90. Mirlandra created the collage when she was a student at Oregon State University, using a variety of created and found objects including her favorite pen, sticky notes of all sizes, push pins, a variety of texts, and a hair tie. Since then, Mirlandra has graduated. After working in the financial industry, she decided to embark on a career that would allow more room for creativity while also giving her a flexible schedule. So she created a food blog: *Mirlandra’s Kitchen*. Her blog draws on the linguistic, visual, gestural, and spatial modes. As a blog that attracts viewers or visitors from such social media as Pinterest, Facebook, Instagram, and Twitter, *Mirlandra’s Kitchen* is an excellent example of a contemporary composition that draws on multiple modes.

“To be successful,” Mirlandra wrote, “my blog must make the fullest possible use of social media, and social media are always evolving. Right now,



Pinterest is the biggest driver of visitors to my blog, but that could change in the future. The shift from desktop to mobile computing is also really important for my blog. There's a lot to think about, and I'm constantly making choices about where to put my energy and what to do next. Analyzing my rhetorical situation reminds me that these are rhetorical as well as practical choices." The following discussion of Mirlandra's experience with her blog can help you better understand the many challenges and opportunities that those creating multimodal digital texts can face.

thinking rhetorically

**Writer:** I created my blog to share my love of food and cooking. My blog is also a business venture, one to which I'm deeply committed, so I am happy to put in the time and effort to create a blog that will attract readers. It's been a real learning experience, but a fun one.



A Screenshot from Mirlandra Neuneker's Blog *Mirlandra's Kitchen* ([mirlandraskitchen.com](http://mirlandraskitchen.com))

Mirlandra Neuneker

In my blog, I want to present myself as knowledgeable about food and cooking, but I don't want to come across as a foodie or someone with extensive professional experience. I want my readers to see me as someone who is like them but who has a passion for food and a lot of practice in the kitchen (which they may or may not have). I want every aspect of my blog—from its title to my photo to the font and design to the recipes I create and the photos that illustrate them—to encourage readers to see me as a friend who might be sharing a recipe over tea or across the fence. Some blogs strive for an urban look. I wanted a casual, homey—and yet professional—feel. This is reflected in the cheerful design of my masthead, my blog's subtitle of “homemade happiness,” the bright color scheme, and the kind of recipes I share (not too difficult, expensive, or fancy). My goal is to create a uniform image or brand for my blog, one that was inviting but also professional and thus trustworthy.

**Reader:** Thanks to Google Analytics I have a lot of information about my readers. I know that within a year of starting *Mirlandra's Kitchen* I had 81,000 monthly page views. Over 93 percent of my readers are female; U.S. citizens comprise 88 percent of my readership, with the remaining readers coming from every continent in the world. I keep this in mind when I write. I can track how long someone spends on a post (often less than three seconds) and how many pages of the blog they view before leaving. My goal is to keep them on the blog long enough to capture their attention.

I spend a lot of time researching what my readers are interested in. I check the statistics to see what they are searching for online. I watch food trends. This data helps me craft the right recipes at the right times to appeal to readers. I appeal to readers through format, through photos, through recipes that work the first time, through humor, and through the ability to relate.

I do my best to write honestly about my life. While I don't write about deeply personal matters, I share myself in a way that encourages readers to feel that we have a genuine connection. I want every reader to leave my blog feeling encouraged and hopeful about their cooking life and more willing to try new things and take risks. I love it when readers leave comments—I always respond as quickly and as genuinely as I can. Doing so is part of the personal connection I want to establish with my readers.

Perhaps the biggest surprise for me in terms of readers was how important the photos on my blog are. I have always thought of myself as a writer, rather than a photographer. However, my experience tells me that a food blog lives and dies by its photos. When I take a photo I am crafting an argument for readers as to why they should try to make this recipe for their families. As a blogger, if I don't convey that argument and win it, I lose readers. Many readers spend hours every week scrolling through Pinterest. I have less than a second to capture them with a photo that will get them to the blog.

**Text:** I could have the best, most inviting design in the world, but if the recipes I post don't meet the needs of my readers my blog will fail. So of course I spend huge amounts of time researching and developing recipes. I also focus a good deal of time and energy on my writing. I was an English major in college, and I also tutored in our writing center, so I am a confident writer. But I still need to work hard to develop a friendly, engaging style and appropriate content. For most posts, I limit myself to roughly 300 words—readers of food blogs don't want extensive commentary—so I need to make every word count.

Food blogs have well-established conventions. Every food blog has recipes, or it's not a food blog. Most food blogs have an "about" category, and many also have FAQs and information about the blogger. But beyond that there are variations, especially in terms of the number and nature of categories. Some food blogs are more lifestyle-oriented. Others, like mine, keep the focus more on food and recipes—though my blog does have a section titled "Zip and Tiger's Corner" where those who share my love of cats can see photos of our cats. (This is another way I try to make personal connections with readers.)

**Medium:** Blogs are by definition digital texts, so the decision about what medium to use was easy, but beyond that basic decision, there were still many issues I had to address. I had to consider color choices, type and size of font, navigation, overall design, and how the design and layout affected accessibility. I needed a layout that would make sense to someone in their 20s but would also be logical and easy to use for someone in their 70s who might have less computer experience. Photos needed to be a reasonable size for loading, but they also needed to be big enough to be eye catching and engage my readers.

The fact that my readers use different devices to read my blog is critically important. Mobile users are now 54% of my readership. About 19% of my readers access my blog via tablets, and computer users are now just a quarter of my users. My website must be responsive to any device my readers use. I have to think about how my work appears on screens of different sizes and make sure the advertisements we host are not conflicting with a mobile format. Currently, I am studying the cost of building a more powerful mobile platform that will engage better with mobile readers and streamline the desktop experience. Bloggers must always be looking to the future and thinking about how our work will be read. Will someone be using a smart watch to read my recipe next year?

Social media are a particularly fascinating—and complicated—part of blogging. The biggest challenge by far in creating and maintaining *Mirlandra's Kitchen* grows out of the fact that it is an online blog that depends upon social media to reach readers. If you want to have a successful food blog you need to spend a lot of time promoting your posts. I monitor my blog's performance on Facebook, Twitter, Instagram, and Pinterest. Each has advantages and disadvantages. Each is constantly changing in terms of the platform it provides bloggers. Right now Pinterest is the big workhorse, but that may not be the case in the future.

When Mirlandra was a student writing primarily traditional print essays, her writing process had a definite conclusion: When the assignment was due, she turned her essay in to her teacher and moved on to the next project. As with many people composing online (bloggers, contributors to wikis and social media sites), Mirlandra's composing process for *Mirlandra's Kitchen* is ongoing. Nevertheless, she continues to be guided by her understanding of rhetoric and of the rhetorical tradition.

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### for exploration

Mirlandra Neuneker analyzed the rhetorical situation from the perspective of the writer of her food blog. Now analyze how a digital text, such as the homepage of a website, functions rhetorically from the reader's perspective. Choose a website of interest to you, such as a website you consult regularly or the website for your college or university. Then respond to the Questions for Analyzing Your Rhetorical Situation on pp. 53–54, and on the inside covers of this book. (Substitute “the writer,” “the composer,” or “the author” for “you” in each

question; for example, the question “Why are you writing?” becomes “Why is the author writing?”)

### for collaboration

Bring your analysis and a screenshot of your chosen website’s homepage to class. In small groups, have each member briefly summarize the results of his or her analysis. (Be sure to appoint a recorder/reporter to take notes and report the results of your collaborative inquiry.) After each student has spoken, discuss what the analyses have in common, and identify three important insights into multimodal composing your group gained as a result of this discussion. Be prepared to share these insights with the class.

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# Multimedia Composition and the Importance of Design

thinking rhetorically

As Mirlandra’s analysis of her rhetorical situation emphasizes, design plays a key role in the creation and development of her food blog. She writes, “I want every aspect of my blog—from its title to my photo to the font and design ...—to encourage readers to see me as a friend who might be sharing a recipe over tea or across the fence.” The four design principles—*alignment*, *proximity*, *repetition*, and *contrast*—play a key role in all compositions (including images and performances as well as word-based texts). Just as revising and editing are medium specific (revising a film differs greatly from revising an audio essay or a linguistic print or digital text), so too do the opportunities and constraints inherent in design vary depending on medium.

## ALIGNMENT

The principle of alignment relates to the way words, visuals, bodies, or sounds are arranged. In linguistic texts, your goal should be to maintain clear and consistent horizontal and vertical alignment so that readers can follow the text without becoming distracted. (In web design, lack of alignment is a very common design problem, so be sure that you don't mix alignments within a design.) In paintings and other graphic arts, strong diagonals can help guide the viewer's eye.

When creating a presentation, consider the alignment preferences built in to the software: PowerPoint assumes a linear alignment; Prezi allows for a nonlinear alignment with a zoom function and variable transitions and movements. Each offers different advantages and disadvantages, so think carefully about your purpose and rhetorical situation before deciding which to use. If you do not already know how to use Prezi, its steeper learning curve may also play a role in your decision.

### thinking rhetorically

More broadly, whatever the medium, alignment involves grouping elements characteristic of various modes of communication in a meaningful way, one that is appropriate to the text's purpose, genre, and situation. Ira Glass, the host and executive producer of the public radio program *This American Life*, for instance, argues that those who listen to public radio have clear expectations about how stories will be organized. In an interview about how his show is designed, Glass refers to this expectation as “the 45-second rule”:<sup>1</sup>

The length of a news spot—if you listen to ... the news cast at the beginning of *All Things Considered* or *Marketplace*—is 45 or 50 seconds. Usually, there's a couple of sentences from the reporter, then they do a quote from somebody, and ... two or three more sentences from the reporter, and you're at 50, 45 seconds.

It turns out that we public radio listeners are trained to expect something to change every 45 to 50 seconds. And as a producer you have to keep that pace in mind. For example, in a reporter's story, every 45 or 50 seconds, you'll go to a piece of tape.

As this example indicates, while alignment is often described in visual terms, it functions in powerful ways in other media. Glass's "45-second rule" also calls attention to the interconnections among design principles since it demonstrates the role of contrast in public radio.



## PROXIMITY

A linguistic text makes effective use of the design principle of proximity when the relationships between text elements (such as headings, subheadings, captions, and items in a list) and visual elements (such as illustrations, charts, and tables) are clear. Your goal should be to position related points, chunks of text, and visual elements together so that your reader's understanding of your meaning is unimpeded. An easy way to evaluate a linguistic text's use of proximity is to squint your eyes and see how the page or screen looks. Do your eyes move logically from one part to another? If not, you'll want to work on the internal relationships.

In a more general sense, and in media other than print, proximity refers to how close various elements of a communication are in space or time and what relationships exist among these elements. When those constructing websites consider how users can best navigate their sites, they are considering issues of proximity. Proximity is especially important to a choreographer who is creating or restaging a dance. Dance is all about physical arrangement, or the relationship of bodies to each other. The word *choreography* actually comes from the Greek words for "dance writing."

## REPETITION

Repetition is important for creating a sense of coherence: A consistent design helps guide readers through the text, whatever the medium. In linguistic texts, repetition can involve elements that are visual, verbal, or both. For example, those writing linguistic texts need to be consistent in the design of typefaces they choose, the placement and use of color, and the positioning of graphic elements such as a navigational banner on a homepage. One example of repetition in a text-based document is the practice of indenting paragraphs: The seemingly subtle indentation actually signals the start of a new topic or subtopic and helps your reader keep track of your argument.

Repetition in music is crucial to holding listener's attention, but too much repetition can become tedious. (Imagine a song with a refrain that goes on too long or lyrics that get repeated too often.) Repetition—good and bad—plays a key role in oral presentations as well. Listeners can only process and retain so much information—they can't go back and reread something they missed or didn't understand—so effective presenters build repetition by including internal summaries and transitions and by providing brief stories, examples, and analogies that reinforce (and thus in a sense repeat) their major ideas. Repetition can be detrimental, however, when speakers engage in what is sometimes called “PowerPoint karaoke” (or “Death by PowerPoint”): When a speaker's presentation consists primarily of reading words on slides, viewers are quickly bored. Effective speakers understand that they must attend to the relationship between their spoken words (and physical gestures) and the information they share with their audience. Too much repetition makes the audience lose interest.

## CONTRAST

A text effectively employs contrast when the design uses difference or surprise to draw the audience in. In linguistic texts, contrast helps organize and orient the reader's interactions with a text, guiding the reader around the elements on a page or screen and making the information accessible. Even the simplest linguistic texts employ contrast in the interplay between white space and text. Margins, double-spacing, and white space around headings or graphics, for instance, frame the text and guide the reader through it. (Take a look at the white space on this page, and try to imagine how difficult the page would be to read if word after word were presented uninterrupted and extending to the borders of the page on all sides.) Visual texts may use contrasting colors or images or fonts to call the viewer's attention.

In both linguistic and visual texts, focal points play an important role in establishing contrast. A focal point—a point that the eye travels to first and that the mind uses to organize the other elements in the composition—may be an image, a logo, or a dominant set of words. When you design a page, flyer, poster, or screen, you should organize the elements so that the focal point makes the relationships among elements clear.

In a medium like film, focal points are constantly changing as camera angles shift from wide angle to close up and so forth. The same is true in dance. At one moment, the focus may be on the lead dancer; the next, it's on the chorus. In aesthetic productions and performances, such as films, opera, plays, or various forms of classical and contemporary dance, the elements of design interact in especially complex and powerful ways.

## Managing the Demands of Multimodal Composition

As Chapter 4, “Academic Writing: Committing to the Process,” emphasizes, the demands of writing a traditional academic essay for your history or political science class can be considerable. These demands can become even more significant when you add a digital or oral component, as with websites, presentations, films, audio essays, and podcasts.

This chapter can’t provide specific instructions for how best to undertake every possible kind of multimodal project. For one thing, all projects need to be considered in the context of their rhetorical situation. Creating a brief video to share a special moment with your family is very different from creating a video that will play an important role in the defense of your honors thesis, the culminating event of your undergraduate education.

### thinking rhetorically

Additionally, the possible technological choices for creating your video are multiple. Someone creating a brief family video would probably use a smartphone; to create a video for a more substantial academic project, he or she might employ a program such as Windows Movie Maker, iMovie, Final Cut Pro, or Adobe Premiere. And, of course, new technologies are being created all the time, even as others fade away.

Some general guidelines nevertheless apply to most multimodal projects, whether it is a relatively simple undertaking (such as an illustrated print essay or a Facebook or Twitter post) or a more complicated project (such as a website or blog, audio essay or podcast, poster, or flyer). See the Guidelines for Multimodal Composing below for details.

## Guidelines for Multimodal Composing

### 1. Analyze your rhetorical situation, and use that analysis to guide your project.

*See the Questions for Analyzing Your Rhetorical Situation in Chapter 2 (pp. 53–54), and inside the covers of this book.*

### 2. Choose an appropriate genre and medium, given your assignment.

*Which genre and medium would be most effective for conveying your ideas? Does your assignment, audience, or situation constrain you in this regard?*

### 3. Consider the technology you will use.

Which technology is best given your rhetorical situation?

*PowerPoint may be a better choice for telling a linear story, but Prezi may be better for more nonlinear and interactive presentations.*

Which program do you know best or can you master given the time available?

*There can be a steep learning curve when working with a new technology.*

Is the tool you're considering available for your computer?

*Some tools are platform specific (Mac/PC/Linux); others are only available online (in the cloud).*

Does your school have a media center that can provide access to expensive software (Photoshop) or hardware (digital projectors)?

#### 4. Plan your multimodal projects carefully.

Organize project files and folders clearly: Keep images in one folder, sound clips in another, and video clips in a third, and name all files clearly and consistently.

Keep a list of all your media sources, including any information you will need to cite them.

#### 5. Evaluate and cite your multimodal sources.

Consider what constitutes an appropriate source given your rhetorical situation.\*

*Sources that meet traditional academic requirements for credibility would be needed for a class wiki, while clip art might be fine for a flyer promoting a movie or concert on campus.*

Credit all the sources from which you borrow ideas, images, or information that is not widely known, no matter whether the source is a webpage or a cartoon, a map or a scene from a film.\*

*Citation models for many nonlinguistic sources are included in the Writers' References at the end of this book.*

Think about whether you will need to obtain permission to include the source in your project.

Treat your sources fairly. (For example, don't mislead your audience by presenting a snippet from a source out of context.)

#### 6. Design and test your project carefully.

Create a road map to guide you as you design your project: a *storyboard* (a sequence of drawings, representing how the action unfolds, for videos, audio recordings, and animations), a *wireframe* (showing layout and functionality web pages and websites), or *mockups* (showing layout for posters, brochures, and other static compositions).

Test your storyboard or mock-up on an audience to determine what works well and what is confusing or unclear.

