BAZERMAN

THE INFORMED WRITER

USING SOURCES
IN THE DISCIPLINES

5TH EDITION

The Informed Writer

Using Sources in the Disciplines

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The WAC Clearinghouse supports teachers of writing across the disciplines. Hosted by Colorado State University, it brings together scholarly journals and book series as well as resources for teachers who use writing in their courses. This book is available in digital format for free download at http://wac.colostate.edu/books/ and http://writing.colostate.edu/textbooks/.

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WRITING

Writing involves other people. You respond to and build on other people's statements; you then write for other people to read. As a reader and a writer, you converse with others over the written page. To converse effectively you need to know what is on the other people's minds, how you want to affect other people, and how you plan to achieve that effect. Thus writing well requires that you understand the writing situation, grasp the particular writing problem, and carefully plan your writing strategy.

The Writing Situation

A Writer Is Never Alone

Although a writer may work in private, a writer is never alone. To write is to communicate with other people: we write letters to share our lives with friends. We write business reports to influence managers' decisions. We write essays to convert readers to our vision of the truth. Without other people, we would have little reason to write.

Just as we wish to touch people through our writing, we have been influenced by the writing of others. Will Rogers's famous quip, “All I know is just what I read in the papers,” has truth. We learn many things indirectly through the written word, from current and historical events to the collisions of subatomic particles and of multinational corporations. Even when we learn from direct experience, our perceptions and interpretations are influenced by the words of others. And though we may write private notes and diary entries to ourselves to sort out plans, thoughts, or feelings, we are nevertheless reacting to experiences and concepts and situations that come from our relationships with others. Through language we participate in an exchange of ideas and information that draws people's minds together.

The Written Conversation

Your economics professor assigns a five-page paper requiring you to comment on the problems created by the federal deficit. If you know the facts and have a strong opinion, you are able to go to your computer and pound out the assignment. This work represents your opinions, but is it solely a product of your own mind?

To form opinions, you had to gather information on the deficit-probably from newspapers, magazines, and television. Editorials and articles in political magazines may have influenced your current view of the subject. Ideas you heard or read over the years about economics, taxes, and government spending have shaped your economic attitudes. Even your understanding of how the federal government works, how it is financed, and the nature of its role in the economy is based on what you learned from teachers and textbooks in history, government, and economics courses.

As you wrote, you kept in mind the economics professor's lectures and assigned readings on economic concepts and theory. They helped you become more informed and thoughtful, enabling you to present a mature, informed opinion. All semester the professor has been expressing opinions; now it is your turn. The assignment demands that you apply what you have learned to the problem of the federal deficit. You yourself may have specific economic issues to discuss in the paper to get the professor's reaction. At the very least you want your paper to earn the professor's approval for how competently you handle the course material. Above all, as you write you need to keep the professor's academic standards in mind in order to meet them.

When you write, your statements are your own. You choose the words and organize the thoughts to fulfill your own motives and to realize your own intentions. But you choose words that you share with your readers, and you refer to concepts and objects that those readers are likely to recognize. Through being aware of what your readers already know, you can share your original ideas with them more easily. Moreover, you have developed your thoughts, motives, and intentions in response to what you have read and heard and experienced. Your language and conclusions and intentions, even as they are your own, arise out of the many voices around you and then become part of that rich multiplicity of voices.

Others' voices form the social context for your statements, and your statements in turn contribute to the context for someone else's. We know that our words have been heard when other speakers have our words in mind as they reply. Whether people agree with us or disagree, approve or disapprove of what we say, cooperate with our requests or rebel against them, they are responding to what we say. We have made our presence known to them and have influenced them.

The social context of voices that surround us frames each particular writing situation. You sit down to write at one moment in time for particular purposes, which are usually related to the people around you. Your teacher assigns you an essay. A company advertises a job you want. An unusual experience, an encouraging teacher, or a moving poem inspires you to write your own poem.

Think of a conversation. In a spoken conversation it is essential to pay attention to what has just been said and to the person you are addressing. Even when arguing for your original ideas, you are attempting to convince people directly in front of you. To make other people feel you are talking *with* them and not *at* them, you must listen to the facts, ideas, and emotions that they express in order to know what kinds of answers they will understand and accept.

As you react to others in spoken conversation, so you do in written conversation. The more you understand and assimilate what others have said before, the more you understand the context of the "conversation" in which you are participating. If you have a sense of the people to whom you are writing, you can then decide how you wish to affect them and what you should write.

Reading and writing go hand in hand. The better you read, the better you write. In order to develop your own thoughts, you need to be able to gather information from reading; even more, you need to understand the ideas and implications of your reading so that you can respond. You have to read well enough to see what people are really discussing, what the real issues are. You need to understand what has already been written to decide intelligently what you can contribute. Otherwise, you may simply wind up only repeating what others have already written.

This book explains the skills of digging more deeply into your reading and then using that reading to develop your own original statements. The assignments in this book give you practice in gaining control over the knowledge you are acquiring in all your courses and reading; that knowledge can then help you formulate and express your own thoughts. Writing assignments will help you read more deeply and precisely, respond to and think about what you read, and analyze and evaluate it. They will help you develop your own conclusions and ideas based on research. At the end of this course, you should be better able to take part in all the written "conversations" that will come your way in school, in your career, and in other aspects of your life.

Written Versus Spoken Conversation

When you speak, you usually know whom you are talking to. You can see your conversational partners in front of you. Gathered around you are the people who have made previous comments and the people who will hear what you say. Listeners may add some further comments of their own. People may come and go from your conversational group, but these changes are easy to see.

On the other hand, it takes imagination to envision all the people involved in a written conversation. Relevant prior comments may come from any of the authors you may have read on a subject; anyone who picks up pages you have written may receive your message; and relevant later comments may come from totally unexpected sources. The comings and goings of readers and writers in written conversations are not limited to the physical presence of people gathered in one place at the same time. Paper travels through time and space.

You can exert some control over whom you draw into your written conversation. You can choose among texts you have read to define relevant prior comments, quoting one author and ignoring another. Similarly, you can help shape your audience by sending your writing to a particular person or persons or to a publication chosen for its readership. In businesses and organizations the people you choose to receive copies of your correspondence may be as important as what you choose to say in your writing. Leaking a government document to the press can change the entire dynamics of a policy conversation. In spoken conversation you have limited control over whom you will talk with. In written conversation you have many more options and wider-ranging possibilities in determining the conversation's participants.

Despite these opportunities to arrange and rearrange the participants and dynamics of a written conversation, most writing situations suggest a few obvious participants. A written conversation is often small, and its participants are usually easy to identify. A student writing an assigned paper in a philosophy course may be responding to only a few authors she has read as part of the course and to the lectures of the professor; her readers will be that same professor and perhaps a classmate or roommate. A biochemist, although ultimately relying on all those teachers and writers of scientific works who contributed to her training, may base her immediate work on the findings of only a few colleagues, and she may address her highly technical conclusions to only a few specialists. The biochemist may feel the need to address a wider audience only if she discovers something that has broad social implications, like an insight into the growth of cancer cells. And she will need to reevaluate the basic literature of biochemistry only if her findings call into question fundamental principles she has learned earlier.

Consider again that philosophy student, whose case is typical of most students in most disciplines: the range of sources she will have to ponder for much of her education will be limited to the books assigned or recommended by her teachers. A research paper or personal curiosity may lead her to look at other sources, but only near the end of her academic training will she regularly work with less generally familiar material. And only at that late point will the audience for her work move beyond the classroom. Thus the academic context—in which most readers of this book find themselves—readily defines the participants of most written conversations. The writers to whom we are responding are those who contributed the recognized major works of any discipline, and our readers are those who regularly help evaluate student papers—the professor, graduate assistants, and class members.

In addition to the difference in participants, there are further differences between written and spoken conversation. In writing, the words alone must carry the entire message; when you write, you cannot rely on tone of voice, pitch, pauses, facial expressions, or gestures to pick up where words leave off. Nor can you keep an eye on your audience to see if a baffled face, wandering attention, or an angry look suggests you change what you are saying. The reader cannot stop you, ask you questions, raise objections, or demand clarification. Writing must stand intelligible, complete, and convincing in itself. Because your audience is not there to interrupt you as you write, you can think through your ideas fully, and you can find the best way to state them. When speaking, you must reply on the spot with whatever thoughts come immediately to mind. In speaking, in fact, you may be. more concerned with keeping a conversation going in a pleasant way than with logic, consistency, or truth; one topic leads to another with only the loosest connection, and a topic rarely remains stable for long.