*Mock-up software like Invision or Lucidchart (both free) or wireframing software like InDesignCC or iPlotz might be helpful for complex print or digital projects.*

\*For more about evaluating and citing sources, see Chapter 7 (pp. 206–8) and visit Stanford University Libraries' webpage on copyright and fair use.

## Multimodal Composing: Three Student Examples

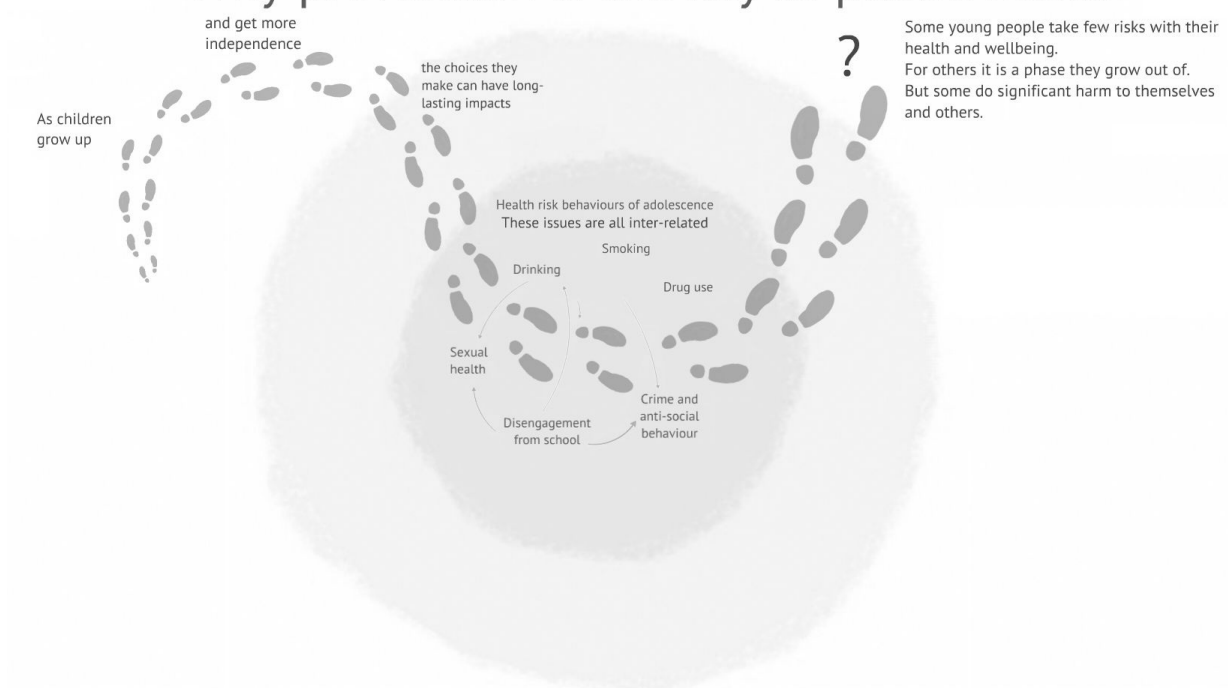
This chapter includes an example of a multimodal text, a screenshot from Mirlandra Neuneker’s blog *Mirlandra’s Kitchen* (p. 323), as well as her analysis of her rhetorical situation in creating this text (pp. 323–36). Chapter 4 (p. 90) also includes a collage that Mirlandra created as a student at Oregon State University. This section highlights three additional examples of multimodal texts created by students: a Prezi presentation, a website, and a TEDx talk.

Christopher Buttacavoli created the Prezi presentation “Young People and Risky Behavior: Why Prevention Is the Key to Public Health” for a class in public health at Oregon State University. The Prezi employs the linguistic, visual, and spatial modes; when Christopher presented it in class, however, his public performance added aural and gestural modes. Christopher’s decision to use Prezi rather than PowerPoint was rhetorically savvy given his text’s emphasis on the interconnections among various health-risk behaviors of adolescents. The result is a visually compelling, dynamic, and well-argued presentation. Shown here is the overview of the presentation.

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# Young people and risky behaviour

## Why prevention is the key to public health



### **An Overview of Christopher Buttacavoli's Prezi Presentation ([bit.ly/prezi\\_publichealth](http://bit.ly/prezi_publichealth))\***

Public Health and Prevention by Chris Buttacavoli is licensed under a Creative Commons Attribution 4.0 International License. Based on a work at <https://prezi.com/j7n7xfncdyys>

Home Page | What is a Gap Year? | Academic Pros & Cons | Career-Centric Pros & Cons | Social Pros & Cons | Personal Pros & Cons | So... What? | References

////////////////// **GAP YEAR:** ////////////////////  
**GOOD OR BAD?**  
// By Ben Myers //

Tweet

**GAP YEARS FOR AMERICANS:**

WHAT IS A GAP YEAR?  
ACADEMIC PROS AND CONS  
CAREER-CENTRIC PROS AND CONS  
SOCIAL PROS AND CONS  
PERSONAL PROS AND CONS  
SO... WHAT?  
REFERENCES

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## Homepage from a Website ([savethetrexes.wix.com/gapyear](http://savethetrexes.wix.com/gapyear))

Ben Myers

Ben Myers, an undergraduate at Oklahoma State University, created a website on the advantages and disadvantages of gap years for college students as the final project in his first-year writing class and as part of a larger research-based project. The homepage for Ben's site is shown above. After first conducting research on his topic, Ben created his website, which represents a preliminary formulation of his argument. After presenting his website in class and getting feedback, he wrote an eight-page research project on the same topic. The organization of Ben's website reflects the research question that motivated his project: "Gap Year: Good or Bad?" Those navigating his site can move easily one subtopic to another:

- [What Is a Gap Year?](#)
- [Academic Pros and Cons](#)
- [Career-Centric Pros and Cons](#)
- [Social Pros and Cons](#)
- [So ... What?](#)
- [References](#)

thinking rhetorically

Ben takes full rhetorical advantage of the ability to integrate multiple modes and media into his website. Each page includes at least one video and several visuals, including photos, charts, and maps. On the "So ... What?" page, Ben takes advantage of the potential for interacting with his readers that digital media affords and provides a survey where they can express their own views on gap years.

The final example is a screenshot from a talk that Ben Myers (the creator of the website, above) gave at a TEDx event at Oklahoma State University, TEDxOStateU 2015, designed to share "ideas worth spreading." Ben competed in an open audition to earn one of the eight spots reserved for students. In his talk "The Disability Conversation," he argues powerfully for the importance of disability advocacy.



**A Video Presentation, Delivered April 10, 2015, at Oklahoma State University–Stillwater and Available on YouTube**

Ben Myers

**thinking rhetorically**

His presentation takes advantage of all five modes of communication: linguistic, visual, aural, spatial, and gestural. It is only about eight minutes long, but he uses that time well to share an engaging and thought-provoking mix of personal experience and information with his viewers. At appropriate moments, Ben uses PowerPoint slides to summarize his main points, but they do not dominate his presentation, which is notable for the clarity and persuasiveness of his ideas and his enthusiasm for his topic. Throughout his presentation, his tone is conversational even as he calls attention to the seriousness of his subject. Ben clearly recognizes the rhetorically charged nature of his situation: Many people find discussions of topics like disability uncomfortable. So he begins his talk with a powerful anecdote about his own experience with disability and in so doing puts those attending his talk at ease. Ben then articulates the major point of his talk: “Remaining silent about disability is not helpful.” The remainder of his presentation explains why this is the case. Ben concludes his talk with a forceful challenge to his viewers: “Let’s start the disability conversation today.”

Rhetoric, Aristotle argued centuries ago, is the art of discovering all the available means of persuasion. When Aristotle wrote these words, he imagined a civic space, or *agora*, where the citizens of Athens (who did not include women or the enslaved) would meet face to face to converse and argue. Aristotle could not have imagined the world of print texts that Gutenberg's printing press created, let alone a world enabled by the Internet and World Wide Web. But his emphasis on discovering all of the available means of persuasion applies in all these situations. Thanks to the multiple modes and media of communication available to writers today, new agoras are providing increased opportunities for communication.

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### for thought, discussion, and writing

1. Develop a flyer, brochure, newsletter, podcast, or web page for a community, church, civic, or other group with which you are involved. If you aren't currently involved in such an organization, develop a text that relates to a project that interests you. Be sure to analyze your rhetorical situation before you begin work on your document. After creating your text, make a list of the five most important decisions that played a role in the development of your text, such as the decision to develop a newsletter rather than a flyer. Then explain the rationale for each decision.
2. Evaluate the effectiveness of the three-minute video "Prezi vs. PowerPoint," developed by the Technology and Learning unit of Pepperdine University. (You can find this video on YouTube by searching with the key terms "Pepperdine" and "Prezi vs. PowerPoint.") Watch this video at least three times; during the second and third times you watch it, take notes on the number of modes it employs and the video's effectiveness as a multimodal composition. Then make a list of the video's top three strengths and indicate two ways you think it could be improved. Finally, based on your own experience with Prezi and PowerPoint, indicate whether you think the video provides a fair assessment of the potential strengths and limitations of each program.
3. Write an essay in which you reflect on your own experiences composing multimodal texts. Are you more familiar and comfortable with employing some modes than others? (For example, are you a confident composer of

traditional linguistic research essays but a tentative composer of videos or podcasts?) What are your strengths as a multimodal composer? What areas of improvement can you identify? If you prefer, respond to this assignment using a medium other than print, such as a collage, slide presentation, audio essay, podcast, or video.

4. Choose a linguistic text that you have written for your composition class or another class, and remix it using another medium. Possibilities include creating a collage, brochure, slide presentation, audio essay, podcast, or video.
-

- \* To learn more about multimodal composing, see Chapter 10.
- \* For more about reading, see Chapter 2.
- \* For more about the history of academic genres, see Chapter 8, pp. 234–61.
- \* For more help with reading visuals, see pp. 41–47 later in this chapter.
- \* For more about annotation, see pp. 34–37 later in this chapter.
- \* For descriptions of these broad generic categories, see Chapter 8, pp. 234–61.
- \* Chapter 5 will help you learn to analyze and synthesize, Chapter 6—to make and support claims, Chapter 7—to evaluate the texts you read, and Chapter 11—to compose multimodal texts.

<sup>1</sup> These habits of mind are discussed in *Framework for Success in Postsecondary Writing*, posted on the website of the Council of Writing Program Administrators, [wpa.council.org/framework](http://wpa.council.org/framework).

- \* For more information about freewriting—what it is and how to do it—see Chapter 9, pp. 263–65.
- \* See Chapter 4, pp. 93–100, for more information on this topic.
- \* For a fuller discussion of this and related issues, see Chapter 3’s discussion of ethos, logos, and pathos (pp. 62–67); Chapter 5’s coverage of analyzing and synthesizing texts (pp. 105–43); and Chapter 7’s coverage of evaluating a text (pp. 183–233).

<sup>2</sup> For additional examples accompanied by intelligent discussion, see Michael Casey’s *Che’s Afterlife: The Legacy of an Image*, Vintage Books, 2009.

- \* For a case study of student Daniel Stiepleman’s process of interacting with a text, exploring ideas, and developing an essay for a first-year writing class, see Chapter 6, pp. 166–82.
- \* See Chapter 10 for more about multimodal composing.
- \* See the discussion of academic habits of mind in Chapter 2, pp. 27–31.
- \* See also Chapter 9, pp. 273–74.
- \* For more on what’s required in different disciplines, see Chapter 8.
- \* See Chapters 2 and 6 for advice on analyzing visuals (pp. 41–49) and a student’s analysis of a public service ad (pp. 166–82).

<sup>1</sup> In this discussion of stasis theory, I employ the categories presented in John Gage, *The Shape of Reason: Argumentative Writing in College*. 3rd ed., Allyn and Bacon, 1991, p. 40.

- \* For a discussion of how to evaluate print and online sources, see Chapter 7, pp. 206–8.
- \* Chapter 2 covers summary and reading critically (pp. 31–40); Chapter 7—summary and synthesis (pp. 211, 218–19). Elizabeth Hurley’s essay in this chapter (pp. 138–42) is another good model of synthesis.

- \* For more on analyzing rhetorical situations and on Aristotle's three appeals, see Chapter 3.
- \* For more about multimodal composing, see Chapter 11.
- \* To review the concept of the rhetorical situation, see Chapter 3.
- \* For more on invention strategies, see Chapter 9.
- \* See Chapter 10, p. 291.
- \* For more on Aristotle's appeals of logos, ethos, and pathos, see Chapter 5, pp. 123–25.
- \* See Chapter 2 for more on genres (pp. 17–20) and reading critically (pp. 31–40).
- \* For more about the peer review process, see p. 209.
- \* For more about genres and source types, see Chapter 2, pp. 17–20.
- \* For more about peer review, see p. 209.
- \* Take note of the different ways Twenge uses evidence to convince her three audiences (Chapter 3, pp. 70–82).
- \* For a discussion of peer review, see p. 209.
- \* For a list of common source types, turn back to pp. 192–93.
- \* Her thesis appears on page 3 of her essay (p. 225).
- \* See the Writers' References appendix, pp. 341 and 376, for rules about indenting quotations as a block.

**\* To answer these questions, you'll need to read representative examples of writing from each field; your teacher or your own coursework can provide such examples**

<sup>1</sup> David Porush. *A Short Guide to Writing about Science*. Harper Collins, 1995, p. 8.

**\* For a research essay with citations and a list of works cited in MLA style, see Chapter 7, pp. 223–32.**

<sup>2</sup> David Porush. *A Short Guide to Writing about Science*. Harper Collins, 1995, xxi–xxii.

<sup>3</sup> Victoria McMillan. *Writing Papers in the Biological Sciences*. 4th ed. Bedford/St. Martin's, 2006, 1.

<sup>4</sup> Deidre McCloskey. *Economical Writing*. 2nd ed., Waveland Press, 1999, p. 5.

<sup>5</sup> The formatting shown in the sample paper that follows is consistent with typical APA requirements for undergraduate writing. Formatting guidelines for papers prepared for publication differ in some respects; see pp. 376–99.

<sup>6</sup> Douglas, George H., and Herbert William Hildebrandt, editors. *Studies in the History of Business Writing*, Association for Business Communication, 1985.

<sup>1</sup>Elbow, Peter. *Writing with Power: Techniques for Mastering the Writing Process*. Oxford UP, 1981, p. 13.

**\* For another example of a cluster, see Chapter 6, p. 168.**

**\* For an example of one student's discovery draft, see p. 169.**

**\* Daniel Stiepleman's visual plan appears in Chapter 6 (p. 171).**

<sup>2</sup>Perl, Sondra. *Writing with the Body*. Boynton Cook Publishers, 2004, p. xii.

**\* For more on thesis statements, see Chapter 6, pp. 151–54.**

**\* Chapter 7 (pp. 212–13) explains the structure of a typical supporting paragraph in a research project.**



\* See Chapter 5pp.117–20.

\* See Chapter 9pp.262–286. for coverage of drafting unified paragraphs.

<sup>1</sup> Glass laid out this and twelve other principles guiding the production of *This American Life* in a lecture called “Mo’ Better Radio” given at Macalester College in 1998.

\* **Note: The links in this chapter worked when this book was published, but URLs may change over time. If any of the links cease to function, try searching for the site online using the creator’s name and the title of the project.**

\* **For more about shortening titles, see model 6, p. 343.**

# Writers' References

# MLA Documentation Guidelines

The *MLA Handbook*, Eighth Edition, published by the Modern Language Association of America, or MLA, offers general principles for citing sources focused on the basic contents of every citation, including the following:

- *Author or authors (followed by a period).*
- *Title of source (followed by a period).* Titles of self-contained works, such as book titles, television series, and website names, are italicized; titles of works contained within other works, such as an article in a magazine or a story in an anthology, are set in quotation marks.
- *Title of the container, or larger work, in which the source appears, if any (followed by a comma).* For example, a newspaper or magazine “contains” the articles that appear within it; a television series “contains” individual episodes. Follow the title of the container with a comma, since the items that follow (other contributors, version, number, publisher, publication date, and location) all relate to the container. If a source has multiple containers—for example, you access an article that appears in a journal (container 1) via a database (container 2)—include information for the second container after the first. Titles of containers are typically italicized.
  - *Other contributors (followed by a comma).* Other contributors may include the editor, translator, producer, narrator, illustrator, and so on.
  - *Version (followed by a comma).* The version may be the edition name or number (revised edition, sixth edition, late edition), director’s cut, abridged edition, and so on.
  - *Number (followed by a comma).* The number may include the volume number (for a multivolume work), the volume and issue number (for a journal), the disk number (for a set of DVDs), and so on.