Because speech goes by so fast, you may get away with many careless, unconsidered, and even irrelevant comments. You may not always speak to the point-nor do you always care whether you are making a substantive point. In the process of writing, however, you have time to consider, develop, and sharpen every statement. When you get stuck, you can take a long pause, go out for coffee, and then pick up where you left off. If words wander, you can later edit out the

digression. When revising, you can satisfy yourself that the argument is coherent and fully developed, and you can polish the words before any reader sees them. Similarly, when the reader finally does get your writing, that reader can go through it slowly, evaluating everything that is there—or is not there. The conversation committed to paper slows down, grows thoughtful, and becomes more careful.

Getting a Feel for the Conversation

The best way to get a feel for any conversation—oral or written—is to listen in for a while before you make your own comments. In that way you come to know the participants, the issues, the level of the conversation, the typical ways of speaking, and the rules of proof and evidence being used. The more you listen, the more likely you are to have ideas you want to contribute, and the more likely you are to phrase the ideas in ways that will fit the conversation.

Written conversations, like oral conversations, are complex. Your relationships with your readers vary, depending on who those readers are and why you are communicating with them. From previous experience, we frequently have learned something about the people we write to and the best way to write to them; we also often have a fairly clear idea of what we would like readers to think and how we would like them to respond to our writing.

For example, imagine that when riding your bike, you have been involved in a minor accident. A car failed to stop at an intersection; you saw the car and swerved; then the driver started to brake. Nonetheless, after a glancing collision at slow speed, you take a nasty fall to the asphalt. Your injuries are minor—a skinned knee and a twisted ankle—but your bicycle is wrecked. After the accident, you write three letters: one to your mother, one to your best friend back home, and one to the insurance company of the driver who hit you.

Because you have different long-standing relationships with your mother and your friend and because you have some idea of how insurance companies work, you write three rather different letters. In the first letter, you downplay the accident itself (you mention that you fell but not that the car actually hit your bicycle), and you keep the tone light because you don't want to worry your mother unnecessarily. In the second letter, you give your friend all the gory details and perhaps even exaggerate them a bit (the bloody knee, the twisted metal, the sounds of bike and body hitting the ground). The tone of this letter may be humorous or serious, depending on whether your purpose is to tell a funny story or to express how frightening the accident was to you. In the letter to the insurance company, you stress the circumstances of the accident (such as that the driver failed to obey the stop sign and that you have the names and phone numbers of witnesses at the scene). You describe the injuries you sustained and the damage to your bicycle, using objective, perhaps even monetary, terms; the tone is businesslike and matter-of-fact.

Although you may know a certain amount about people you're writing to, every interaction with them teaches you more. The written conversation evolves, especially if you pay close attention to their responses. Does your mother immediately give you a worried call, does she write you a detailed letter about how to deal with insurance companies, or does she tend to avoid the subject? Is your friend sympathetic or teasing in the letter she or he writes back? Does the insurance company indicate a desire to settle quickly, or does it signal that there will be a lot of procedures and paperwork before you can be paid?

Professional writers also pay close attention to their evolving relationships with their readers. In the course of her long and varied life, the anthropologist Margaret Mead communicated with many different groups, from Samoan tribespeople to international political leaders. She advanced knowledge among the specialists of her field, and she shared that knowledge with the general public. Despite her reputation as a major authority, she always considered her writing a process

of interaction that improved the conversation with her readers. Only by remaining in touch with their ideas and needs could she know how best to keep up her end of the conversation. Here she tells how the interchange between herself and the readers of her magazine column motivated her to continue the discussion. Contact with the lives and concerns of real people gave life to Margaret Mead's own writing. The following comments appeared in the preface to a collection of columns she originally wrote for *Redbook,* a popular magazine:

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Margaret Mead, as she described here, wrote to help individual people. To do that she had to interact closely with them to understand their problems and to improve her relationship with them. Just as people must work at personal relationships to make them successful, writers must work at the relationships they establish with their readers.

Informed Writing in School

The writing relationship you probably know best is the one between you and your teachers. The teacher selects material to discuss with you, gives you books to read, and assigns writing for you to do. You in turn write papers for the teacher to read; the teacher returns those papers with corrections, comments, and grades. The comments may then lead you to write differently in the future.

As you learned more and advanced to higher grades, you were able to write more developed papers on more complex subjects. At the same time the attitudes and expectations of the teachers became more demanding. Remember those first times you had to write by yourself in school, perhaps in second grade about a class trip to the zoo or your pet turtle. The teacher probably discussed the topic with you beforehand and then read and praised that youthful literary effort. A sympathetic teacher was encouraging you to express yourself, and proud parents were looking for early signs of ability. Almost any faltering attempt would satisfy that group of readers and lead you into the next stage of the written conversation—more complicated papers.

Now consider the last essay you wrote for one of your college teachers. How much guidance and encouragement were you given beforehand? What level of knowledge and skills was necessary to prepare the assignment? How many books, textbooks, and articles did you have to read, think about, and refer to in order to develop and substantiate your ideas? And with what attitude do you think the teacher read the essay-with willingness to accept any attempt or with a demand for wide knowledge, thoughtfulness, and originality? Although both the second-grade story and the college essay are in the context of the teacher-student relationship, a whole education has occurred between the two.

As your education and interests become more specialized, your writing will increasingly depend on your being informed by the knowledge of your specialized field. Your teachers and fellow students will come to expect that you are basing your statements and judgments on your ever-increasing body of knowledge, on material you have read, learned, evaluated, and built upon.

Informed Writing on the Job

If your career takes you into nonacademic professions and business, your decisions will still depend on wide, informed, reasoned knowledge. You will still have to argue, support, and report

in writing. To be persuasive and command respect, your writing must exhibit quality of thought and effective use of the appropriate knowledge. In order to write memos, letters, and reports, business executives need to know the facts of the situation as well as economic, administrative, and technical background information. In writing legal briefs, lawyers must discuss laws and their interpretation, judicial decisions, administrative rulings, contracts, documents entered into evidence, and the arguments of the opposition. Engineers must prepare reports relying on their technical knowledge and their knowledge of similar designs to present, argue for, and report on the progress of their plans; and they must take into account the voluminous information about each project presented in the reports of other engineers.

Even responsible involvement in community affairs requires that you first become informed. To fight the building of a shopping center behind your house, you may need to read (in addition to the local newspapers) the rulings and reports of the community planning board, the proposal of the developers, the local zoning laws, and reports of construction and environmental engineers. Only then will you be able to write effective petitions letters, pamphlets, and speeches that might have some effect on the issue.

Throughout your life, you will be participating in increasingly informed conversations, .and you will be called upon in many ways to express your informed opinion. As the old adage says, knowledge may be power-but the power will be useful only if you can harness it to serve your own purposes. This book is about learning to control that power.

WRITING ASSIGNMENTS

1. Write two short letters (one hundred to one hundred fifty words each) describing your activities last weekend or your academic performance in one of your courses this term. Address one letter to a close friend in your hometown and the other to a parent. After you have drafted both letters, write a brief paragraph discussing how your relationship with your reader influences each letter's content, tone, and purpose.

2. Write a short essay (two hundred to two hundred fifty words) comparing your relationship with your readers in two specific pieces of writing that you have done in an academic setting: for example, a description of your family that you wrote in third grade and a research paper on the causes of World War II that you wrote for an eleventh-grade history class. Consider who the readers were, what you knew about them, how you had acquired that information, and what you tried to do in your writing as a result. In other words, how did your relationship with your readers help you decide what information to include and what tone to adopt?

3. Write a brief letter to the registrar of your college requesting that a copy of your official transcripts be sent to a prospective employer, or to the financial aid office with a request for information about grants and loans you may be eligible for. Consider who your reader is, as well as what information and tone are needed, in order to make sure that your request will be acted upon.

The Writing Problem

The Real Problem

Many think that filling the blank page is the main problem of writing. If you think that, you start to solve the problem by looking for a good opening sentence. Perhaps other page fillers will continue flowing. There is a small truth to this, but only a very small truth. Such thinking misses the real problem, which is knowing why you are writing—that is, *knowing what you wish to accomplish with your readers in each particular writing situation.* Once you know the why, the how and the what will follow.

Let us step back for a minute to think about the idea of a problem. On the one hand, a problem can be something gone wrong, as in "There is a problem with my car. It won't run." Many people think of writing in just that way. "My life will be miserable until I get this paper written, but I don't know what to write. That's my problem." When you think of a problem as an obstacle or unpleasant condition, all you want to do is get rid of it quickly so life can get back to normal. On the other hand, a problem can be seen not as something wrong, but as something to accomplish. An engineering problem is not something wrong; it is only something to think about and solve. "The problem was to design a car combining low gas consumption and low pollution with adequate power and enough luxury to keep the consumers happy." Nothing is wrong; life would go on without such a car, but solving the problem would provide us with something good that we would not otherwise have. That is really what writing is all about: making words do something for us that we would like done.

The first type of problem points to a breakdown in the current situation which needs to be repaired, whereas the second is creative, bringing something new into the world. In thinking of the first kind of problem, you do not have to think deeply about what you wish to do—only get things back to normal. Thinking about the second kind of problem, however, requires you to imagine some kind of future situation that will embody your goals. Then you .can decide on the best course of action to reach those goals. *Understanding your problem will suggest a solution, because your well-defined goals will help you choose among the various tools and techniques available.*

Consider, for example, the problem of having no money. Approaching that problem the first way may tempt you simply to rob a bank, because, as the notorious bank robber Willie Sutton said, "That's where the money is." Although a quick trip with a machine gun to the corner financial institution may temporarily provide cash, the total consequences for your lifestyle may not be what you bargained for.

Analyzing Writing Problems

In analyzing a writing problem, you need to answer the following questions.

1. *What ultimately do you wish to accomplish?* Do you want to sell a product, argue for a theory, or share an experience?
2. *Whom do you intend to address in this piece of writing?* Are you writing to a single distinct person with known expectations, interests, and criteria, such as a teacher who wants to evaluate your knowledge of a subject or a boss who wants specific information to help her make a decision? Are you writing to a larger but definable group united by shared experiences, interests, or institutional arrangements, such as members of your class or all ecological activists? Or are you writing for a more open-ended audience, such as readers of a general-circulation magazine?
3. *What is your relationship to this audience?* Do you already have confidence or must you prove your authority? Are you in a position to lay down the law or are you lucky if anyone even reads your words? Will readers be sympathetic or critical?
4. *What effects do you intend to have on these specific readers, and what actions do you want them to take as a result of reading your writing?* Do you want the teacher to respect your thinking or put an A on the paper? Or both? Do you want your colleague to think about a question or accept your answer? Do you want somebody to vote for your candidate or do you want that somebody to change political philosophies?
5. *What kind of strategy is likely to lead to the desired effect in your particular audience?* In order for the boss to feel that you have helped her make a decision, should you provide statistics, briefly present only your conclusions, or echo her own opinions? On the other hand, if you wish to dissuade her from what you consider an ill-advised policy, what kind of argument or information might be most persuasive?

But thinking of the problem as a constructive task leads you to reason as follows: "What I want is for someone to give me some money. My parents might, except that, since I became an art major, they think I have been wasting my time and their money. So I can't just ask them straight out. I need to make them happier with me, perhaps in a letter. So now it's a writing problem. In this letter I could describe all the useful things I have been learning and how I had to drop my part-time job in order to study more. I guess I have to sound very serious and earnest...." Although you still may be far from putting pen to paper, what will eventually appear in the letter is starting to emerge. Even the style and tone of the letter are dictated by the analysis of the problem. Perhaps the analysis might even suggest some research to make the letter convincing—such as the cost of studio supplies for a commercial art course that might lead to a paying job.

WRITING ASSIGNMENTS

1. Make a list of specific writing tasks you performed when you applied for a job or for admission to college: for example, filling out applications, writing statements of purpose, requesting letters of recommendation. Choose one of these tasks and, in one or two paragraphs, use the list of problem-defining questions on page 10 to analyze the writing problem to which you were responding. What was your ultimate goal in completing an application? Who did you

think would be reading it? What did each reader know about you? What specific response did you want to evoke? What kind of information did you include, in order to evoke this response? What strategy did you adopt to meet the situation? Would you recommend the same strategy now that you know more about the college or job?

2. Make a list of recent situations, outside school or work, when you have put something in writing: a letter to a friend or family member, a short note to your roommate, a shopping list, a schedule of daily activities, a journal or diary entry. Choose one item from your list and, in one or two paragraphs, use the list of problem-defining questions on page 10 to analyze the writing problem you were responding to.

3. Using questions 2 and 3 of the problem-defining list on page 10, write a brief description (one hundred fifty to two hundred words) of your relationship with the audience for the papers you will be writing in this course.

The Writing Strategy

After you have analyzed the problem, you will have a general strategy for achieving the desired effect within the given social context. The strategy will suggest the kind of document you want to emerge, although the content will still need to be developed and the details of language will still need to be worked out. The actual writing then becomes a more limited task of choosing and realizing the techniques that will achieve your purpose. (In Chapter 7 you will be looking at this process from the opposite direction. There, instead of analyzing what you—the writer—want to do to a reader, you will analyze what another writer is trying to do to you-the reader.)

To turn the general strategy into a plan of action, you must decide how to find and develop the detailed substance of the paper. Will you need to read some background documents, collect statistics, or talk to consumers in order to come to conclusions or develop supporting evidence? Will you need to analyze government economic statistics or design an experiment or think through a philosophic question? In this process of discovering ideas and information, you may learn many new things and come to new conclusions. You may even start to see your writing situation and problem in a new light, and consequently may need to reevaluate your strategy.

Then, when you are ready to put the ideas and information together, you must decide on the best way to organize the material, the appropriate level of language, and the tone you are going to adopt. That is, you must decide on some general questions of policy for the paper. These policy decisions may again lead you to new realizations about your material and purposes. As you start to visualize how your writing will fit together, you may see weaknesses or power in your argument that you had never imagined. By this point you have made so many decisions that a general picture of the kind of paper you want to write will emerge. You will know how you want to fill the blank page.

Repeated Situations, Cookbook Strategies, and Originality

Much of this book is devoted to suggesting specific strategies, procedures, and even patterns of organization for writing assignments. In each chapter, the purpose of each assignment, the general strategy for approaching each problem, the steps for preparing the material, and the

formats for the completed assignment are all laid out in detail so you can complete the assignment-almost as though you were following a recipe in a cookbook. Such fixed analyses of specific writing problems are possible, not because writing must always follow the same pattern, but because many writing situations seem to arise again and again. Because many basic elements of the writing problem reoccur, similar solutions are often possible. Many situations in business, such as ordering parts from a supplier, are so repetitive that a single form letter can be used time after time with only a few names and numbers changed to meet the specific circumstance.

The assignments in this book probably bear some similarity to writing you may have done in previous writing courses. After all, the school situation inevitably defines much about writing in writing courses. Thus these assignments rely on much you have learned earlier, such as the importance of the thesis statement, organization, coherence, and development through the use of detail. But because the assignments here are probably more specific than you may be used to, these principles of writing are presented as parts of detailed formats rather than as general rules. Similarly, the concepts and skills of the writing process also run throughout this book, but as parts of specific instructions for specialized assignments.

The assignments and instructions in this book are based largely on the kinds of writing situations that occur in academic and other intellectual and professional contexts. The purpose of writing in such situations is generally coming to understand some subject against a background of information and ideas received through reading and research. The audience is usually limited to a small group of people who are interested in understanding or acting on the same subject-what might be called a research or professional community. Throughout the book, you and your classmates are writing to each other on the basis of what you have found and sharing your discoveries, understanding, perceptions, and conclusions. Specifically, you want the other members of the research community, your classmates, to accept your ideas and information as valid and intelligent; the foundation for achieving this effect is careful research of the relevant information and thoughtful analysis of the evidence you discover, as is discussed in Part 2 of this book. The specifics of each assignment vary, of course, because the kind of material you are examining and the method of analysis or interpretation vary the writing task.