- *Publication information (followed by a comma)*. Publication information may include the name of the publisher, site sponsor, government and agency, and so on.
- *Publication date (followed by a comma)*. The publication date may be a year for books or movies; a month and year or day, month, and year for magazines; day, month, and year for newspapers and episodes of daily television or radio shows; and so on.
- *Source location (followed by a period)*. For example, page numbers indicate location for a printed text; the URL or DOI (digital object identifier, a permanent code) indicates location for an online text; a time stamp indicates location for a video or audio file.
- *Additional information (followed by a period)*. Additional information may include original publication information for a reprinted book, an access date for an undated online source, or a label for an unusual source type or a source type that readers might not recognize from the citation (as for an editorial or letter to the editor, a typescript, or a lecture).

This appendix helps students make sensible decisions about how to cite sources by providing citation models based on the principles spelled out in the *MLA Handbook*. A number of the models included in the appendix are covered in the *MLA Handbook*; some, however, are not. For example, the *MLA Handbook* provides no model for an editorial or letter to the editor, but one is included in this appendix (p. 360). The model for an editorial is based on that for an article in a newspaper, with an identifying label added at the end of the citation. The appendix provides models for many sources that students consult while conducting research; however, it is not exhaustive. When no model is provided for the type of source you need to cite, base your citation on that for a similar source and add information as needed. Finally, if you are unsure about how to cite a source not included in this appendix, check with your instructor.

## Formatting a Research Project

The Eighth Edition of the *MLA Handbook* provides very little guidance for formatting a research-based writing project, but check the MLA's website ([mla.org](http://mla.org)) for more information. The following guidelines are commonly observed in the humanities, but double-check with your instructor *before* preparing your final draft to make sure the formatting advice provided here is appropriate given your rhetorical situation.

- *First page and title page.* A title page is not often required. Instead, type each of the following pieces of information on a new line, flush left, in the upper left corner of the first page: your name, the instructor's name, the course name and number, and the date. On the next line, include your title, centered, without italics, boldface, quotation marks, or any other treatment.
- *Margins and spacing.* Leave one-inch margins at the top and bottom on both sides of each page. Double-space the entire text, including the identifying information at the top of the first page, title, indented (block) quotations, captions, any footnotes or endnotes, and the list of works cited. Indent paragraphs half an inch.
- *Long quotations.* Set off quotations longer than four typed lines by indenting them as a block, half an inch from the left margin. Do not enclose the passage in quotation marks.
- *Page numbers.* Include your last name and the page number in the upper right corner of each page, half an inch below the top margin and flush right.
- *Headings.* Many instructors and students find headings helpful. Make them concise yet informative. They can be single nouns (Literacy), a noun phrase (Literacy in Families), a gerund phrase (Testing for Literacy), or a question or statement (How Can Literacy Be Measured?). Make all headings at the same level consistent throughout your text, for example by using all single nouns or all gerund phrases. Set headings in the same font as the rest of the text, distinguishing levels by typing the first level heading in capitals, second-level headings in boldface, and third-level headings in italics:

FIRST-LEVEL HEADING

**Second-level Heading**

### *Third-level Heading*

Position headings consistently throughout your text. Centered headings are common for the first level; for secondary-level headings, you may indent, set flush left, or run them into the text (that is, you can start the section's text on the same line as the heading).

- *Visuals.* Place tables, photographs, drawings, charts, graphs, and other figures as close as possible to the relevant text. Tables should have a label and number (*Table 1*) and a clear caption. The label and caption should be aligned on the left, on separate lines. Give the source information below the table. All other visuals should be labeled *Figure* (abbreviated *Fig.*), numbered, and captioned. The label and caption should appear on the same line, followed by the source information. Remember to refer to each visual in your text, indicating how it contributes to the point(s) you are making.

## In-Text Citations

MLA style requires a citation in the text of an essay for every quotation, paraphrase, summary, or other material requiring documentation. In-text citations document material from other sources with both signal phrases and parenthetical references. Parenthetical references should include the information your readers need to locate the full reference in the list of works cited at the end of the text (see pp. 347–75). An in-text citation in MLA style aims to give the reader two kinds of information: (1) It indicates *which source* on the works-cited page the writer is referring to, and (2) it explains *where in the source* the material quoted, paraphrased, or summarized can be found, if the source has page numbers or other numbered sections.

### Directory to MLA style for in-text citations

1. Author named in a signal phrase 342
2. Author named in a parenthetical reference 343
3. Two authors 343
4. Three or more authors 343
5. Organization as author 343
6. Unknown author 343
7. Author of two or more works cited in the same project 344
8. Two or more authors with the same last name 344
9. Indirect source (author quoting someone else) 344
10. Multivolume work 344
11. Literary work 344
12. Work in an anthology or collection 345
13. Sacred text 345
14. Encyclopedia or dictionary entry 345
15. Government source with no author named 345
16. Electronic or nonprint source 346
17. Entire work 347
18. Two or more sources in one citation 347

The basic MLA in-text citation includes the author's last name either in a signal phrase introducing the source material or in parentheses at the end of the sentence. Whenever possible, it also includes the page or paragraph number in parentheses at the end of the sentence.

#### **SAMPLE CITATION USING A SIGNAL PHRASE**

In his discussion of *Monty Python* routines, Crystal notes that the group relished “breaking the normal rules” of language (107).

#### **SAMPLE PARENTHETICAL CITATION**

A noted linguist explains that *Monty Python* humor often relied on “bizarre linguistic interactions” (Crystal 108).

Note in the following examples where punctuation is placed in relation to the parentheses.

**1. AUTHOR NAMED IN A SIGNAL PHRASE** The MLA recommends using the author's name in a signal phrase to introduce the material and citing the page number(s), if any, in parentheses.

Lee claims that his comic-book creation, Thor, was “the first regularly published superhero to speak in a consistently archaic manner” (199).

**2. AUTHOR NAMED IN A PARENTHETICAL REFERENCE** When you do not mention the author in a signal phrase, include the author's last name before the page number(s) in the parentheses. Use no punctuation between the author's name and the page number(s).

The word *Bollywood* is sometimes considered an insult because it implies that Indian movies are merely “a derivative of the American film industry” (Chopra 9).

**3. TWO AUTHORS** Use both the authors' last names in a signal phrase or in parentheses.

For example, Bonacich and Appelbaum report that in Los Angeles, which has the highest concentration of garment manufacturers in the nation, 81% of workers are Asian and Latino immigrants (171–75).



**4. THREE OR MORE AUTHORS** Use the first author's name and *et al.* ("and others").

Similarly, as Belenky et al. assert, examining the lives of women expands our understanding of human development (7).

**5. ORGANIZATION AS AUTHOR** Give the group's full name, abbreviating words that are commonly abbreviated, such as *Association (Assoc.)* or *Department (Dept.)*.

Any study of social welfare involves a close analysis of "the impacts, the benefits, and the costs" of its policies (Social Research Corp. iii).

**6. UNKNOWN AUTHOR** Use a shortened title in place of the author.

One analysis defines *hype* as "an artificially engendered atmosphere of hysteria" ("Today's Marketplace" 51).

To shorten a title, use the first noun in the title plus any adjectives modifying it, leaving out any articles (*a, an, the*), verbs, prepositional phrases, and so on. For example, "The Great Republican Earthquake" becomes "Great Republican Earthquake," and "America's Lurch to the Left" becomes "America's Lurch." If there is no noun in the first part of the title, use the first word (excluding articles) if it will be enough to distinguish the work from other works cited. For example, *Must We Mean What We Say: A Book of Essays* would be abbreviated as *Must*. The word you use in the in-text citation should be the word you use to begin the entry in the list of works cited.

**7. AUTHOR OF TWO OR MORE WORKS CITED IN THE SAME PROJECT** If your list of works cited has more than one work by the same author, include a shortened version of the title of the work \* you are citing in a signal phrase or in parentheses to prevent reader confusion.

Gardner shows readers their own silliness in his description of a "pointless, ridiculous monster, crouched in the shadows, stinking of dead men, murdered children, and martyred cows" (*Grendel* 2).

If two or more works by the same author are referred to, include both titles (abbreviated if necessary) with the word *and* between them: (*Grendel* and *October Light*).

**8. TWO OR MORE AUTHORS WITH THE SAME LAST NAME** Include the author's first *and* last names in a signal phrase or first initial and last name in a parenthetical reference.

Children will learn to write if they are allowed to choose their own subjects, James Britton asserts, citing the Schools Council study of the 1960s (J. Britten 37–42).

**9. INDIRECT SOURCE (AUTHOR QUOTING SOMEONE ELSE)** Use the abbreviation *qtd. in* to indicate that you are quoting from someone else's report of a source.

As Arthur Miller says, "When somebody is destroyed everybody finally contributes to it, but in Willy's case, the end product would be virtually the same" (qtd. in Martin and Meyer 375).

**10. MULTIVOLUME WORK** In a parenthetical reference, if you cite more than one volume, note the volume number first and then the page number(s), with a colon and one space between them.

Modernist writers prized experimentation and gradually even sought to blur the line between poetry and prose, according to Forster (3: 150).

If you cite only one volume of the work in your list of works cited, include only the author's last name and the page number in parentheses: (Forster 150).

**11. LITERARY WORK** Because literary works are often available in many different editions, cite the page number(s) from the edition you used followed by a semicolon; then give other identifying information that will lead readers to the passage in any edition. For a novel, indicate the part or chapter:

In utter despair, Dostoyevsky's character Mitya wonders aloud about the "terrible tragedies realism inflicts on people" (376; book 8, ch. 2).

For a poem, cite the part (if there is one) and line number(s) (if included in the source), separated by a period:

Whitman speculates, "All goes onward and outward, nothing collapses, / And to die is different from what anyone supposed, and luckier" (6.129–30).

If you are citing only line numbers, use the word *line* or *lines* in the first reference (*lines 33–34*). Omit the word *line* or *lines* in subsequent entries. For a verse play, give only the act, scene, and line numbers, separated by periods:

The witches greet Banquo as “Lesser than Macbeth, and greater” (1.3.65).

**12. WORK IN AN ANTHOLOGY OR COLLECTION** For an essay, short story, or other piece of prose contained within an anthology, use the name of the author of the work, not the editor of the anthology, but use the page number(s) from the anthology.

Narratives of captivity play a major role in early writing by women in the United States, as demonstrated by Silko (219).

**13. SACRED TEXT** To cite a sacred text such as the Qur’an or the Bible, give the title of the edition you used, the book, the chapter, and the verse (or their equivalent), separated by periods. In parenthetical references, use abbreviations for books with names of five or more letters (*Gen.* for *Genesis*).

He ignored the admonition “Pride goes before destruction, and a haughty spirit before a fall” (*New Oxford Annotated Bible*, Prov. 16.18).

**14. ENCYCLOPEDIA OR DICTIONARY ENTRY** An entry from a reference work—such as an encyclopedia or a dictionary—without an author will appear on the works-cited list under the entry’s title. Enclose the title in quotation marks and place it in parentheses. Omit the page number for reference works that arrange entries alphabetically.

The term *prion* was coined by Stanley B. Prusiner from the words *proteinaceous* and *infectious* and a suffix meaning *particle* (“Prion”).

**15. GOVERNMENT SOURCE WITH NO AUTHOR NAMED** Because entries for sources authored by government agencies will appear on your list of works cited under the name of the country (see model 63, p. 374), your in-text citation for such a source should include the name of the country as well as the name of the agency responsible for the source.

To reduce the agricultural runoff into the Chesapeake Bay, the United States Environmental Protection Agency has argued that “[h]igh nutrient loading

crops, such as corn and soybean, should be replaced with alternatives in environmentally sensitive areas” (26).

If the government agency is also the publisher, begin the citation with the source’s title, and include the title (or a shortened form) in the in-text citation.

**16. ELECTRONIC OR NONPRINT SOURCE** Give enough information in a signal phrase or in parentheses for readers to locate the source in your list of works cited. Many works found online or in electronic databases lack stable page numbers; you can omit the page number in such cases. If you are citing a work with stable pagination, such as an article in PDF format, however, include the page number in parentheses.

As a *Slate* analysis has noted, “Prominent sports psychologists get praised for their successes and don’t get grief for their failures” (Engber).

The source, an article on a website, does not have stable pagination.

According to Whitmarsh, the British military had experimented with using balloons for observation as far back as 1879 (328).

The source, an online PDF of a print article, includes stable page numbers.

If the source includes numbered sections, or paragraphs, include the appropriate abbreviation (*sec.* or *par.*) and the number in parentheses.

Sherman notes that the “immediate, interactive, and on-the-spot” nature of Internet information can make nondigital media seem outdated (*sec.* 32).

If using an excerpt from a time-based source (such as an audio or video file), include the time stamp for the section cited.

Although the Hays Code was written to oust risqué behavior in the movies, its effects were felt in television comedy as well, with shows like *I Love Lucy* and *The Dick Van Dyke Show* depicting their married costars as sleeping in twin beds. But sex did creep in around the edges, if only in the most innocent fashion. For example, much of the humor in the first episode of *Mr. Ed* (“The First Meeting”) revolves around Wilbur Post’s young wife (Connie Hines) jumping into her costar Alan Young’s arms on the slightest pretext (04:22–04:30).

**17. ENTIRE WORK** Include the reference in the text, without any page numbers.

Jon Krakauer's *Into the Wild* both criticizes and admires the solitary impulses of its young hero, which end up killing him.

**18. TWO OR MORE SOURCES IN ONE CITATION** Separate the information with semicolons.

Economists recommend that *employment* be redefined to include unpaid domestic labor (Clark 148; Nevins 39).

## Explanatory and Bibliographic Notes

Explanatory notes may be used to provide information or commentary that would not readily fit into your text. Bibliographic notes may be used for citing several sources for one point and for offering thanks to, information about, or evaluation of a source. Use superscript numbers in the text to refer readers to the notes, which may be included as endnotes (typed under the heading *Notes* on a separate page after the text but before the list of works cited) or as footnotes at the bottom of the page (typed four lines below the last text line).

### SUPERSCRIPT NUMBER IN TEXT

Stewart emphasizes the existence of social contacts in Hawthorne's life so that the audience will accept a different Hawthorne, one more attuned to modern times than the figure in Woodberry.<sup>3</sup>

### NOTE

<sup>3</sup>Woodberry does, however, show that Hawthorne *was* often an unsociable individual. He emphasizes the seclusion of Hawthorne's mother, who separated herself from her family after the death of her husband, often even taking meals alone (28). Woodberry seems to imply that Mrs. Hawthorne's isolation rubbed off on her son.

## List of Works Cited

A list of works cited is an alphabetical list of the sources you have referred to in your essay. (If your instructor asks you to list everything you have read as background, call the list *Works Consulted*.) The formatting instructions below are consistent with those offered by the Modern Language Association on their website (mla.org). But check with your instructor if you have any doubts about her or his expectations.

- Start your list on a separate page after the text of your essay and any notes. (For works in media other than print, you may need to include documentation elsewhere, such as on a slide or mentioned in your talk for a presentation.)
- Continue the consecutive numbering of pages.
- Center the heading *Works Cited* (not italicized or in quotation marks) one inch from the top of the page.
- Start each entry flush with the left margin; indent subsequent lines for the entry half an inch. Double-space the entire list.
- List sources alphabetically by the first word. Start with the author's name, if available; if not, use the editor's name, if available. If no author or editor is given, start with the title.
- Italicize titles of self-contained works, such as books and websites, but put the titles of works contained in other works (such as articles that appeared in magazines, newspapers, or scholarly journals; stories that appeared in anthologies or collections; or web pages included on websites) in quotation marks.

## GUIDELINES FOR AUTHOR LISTINGS

The list of works cited is arranged alphabetically. The in-text citations in your writing point readers toward particular sources on the list (see pp. 341–42).

### NAME CITED IN SIGNAL PHRASE IN TEXT

Crystal explains ....

## NAME IN PARENTHETICAL CITATION IN TEXT

... (Crystal 107).

## BEGINNING OF ENTRY ON LIST OF WORKS CITED

Crystal, David.

### Directory to MLA style for works-cited entries

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**1. ONE AUTHOR** Put the last name first, followed by a comma, the first name (and initial, if any), and a period.

Crystal, David.

**2. MULTIPLE AUTHORS** For works with two authors, list the first author with the last name first, followed by comma. Then include the word *and* followed by the name of the second author, first name first.

Bonacich, Edna, and Richard Appelbaum.

For three or more authors, list the first author followed by a comma and *et al.* (“and others”).

Lupton, Ellen, et al.

**3. ORGANIZATION OR GROUP AUTHOR** Give the name of the group, government agency, corporation, or other organization listed as the author.

Getty Trust.

United States, Government Accountability Office.

If the organization or group is also the publisher, start the entry with the title of the source.

**4. UNKNOWN AUTHOR** When the author is not identified, begin the entry with the title, and alphabetize by the first important word. Italicize titles of self-contained works, such as books and websites. Put the titles of works contained within other works (articles that appear in newspapers, magazines, or journals; web pages that exist within websites; short stories that appear in magazines, anthologies, or collections) in quotation marks.

“California Sues EPA over Emissions.”

*New Concise World Atlas.*

**5. TWO OR MORE WORKS BY THE SAME AUTHOR** Arrange the entries alphabetically by title. Include the author’s name in the first entry, but in subsequent entries, use three hyphens followed by a period. (For the basic format for citing a book, see model 6. For the basic format for citing an article from an online newspaper, see model 33.)

Chopra, Anupama. “Bollywood Princess, Hollywood Hopeful.” *The New York Times*, 10 Feb. 2008,  
[www.nytimes.com/2008/02/10/movies/10chop.html](http://www.nytimes.com/2008/02/10/movies/10chop.html).

---. *King of Bollywood: Shah Rukh Khan and the Seductive World of Indian Cinema*. Warner Books, 2007.

*Note:* Use three hyphens only when the work is by *exactly* the same author(s) as the previous entry.

## **BOOKS**

**6. BASIC FORMAT FOR A BOOK** Begin with the author name(s). (See models 1–5.) Then include the title and the subtitle, the publisher, and the publication date. The source map on pp. 354–55 shows where to find this information in a typical book.

Bowker, Gordon. *James Joyce: A New Biography*. Farrar, Straus and Giroux, 2012.

**7. AUTHOR AND EDITOR BOTH NAMED**

Bangs, Lester. *Psychotic Reactions and Carburetor Dung*. Edited by Greil Marcus, Alfred A. Knopf, 1988.

*Note:* To cite the editor’s contribution instead, begin the entry with the editor’s name.

Marcus, Greil, editor. *Psychotic Reactions and Carburetor Dung*. By Lester Bangs, Alfred A. Knopf, 1988.

**8. EDITOR, NO AUTHOR NAMED**

Wall, Cheryl A., editor. *Changing Our Own Words: Essays on Criticism, Theory, and Writing by Black Women*. Rutgers UP, 1989.

**9. ANTHOLOGY** Cite an entire anthology the same way you would cite a book with an editor and no named author (see model 8).

Marcus, Ben, editor. *New American Stories*. Vintage Books, 2015.

**10. WORK IN AN ANTHOLOGY OR CHAPTER IN A BOOK WITH AN EDITOR** List the author(s) of the selection or chapter; its title, in quotation marks; the title of the book, italicized; *edited by* and the name(s) of the editor(s); the publisher; the publication date; and the selection’s page numbers.

Eisenberg, Deborah. “Some Other, Better Otto.” *New American Stories*, edited by Ben Marcus, Vintage Books, 2015, pp. 3–29.

**11. TWO OR MORE ITEMS FROM THE SAME ANTHOLOGY** List the anthology as one entry (see model 9). Also list each selection separately with a cross-reference to the anthology.

Eisenberg, Deborah. "Some Other, Better Otto." Marcus, pp. 94–136.

Sayrafiezadeh, Saïd. "Paranoia." Marcus, pp. 3–29.

## 12. TRANSLATION

Ferrante, Elena. *The Story of the Lost Child*. Translated by Ann Goldstein, Europa Editions, 2015.

**13. BOOK WITH BOTH TRANSLATOR AND EDITOR** List the editor's and translator's names after the title, in the order they appear on the title page.

Kant, Immanuel. "*Toward Perpetual Peace*" and *Other Writings on Politics, Peace, and History*. Edited by Pauline Kleingeld, translated by David L. Colclasure, Yale UP, 2006.

**14. BOOK IN A LANGUAGE OTHER THAN ENGLISH** Include a translation of the title in brackets, if necessary.

Benedetti, Mario. *La borra del café [The Coffee Grind]*. Editorial Sudamericana, 2000.

**15. GRAPHIC NARRATIVE** If the words and images are created by the same person, cite a graphic narrative just as you would a book (model 6).

Bechdel, Alison. *Fun Home: A Family Tragicomic*. Houghton Mifflin, 2006.

For a collaboration, list the author or illustrator who is most important to your research before the title, and list other contributors after the title.

Gaiman, Neil. *The Sandman: Overture*. Illustrated by J. H. William III, DC Comics, 2015.

William III, J. H., illustrator. *The Sandman: Overture*. By Neil Gaiman, DC Comics, 2015.

## 16. EDITION OTHER THAN THE FIRST

Eagleton, Terry. *Literary Theory: An Introduction*. 3rd ed., U of Minnesota P, 2008.



# THE VALUE OF NOTHING

## HOW TO RESHAPE MARKET SOCIETY AND REDEFINE DEMOCRACY

Raj Patel

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2 Title and Subtitle

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3 Publisher

4 Year of Publication

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If you cite two or more volumes, give the number of volumes in the complete work and provide inclusive dates of publication.

Stark, Freya. *Letters*. Edited by Lucy Moorehead, Compton Press, 1974–82. 8 vols.

**18. PREFACE, FOREWORD, INTRODUCTION, OR AFTERWORD** After the writer’s name, describe the contribution. After the title, indicate the book’s author (with *by*), editor (with *edited by*), or translator (with *translated by*).

Bennett, Hal Zina. Foreword. *Shimmering Images: A Handy Little Guide to Writing Memoir*, by Lisa Dale Norton, St. Martin’s Griffin, 2008, pp. xiii–xvi.

Dunham, Lena. Foreword. *The Liars’ Club*, by Mary Karr, Penguin Classics, 2015, pp. xi–xiii.

**19. ENTRY IN A REFERENCE BOOK** If an author is given, begin with the author’s name (look for initials and a list of contributors); otherwise, begin with the title. If the entries are alphabetized, you need not include the page number.

“Ball’s in Your Court, The.” *The American Heritage Dictionary of Idioms*, 2nd ed., Houghton Mifflin Harcourt, 2013.

**20. BOOK THAT IS PART OF A SERIES** At the end of the citation, include the series name (and number, if any) from the title page.

Denham, A. E., editor. *Plato on Art and Beauty*. Palgrave Macmillan, 2012. Philosophers in Depth.

Snicket, Lemony (Daniel Handler). *The Bad Beginning*. HarperCollins Publishers, 1999. A Series of Unfortunate Events 1.

**21. REPUBLICATION (MODERN EDITION OF AN OLDER BOOK)** Indicate the original publication date after the title.

Austen, Jane. *Sense and Sensibility*. 1813. Dover, 1966.

**22. BOOK WITH A TITLE WITHIN THE TITLE** Do not italicize a book title within a title. For an article title within a title, italicize as usual, and place the article title



in quotation marks.

Lethem, Jonathan. *“Lucky Alan” and Other Stories*. Doubleday, 2015.

Shanahan, Timothy. *Philosophy and Blade Runner*. Palgrave Macmillan, 2014.

**23. SACRED TEXT** To cite individual published editions of sacred books, begin the entry with the title. If you are not citing a particular edition, do not include sacred texts in the list of works cited.

*The Oxford Annotated Bible with the Apocrypha*. Edited by Herbert G. May and Bruce M. Metzger, Revised Standard Version, Oxford UP, 1965.

*The Qur’an: Translation*. Translated by Abdullah Yusuf Ali, Tahrike Tarsile Qur’an, 2001.

## PRINT PERIODICALS

Begin with the author name(s). (See models 1–5.) Then include the article title; the title of the periodical; the volume, issue, and date for journal articles or the date alone for magazine and newspaper articles; and the page numbers. The source map on pp. 358–59 shows where to find this information in a sample periodical.

**24. ARTICLE IN A JOURNAL** Follow the journal title with the volume number, the issue number (if given), the date of publication, and the page numbers.

Matchie, Thomas. “Law versus Love in *The Round House*.” *Midwest Quarterly*, vol. 56, no. 4, Summer 2015, pp. 353–64.

Tilman, David. “Food and Health of a Full Earth.” *Daedalus*, vol. 144, no. 4, Fall 2015, pp. 5–7.

**25. ARTICLE IN A MAGAZINE** Provide the date from the magazine cover instead of volume or issue numbers.

Bryan, Christy. “Ivory Worship.” *National Geographic*, Oct. 2012, pp. 28–61.

Grossman, Lev. "A Star Is Born." *Time*, 2 Nov. 2015, pp. 30–39.

**26. ARTICLE IN A NEWSPAPER** Include the edition (*national ed.*, *late ed.*), if listed, and the section number or letter, if given. When an article skips pages, give only the first page number and a plus sign.

Bray, Hiawatha. "As Toys Get Smarter, Privacy Issues Emerge." *The Boston Globe*, 10 Dec. 2015, p. C1.

Sherry, Allison. "Volunteers' Personal Touch Turns High-Tech Data into Votes." *The Denver Post*, 30 Oct. 2012, pp. 1A+.

Add the city in brackets if it is not part of the name: *The Globe and Mail* [Toronto].

#### MLA SOURCE MAP: Articles in print periodicals

1. Author. List the last name first. End with a period. For variations, see models 2–5.
2. Article title. Put the title and any subtitle in quotation marks; capitalize all major words. Place a period inside the closing quotation mark.
3. Periodical title. Italicize the title; capitalize all major words. Follow the periodical title with a comma.
4. Volume, issue, and/or date of publication. For journals, give the volume number and issue number (if any), separated by a comma; then list the date and follow it with a comma. For magazines, list the day (if given), month, and year, followed by a comma.
5. Page numbers. List inclusive page numbers. If the article skips pages, put the first page number and a plus sign. End with a period.

*A citation for a journal article would look like this:*

1  
Marcoplos, Lucas. 2  
"Drafting Away from It All." 3  
*Southern Cultures*, vol. 12, no. 1, 4  
5  
Spring 2016, pp. 33–41.

*A citation for the magazine article on p. 359 would look like this:*

1  
Quart, Alissa. 2  
"Lost Media, Found Media: Snapshots from the Future of Writing," 3  
4  
*Columbia Journalism Review*, May/June 2008, 5  
pp. 30–34.



4 Date of Publication

3 Periodical Title



# COLUMBIA JOURNALISM REVIEW

May / June 2008 • cjr.org

## The Future of Writing

Nonfiction's disquiet  
ALISSA QUART

Kindle isn't it, but  
EZRA KLEIN

UNDER THE SHIRT  
A reporter recalls  
that got him through  
CAMERON MCWHIRT

LOVE THY NEIGHBOR  
The religion beat is  
TIM TOWNSEND



## Lost Media, Found Media

Snapshots from the future of writing

BY ALISSA QUART

become like the people at the ashram after the guru has died.

Right now, journalism is more or less divided into two camps, which I will call Lost Media and Found Media.

I went to the Nieman conference partly to see how the

division are affecting and afflicting the Lost Media world that I love best, not on the institutional level, but for reporters and writers themselves. This world includes people who write for all the newspapers and magazines that are currently struggling with layoffs, speedups, hiring freezes, buyouts, the death or shrinkage of film- and book-review sections, limits on extra work, the erasure of

and the general narrowing of institutional ambition. It includes freelance writers competing with hordes of ever-younger competitors willing to write and publish online for free, the fade-out of established journalistic career paths, and, perhaps most crucially, a muddled sense of the meritorious, as blogs level and scramble the value and status of print publications, and of professional writers. The glamour and influence once associated with a magazine elite seem to have faded, becoming a sort of pastiche of winsome articles about yearning and boxers and dinners at Elaine's.

Found Media-ites, meanwhile, are the bloggers, the contributors to Huffington Post-type sites that aggregate blogs, as well as other work that somebody else paid for, and the new non-profits and pay-per-article schemes that aim to save journalism from 20 percent

profit-margin demands. Although these elements are often disparate, together they compose the new media landscape. In economic terms, I mean all the outlets for nonfiction writing that seem to be thriving in the new era or striving to fill niches that Lost Media is giving up in a new order. Stylistically, Found Media tends to feel spontaneous, almost accidental. It's a domain dominated by the young, where writers get points not for following traditions or burnishing them but for amateur and hybrid vigor, for creating their own venues and their own genres. It is about public expression and community—not quite John Dewey's Great Community, which the critic Eric Alterman alluded to in a recent *New Yorker* article on newspapers, but rather a fractured form of Dewey's ideal: call it Great Communities.

To be a Found Media journalist or pundit, one need not be elite, expert, or trained; one must simply produce punchy intellectual property that is in conversation with groups of

If there were an ashram for people who worship contemplative long-form journalism, it would be the Nieman Conference on Narrative Journalism. This March, at the Sheraton Boston Hotel, hundreds of journalists, authors, students, and aspirants came for the weekend event. Seated on metal chairs in large conference rooms, we learned about muscular storytelling (the Q-shaped narrative structure—who knew?). We sipped cups of coffee and

ate bagels and heard about reporting history through letters and public documents and how to evoke empathy for our subjects, particularly our most marginal ones. As we listened to reporters discussing great feats—exposing Walter Reed's fetid living quarters for wounded soldiers, for instance—we also renewed our pride in our profession. In short, the conference exemplified the best of the older media models, the ones that have so recently fallen into economic turmoil.

Yet even at the weekend's strongest lectures on interview techniques or the long-form profile, we couldn't ignore the digital elephant in the room. We all knew as writers that the kinds of pieces we were discussing require months

of time, and that we were all out of money to do that. It was true for nonfiction writers, but something seems to have changed. For those of us who believed in the value of the journalism and literary nonfiction of the past, we had

### 5 Page Numbers

**27. EDITORIAL OR LETTER TO THE EDITOR** Include the writer’s name (if given) and the title (if any). Include a label indicating the source type at the end of the citation.

“California Dreaming.” *The Nation*, 25 Feb. 2008, p. 4. Editorial.

Galbraith, James K. “JFK’s Plans to Withdraw.” *New York Review of Books*, 6 Dec. 2007, pp. 77–78. Letter.

## **28. REVIEW**

After the title of the review—if the review is untitled, include the label *Review* in its place—include *Review of* plus the title of the work being reviewed (followed by a comma). Then add *By* plus the names of the author(s), director(s), or producer(s) of the original work (followed by a comma). Finally, add the balance of the information you would need for any article within a larger work.

Walton, James. “Noble, Embattled Souls.” Review of *The Bone Clocks* and *Slade House*, by David Mitchell, *The New York Review of Books*, 3 Dec. 2015, pp. 55–58.

Lane, Anthony. “Human Bondage.” Review of *Spectre*, directed by Sam Mendes, *The New Yorker*, 16 Nov. 2015, pp. 96–97.

## **29. UNSIGNED ARTICLE**

“Performance of the Week.” *Time*, 6 Oct. 2003, p. 18.

## **ELECTRONIC SOURCES**

When citing a website or a web page, include all the information you would need to cite any other source (author, title, and “container” information), and add a permalink or digital object identifier (DOI) in the “location” position. If neither a permalink nor a DOI is available, include the URL (omitting *http://*). If accessing a source through a database, add the information about the database as a separate “container”: End the information about the journal with a period, and then add the title of the database (in italics, followed by a comma) and the DOI or permalink URL. If you are accessing the source through a database your

library subscribes to, include just the basic URL for the database (*go.galegroup.com*), not the URL for the specific article.

**30. WORK FROM A DATABASE** The basic format for citing a work from a database appears in the source map on pp. 361–62.

Coles, Kimberly Anne. “The Matter of Belief in John Donne’s Holy Sonnets.” *Renaissance Quarterly*, vol. 68, no. 3, Fall 2015, pp. 899–931. *JSTOR*, doi:10.1086/683855.

#### MLA SOURCE MAP: Articles from databases

Library subscriptions—such as EBSCOhost and Academic Search Premier—provide access to huge databases of articles.

1. Author. List the last name first. End with a period. For variations, see models 2–5.
2. Article title. Enclose the title and any subtitle in quotation marks.
3. Periodical title. Italicize it.
4. Print publication information. List the volume and issue number, if any; the date of publication, including the day (if given), month, and year, in that order; and the inclusive page numbers.
5. Database name. Italicize the name of the database.
6. DOI or URL. Include the DOI (digital object identifier) or URL, preferably a permalink URL (minus *http://*). If accessing the source from a subscription database, include only the URL for the database.

*A citation for the work on p. 362 would look like this:*

Arnett, Robert P. “*Casino Royale* and Franchise Remix: James Bond as Superhero.” *Film Criticism*, vol. 33, no. 3, Spring 2009, pp. 1–16. *Academic OneFile*, [go.galegroup.com/](http://go.galegroup.com/).