The fact that you and your classmates are students is an additional factor in the social situation. You are not yet expected to have a wide background in your subjects; moreover, in most cases, an important reader of your papers is a teacher. The teacher usually gives grades, and most students would prefer to have good ones, so students become very adept at discovering what teachers like. Fortunately, what most teachers like is thoughtful writing that takes into account a range of evidence and background knowledge appropriate to the student's level. At the college level, most teachers see their role as introducing students to the work of their professional community, so their standards and ideals vary little from general academic and professional values.

Even though many of the basic requirements of writing in the academic situation seem fixed, one student's paper does not and should not look exactly like the others in the way business letters resemble one another. A number of factors vary; and that is where your originality comes in. The background knowledge, the readings, ideas, evidence, and thought you bring to each subject are your individual contribution and will lead to an original argument. No matter how narrowly defined your research assignment is, for example, most students in the class will be investigating slightly different subjects and will be finding different materials to think about. Even if several students research exact1y the same topic, they will approach the subject with different attitudes, interests, and questions; they will discover a different range of sources and will come to different sets of conclusions, which in turn will lead them to organize their

arguments differently. Even the same data may lead two different people to different interpretations. These differences are what make for intellectual excitement and debate. Every research project is a journey of personal discovery that bears the stamp of the researcher.

Expanded Opportunities, Varied Situations

As you learn the methods, materials, and limits of your subject, the opportunities for originality expand, because your purposes may no longer be limited to basic understanding .of the subject. You will be in a position to argue basic issues, seek new kinds of evidence, or bring new methods of analysis or ideas to bear. Your relationship with your colleagues changes as you evolve from student to professional. All these changes in the situation will change the writing problems you confront, and you will be less able to rely on the kinds of cookbook recipes offered in your college textbooks. The more deeply you analyze your writing situation, the more flexibly you will be able to manipulate and vary the basic patterns presented here and elsewhere in your student career. The patterns provide a starring point and some sense of how useful carefully specified writing procedures and formats can be, but ultimately it is up to you to use them intelligently to meet your own professional, intellectual, and personal needs.

As you move from one community to another, you will also find various kinds of differences. Part 3 introduces you to some of the basic ways academic disciplines (that is, different subject areas or areas of investigation) try to cope with different kinds of problems and evidence. Disciplines also change over time as different kinds of evidence and analysis become available or seem more desirable. Writing in political science has changed radically, for example, during the last forty years as researchers have come to rely heavily on statistical evidence and mathematical analysis. Cookbook recipes will not help you advance clear, forceful, and intelligent arguments during such periods of change.

In nonacademic careers, as well, specific kinds of writing serve particular needs. Understanding what these documents are supposed to do will help you use them more intelligently. Laws, legal briefs, judicial opinions, and contracts establish the rules and interpretations that keep our society organized and ordered. Reports, memos, and letters keep the wheels of business turning. In all kinds of organizations, newsletters, brochures, and pamphlets keep people in touch. In order to use these familiar forms effectively, and even innovatively, you need to be able to analyze the basic writing problems that create the need for such documents.

Some of the pleasure of writing is finding a beautiful phrase or a striking thought; yet good writing begins with understanding why you are writing and then developing an effective writing strategy to meet the situation. You must make some of the most important decisions about your writing long before you begin to write. If you let formulas, habits, accidents, or thoughtlessness dictate those decisions, your writing will rarely hit the mark, for you won't even know which target you are aiming at. But if you try to understand and control those basic decisions, you can choose your target and go after it. The power and confidence of a well-aimed shot will support the graceful motions of words and thoughts.

WRITING ASSIGNMENTS

1. Imagine that you have missed the deadline for a paper assigned for this course. In order to request permission to hand in the paper late, you decide to write a note to your instructor. Describe in a paragraph the strategy you will adopt; then write the note.

2. Imagine that you are an advertising executive devising a campaign to market a new small automobile to people in their twenties. Write a memo to your client describing two different strategies for the campaign: one that is similar to previous campaigns for small cars and one that takes a novel approach. In the closing section of the memo, discuss the benefits and risks of each advertising approach.

3. Obtain the application form for admission to your college, for a student loan, or for a job. Write a short essay (two hundred to two hundred fifty words) discussing the extent to which your responses are constrained by the format and printed directions, and how much originality is allowed: for example, what restrictions there are on your responses, how these limitations serve the “purpose of the application, and whether these limitations in any way undercut the application's purpose.

4. In order to understand what goes into the development of standard written forms that meet the needs of individuals facing similar situations, imagine that you and two or three of your classmates are starting a dating service or a roommate-referral agency. Work collaboratively to develop a questionnaire that will screen applicants and help you make successful matches. Consider who your clients are likely to be, how information from the questionnaire will be used, how clients are likely to react to the various questions, what information will be most useful, and which questions are likely to elicit the most valuable information. As you create questions, discuss whether the ones you ask should require short, specific answers that limit originality or whether open-ended questions would result in more useful information.

5. Pick a classmate to work with on the following set of activities; then carry out the tasks in order.

    a. Write an open-ended question to your classmate in order to elicit, in writing, information or ideas that you wish to know, such as personal background, special interests, areas of expertise, opinions about issues, evaluations of courses, or inside information on how to deal with certain instructors.

    b. Write a brief paragraph (fifty to one hundred words) explaining why you want this information and what kind of writing situation your question creates for your classmate: for example, what will she or he need to do to answer the question? What goals or purposes will this classmate have?

    c. Exchange questions and respond in writing.

    d. Exchange responses and write a brief paragraph (fifty to one hundred words) analyzing the response you received to your question. Did you obtain the information you wanted? If not, why? Was your question too open-ended or not open-ended enough?

    e. Write one paragraph (fifty to one hundred words) describing the experience of responding to your classmate's question. What approach to the question did you take? What problems did you have in answering it? Would you prefer more rigid guidelines or less rigid ones?

f. Either revise your question in order to clarify it or write a follow-up question to obtain additional information.

6. Describe a writing situation in which you felt you had much freedom to respond in original ways. Analyze the writing problem and discuss why you could develop an original strategy. You may also consider a writing problem you are currently working on. Your discussion should be no longer than three hundred words and should be directed to your classmates as part of your joint attempt to understand writing.

2

REACTING TO READING: ANNOTATIONS AND JOURNALS

When you react to your reading, you start to make a link between the ideas suggested by the page and what happens in your mind—your responses. This link is essential for any kind of intellectual work. Because your reactions pass so quickly, turning your responses into words will help you hold on to them. Both writing notes in the margins of your books and keeping a reading journal will help you remember and develop your thoughts about reading.

The Reader's Active Role

Real intellectual exchange begins when we *react* to what we read. The writer's words touch our minds; soon we will have something to say in reply. The reader becomes a writer.

But if we swallow our reading whole, without thought, we will only be accepting empty phrases. We may parrot those phrases on an examination or at a cocktail parry, but those memorized words will never affect our own thinking or lead us to say anything new. They will simply replace our thinking process with mimicry. We will probably soon forget these memorized lines in the same way we soon forget what we "learned" when we crammed for an exam. Unless we fit the words we read into everything else we think and know, we are only pretending to read.

The only way that your reading will affect you and stay with you is for you to react to it. Actively consider whether you agree with the ideas you read and how these ideas relate to questions you find personally important. As you read with greater care, your reactions too will develop. (The techniques of paraphrase and summary discussed in the next two chapters will increase the precision of your reading.) But whatever level you are reading at, you need to ask yourself in many different ways, "What do I think about this idea? How true is it? How important is it to me? Does it challenge anything I already believe? Does it raise questions or answer questions?"

At times the personal importance of particular books moves us with unquestionable force. We know immediately when those books speak to our condition. While he was in prison, Malcolm X began to read history books and started to grasp the process of racial oppression at work. As he writes in his *Autobiography,* these volumes provided what he was looking for: "Ten guards and the warden couldn't have torn me out of those books." Information directly applicable to our personal situation can excite our minds in ways that may have the strength of a religious conversion.

More frequently, we must make efforts to grasp the book before it will excite us as Malcolm X was excited. The initial impetus to read a particular book may be unformed and tentative; glimmers of thoughts may be forgotten as our eyes move on to the next sentence, to the next paragraph, to the next chapter. A nagging desire to get up for another cup of coffee or anxiety about an upcoming exam may prevent us from reacting fully to the words in front of us. Without conscious effort to record, sort out, and develop full responses to reading, the ideas quickly fade to the back of the mind. We soon remember the book only vaguely—as either interesting or dull.

Not paying attention to your personal reactions may lead you to feel disconnected from the communication going on-as though some other people were arguing about something that you had no interest in. Words parade past the eyes and boredom settles in the mind. You have a case of pseudo-boredom. Genuine boredom occurs when you are reading material you already know only too well; nothing new emerges to occupy the mind. Pseudo-boredom comes when you feel you just cannot be bothered to figure out what all the new information and ideas mean; the mind backs away from a real and demanding occupation. The cure for real boredom is to find a more advanced book on the subject; the only cure for pseudo-boredom is to become fully and personally involved in the book already in front of you. By recording and developing your reactions and thoughts, you can talk back to the book and consider yourself engaged in conversation with the author. Although the numbered pages of the book keep coming past you in a straight line, you can turn the thoughts expressed on them in your own direction. Once you are involved, pseudo-boredom vanishes.

Marginal Annotations

The way to begin sorting your first reactions to your reading is to put them in words-either by talking or by writing. The problem is to find someone you can trust with these tangled, contradictory, half-formed thoughts. As you struggle to find words to express your dim intuitions, you should not worry about whether what you are saying is "right or wrong" or whether it is elegantly expressed. To whom can you speak or write without committing yourself permanently to your unconnected fragments of reactions and your rambling journeys to nowhere? Sometimes a friend will let you talk out your ideas without making you defend every tentative assumption, which you yourself might reject the next moment. A friend with sufficient patience to hear out all the most trivial ramblings that occur during reading is a rare find.

However, you may not always have a friend handy. A more realistic practice is to confide in yourself, writing down your thoughts, reactions, and questions as they occur to you in the margin of your book-next to the passage that triggered the response. Once you overcome your inhibitions about writing in books, marginal comments flow almost naturally from the desire to engage the writer in a dialogue. The conversation starts to come alive. If you own the book, show that it is really yours by leaving your thoughts in it. When you reread the book at a later date, you will know· what you liked and what you didn't, what reminded you of a personal experience, and which ideas stimulated your interest and curiosity. Or if you weren't sure just what you thought back then, you can sort out the many directions of your earlier thoughts when you return for a second look.

Annotation to Clarify

With pencil in hand, ready to comment on your reading, you may find you want to make two different kinds of remarks: some to. help you understand the meaning of the text more fully and others to express your own reactions, evaluations, and associations. Although annotation works best with no rules—the whole trick is to feel free to jot down whatever comes to mind—it helps to keep the two kinds of comments separated. My own practice is to put comments on the meaning in the narrower margin near the book's spine and to leave all the other margins—the outer side, top, and bottom—for reactions.

You may already use annotations for meaning as a study technique. Underlining key statements, numbering supporting arguments, defining unusual words, and paraphrasing difficult passages all help you approach the surface meaning of a text. But annotations can go more deeply to establish the connections and logic of the entire selection. In the margin you can explicitly state underlying assumptions of the text-that is, ideas only indirectly suggested by the original. Marginal comments can provide an overview of where the argument has come from and where it is going; they can bring out the structure of the original as well as restate the obvious meaning of the words. Where the meaning of words or structure is unclear, a well-placed question mark—even better, a purposeful question—will remind you of what is puzzling.

John Lam, a student in a social problems course, annotated the following passage from the psychologist Gordon Allport's book *The Nature of Prejudice.* In order to understand the passage better, John has underlined and labeled definitions of the key terms *in-groups* and *reference groups* and has circ1ed those terms in the text. In marginal comments, he notes examples of and observations about those concepts and raises questions about how the concepts apply to various situations. By marking up the text, commenting, and questioning, John works through its meaning, gaining a more detailed and c1anfied understanding of the main ideas presented there.

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Annotation to Evaluate

On the second level of annotation, your thoughts interact with the ideas suggested by the text. Feel free to express the most outrageous opinions in the most informal way. Probably no one but you will see these comments, so allow yourself freedom. Wander from the point, contradict yourself, speculate without substantive support, be irreverent, and express extreme opinions. Any type of phrase, mark, smudge, or sign that conveys your attitude is legitimate. With this freedom—with this pleasurable irresponsibility you will eventually find your own topics, your own things to say. To get you started, here are some typical kinds of comments:

approval and disapproval—*, ????, NO!, not bad, exactly, yeccch, nonsense, right
disagreements—I can't agree because ..., no, the actual facts are ...
exceptions—doesn't hold for the case of ...
counterexamples—isn't case x just the opposite?
supporting examples—this is exactly what happens in case y
extensions—this could even apply to ...
discoveries—this explains why ...
possible implications—would this mean that ...
personal associations—my uncle acts just like that, *or,* in student government ...
reading associations—Z in his book argues the same thing, *or,* this fits in with what A wrote.
distinctions—but then again it's not like Z's argument because ...

It doesn't take long to get into the spirit of annotation. Once you are attuned to it, you can throw out all these suggestions and develop comments most appropriate to the way you think. Robert Bell's sociological discussion of friendship is presented on page 19 for you to annotate. We have all had experiences of friendship that we have likely thought about. In this passage you may find statements that touch your experiences, expectations, and thoughts. You may find much that makes sense to you and much that doesn't. Most important, recognize your reactions and express them in writing.

Here is how a student, Cynthia Perez, annotated part of Bell's selection. In her opening lines you can see that Cynthia is uncertain about Robert Bell's analytical approach to the subject. As she starts to compare her experience with what Bell says, she starts to warm up to his ideas. The certainty of Cynthia's final “exactly!” suggests that the author has touched a very strong memory or thought in her mind. Only if Cynthia later expands on that memory or thought can she examine the full meaning of her “exactly!”

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Scholarly Annotation

The annotations discussed so far in this chapter have been for personal use; making personal annotations is a way to assert oneself during the reading process. In contrast, scholarly annotations (published rather than personal notes) can serve a wider audience by presenting a perspective—interpretive, evaluative, or informational—on a major literary work or on a primary

legal or Biblical text. With such formal annotation, a second writer can discuss the work of the first, with the words of both appearing on the same page. In the Hebraic tradition, for example, marginal commentary is the main method of theological debate, with as many as eight or ten sets of marginal annotations by different writers filling up the large margins around a few short lines of the original sacred text. Each commentator presents a consistent interpretation of the holy text, but each is often at odds with the interpretations of the other commentators printed on the same page.

In such learned marginal commentary, we can see the seed of the footnote—another device for adding additional information, interpretation, and perspective to the original passage. Well-conceived and carefully written footnotes can be quite informative, lending whole new dimensions to the basic text. They are the place for a second voice to speak, often adding more recent findings and interpretations to the original. The following example of scholarly annotation shows how the annotator lends wisdom to the original text, even if that text is only a few lines of a children's rhyme. This passage, from *The Annotated Mother Goose,* illustrates the second opinion of footnotes.

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WRITING ASSIGNMENTS

1. Annotate to clarify the following continuation of Gordon Allport's discussion of in-groups and reference groups in *The Nature of Prejudice.*

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2. Annotate to evaluate the following excerpt from Robert Bell's sociological study of friendship, *Worlds of Friendship.*

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3. Annotate each of the following epigrams to indicate your reactions to it. The first six are by the French moralist Francois Duc de La Rochefoucauld (1613-1680) and the second six are by the British writer Oscar Wilde (1854-1900).
    a. We all have enough strength to bear other people's troubles.
    b. It is more shameful to distrust one's friends than to be deceived by them.
    c. One gives nothing so freely as advice.
    d. Hypocrisy is the homage paid by vice to virtue.
    e. Nothing prevents us from being natural so much as the desire to appear so.
    f. To establish oneself in the world one has to do all one can to appear established.
    g. Truth is never pure, and rarely simple.
    h. Children begin by loving their parents. After a time, they judge them. Rarely, if ever, do they forgive them.
    i. A man cannot be too careful in the choice of his enemies.
    j. We are all in the gutter, but some of us are looking at the stars.
    k. Anybody can be good in the country.
    l. [A cynic is] a man who knows the price of everything and the value of nothing.