### 3 Periodical Title

### 2 Article Title

<b>Title:</b>	<b>Casino Royale and Franchise Remix: James Bond as Superhero.</b>
<b>Authors:</b>	Arnett, Robert P.1 ← <b>1 Author</b>
<b>Source:</b>	Film Criticism; Spring2009, Vol. 33 Issue 3, p1-16, 16p ↑ <b>4 Print Publication Information</b>
<b>Document Type:</b>	Article
<b>Subject Terms:</b>	*JAMES Bond films *FILM genres *BOND, James (Fictitious character) *SUPERHERO films
<b>Reviews &amp; Products:</b>	CASINO Royale (Film)
<b>People:</b>	CRAIG, Daniel
<b>Abstract:</b>	The article discusses the role of the film "Casino Royale" in remixing the James Bond franchise. The author believes that the remixed Bond franchise has shifted its genre to a superhero franchise. When Sony acquired MGM in 2004, part of its plans is to transform the 007 franchise at par with "Spiderman." The remixed franchise re-aligns its franchise criteria with those established by superhero films. The author cites "Casino Royale's" narrative structure as an example of the success of the film as franchise remixed for the future. The portrayal of Bond as a superhero by actor Daniel Craig is discussed.
<b>Author Affiliations:</b>	1Associate professor, Department of Communication and Theatre Arts, Old Dominion University
<b>ISSN:</b>	01635069
<b>Accession Number:</b>	47966995
<b>Database:</b>	Academic Search Premier ↑ <b>5 Database Name</b>

Macari, Anne Marie. "Lyric Impulse in a Time of Extinction." *American Poetry Review*, vol. 44, no. 4, July/Aug. 2015, pp. 11–14. *General OneFile*, go.galegroup.com/.

**31. ARTICLE IN AN ONLINE JOURNAL** Cite an online journal article as you would a print journal article (see model 24). After the page numbers (if available), include the URL or DOI. If you access the article through a database, include the database name (in italics), followed by a comma, before the DOI or URL.

Bryson, Devin. "The Rise of a New Senegalese Cultural Philosophy?" *African Studies Quarterly*, vol. 14, no. 3, Mar. 2014, pp. 33–56, [asq.africa.ufl.edu/files/Volume-14-Issue-3-Bryson.pdf](http://asq.africa.ufl.edu/files/Volume-14-Issue-3-Bryson.pdf).

Rich, Ruby B. "Evidence of Visibility." *Film Quarterly*, vol. 69, no. 2, Winter 2015, pp. 5–7. *Academic Search Premier*, doi:10.1525/FQ.2015.69.2.5.

**32. ARTICLE IN AN ONLINE MAGAZINE** Provide the usual print publication information for a magazine, but replace the page numbers with the URL.

Leonard, Andrew. "The Surveillance State High School." *Salon*, 27 Nov. 2012, [www.salon.com/2012/11/27/the\\_surveillance\\_state\\_high\\_school/](http://www.salon.com/2012/11/27/the_surveillance_state_high_school/).

**33. ARTICLE IN AN ONLINE NEWSPAPER** Provide the usual print publication information for a newspaper, but replace the page numbers with the URL.

Crowell, Maddy. "How Computers Are Getting Better at Detecting Liars." *The Christian Science Monitor*, 12 Dec. 2015, [www.csmonitor.com/Science/Science-Notebook/2015/1212/How-computers-are-getting-better-at-detecting-liars](http://www.csmonitor.com/Science/Science-Notebook/2015/1212/How-computers-are-getting-better-at-detecting-liars).

**34. COMMENT ON AN ONLINE ARTICLE** If the commenter uses a pseudonym (a pen name or screen name), include it; if you know the author's actual name, include that after the pseudonym in parentheses.

pablosharkman. Comment on "'We Are All Implicated': Wendell Berry Laments a Disconnection from Community and the Land," by Scott Carlson. *The Chronicle of Higher Education*, 23 Apr. 2012, [chronicle.com/article/In-Jefferson-Lecture-Wendell/131648](http://chronicle.com/article/In-Jefferson-Lecture-Wendell/131648).

**35. DIGITAL BOOK** Provide information as for a print book (see models 6–23); then give the electronic publication information, such as the database name (in italics) and the URL, or the digital format (Kindle, Nook). If the book is a reissue of an earlier publication, you may add the original publication information (such as the year of original publication) after the title if it is relevant, given your rhetorical situation.

Doerr, Anthony. *All the Light We Cannot See*. Scribner, 2014. Nook.



Goldsmith, Oliver. *The Vicar of Wakefield: A Tale*. 1801. *America's Historical Imprints*, [infoweb.newsbank.com.ezproxy.bpl.org/](http://infoweb.newsbank.com.ezproxy.bpl.org/).

Piketty, Thomas. *Capital in the Twenty-First Century*. Translated by Arthur Goldhammer, Harvard UP, 2014. Google Books, [books.google.com/books?isbn=0674369556](http://books.google.com/books?isbn=0674369556).

**36. ONLINE EDITORIAL OR LETTER** For clarity, include the label *Editorial* or *Letter* at the end of the citation.

“City’s Blight Fight Making Difference.” *The Columbus Dispatch*, 17 Nov. 2015, [www.dispatch.com/content/stories/editorials/2015/11/17/1-citys-blight-fight-making-difference.html](http://www.dispatch.com/content/stories/editorials/2015/11/17/1-citys-blight-fight-making-difference.html). Editorial.

**37. ONLINE REVIEW** Cite an online review as you would a print review (see model 28), adding or changing information as needed to reflect the digital container, such as by replacing the page numbers with the URL.

Della Subin, Anna. “It Has Burned My Heart.” Review of *The Lives of Muhammad*, by Kecia Ali, *London Review of Books*, 22 Oct. 2015, [www.lrb.co.uk/v37/n20/anna-della-subin/it-has-burned-my-heart](http://www.lrb.co.uk/v37/n20/anna-della-subin/it-has-burned-my-heart).

Spychalski, John C. Review of *American Railroads—Decline and Renaissance in the Twentieth Century*, by Robert E. Gallamore and John R. Meyer. *Transportation Journal*, vol. 54, no. 4, Fall 2015, pp. 535–38. *JSTOR*, doi:10.5325/transportationj.54.4.0535.

**38. ENTRY IN AN ONLINE REFERENCE WORK** Cite the entry as you would an entry from a print reference work (see model 19), including or changing any information you may need to identify the digital container, such as the URL.

Durante, Amy M. “Finn Mac Cumhail.” *Encyclopedia Mythica*, 17 Apr. 2011, [www.pantheon.org/articles/f/finn\\_mac\\_cumhail.html](http://www.pantheon.org/articles/f/finn_mac_cumhail.html).

Hall, Mark. “Facebook (American Company).” *The Encyclopaedia Britannica*, 2 July 2014, [www.britannica.com/topic/Facebook](http://www.britannica.com/topic/Facebook).

“House Music.” *Wikipedia*, 16 Nov. 2015, [en.wikipedia.org/wiki/House\\_music](http://en.wikipedia.org/wiki/House_music).

**39. WORK FROM A WEBSITE** For basic information on citing a work from a website, see the source map on pp. 366–67. Include the name of the author; the title of the document, in quotation marks; the name of the website, italicized; the date of publication; the name of the publisher or sponsor if different from the title of the site; and the URL. Include an access date following the URL only if no publication date is available.

Enzinna, Wes. "Syria's Unknown Revolution." *Pulitzer Center on Crisis Reporting*, 24 Nov. 2015, [pulitzercenter.org/projects/middle-east-syria-enzinna-war-rojava](http://pulitzercenter.org/projects/middle-east-syria-enzinna-war-rojava).

"Social and Historical Context: Vitality." *Arapesh Grammar and Digital Language Archive Project*, Institute for Advanced Technology in the Humanities, [www.arapesh.org/socio\\_historical\\_context\\_vitality.php](http://www.arapesh.org/socio_historical_context_vitality.php). Accessed 22 Mar. 2016.

**40. ENTIRE WEBSITE** Follow the guidelines for a specific work from the web, beginning with the name of the author, editor, compiler, or director (if any), followed by the title of the website, italicized; the name of the sponsor or publisher, only if different from the author; the date of publication or last update; and the URL. Include an access date following the URL only if no publication date is available.

Halsall, Paul, editor. *Internet Modern History Sourcebook*. Fordham U, 4 Nov. 2011, [legacy.fordham.edu/halsall/index.asp](http://legacy.fordham.edu/halsall/index.asp).

Railton, Stephen. *Mark Twain in His Times*. U of Virginia Library, 2012, [twain.lib.virginia.edu/](http://twain.lib.virginia.edu/).

*The Newton Project*. U of Sussex, 2016, [www.newtonproject.sussex.ac.uk/prism.php?id=1](http://www.newtonproject.sussex.ac.uk/prism.php?id=1).

*Transparency International: The Global Coalition against Corruption*. 2015, [www.transparency.org/](http://www.transparency.org/).

#### MLA SOURCE MAP: Works from websites

You may need to browse other parts of a site to find some of the following elements, and some sites may omit elements. Uncover as much information as you can.

1. Author. List the last name first. End with a period. For variations, see models 2–5. If no author is given or if the author and website title or publisher are substantially the same, begin with the title.
2. Title of work. Enclose the title and any subtitle of the work in quotation marks.
3. Title of website. Give the title of the entire website, italicized.
4. Publisher or sponsor. Include the publisher or sponsor only if that name is significantly different from the title of the website. In the example here, the sponsoring organization is the Nobel Foundation, which is not significantly different from the website title (*Nobelprize.org*), so no sponsor is included.
5. Date of publication or latest update. Give the most recent date, followed by a comma.
6. URL. Use a permalink if available.
7. Date of access. Include an access date only if no publication date is available; insert it following the URL. (See model 39 for an example.)

*A citation for the work on p. 367 would look like this:*

1  
Tønnesson, Øyvind. 2  
“Mahatma Gandhi, the Missing Laureate.” 3  
4  
5  
1 Dec. 1999, www.nobelprize.org/nobel\_prizes/themes/peace/gandhi/.

1 Author

3 Title of Website

**Nobelprize.org**

NOBEL PRIZES | ALFRED NOBEL | PRIZE AWARDERS | NOMINATION | PRIZE ANNOUNCEMENTS | AWARD CEREMONIES | EDUCATIONAL GAMES

By Year | Nobel Prize in Physics | Nobel Prize in Chemistry | Nobel Prize in Medicine | Nobel Prize in Literature | **Nobel Peace Prize** | Prize in Economics

## Mahatma Gandhi, the Missing Laureate

by Øyvind Tønnesson  
Nobelprize.org Peace Editor, 1998-2000  
1 December 1999

Mohandas Gandhi (1869-1948) was a leader of non-violence in the 20th century. It is widely considered that he should have been the very man to be selected for the Nobel Peace Prize. He was nominated several times, but was never awarded the prize. Why? These questions have been asked frequently: Was the horizon of the Norwegian Nobel Committee too narrow? Were the committee members unable to appreciate the struggle for freedom among non-European peoples? Or were the Norwegian committee members perhaps afraid to make a prize award which might be detrimental to the relationship between their own country and Great Britain?

1/6  
Gandhi Centenary Year 1969

When still alive, Mohandas Gandhi had many admirers, both in India and abroad. But his martyrdom in 1948 made him an even greater symbol of peace. Twenty-one years later, he was commemorated on this double-sized United Kingdom postage stamp.

Photo: Copyright © Scanpix

Gandhi was nominated in 1937, 1938, 1939, 1947 and, finally, a few days before he was murdered in January 1948. The omission has been publicly regretted by later members of the Nobel Committee; when the Dalai Lama was awarded the Peace Prize in 1989, the chairman of the committee said that this was "in part a tribute to the memory of Gandhi".

Up to 1969, the Nobel Peace Prize was awarded almost exclusively to Europeans and Americans. In retrospect, the horizon of the Norwegian Nobel Committee may seem too narrow. Gandhi was very different from earlier Laureates. He was not a politician or proponent of international law, not primarily a humanitarian relief worker and not an organiser of international peace congresses. He would have belonged to a new breed of Laureates.

There is no hint in the archives that the Norwegian Nobel Committee ever took into consideration the possibility of an adverse British reaction to an award to Gandhi. Thus it seems that the hypothesis that the Committee's omission of Gandhi was due to its members' not wanting to provoke British indignation, may be rejected.

In 1947 the war broke between India and Pakistan and Gandhi's proposed non-violent settlement, which made people wonder whether he was about to abandon his consistent pacifism, seem to have been the primary reasons why he was not selected by the committee's majority. Unlike the situation today, there was no tradition for the Norwegian Nobel Committee to try to use the Peace Prize as a stimulus for peaceful settlement of regional conflicts.

During the last months of his life, Gandhi worked hard to end the violence between Hindus and Muslims which followed the partition of India. We know little about the Norwegian Nobel Committee's discussions on Gandhi's nomination. In the above quoted entry of November 18, 1947, they seriously considered a posthumous award. However, the committee members, ended up not making such an award. One year later, not to spend the prize money for 1948 at all. What many thought should have been Mahatma Gandhi's place on the list of Laureates was silently but respectfully left open.

Printer Friendly | Comments & Questions | Tell a Friend

The Nobel Peace Prize

All Nobel Peace Prize Laureates

Articles

Nobel Peace Prize Awarded Organizations

Nobel Prize Medal

Nobel Prize Amount

Nobel Interviews

Nobel Lectures

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The Official Web Site of the Nobel Foundation | Copyright ©

For a personal website, include a description such as *Homepage*, not italicized; the name of the larger site, if different from the personal site's title; the date of the last update; and the URL. If there is no date of publication, add an access date following the URL.

Bae, Rebecca. Homepage. Iowa State U, 2015,  
[www.engl.iastate.edu/rebecca-baedirectory-page/](http://www.engl.iastate.edu/rebecca-baedirectory-page/).

**41. BLOG (WEB LOG)** For an entire blog, give the author's name; the title of the blog, italicized; the sponsor or publisher of the blog (if different from the title); the publication date; the URL; and (if there is no publication date) the date of access.

Kiuchi, Tatsuro. *Tatsuro Kiuchi: News & Blog*, [tatsurokiuchi.com/](http://tatsurokiuchi.com/).  
Accessed 3 Mar. 2016.

Ng, Amy. *Pikaland*. Pikaland Media, 2015, [www.pikaland.com/](http://www.pikaland.com/).

*Note:* To cite a blogger who writes under a pseudonym, begin with the pseudonym and then put the writer's real name (if you know it) in parentheses. (See model 45.)

**42. POST OR COMMENT ON A BLOG** Give the author's name; the title of the post or comment in quotation marks; if there is no title, use *Comment on*, not italicized, plus the title of the original post, italicized; the sponsor of the blog (if different from the title); the date and time (if available) of the post or comment; and the URL.

Eakin, Emily. "Cloud Atlas's Theory of Everything." *NYR Daily*, 2 Nov. 2012, [www.nybooks.com/daily/2012/11/02/ken-wilber-cloud-atlas/](http://www.nybooks.com/daily/2012/11/02/ken-wilber-cloud-atlas/).

mittchellfreedman. Comment on "Cloud Atlas's Theory of Everything," by Emily Eakin. *NYR Daily*, 3 Nov. 2012,  
[www.nybooks.com/daily/2012/11/02/ken-wilber-cloud-atlas/](http://www.nybooks.com/daily/2012/11/02/ken-wilber-cloud-atlas/).

**43. ENTRY IN A WIKI** Because wiki content is collectively edited, do not include an author. Treat a wiki as you would a work from a website (see model 39). (Check with your instructor before using a wiki as a source.)

“Zion National Park.” *Wikipedia*, 18 Mar. 2016, en.wikipedia.org/wiki/Zion\_National\_Park.

**44. POSTING TO A DISCUSSION GROUP OR NEWSGROUP** Begin with the author’s name and the title of the posting in quotation marks (or the words *Online posting* if untitled). Follow with the name of the website, the sponsor of the site (if significantly different from the name of the website), the date of publication, and the URL.

Yen, Jessica. “Quotations within Parentheses (Study Measures).” *Copyediting-L*, 18 Mar. 2016, list.indiana.edu/sympa/arc/copyediting-l/2016-03/msg00492.html.

**45. POSTING OR MESSAGE ON A SOCIAL-NETWORKING SITE** To cite a message or posting on Facebook, Twitter, or another social-networking site, include the writer’s name (or Twitter handle—after the handle, include the author’s real name, in parentheses if you know it), the title of the post (in quotation marks), the social-networking site (in italics), the date and time (if available), and the URL.

Bedford English. “Stacey Cochran explores Reflective Writing in the classroom and as a writer: <http://ow.ly/YkjVB>.” *Facebook*, 15 Feb. 2016, www.facebook.com/BedfordEnglish/posts/10153415001259607.

Curiosity Rover. “Can you see me waving? How to spot #Mars in the night sky: <https://youtu.be/hv8hVvJlcJQ>.” *Twitter*, 5 Nov. 2015, 11:00 a.m., twitter.com/marscuriosity/status/672859022911889408.