4. Annotate either *a* or *b* to clarify and evaluate.
    a. the passage on poverty in America, page 66
    b. the passage on the history of the Equal Rights Amendment, pages 234

5. Annotate a brief (one-page) passage from a text from one of your other courses. Pick one of the more difficult readings you have had this term. Read it through once to get a sense of the passage as a whole. Then read it a second time, annotating to clarify. Finally, read it a third time, annotating to evaluate.

6. Choose a passage from a book that you have personally found meaningful. Then annotate the passage both to clarify and to evaluate, keeping one type of comment in the left margin and the other type in the right one.

The Reading Journal

Sometimes your comments may outgrow the limits of the margin. A desire to pursue one thought at length, a need to enlarge on your perception of the reading as a whole, or a need to sort out a number of confusing issues will lead you from an inch of margin to a blank sheet of paper. The reading journal provides the space for more extended ideas-and particularly for ideas not tied to anyone particular passage of the original.

A reading journal is a diary of your thought processes. After each session of reading, you simply start writing about your most dominant or curious impressions, just as in a diary you might review and comment on the day's most noteworthy events. By its nature a journal will ramble, for you may have no idea of what you are going to say when you begin each entry. The act of getting words and ideas on the page will help you discover what it is you want to write about. The journal is only for your own use, so you need not worry about shifting the topic, contradicting yourself, losing sense, or being unconvincing-those weaknesses in writing that teachers are always bringing up. Correctness of language and problems with spelling should not even cross your mind. Just put down your first reactions and explore them until you have worked them out fully.

Making It a Habit

The journal works best when it is a regular habit. If you waited for the spirit to move you before you pulled out the journal, you wouldn't use the notebook very often. Set aside fifteen minutes after every reading assignment (you may wish to limit yourself to one course or subject at the beginning) for a chance to establish the habit. Some days you may not get very far with anyone idea, but on other days your thoughts will gain a momentum of their own. When you look back on what you have written, you may be surprised to see how much you had to say. Keep all the entries together in a notebook or file folder so that you can consult them when you want to. You should also date the entries and identify the book and page numbers to which you are responding.

Because both journals and marginal annotations are messages written to yourself, you will get much more out of them if you read them over within a day-and then again several months later. As a short-term benefit, you will be able to find topics and ideas for assigned essays-as well as the specific supporting evidence. Notice whether you kept returning to one particularly

interesting idea or whether you can spot a pattern emerging in your agreements or disagreements with a piece of reading. If you discussed one particular passage of the original at length, that discussion might be the seed of something more extended, such as a research project. Over a longer period, you will start noticing how the process of your thinking has developed. You will probably be quite surprised by the differences between your first and your most recent entries. Over a long span of time, a reading journal can become an intellectual diary-a record of the development of your ideas.

As with marginal comments, what you write in the journal is up to you; with time you will find the most appropriate ways to express your own interests. No matter what topics or modes of expression you are drawn to, it is important to pursue your line of reasoning to its natural conclusion. Although you may shift away from an uncompleted thought, try to return to it. Take your ideas seriously enough to follow where they lead. In the course of developing your ideas, a viewpoint and an attitude will emerge that are yours alone. Tentative ideas will grow in strength to become ideas that you will want to express to others in your essays.

Getting Started: Freewriting

Until you become comfortable with keeping a journal, you may be at a loss as to how to begin a day's entry. One technique for getting started is to freewrite about those parts of the reading assignment that most impressed you, either positively or negatively, then try to explain why' they made that kind of impression. Freewriting, as its name suggests, is an unstructured and informal record of the writer's thought processes. The key to freewriting is letting your thoughts come and writing them down for a set period of time, such as five to ten minutes, without analyzing or editing them. If you get stuck, keep writing, even if you just write *I'm stuck* or *I don't know what else to write.* When readings don't evoke immediate responses and you find yourself hard-pressed to write anything in your journal, freewriting can provide a way in. Simply start writing-write about how boring what you read was or why you didn't like it, or even about an exam or other classwork that you're thinking about. In freewriting, you don't have to worry about wandering too far from the subject. Eventually you will find yourself back on track with an interesting insight or observation.

In the following entry, Cynthia Perez, the student who annotated Bell's discussion of friendship on page 18, describes some trouble with starting a journal entry to put together her thoughts about that passage. Looking back at her annotations, however, helps her focus her thoughts and dig more deeply into her initial reactions. Although her initial reaction to the reading was negative, she moves beyond this to explore why she later responded positively. She also discovers that what she had in mind was somewhat different from what Bell said (and perhaps more subtle as well). When she starts to describe her own friendships, she finds that Bell's description does not quite fit her experience.

I'm not sure how to begin. I keep thinking about all the work I have to do before next week. It's only the fourth week of the semester and already we've got midterms. That doesn't seem right. The semester is 14 weeks long. Shouldn't midterms be in week 7? Oh well, I can't figure that one out. Maybe I can do this. Okay.

What do I think about this reading assignment? Well, I don't like the way Bell talks about friendship. The words he uses—all that talk about what people "get" out of friendship, what the "results" of friendship are—seem pretty cold. He makes friendship sound like some kind of experiment or business transaction. I don't usually think about my friends that way and because of this it's hard for me to take Bell seriously. He sounds so intellectual. I wonder if he really has friends, or if he just writes about friendship in general. I guess that's pretty harsh. Maybe I'm just tired of reading. Okay. I'll try again.

Even though I don't like the cold, impersonal way Bell talks about friendship, I think he's right about how friends can explain yourself to you. A friend sees you from the outside—how you're acting, what your situation is. When I have a problem, I'm usually so wrapped up in my own feelings that I don't really get a clear picture of what's going on. But a friend like Anne, someone who hangs out with me and sees things for herself, can explain what's going on in a cool, collected way. She can tell me if I am acting stupid, or if am really doing the right thing. So is this what Bell means? Maybe.

Actually, Anne doesn't really "explain" me to myself or "tell" me anything. It's not that obvious. She just starts describing what she sees, and then I react to it, and when I tell her how I feel I don't get so lost in my feelings because I have to compare my feelings with what she says. When I told Anne I was angry at Lee for not getting her part of the project to me when she promised, Anne said I didn't act angry at all. I was still being friendly to Lee, but whenever I talked about the project I acted anxious and nervous—I kept talking about going to the library (but not going) or refusing to make plans (because I was too busy). What Anne said made me realize that I wasn't just angry with Lee but with myself. She was holding up her end at least as well as I was holding up mine. That helped me see the situation more clearly and soon I got to work with Lee to get the project done.

After you finish a freewriting entry, be sure to take time to read what you wrote. You may find, as Cynthia Perez did, that one idea led to another until you arrived at some new understanding about the reading assigned. When she reread her entry, Cynthia noticed that in her fourth paragraph, she began qualifying what she had said earlier and that she disagreed with Bell more than she had previously thought. This qualification opened a new line of reasoning, so she added a short paragraph to wrap it up:

So, it's not that Anne explains me to myself but that she helps me to see myself more clearly so I can understand what's going on. I guess my comment on what Bell said should not be "Exactly!" but "Sort of."

Notes-and-Response Entries

Sometimes your reactions to readings may be limited by how much (or how little) you know about their subject matter. In these instances, you may need to be sure you comprehend the reading before you write a response. Writing a notes-and-response entry will help you check your comprehension. Such an entry begins with notes that present the main ideas from the passage. Then you start to develop your ideas in response to each of those points.

Because notes-and-response entries are more structured than freewriting, they may help you tackle difficult reading assignments or assignments that you find it hard to get involved with. The following entry, written by John Lam, the student who annotated Allport's discussion of in-groups (page 18), shows how clarifying his understanding provides a strong foundation for responding to a reading assignment. Although notes-and-response entries can be written in sentences and paragraphs (like freewriting entries), this entry has been written as a list of main ideas with corresponding response questions.