@grammarphobia (Patricia T. O’Conner and Steward Kellerman). “Is ‘if you will’ a verbal tic? <http://goo.gl/oYrTYP> #English #language #grammar #etymology #usage #linguistics #WOTD.” *Twitter*, 14 Mar. 2016, 9:12 a.m., twitter.com/grammarphobia.

**46. EMAIL** Include the writer’s name; the subject line, in quotation marks; *Received by* (not italicized or in quotation marks) followed by the recipient’s name; and the date of the message.

Thornbrugh, Caitlin. “Coates Lecture.” Received by Rita Anderson, 20 Oct. 2015.

**47. COMPUTER SOFTWARE OR ONLINE GAME** Include the author name (if given and different from the title and sponsor); the title, italicized; the version number (if given); the publisher or sponsor; and the publication date.

*Words with Friends*. Version 5.84, Zynga, 2013.

## **VIDEO AND AUDIO SOURCES (INCLUDING ONLINE VERSIONS)**

**48. FILM OR DVD** If you cite a particular person's work, start with that name. If not, start with the title; then name the director, distributor, and year of release. Other contributors, such as writers or performers, may follow the director.

*Birdman or (The Unexpected Virtue of Ignorance)*. Directed by Alejandro González Iñárritu, performances by Michael Keaton, Emma Stone, Zach Galifianakis, Edward Norton, and Naomi Watts, Fox Searchlight, 2014.

Scott, Ridley, director. *The Martian*. Performances by Matt Damon, Jessica Chastain, Kristen Wiig, and Kate Mara, Twentieth Century Fox, 2015.

**49. VIDEO OR AUDIO FROM THE WEB** If you cite an online video or audio file, add the URL following the date.

Fletcher, Antoine. "The Ancient Art of the Atlatl." *Russell Cave National Monument*, narrated by Brenton Bellomy, National Park Service, 12 Feb. 2014, [www.nps.gov/media/video/view.htm?id=C92C0D0A-1DD8-B71C-07CBC6E8970CD73F](http://www.nps.gov/media/video/view.htm?id=C92C0D0A-1DD8-B71C-07CBC6E8970CD73F).

Lewis, Paul. "Citizen Journalism." *YouTube*, 14 May 2011, [www.youtube.com/watch?v=9APO9\\_yNbcg](http://www.youtube.com/watch?v=9APO9_yNbcg).

**50. TELEVISION OR RADIO EPISODE OR PROGRAM** In general, when citing a program, begin with the title, italicized. Then list important contributors (narrator, writer, director, actors); the network; and the broadcast date. Include the URL if citing an episode or program you downloaded or streamed. To cite a particular episode from a series, begin with the episode title, in quotation marks, and add the episode number (if available) before the network.

“Free Speech on College Campuses.” *Washington Journal*, narrated by Peter Slen, C-SPAN, 27 Nov. 2015.

“The Cathedral.” *Reply All*, narrated by Sruthi Pinnamaneni, episode 50, Gimlet Media, 7 Jan. 2016, [gimletmedia.com/episode/50-the-cathedral/](http://gimletmedia.com/episode/50-the-cathedral/).

**51. BROADCAST INTERVIEW** Base your citation of a broadcast interview on the citation for a television or radio episode or program (model 50), but add the name of the person interviewed in the author position, and add the interviewer’s name (with *Interview by*, not italicized) following the episode title.

Jaffrey, Madhur. “Madhur Jaffrey on How Indian Cuisine Won Western Taste Buds.” Interview by Shadrach Kabango, Q, CBC Radio, 29 Oct. 2015, [www.cbc.ca/1.3292918](http://www.cbc.ca/1.3292918).

Tempkin, Ann, and Anne Umland. Interview by Charlie Rose. *Charlie Rose: The Week*, PBS, 9 Oct. 2015.

**52. UNPUBLISHED OR PERSONAL INTERVIEW** List the person interviewed; the label *Telephone interview*, *Personal interview*, or *E-mail interview*; and the date the interview took place.

Akufo, Dautey. Personal interview, 11 Apr. 2016.

**53. SOUND RECORDING** List the name of the person or group you wish to emphasize (such as the composer, conductor, or band); the title of the recording or composition; the artist(s), if appropriate; the longer work in which the recording is contained (if any); the manufacturer; and the year of issue.

Adele. “Hello.” 25. XL, 2015.

Bizet, Georges. *Carmen*. Performances by Jennifer Larmore, Thomas Moser, Angela Gheorghiu, and Samuel Ramey, Bavarian State Orchestra and Chorus, conducted by Giuseppe Sinopoli, Warner, 1996.

*Note:* If you are citing instrumental music that is identified only by form, number, and key, do not underline, italicize, or enclose it in quotation marks.

Grieg, Edvard. Concerto in A minor, op. 16. Conducted by Eugene Ormandy, Philadelphia Orchestra, RCA, 1989.



**54. MUSICAL COMPOSITION** When you are not citing a specific published version, first give the composer's name, followed by the title (in italics). Do not italicize a work you refer to by form, number, and key.

Mozart, Wolfgang Amadeus. *Don Giovanni*, K527. *William and Gayle Cook Music Library*, Indiana U School of Music, [www.dlib.indiana.edu/variations/scores/bhq9391/](http://www.dlib.indiana.edu/variations/scores/bhq9391/).

Beethoven, Ludwig van. Symphony no. 5 in C minor, op. 67. 1807. *Center for Computer Assisted Research in the Humanities*, Stanford U, 2000, [scores.ccarh.org/beethoven/sym/beethoven-sym5-1.pdf](http://scores.ccarh.org/beethoven/sym/beethoven-sym5-1.pdf).

**55. LECTURE OR SPEECH** List the speaker; the title, in quotation marks; the sponsoring institution or group; the place; and the date. Add the label *Address* (not in italics) at the end of the citation.

Smith, Anna Deavere. "On the Road: A Search for American Character." National Endowment for the Humanities, John F. Kennedy Center for the Performing Arts, Washington, DC, 6 Apr. 2015. Address.

If you streamed or downloaded the lecture or speech, include the URL.

Khosla, Raj. "Precision Agriculture and Global Food Security." *US Department of State: Diplomacy in Action*, 26 Mar. 2013, [www.state.gov/e/stas/series/212172.htm](http://www.state.gov/e/stas/series/212172.htm). Address.

**56. LIVE PERFORMANCE** List the title, appropriate names (such as the writer or performer), the place, and the date. To cite a particular person's work, begin the entry with that name.

*Anything Goes*. By Cole Porter, performed by Klea Blackhurst, Shubert Theater, New Haven, 7 Oct. 2003.

Snoad, Peter. *The Draft*. Directed by Diego Arciniegas, Hibernian Hall, Boston, 10 Sept. 2015.

**57. PODCAST** For a podcast, include all the following that are available: the speaker, the title of the podcast, the title of the program, the host or performers (if different from the speaker), the title of the site, the site's sponsor (if different from the site's title), the date of posting, and the URL. You may want to include

an access date at the end of the citation, if the date the podcast was posted is not provided.

McDougall, Christopher. "How Did Endurance Help Early Humans Survive?" *TED Radio Hour*, National Public Radio, 20 Nov. 2015, [www.npr.org/2015/11/20/455904655/how-did-endurance-help-early-humans-survive](http://www.npr.org/2015/11/20/455904655/how-did-endurance-help-early-humans-survive).

Tanner, Laura. "Virtual Reality in 9/11 Fiction." *Literature Lab*, Department of English, Brandeis U, [www.brandeis.edu/departments/english/literaturelab/tanner.html](http://www.brandeis.edu/departments/english/literaturelab/tanner.html). Accessed 14 Feb. 2016.

**58. WORK OF ART OR PHOTOGRAPH** List the artist or photographer; the work's title, italicized; the date of composition; and the name of the museum or other location; and the city. To cite a reproduction in a book, add the publication information. To cite artwork found online, add the URL.

Bradford, Mark. *Let's Walk to the Middle of the Ocean*. 2015, Museum of Modern Art, New York.

Clough, Charles. *January Twenty-First*. 1988–89, Joslyn Art Museum, Omaha, [www.joslyn.org/collections-and-exhibitions/permanent-collections/modern-and-contemporary/charles-clough-january-twenty-first/](http://www.joslyn.org/collections-and-exhibitions/permanent-collections/modern-and-contemporary/charles-clough-january-twenty-first/).

O'Keeffe, Georgia. *Black and Purple Petunias*. 1925, private collection. *Two Lives: A Conversation in Paintings and Photographs*, edited by Alexandra Arrowsmith and Thomas West, HarperCollins, 1992, p. 67.

**59. MAP** Cite a map as you would a book or a short work within a longer work. For an online source, include the URL. Add the label *Map* (not italicized) at the end of the citation, if the type of work you are citing won't be clear from the context.

*California*. Rand McNally, 2002.

"Vote on Secession, 1861." *Perry-Castañeda Library Map Collection*, U of Texas, 1976, [www.lib.utexas.edu/maps/atlas\\_texas/texas\\_vote\\_secession\\_1861.jpg](http://www.lib.utexas.edu/maps/atlas_texas/texas_vote_secession_1861.jpg).

**60. CARTOON OR COMIC STRIP** List the artist’s name; the title (if any) of the cartoon or comic strip, in quotation marks; and the usual publication information for a print periodical (see models 24–27). If it won’t be clear that you’re citing a cartoon or comic strip, add an appropriate label at the end of the citation.

Lewis, Eric. “The Unpublished Freud.” *The New Yorker*, 11 Mar. 2002, p. 80. Cartoon.

Zyglis, Adam. “City of Light.” *Buffalo News*, 8 Nov. 2015, [adamzyglis.buffalonews.com/2015/11/08/city-of-light/](http://adamzyglis.buffalonews.com/2015/11/08/city-of-light/). Cartoon.

**61. ADVERTISEMENT** Include the label *Advertisement* at the end of the citation if your readers won’t know the type of work that you’re citing.

AT&T. *National Geographic*, Dec. 2015, p. 14. Advertisement.

Toyota. *The Root*. Slate Group, 28 Nov. 2015, [www.theroot.com](http://www.theroot.com). Advertisement.

## OTHER SOURCES (INCLUDING ONLINE VERSIONS)

If an online version is not shown here, use the appropriate model for the source, and then end with the URL or DOI.

**62. REPORT OR PAMPHLET** Follow the guidelines for a book (models 6–23 and 35).

*Dead in the Water*. Environmental Working Group, 2006. [www.ewg.org/research/deadwater](http://www.ewg.org/research/deadwater).

**63. GOVERNMENT PUBLICATION** Begin with the author, if identified. Otherwise, start with the name of the government, followed by the agency. If the author and site sponsor are the same, begin the citation with the title of the source. For congressional documents, cite the number, the session, the house of Congress, the report number, and any other information that will clarify the citation for your readers.

Canada, Minister of Aboriginal Affairs and Northern Development. *2015–16 Report on Plans and Priorities*. Minister of Public Works and Government Services Canada, 2015.

Gregg, Judd. *Report to Accompany the Genetic Information Act of 2003*. Government Printing Office, 2003. 108th Congress, 1st session, Senate Report 108–22.

Russel, Daniel R. “Burma’s Challenge: Democracy, Human Rights, Peace, and the Plight of the Rohingya.” Testimony before the US House Foreign Affairs Committee, Subcommittee on East Asian and Pacific Affairs, *US Department of State: Diplomacy in Action*, 21 Oct. 2015, [www.state.gov/p/eap/rls/rm/2015/10/248420.htm](http://www.state.gov/p/eap/rls/rm/2015/10/248420.htm).

**64. PUBLISHED PROCEEDINGS OF A CONFERENCE** Include the editor(s), and information about the conference (including its title, dates, and location). If the conference was sponsored by an organization the name of which is not already included in the title of the conference, include that information at the end of the citation as a separate “container.”

Meisner, Marx S., et al., editors. *Communication for the Commons: Revisiting Participation and Environment*. Proceedings of Twelfth Biennial Conference on Communication and the Environment, 6–11 June 2015, Swedish U of Agricultural Sciences. International Environmental Communication Association, 2015.

**65. DISSERTATION** For an unpublished dissertation, enclose the title in quotation marks; for a published dissertation, set the title in italics. Add the label *Dissertation* (not in italics), the school, and the year the work was accepted.

Abbas, Megan Brankley. “Knowing Islam: The Entangled History of Western Academia and Modern Islamic Thought.” Dissertation, Princeton U, 2015.

Kidd, Celeste. *Rational Approaches to Learning and Development*. Dissertation, U of Rochester, 2013.

**66. DISSERTATION ABSTRACT** Cite a dissertation abstract as you would a dissertation, but add the label *Abstract* (not in italics), followed by information about the “container” in which the abstract appeared.

Moore, Courtney L. “Stress and Oppression: Identifying Possible Protective Factors for African American Men.” Dissertation, Chicago School of

Professional Psychology, 2016. Abstract. *ProQuest Dissertations and Theses*, search.proquest.com/docview/1707351557.

**67. PUBLISHED INTERVIEW** Treat a published interview as you would a broadcast interview, with information about the “container” in which the interview appeared at the end of the citation.

Weddington, Sarah. “Sarah Weddington: Still Arguing for *Roe*.” Interview by Michele Kort. *Ms.*, Winter 2013, pp. 32–35.

**68. UNPUBLISHED LETTER** Cite an unpublished letter as you would an e-mail message (see model 46), replacing the subject line with the label *Letter to* followed by *the author* or the name of the recipient.

Primak, Shoshana. Letter to the author, 6 May 2016.

**69. MANUSCRIPT OR OTHER UNPUBLISHED WORK** Treat a manuscript or other unpublished work as you would its published counterpart, adding information after the title that readers will need to understand the nature of the source.

Arendt, Hannah. *Between Past and Future*. 1st draft, Hannah Arendt Papers, Manuscript Division, Library of Congress, pp. 108–50, [memory.loc.gov/cgi-bin/ampage?collId=mharendt&fileName=05/050030/050030page.db&recNum=0](http://memory.loc.gov/cgi-bin/ampage?collId=mharendt&fileName=05/050030/050030page.db&recNum=0).

**70. LEGAL SOURCE** To cite an act, give the name of the act followed by its Public Law (*Pub. L.*) number, its Statutes at Large (*Stat.*) cataloging number, and the date the act was enacted. To cite a court case, give the names of the first plaintiff and defendant, the case number, the name of the court, the date of the decision, and any other information readers will need to access the source.

Electronic Freedom of Information Act Amendments of 1996. Pub. L. 104–231. Stat. 110.2048. 2 Oct. 1996.

Utah v. Evans. 536 US 452. Supreme Court of the US. 2002. *Legal Information Institute*, Cornell U Law School, [www.law.cornell.edu/supremecourt/text/536/452](http://www.law.cornell.edu/supremecourt/text/536/452).


# APA Documentation Guidelines

The following formatting guidelines are adapted from the American Psychological Association (APA) recommendations for preparing manuscripts for publication in journals. Check with your instructor before preparing your final draft, however.

For detailed guidelines on formatting a list of references, see pp. 382–99. For a sample student essay in APA style, see pp. 249–57.

- *Title page.* Center the title, and include your name, the course name and number, the instructor's name, and the date. In the top left corner, type the words *Running head:* and a short version of the title, using all capital letters (fifty characters or fewer, including spaces). In the top right corner, type the number 1.
- *Margins and spacing.* Leave margins of at least one inch at the top and bottom and on both sides of the page. Do not justify the right margin. Double-space the entire text, including headings, set-off quotations, content notes, and the list of references. Indent the first line of each paragraph one-half inch (or five to seven spaces) from the left margin.
- *Short title and page numbers.* Type the short title flush left and the page number flush right at the top of each page, in the same position as on the title page.
- *Long quotations.* For a long, set-off quotation (one having more than forty words), indent it one-half inch (or five to seven spaces) from the left margin and do not use quotation marks. Place the page reference in parentheses one space after the final punctuation.
- *Abstract.* If your instructor asks for an abstract with your paper—a one-paragraph summary of your major thesis and supporting points—it should go on a separate page immediately after the title page. Center the word

*Abstract* (not boldface) about an inch from the top of the page. Double-space the text of the abstract, and begin the first line flush with the left margin. The length of abstracts typically ranges from 150 to 250 words, depending on the length of the source it summarizes.