Notes and Response to Gordon Allport, "The Formation of In-Groups"

Notes:

1. in-groups
   defined—a group of people who mean the same thing when they use the word we; membership can be rejected but not gotten rid of entirely—for example,
   a. ethnic identity: Italians

b. national identity: Americans
c. community identity: neighborhood gangs or schoolmates

2. reference groups
defined—a group that a person is a member of or wants to be a member of (can be an in-group but doesn't have to be)—for example,
a. all of the 3 kinds of in-groups described above if the person accepts membership in them (for an Italian-American who strongly identifies with an Italian heritage, Italians are a reference group)
b. any in-group that the person wants to be a member of (for a recent Italian immigrant, who wants to be a U.S. citizen, Americans are a reference group)

Response:

1. I wonder if Allport's definition of in-groups explains why people tend to "stick with their own kind" and stay away from people who they think are "different"? Does this explain why there are still segregated ethnic communities in large U.S. cities and why prejudice is still a problem? If people in one in-group all define we in the same way, do they define they in the same way as well? If they do, then is the us vs. them mentality that feeds racism and other kinds of prejudice built into the way people view themselves? If so, is there anything we can do about it? Is belonging to an in-group necessarily a bad thing? Can it be a positive part of a person's sense of self without putting other people down?

2. Does Allport's definition of reference groups explain why some people don't "stick with their own kind" and attempt to change group memberships (e.g., why members of ethnic minorities sometimes move away from segregated communities and attempt to "blend in")? Why would a person attempt to get out of an in-group? Could this be because being part of an in-group isn't always a positive thing? Or because some in-groups are "better" than others? What happens if your reference is not—and can never be—one of your in-groups? What would the effects be on a woman who considers the in-group composed of men to be her reference group?

Question-and-Answer Entries

The questions in the response section of the preceding entry suggest two other kinds of journal entries: question entries and question-and-answer entries. Question entries look much like the response section to the sample summary/response entry: you write a series of questions about the meaning, implications, and value of the reading.

Question-and-answer entries go one step further: you choose one question from your list and start writing an answer. If you run out of ideas to include in the answer, you can turn your last sentence into a new question by putting *What, How,* or *Why* at the beginning. This last kind of entry can be called a *pursuit entry,* because you pursue your ideas and responses by constantly questioning your responses. In the following pursuit entry, John Lam tries to answer two of the questions raised in the response section of his notes-and-response entry.

Is belonging to an in-group necessarily a bad thing? Can it be a positive part of a person's sense of self without putting other people down?"

I can't believe that being a member of an in-group is always a bad thing. You can be part of an in-group without putting down people who are not part of that group. After all, there are a lot of in-groups that people wouldn't want to be "in."

Why would people not want to be in an in-group? Because these groups are not their "reference groups." For example, I am a member of a fraternity, and I know a lot of people who have no desire to join me in my "in-group." I don't think these people are inferior to me or to members of my in-group. They just have different reference groups than I do. In fact, they may be members of in-groups that I am not part of. For example, I have a friend who is not in a fraternity but is an enthusiastic rugby player. He and his teammates make up an in-group—they enjoy the sense of being a team just as they enjoy going out and

getting muddy and bruised up. If I were to want to join their in-group, and were willing to do what they do, they would gladly welcome me in. My presence would not threaten their sense of identity in the least.

Why would the members of the rugby team not feel threatened by me? Why would they welcome me into their in-group? It's not an exclusive in-group.

But is it really not exclusive? What would happen if my girlfriend wanted to join? Would she be as welcome as I would be? Probably not.

Why should she not be welcome? Because she's female, and female rugby players are rare.

But why are they rare? Is it because they don't want to go out and get muddy and bruised up? Or is it because the in-group of rugby players is part of a larger in-group of males? If this is the case, then it may be true that being a member of this in-group does always involve discrimination. This is true of other in-groups as well. For example, only men can be members of a fraternity (and of course only women can be members of a sorority). Technically, this is discrimination.

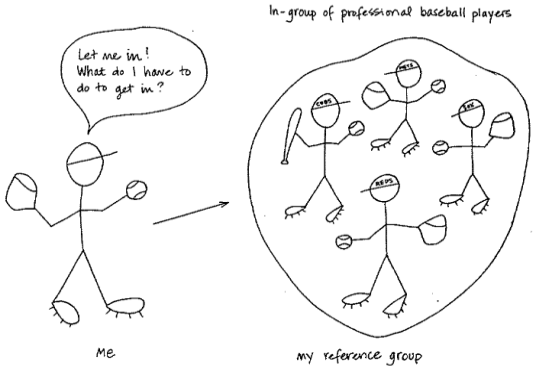
But is this kind of discrimination necessarily a bad thing? Is discrimination always bad? Is it always a sign of prejudice?

Notice how John's understanding of Allport's two central concepts, in-groups and reference groups, works its way into his entry and leads to a much bigger question about a relationship between group identity and prejudice.

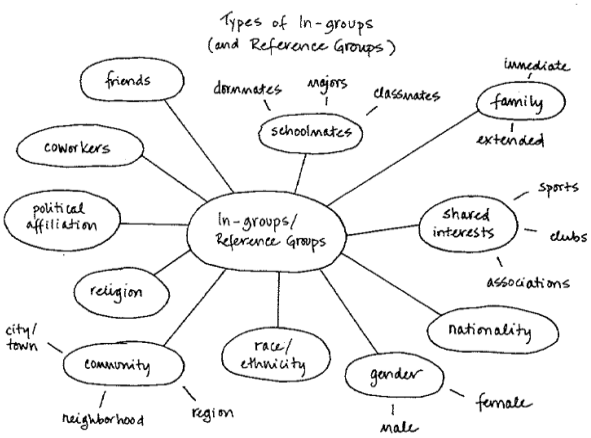
Multimedia Entries

Often we think and respond in ways that are not always easily captured in words. A reading may suggest a visual image to us, or a set of feelings, or a network of associations. Drawing a cartoon or picture may help us capture the feelings or imagery through which we are relating to the ideas in a book. Creating a cluster or diagram or a chart can help us put together a network of associations and relations among ideas. Sometimes, drawing a picture or making a graph just breaks up the monotony of more conventional journal entries and thereby allows us to think more creatively. On the following pages are several alternatives for responding to the Allport passage (page 19).

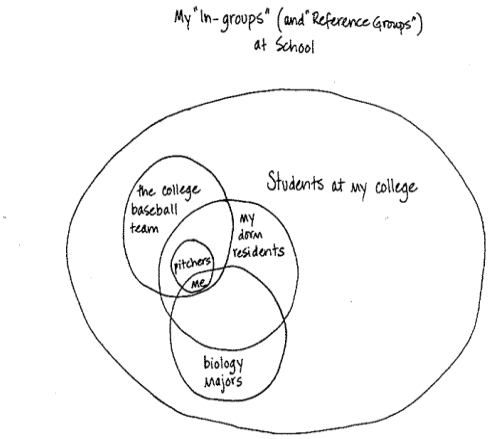
Sample Drawing Entry



Sample Cluster Entry



Sample Diagram Entry



Writing about Writing

Journal entries, in addition to helping you understand and respond to reading assignments, can also provide a space for you to test out new ideas. In exploring your ideas informally in a journal, you may discover an idea you want to expand into an essay. An idea just starting to emerge in rough form may show promise of fuller and more orderly expansion. Therefore, it is worthwhile to reread your journal before writing on a subject you have been exploring in it.

When you have any piece of writing to do, such as an assigned paper for your history class, you can try out your ideas in an informal journal entry, where you can just get your ideas on paper without worrying about the form. From this type of exploration of ideas, it is only one more step to considering the problem of writing any particular paper-the process and the difficulties, the satisfactions and dissatisfactions.

Dianne Pari, a student working on a research paper on gun control, is having difficulty in drawing her materials together. Her problem is not only to organize her material but also to focus on a particular issue about which she can come to some original, forceful conclusions. As her research continues, she begins to discover a new, important aspect to the material. The new

aspect is tempting to explore, but in the limited time remaining it is too difficult to get a handle on. Thus, in this journal entry, Dianne has to consider both sides of the conversation: her own writing and the reading that stands behind the writing.