- *Headings*. Headings (set in boldface) are used within the text of many APA-style papers. In papers with only one or two levels of headings, center the main headings; position the subheadings flush with the left margin. Capitalize words of four or more letters, but do not capitalize articles, short prepositions, or coordinating conjunctions unless they are the first word or follow a colon.
  - *Visuals*. Tables should be labeled *Table*, numbered, and captioned. All other visuals (charts, graphs, photographs, and drawings) should be labeled *Figure*, numbered, and captioned with a description and the source information. Remember to refer to each visual in your text, stating how it contributes to the point(s) you are making. Tables and figures should generally appear near the relevant text; check with your instructor for guidelines on placement of visuals.
- 

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## In-Text Citations

APA style requires parenthetical references in the text to document quotations, paraphrases, summaries, and other material from a source. These citations correspond to full bibliographic entries in a list of references at the end of the text.

Note that APA style generally calls for using the past tense or present perfect tense for signal verbs: *Baker (2003) showed* or *Baker (2003) has shown*. Use the present tense only to discuss results (*the experiment demonstrates*) or widely accepted information (*researchers agree*).

An in-text citation in APA style always indicates *which source* on the references page the writer is referring to, and it explains *in what year* the material was published; for quoted material, the in-text citation also indicates *where* in the source the quotation can be found.

**1. BASIC FORMAT FOR A QUOTATION** Generally, use the author's name in a signal phrase to introduce the cited material, and place the date, in parentheses, immediately after the author's name. The page number, preceded by *p.*, appears in parentheses after the quotation.

Gitlin (2001) pointed out that “political critics, convinced that the media are rigged against them, are often blind to other substantial reasons why their causes are unpersuasive” (p. 141).

If the author is not named in a signal phrase, place the author's name, the year, and the page number in parentheses after the quotation: (Gitlin, 2001, p. 141). For a long, set-off quotation (more than forty words), place the page reference in parentheses one space after the final quotation.

For electronic texts or other works without page numbers, you may use paragraph numbers, if the source includes them, preceded by the abbreviation *para*.

Driver (2007) has noticed “an increasing focus on the role of land” in policy debates over the past decade (para. 1).

**2. BASIC FORMAT FOR A PARAPHRASE OR SUMMARY** Include the author's last name and the year as in model 1, but omit the page or paragraph

number unless the reader will need it to find the material in a long work.

Gitlin (2001) has argued that critics sometimes overestimate the influence of the media on modern life.

**3. TWO AUTHORS** Use both names in all citations. Use *and* in a signal phrase, but use an ampersand (&) in parentheses.

Babcock and Laschever (2003) have suggested that many women do not negotiate their salaries and pay raises as vigorously as their male counterparts do.

One study has suggested that many women do not negotiate their salaries and pay raises as vigorously as their male counterparts do (Babcock & Laschever, 2003).

**4. THREE TO FIVE AUTHORS** List all the authors' names for the first reference.

Safer, Voccola, Hurd, and Goodwin (2003) reached somewhat different conclusions by designing a study that was less dependent on subjective judgment than were previous studies.

In subsequent references, use just the first author's name plus *et al.*

Based on the results, Safer et al. (2003) determined that the apes took significant steps toward self-expression.

**5. SIX OR MORE AUTHORS** Use only the first author's name and *et al.* in every citation.

As Soleim et al. (2002) demonstrated, advertising holds the potential for manipulating "free-willed" consumers.

**6. CORPORATE OR GROUP AUTHOR** If the name of the organization or corporation is long, spell it out the first time you use it, followed by an abbreviation in brackets. In later references, use the abbreviation only.

**FIRST CITATION** (Centers for Disease Control and Prevention [CDC], 2006)

**LATER CITATIONS** (CDC, 2006)

**7. UNKNOWN AUTHOR** Use the title or its first few words in a signal phrase or in parentheses. A book's title is italicized, as in the following example; an article's title is placed in quotation marks.

The employment profiles for this time period substantiated this trend (*Federal Employment*, 2001).

**8. TWO OR MORE AUTHORS WITH THE SAME LAST NAME** If your list of references includes works by different authors with the same last name, include the authors' initials in each citation.

S. Bartolomeo (2000) conducted the groundbreaking study on teenage childbearing.

**9. TWO OR MORE WORKS BY AN AUTHOR IN A SINGLE YEAR** Assign lowercase letters (*a*, *b*, and so on) alphabetically by title, and include the letters after the year.

Gordon (2004b) examined this trend in more detail.

**10. TWO OR MORE SOURCES IN ONE PARENTHETICAL REFERENCE** List sources by different authors in alphabetical order by authors' last names, separated by semicolons: (Cardone, 1998; Lai, 2002). List works by the same author in chronological order, separated by commas: (Lai, 2000, 2002).

**11. INDIRECT SOURCE** Use the phrase *as cited in* to indicate that you are reporting information from a secondary source. Name the original source in a signal phrase, but list the secondary source in your list of references.

Amartya Sen developed the influential concept that land reform was necessary for "promoting opportunity" among the poor (as cited in Driver, 2007, para. 2).

**12. PERSONAL COMMUNICATION** Cite any personal letters, email messages, electronic postings, telephone conversations, or interviews as shown. Do not include personal communications in the reference list.

R. Tobin (personal communication, November 4, 2006) supported his claims about music therapy with new evidence.

**13. ELECTRONIC DOCUMENT** Cite a web or electronic document as you would a print source, using the author's name and date.

Link and Phelan (2005) argued for broader interventions in public health that would be accessible to anyone, regardless of individual wealth.

The APA recommends the following for electronic sources without names, dates, or page numbers:

**AUTHOR UNKNOWN.** Use a shortened form of the title in a signal phrase or in parentheses (see model 7). If an organization is the author, see model 6.

**DATE UNKNOWN.** Use the abbreviation *n.d.* (for “no date”) in place of the year: (*Hopkins, n.d.*).

**NO PAGE NUMBERS.** Many works found online or in electronic databases lack stable page numbers. (Use the page numbers for an electronic work in a format, such as PDF, that has stable pagination.) If paragraph numbers are included in such a source, use the abbreviation *para.:* (*Giambetti, 2006, para. 7*). If no paragraph numbers are included but the source includes headings, give the heading, and identify the paragraph in the section:

Jacobs and Johnson (2007) have argued that “the South African media is still highly concentrated and not very diverse in terms of race and class” (South African Media after Apartheid, para. 3).

## Content Notes

APA style allows you to use content notes, either at the bottom of the page or on a separate page at the end of the text, to expand or supplement your text. Indicate such notes in the text by superscript numerals (<sup>1</sup>). Double-space all entries. Indent the first line of each note five spaces, but begin subsequent lines at the left margin.

### SUPERSCRIPIT NUMBER IN TEXT

The age of the children involved in the study was an important factor in the selection of items for the questionnaire.<sup>1</sup>

### FOOTNOTE

<sup>1</sup> Marjorie Youngston Forman and William Cole of the Child Study Team provided great assistance in identifying appropriate items for the questionnaire.

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## List of References

The alphabetical list of the sources cited in your document is called *References*. If your instructor asks that you list everything you have read—not just the sources you cite—call the list *Bibliography*. Here are guidelines for preparing a list of references:

- Start your list on a separate page after the text of your document but before appendices or notes. Continue consecutive page numbers.
- Center the heading *References* one inch from the top of the page.
- Begin each entry flush with the left margin, but indent subsequent lines one-half inch (or five to seven spaces). Double-space the entire list.
- List sources alphabetically by authors' (or editors') last names. If no author is given, alphabetize the source by the first word of the title other than *A*, *An*, or *The*. If the list includes two or more works by the same author, list them in chronological order. (For two or more works by the same author published in the same year, see model 5.)
- Italicize titles and subtitles of books and periodicals. Do not italicize titles of articles, and do not enclose them in quotation marks.
- For titles of books and articles, capitalize only the first word of the title and the subtitle and any proper nouns or proper adjectives.
- For titles of periodicals, capitalize all major words.

## GUIDELINES FOR AUTHOR LISTINGS

List authors' last names first, and use only initials for first and middle names. The in-text citations in your text point readers toward particular sources in your list of references (see pp. 377–80).

### NAME CITED IN SIGNAL PHRASE IN TEXT

Driver (2007) has noted ...

### NAME IN PARENTHETICAL CITATION IN TEXT



... (Driver, 2007).

#### **BEGINNING OF ENTRY IN LIST OF REFERENCES**

Driver, T. (2007).

**1. ONE AUTHOR** Give the last name, a comma, the initial(s), and the date in parentheses.

Zimbardo, P. G. (2009).

**2. MULTIPLE AUTHORS** List up to seven authors, last name first, with commas separating authors' names and an ampersand (&) before the last author's name.

Walsh, M. E., & Murphy, J. A. (2003).

*Note:* For a work with more than seven authors, list the first six, then an ellipsis (...), and then the final author's name.

#### **3. CORPORATE OR GROUP AUTHOR**

Resources for Rehabilitation. (2003).

**4. UNKNOWN AUTHOR** Begin with the work's title. Italicize book titles, but do not italicize article titles or enclose them in quotation marks. Capitalize only the first word of the title and the subtitle (if any) and proper nouns and proper adjectives.

*Safe youth, safe schools.* (2009).

**5. TWO OR MORE WORKS BY THE SAME AUTHOR** List two or more works by the same author in chronological order. Repeat the author's name in each entry.

Goodall, J. (1999).

Goodall, J. (2002).

If the works appeared in the same year, list them alphabetically by title, and assign lowercase letters (*a*, *b*, etc.) after the dates.

Shermer, M. (2002a). On estimating the lifetime of civilizations. *Scientific American*, 287(2), 33.

Shermer, M. (2002b). Readers who question evolution. *Scientific American*, 287(1), 37.

## BOOKS

**6. BASIC FORMAT FOR A BOOK** Begin with the author name(s). (See models 1–5.) Then include the publication year, the title and the subtitle, the city of publication, the country or state abbreviation, and the publisher. The source map on pp. 385–86 shows where to find this information in a typical book.

Levick, S. E. (2003). *Clone being: Exploring the psychological and social dimensions*. Lanham, MD: Rowman & Littlefield.

**7. EDITOR** For a book with an editor but no author, list the source under the editor's name.

Dickens, J. (Ed.). (1995). *Family outing: A guide for parents of gays, lesbians and bisexuals*. London, England: Peter Owen.

To cite a book with an author and an editor, place the editor's name, with a comma and the abbreviation *Ed.*, in parentheses after the title.

Austin, J. (1995). *The province of jurisprudence determined*. (W. E. Rumble, Ed.). Cambridge, England: Cambridge University Press.

### APA SOURCE MAP: Books

Take information from the book's title page and copyright page (on the reverse side of the title page), not from the book's cover or a library catalog.

1. Author. List all authors' last names first, and use only initials for first and middle names. For more about citing authors, see models 1–5.
2. Publication year. Enclose the year of publication in parentheses.
3. Title. Italicize the title and any subtitle. Capitalize only the first word of the title and the subtitle and any proper nouns or proper adjectives.
4. City and state of publication. List the city of publication and the country or state abbreviation followed by a colon.

5. Publisher. Give the publisher's name, dropping any *Inc.*, *Co.*, or *Publishers*.

*A citation for the book on p. 386 would look like this:*

**1** | **2** | **3**  
-----  
Tsutsui, W. (2004). *Godzilla on my mind: Fifty years of the king of monsters.*  
**4** | **5**  
-----  
New York, NY: Palgrave Macmillan.

2 Publication Year



GODZILLA ON MY MIND  
Copyright © William Tsutsui, 2004.  
All rights reserved. No part of this book may be used or reproduced in any manner whatsoever without written permission except in the case of brief quotations embodied in critical articles or reviews.

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PN1995.9.G63T78 2004  
791.43'651—dc22

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10 9 8 7 6 5 4

Printed in the United States of America

4 City and State of Publication

3 Title

# GODZILLA® ON MY MIND



*Fifty Years of the  
King of Monsters*

3 Subtitle

1 Author

WILLIAM TSUTSUI

palgrave  
macmillan

5 Publisher

## **8. SELECTION IN A BOOK WITH AN EDITOR**

Burke, W. W., & Nourmair, D. A. (2001). The role of personality assessment in organization development. In J. Waclawski & A. H. Church (Eds.), *Organization development: A data-driven approach to organizational change* (pp. 55–77). San Francisco, CA: Jossey-Bass.

## **9. TRANSLATION**

Al-Farabi, A. N. (1998). *On the perfect state* (R. Walzer, Trans.). Chicago, IL: Kazi.

## **10. EDITION OTHER THAN THE FIRST**

Moore, G. S. (2002). *Living with the earth: Concepts in environmental health science* (2nd ed.). New York, NY: Lewis.

## **11. MULTIVOLUME WORK**

Barnes, J. (Ed.). (1995). *Complete works of Aristotle* (Vols. 1–2). Princeton, NJ: Princeton University Press.

*Note:* If you cite just one volume of a multivolume work, list that volume, not the complete span of volumes, in parentheses after the title.

## **12. ARTICLE IN A REFERENCE WORK**

Dean, C. (1994). Jaws and teeth. In *The Cambridge encyclopedia of human evolution* (pp. 56–59). Cambridge, England: Cambridge University Press.

If no author is listed, begin with the title of the article.

## **13. REPUBLISHED BOOK**

Piaget, J. (1952). *The language and thought of the child*. London, England: Routledge & Kegan Paul. (Original work published 1932)

## **14. INTRODUCTION, PREFACE, FOREWORD, OR AFTERWORD**

Klosterman, C. (2007). Introduction. In P. Shirley, *Can I keep my jersey? 11 teams, 5 countries, and 4 years in my life as a basketball vagabond* (pp. v–vii). New York, NY: Villard-Random House.

**15. BOOK WITH A TITLE WITHIN THE TITLE** Do not italicize or enclose in quotation marks a title within a book title.

Klarman, M. J. (2007). *Brown v. Board of Education and the civil rights movement*. New York, NY: Oxford University Press.

## **PRINT PERIODICALS**

Begin with the author name(s). (See models 1–5.) Then include the publication date (year only for journals, and year, month, and day for other periodicals); the article title; the periodical title; the volume and issue numbers, if any; and the page numbers. The source map on pp. 389–90 shows where to find this information in a sample periodical.

### **16. ARTICLE IN A JOURNAL PAGINATED BY VOLUME**

O’Connell, D. C., & Kowal, S. (2003). Psycholinguistics: A half century of monologism. *The American Journal of Psychology*, *116*, 191–212.

**17. ARTICLE IN A JOURNAL PAGINATED BY ISSUE** If each issue begins with page 1, include the issue number after the volume number.

Hall, R. E. (2000). Marriage as vehicle of racism among women of color. *Psychology: A Journal of Human Behavior*, *37*(2), 29–40.

### **18. ARTICLE IN A MAGAZINE**

Ricciardi, S. (2003, August 5). Enabling the mobile work force. *PC Magazine*, *22*, 46.

### **19. ARTICLE IN A NEWSPAPER**

Faler, B. (2003, August 29). Primary colors: Race and fundraising. *The Washington Post*, p. A5.

### **20. EDITORIAL OR LETTER TO THE EDITOR**

Zelneck, B. (2003, July 18). Serving the public at public universities [Letter to the editor]. *The Chronicle Review*, p. B18.

## 21. UNSIGNED ARTICLE

Annual meeting announcement. (2003, March). *Cognitive Psychology*, 46, 227.

## 22. REVIEW

Ringel, S. (2003). [Review of the book *Multiculturalism and the therapeutic process*]. *Clinical Social Work Journal*, 31, 212–213.

## 23. PUBLISHED INTERVIEW

Smith, H. (2002, October). [Interview with A. Thompson]. *The Sun*, pp. 4–7.

### APA SOURCE MAP: Articles from periodicals

1. Author. List all authors' last names first, and use only initials for first and middle names. For more about citing authors, see models 1–5.
2. Publication date. Enclose the date in parentheses. For journals, use only the year. For magazines and newspapers, use the year, a comma, the month (spelled out), and the day, if given.
3. Article title. Do not italicize or enclose article titles in quotation marks. Capitalize only the first words of the article title and the subtitle and any proper nouns or proper adjectives.
4. Periodical title. Italicize the periodical title (and the subtitle, if any), and capitalize all major words.
5. Volume and issue numbers. Follow the periodical title with a comma, and then give the volume number (italicized) and, without a space in between, the issue number (if given) in parentheses.
6. Page numbers. Give the inclusive page numbers of the article. For newspapers only, include the abbreviation *p.* ("page") or *pp.* ("pages") before the page numbers. End the citation with a period.

*A citation for the periodical article on p. 390 would look like this:*

1 2 3  
Etzioni, A. (2006). Leaving race behind: Our growing Hispanic population  
4 5 6  
creates a golden opportunity. *The American Scholar*, 75(2), 20–30.



2 Publication Date

The AMERICAN SCHOLAR

4 Periodical Title

Spring 2006 | Vol. 75, No. 2

5 Volume and Issue Numbers

The AMERICAN SCHOLAR

RICHARD

# Leaving Race Behind

3 Article Title

*Our growing Hispanic population creates a golden opportunity*

AMITAI ETZIONI

ANN BEA  
EDWARD H  
PHYLLIS R

ALLI  
JOSEPH W. G

JO

For a subscription to THE AMERICAN SCHOLAR, contact Linda Miller at 800-424-6343. For a subscription to THE AMERICAN SCHOLAR, a quarterly journal of the Phi Beta Kappa Society, 1606 New Street, Philadelphia, PA 19102, call 800-424-6343. Manuscripts may be sent to scholar@pbk.org. AMERICAN SCHOLAR assumes no responsibility for the return of unsolicited manuscripts. Periodical postage paid at Washington, D.C. Postmaster: Please send address changes to THE AMERICAN SCHOLAR, P.O. Box 354, Mt. Morris, IL 61054-0354. For additional revenues, the Phi Beta Kappa Society should send their name and address to the same address.

Some years ago the United States government asked me what my race was. I was reluctant to respond because my 50 years of practicing sociology—and **1 Author** powerful personal experiences—have underscored for me what we all know to one degree or another, that racial divisions bedevil America, just as they do many other societies across the world. Not wanting to encourage these divisions, I refused to check off one of the specific racial options on the U.S. Census form and instead marked a box labeled “Other.” I later found out that the federal government did not accept such an attempt to de-emphasize race, by me or by some 6.75 million other Americans who tried it. Instead the government assigned me to a racial category, one it chose for me. Learning this made me conjure up what I admit is a far-fetched association. I was in this place once before. When I was a Jewish child in Nazi Germany in the early 1930s, many Jews who saw themselves as good Germans wanted to “pass” as Aryans. But the Nazi regime would have **6 Page Numbers** none of it. Never mind, they told these Jews, *we determine* who is Jewish and what practice prevailed in the Old South, where if you had one drop of African blood you were a Negro, disregarding all other facts and considerations, including how you saw yourself.

You might suppose that in the years since my little Census-form protest

Amitai Etzioni is University Professor at George Washington University and the author of *The Monochrome Society*.

## ELECTRONIC SOURCES

When citing sources accessed online or from an electronic database, include as many of the following elements as you can find:

- *Author.* Give the author's name, if available.
- *Publication date.* Include the date of electronic publication or of the latest update, if available. When no publication date is available, use *n.d.* ("no date").
- *Title.* List the document title, neither italicized nor in quotation marks.
- *Print publication information.* For articles from online journals, magazines, or reference databases, give the publication title and other publishing information as you would for a print periodical (see models 16–23).
- *Retrieval information.* For a work from a database, do the following: If the article has a DOI (digital object identifier), include that number after the publication information; do not include the name of the database. If there is no DOI, write *Retrieved from* followed by the URL for the journal's homepage (not the database URL). For a work found on a website, write *Retrieved from* followed by the URL. If the work seems likely to be updated, include the retrieval date. If the URL is longer than one line, break it only before a punctuation mark; do not break *http://*.

Updated guidelines for citing electronic resources are maintained at the APA's website ([www.apa.org](http://www.apa.org)).

**24. ARTICLE FROM AN ONLINE PERIODICAL** Give the author, date, title, and publication information as you would for a print document. If the article has a digital object identifier (DOI), include it. If there is no DOI, include the URL for the periodical's homepage or for the article (if the article is difficult to find from the homepage). For newspaper articles accessible from a searchable website, give the site URL only.

Barringer, F. (2008, February 7). In many communities, it's not easy going green. *The New York Times*. Retrieved from <http://www.nytimes.com>

Heintzelman, S. J., & King, L. A. (2016, March). Meaning in life and intuition. *Journal of Personality and Social Psychology*, 110(3), 477–492. Retrieved from <http://dx.doi.org.proxy.wexler.hunter.cuny.edu/10.1037>

**25. ARTICLE FROM A DATABASE** Give the author, the date, the title, and the publication information as you would for a print document. Include both the volume and issue numbers for all journal articles. If the article has a DOI, include it. If there is no DOI, write *Retrieved from* followed by URL of the journal’s homepage (not the URL of the database). The source map on pp. 392–93 shows where to find this information for a typical article from a database.

#### APA SOURCE MAP: Articles from databases

1. Author. Include the author’s name as you would for a print source. List all authors’ last names first, and use initials for first and middle names. For more about citing authors, see models 1–5.
2. Publication date. Enclose the date in parentheses. For journals, use only the year. For magazines and newspapers, use the year, a comma, the month, and the day, if given.
3. Article title. Capitalize only the first word of the article title and the subtitle and any proper nouns or proper adjectives.
4. Periodical title. Italicize the periodical title. Capitalize all major words.
5. Print publication information. For journals and magazines, give the volume number (italicized) and the issue number (in parentheses). For journals only, give the inclusive page numbers.
6. Retrieval information. If the article has a DOI (digital object identifier), include that number after the publication information; do not include the name of the database. If there is no DOI, write *Retrieved from* followed by the URL of the journal’s homepage (not the database URL).

*A citation for the article on p. 393 would look like this:*

Chory-Assad, R. M., & Tamborini, R. (2004). Television sitcom exposure and aggressive communication: A priming perspective. *North American Journal of Psychology*, 6(3), 415–422. Retrieved from <http://www.najp.8m.com>

<b>Title:</b>	<b>Television Sitcom Exposure and Aggressive Communication: A Priming Perspective.</b>
<b>Authors:</b>	Chory-Assad, Rebecca M,1 Tamborini, Ron2
<b>Source:</b>	North American Journal of Psychology; 2004, Vol. 6 Issue 3, p415-422, 8p
<b>Document Type:</b>	Article
<b>Subject Terms:</b>	*TELEVISION comedies *AGGRESSIVENESS *ATTITUDE (Psychology) *TELEVISION programs
<b>Abstract:</b>	This study examined the relationship between exposure to verbally aggressive television sitcoms and aggressive communication, from a priming and cognitive neo-associationistic perspective. Participants reported their trait verbal aggressiveness and exposure to sitcoms approximately one month prior to their participation in the lab portion of the study. Once in the lab, participants evaluated four sitcoms and engaged in a question-response session that was observed and coded for aggression. Results indicated that increased exposure to television sitcoms was associated with lower levels of aggressive communication. Implications of these results for theory and research concerning the effects of exposure to aggression in a humorous context are discussed. [ABSTRACT FROM AUTHOR]  <i>Copyright of North American Journal of Psychology is the property of North American Journal of Psychology and its content may not be copied or emailed to multiple sites or posted to a listserv without the copyright holder's express written permission. However, users may print, download, or email articles for individual use. This abstract may be abridged. No warranty is given about the accuracy of the copy. Users should refer to the original published version of the material for the full abstract. (Copyright applies to all Abstracts.)</i>
<b>Author Affiliations:</b>	1West Virginia University 2Michigan State University
<b>Full Text Word Count:</b>	2880
<b>ISSN:</b>	15277143
<b>Accession Number:</b>	15630823
<b>Database:</b>	Academic Search Premier

Hazleden, R. (2003, December). Love yourself: The relationship of the self with itself in popular self-help texts. *Journal of Sociology*, 39(4), 413–428. Retrieved from <http://jos.sagepub.com>

Morley, N. J., Ball, L. J., & Ormerod, T. C. (2006). How the detection of insurance fraud succeeds and fails. *Psychology, Crime, & Law*, 12(2), 163–180. doi:10.1080/10683160512331316325

## 26. ABSTRACT FOR AN ONLINE ARTICLE

Gudjonsson, G. H., & Young, S. (2010). Does confabulation in memory predict suggestibility beyond IQ and memory? [Abstract]. *Personality & Individual Differences*, 49(1), 65 - 67. doi: 10.1016/j.paid.2010.03.014

**27. DOCUMENT FROM A WEBSITE** The APA refers to works that are not peer reviewed, such as reports, press releases, and presentation slides, as “gray literature.” Include all the following information you can find: the author’s name; the publication date (or *n.d.* if no date is available); the title of the document; the title of the site or larger work, if any; any publication information available in addition to the date; and *Retrieved from* followed by URL. Provide your date of access only if an update seems likely. The source map on pp. 398–99 shows where to find this information for an article from a website.

Behnke, P. C. (2006, February 22). The homeless are everyone’s problem. *Authors’ Den*. Retrieved from <http://www.authorsden.com/visit/viewArticle.asp?id=21017>

Hacker, J. S. (2006). The privatization of risk and the growing economic insecurity of Americans. *Items and Issues*, 5(4), 16–23. Retrieved from <http://publications.ssrc.org/items/items5.4/Hacker.pdf>

What parents should know about treatment of behavioral and emotional disorders in preschool children. (2006). *APA Online*. Retrieved from <http://www.apa.org/releases/kidsmed.html>

**28. CHAPTER OR SECTION OF A WEB DOCUMENT** Follow model 27. After the chapter or section title, type *In* and give the document title, with identifying information, if any, in parentheses.

Salamon, A. (n.d.). War in Europe. In *Childhood in times of war* (chap. 2). Retrieved April 11, 2008, from <http://remember.org/jean>

**29. EMAIL MESSAGE OR REAL-TIME COMMUNICATION** Because the APA stresses that any sources cited in your list of references be retrievable by your readers, you should not include entries for email messages, real-time communications (such as instant messages or texts), or any other postings that are not archived. Instead, cite these sources in your text as forms of personal communication (see p. 380).

**30. ONLINE POSTING** List an online posting in the references list only if you are able to retrieve the message from an archive. Provide the author's name, the date of posting, and the subject line. Include other identifying information in square brackets. End with the retrieval statement and the URL of the archived message.

Troike, R. C. (2001, June 21). Buttercups and primroses [Electronic mailing list message]. Retrieved from <http://listserv.linguistlist.org/archives/ads-1.html>

Wittenberg, E. (2001, July 11). Gender and the Internet [Newsgroup message]. Retrieved from <news://comp.edu.composition>

### **31. BLOG (WEB LOG) POST**

Spaulding, P. (2010, April 27). Who believes in a real America? [web log post]. Retrieved from <http://pandagon.net/index.php/site/2010/04>

**32. WIKI ENTRY** Use the date of posting, if there is one, or *n.d.*, for “no date,” if there is none. Include the retrieval date because wiki content can change frequently.

Happiness. (2007, June 14). Retrieved March 24, 2008, from PsychWiki: <http://www.psychwiki.com/wiki/Happiness>

### **33. ONLINE AUDIO OR VIDEO FILE**

Klusman, P. (2008, February 13). An engineer's guide to cats [Video file]. Retrieved from <http://www.youtube.com/watch?v=mHXBL6bzAR4>

O'Brien, K. (2008, January 31). Developing countries [Audio file]. *KUSP's life in the fast lane*. Retrieved from <http://kusp.org/shows/fast.html>

### **34. DATA SET**

U.S. Department of Education, Institute of Education Sciences. (2009). *NAEP state comparisons* [Data set]. Retrieved from <http://nces.ed.gov/nationsreportcard/statecomparisons/>



4 Title of Website

5 Retrieval Information

2 Publication Date

3 Title of Work

1 Author

Stanford Report, August 22, 2001

**Thirty years later, Stanford Prison Experiment lives on**

BY MEREDITH ALEXANDER

Thirty years ago, a group of young men were rounded up by Palo Alto police and dropped off at a new jail -- in the Stanford Psychology Department. Strip searched, sprayed for lice and [3 Title of Work] around their ankles, part of an experiment to test people's reactions to power dynamics in social situations. Other college student volunteers -- the "guards" -- were given authority to dictate 24-hour-a-day rules. They were soon humiliating the "prisoners" in [1 Author] break their will.

Psychology Professor Philip Zimbardo's Stanford Prison Experiment of August 1971 quickly became a classic. Using realistic methods, Zimbardo and others were able to create a prison atmosphere that transformed its participants. The young men who played prisoners and guards revealed how much circumstances can distort individual personalities -- and how anyone, when given complete control over others, can act like a monster.

"In a few days, the role dominated the person," Zimbardo -- now president-elect of the American Psychological Association -- recalled. "They became guards and prisoners." So disturbing was the transformation that Zimbardo ordered the experiment abruptly ended.

A "guard" leads a "prisoner" down the hall in a 1971 Stanford psychology experiment. The experiment explored power dynamics by creating false distinctions among college student volunteers. Credit: Chuck Painter

**Related Information**

- [Prison Experiment Website](#)
- [Psychologist puts the 'real' into reality TV](#)

### 35. COMPUTER SOFTWARE

PsychMate [Computer software]. (2003). Available from Psychology Software Tools: <http://pstnet.com/products/psychmate>

### OTHER SOURCES (INCLUDING ONLINE VERSIONS)

### 36. GOVERNMENT PUBLICATION



Office of the Federal Register. (2003). *The United States government manual 2003/2004*. Washington, DC: U.S. Government Printing Office.

Cite an online government document as you would a printed government work, adding the URL. If there is no date, use *n.d.*

U.S. Public Health Service. (1999). *The surgeon general's call to action to prevent suicide*. Retrieved from <http://www.mentalhealth.org/suicideprevention/calltoaction.asp>

**37. DISSERTATION** If you retrieved the dissertation from a database, give the database name and the accession number, if one is assigned.

Lengel, L. L. (1968). *The righteous cause: Some religious aspects of Kansas populism*. Retrieved from ProQuest Digital Dissertations. (6900033)

If you retrieve a dissertation from a website, give the type of dissertation, the institution, and the year after the title, and provide a retrieval statement.

Meeks, M. G. (2006). *Between abolition and reform: First-year writing programs, e-literacies, and institutional change* (Doctoral dissertation, University of North Carolina). Retrieved from <http://dc.lib.unc.edu/etd/>

**38. TECHNICAL OR RESEARCH REPORT** Give the report number, if available, in parentheses after the title.

McCool, R., Fikes, R., & McGuinness, D. (2003). *Semantic Web tools for enhanced authoring* (Report No. KSL-03-07). Stanford, CA: Knowledge Systems Laboratory.

### **39. CONFERENCE PROCEEDINGS**

Robertson, S. P., Vatrappu, R. K., & Medina, R. (2009). YouTube and Facebook: Online video "friends" social networking. In *Conference proceedings: YouTube and the 2008 election cycle* (pp. 159–176). Amherst, MA: University of Massachusetts. Retrieved from <http://scholarworks.umass.edu/jitpc2009>

#### **40. PAPER PRESENTED AT A MEETING OR SYMPOSIUM, UNPUBLISHED** Cite the month of the meeting, if it is available.

Jones, J. G. (1999, February). *Mental health intervention in mass casualty disasters*. Paper presented at the Rocky Mountain Region Disaster Mental Health Conference, Laramie, WY.

#### **41. POSTER SESSION**

Barnes Young, L. L. (2003, August). *Cognition, aging, and dementia*. Poster session presented at the 2003 Division 40 APA Convention, Toronto, Ontario, Canada.

#### **42. FILM, VIDEO, OR DVD**

Nolan, C. (Director). (2010). *Inception* [Motion picture]. United States: Warner Bros.

#### **43. TELEVISION PROGRAM, SINGLE EPISODE**

Imperioli, M. (Writer), & Buscemi, S. (Director). (2002). Everybody hurts [Television series episode]. In D. Chase (Executive producer), *The Sopranos*. New York, NY: Home Box Office.

#### **44. TELEVISION SERIES**

Abrams, J. J., Lieber, J., & Lindelof, D. (2004). *Lost*. [Television series]. New York, NY: WABC.

#### **45. AUDIO PODCAST (DOWNLOADED AUDIO FILE)**

Noguchi, Yugi. (2010, 24 May). BP hard to pin down on oil spill claims. [Audio podcast]. *NPR morning edition*. Retrieved from <http://www.npr.org>

#### **46. RECORDING**

The Avalanches. (2001). Frontier psychiatrist. On *Since I left you* [CD]. Los Angeles, CA: Elektra/Asylum Records.

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## Questions for Analyzing Your Rhetorical Situation

### Text

1. How much freedom do you have in deciding on form and content?

Are you responding to an assignment?

If so, does it dictate form, content, or both?

What genre are you writing in? Are its styles and conventions...

rigidly defined (as in lab reports?) or flexible (as in a narrative or profile)?

Does your subject require certain kinds of evidence or exploration of certain issues?

2. Would it help you to look at examples of this kind of writing written by other people?

If so, where can you find the best examples of such writing?

### Medium

1. How much freedom do you have in deciding what medium to use?

Are you responding to an assignment?

If so, does it limit your choice of medium?

Do you face practical constraints—such as time, expertise, and expense—that might affect your choice of medium?

Does the kind of text you're writing make some media more appropriate than others?

2. What expectations might your audience have in terms of medium?

Might some media be more accessible to your audience than others?

Might your audience be more comfortable with some media than with others?

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