> I am going through the final stages of organizing my paper. The topic gets more involved as I continue & I have difficulty trying to limit it. I stumbled into the constitutional issue pretty late, and it really might change my mind if I knew enough about it. But to really cover it would take a doctoral thesis, so I'm going to limit myself just to the political reasons for the gun control law being passed in '68, and I'm going to drop consideration of the merits of the law. What I'm learning about the political process there reminds me of things that keep happening every day. One group makes a lot of noise about an issue and people submit to their cries. Most will not stand up for their beliefs and will buckle in under pressure, in this case from the National Rifle Association. The NRA's pressure was partly responsible for the weakening of the bill. But that constitutional issue still bothers me because the NRA might have been right on that basis.
>
> The hardest part is corning with the organization of the mass of materials. I feel as if the facts are going to take over the paper and I won't be able to bring in my ideas clearly enough.

Kenneth Wertheim, another student, focuses his thoughts successfully but has a hard time crystallizing his final idea into a thesis, or a statement of his main idea.

> The thesis is driving me up the wall. I think writing it is harder than the actual paper is going to be. I know WHAT I want to say, but I don't know HOW. I spent an hour in class today searching for the right words. Even though I have all the research completed, I am not happy. Once I have my thesis, maybe then it will be downhill.

On a number of the papers to be assigned in this book, you will be asked to use your journal as part of the process of discovering ideas and planning your essay. The journal will be especially useful as you are gathering materials for research assignments, for it will allow you to think through the meaning and importance of research materials as you find them.

As you develop the journal habit, you will find your mental life growing in pleasant and surprising ways. Keeping a journal for any course with a lot of reading helps you remember the material and develop thoughts on it. If you prepare an entry on the reading assignment before class, you will have prepared ideas to bring to class discussion. As certain ideas start to intrigue you, you may find that seemingly disparate materials from many different sources seem to relate to a single idea. The journal can become the place where you start to fit together the pieces in the puzzle of your education. It can also be where you discover the abiding intellectual questions you will carry with you for the rest of your life. If you give yourself a chance, you will wind up discussing the issues that you find important to discuss.

WRITING ASSIGNMENTS

1. Keep a reading journal for the next two weeks, while you work with the next two chapters of this book. Use the journal to explore your responses to the passages you are paraphrasing and summarizing. Try out as many different types of journal entries as you can, using the samples in this chapter as models and experimenting with different formats. For three of these passages, write double entries: one before class discussion and one after.

   At the end of the two weeks, read your entire journal and write a final entry commenting on it as a whole: What did you gain from writing the entries? What changes did you notice in

your thinking or writing? Were there any recurrent themes, issues, problems, or questions? Which entry do you think is "representative" and why? What kinds of entries were most useful for you as a reader and as a writer?

2. Choose a reading assignment for another course you are taking and write three different kinds of journal entries for that assignment-for example, a five-minute freewriting entry, a notes-and-response entry, and a drawing or diagram. After you have completed these entries, read through them and write a paragraph comparing the ways your ideas developed in the different formats.

3. Draw a picture, a cluster, or a diagram illustrating your response to one of the points raised in either the Bell or the Allport selection on pages 19 and 18. Then write a paragraph explaining what the diagram means to you.

3

PARAPHRASING: THE AUTHOR'S THOUGHTS IN YOUR WORDS

In order to respond to others, we need to understand their thoughts, but we often read inaccurately and incompletely. Writing a careful paraphrase—that is, putting the meaning of the text into new words—makes you pay close attention to the author's ideas and thereby improves your level of understanding. In paraphrasing, you constantly keep the meaning of the original in mind but express the same ideas in a different way. Two tricks that will help you find new ways to express the author's meaning are substituting synonyms and rearranging sentence structure. Paraphrasing will help you to communicate the meaning of a difficult passage. When you go on to make your own argument, it will allow you to refer to another writer's thoughts while you maintain control of the focus and tone of the argument.

Getting the Message

How often has someone not understood what you were saying? If you are like most of us, it happens many times a day. Sometimes people misunderstand us entirely; sometimes they don't even seem to hear us, although a few minutes later they may give us back our own words, claiming the words are their own. (Such situations provide standard jokes for television situation comedies.) More often people understand only part of what we say; they get the general idea but miss the fine points or particular thrust of our comments. People who listen closely and understand what other people say make more relevant responses. The more they understand another person's comments in detail, the more they can respond directly to the problems and issues on the other person's mind. Moreover, hearing something new may inspire new ideas in such careful listeners. The closer they get to what the speaker is saying, the more a real interchange of ideas takes place. And new thoughts are more likely to arise on *both* sides. It is very hard to listen carefully to what another person is saying. People, including ourselves, are more likely to hear what they want to hear. We like to hear what we already know. Curiosity and desire for knowledge are strong human motives, but we also have an opposite tendency to "stick by our guns" and defend the viewpoints we have already come to believe in. We resist hearing—llet alone adopting—any new viewpoint or explanation. These conserving instincts underlie our positive sense of integrity (as in *integer,* "maintaining wholeness"). But they also work to spare us the effort of dealing with too many challenges. If we know or care little about a subject, hearing something new about it will not disturb us, but if we have made up our minds and hearts, new ideas are a serious threat to our peace of mind. C. Northcote Parkinson, the economist and observer of bureaucracies, has pointed out that the less important a decision is, the more time is devoted to discussing it.[*] "Two hours will be spent on the new color scheme of the executive conference room—but only five minutes on the opening of a new factory. On the important issues, almost everyone either has an unshakable opinion already or shrinks from the effort and responsibility involved in making a serious decision, so they get the anxiety-arousing items on the agenda out of the way as quickly as possible.

Read What Is Written

We have many tricks to avoid getting the message when we read. To avoid the challenge of confronting another writer's thoughts, we may simply never pick up books that will give us a hard time (think of that textbook you just dread opening). If we do get as far as turning to page 1 and looking at the words, there are many ways we can appear to read without really reading.

Immediately assuming that a book contains nothing worthwhile allows us to focus on its faults and not think about what the author is trying to tell us. If we spend the whole time arguing with what a book says, we may not even get a clear impression of its main message and the evidence the writer marshals. Disturbing, challenging books are especially likely to make us react negatively at many intermediate points. Petty faultfinding is a very effective way to avoid considering whether a book might indeed have something to tell us.

If we aren't quarreling with a challenging book, we may be assuming it says what we want it to say—and not what it actually does say. We may latch on to phrases that sound similar to ideas we subscribe to and then mindlessly skim those parts that sound unfamiliar or too complex. Just

[*] C. Northcote Parkinson, *Parkinson's Law and Order Studies in Administration* (Boston: Houghton Mifflin Co., 1957), p. 32.

because we interpret a few words as similar to our own thoughts doesn't mean that the writer had anything like our thoughts in mind. We may even ignore a few key qualifying words, such as *not generally* or *rarely,* to make the book read the way we want it to! Even if we avoid such extreme distortion, we still may smooth over more subtle differences. Given the variety of human thought, we cannot assume that any writer shares our exact perspective on all points.

Right Word, Wrong Meaning

We may even read a word, know the meaning of it, and still misunderstand the meaning the author intended. Words, particularly abstractions, can have many varied meanings to different people. To a debater a *point of view* is an opinion, to an art critic it is the angle from which we view a piece of sculpture, and to a novelist it is the character through whose eyes we see the story. Certain loosely defined words like *truth, objectivity,* and *freedom* have been under dispute for centuries, and each user is likely to have a particular meaning in mind. If we want to understand a particular writer, we have to understand the word according to that writer's definition.

Other words gain popularity so rapidly that they are used to describe many different ideas before anyone meaning gets established. Although many people approve of the concept of *diversity,* the question of what it means in a particular situation may generate arguments. In cultural studies, although many people are willing to define these times as *post-modern,* they may not agree as to what that description conveys. And you can hardly know exactly what someone means by *feminist* unless you ask for details about the attitudes and beliefs of the person being described.

Even if a word is used with its most common meaning, we may misunderstand it unless we remain sensitive to the *context.* Everyone knows what the animal called a *horse* is, but that word still holds very different meanings to a jockey, a better, and a ten-year-old child. In order to understand how and why any writer is using any word, we have to recognize the writer's way of thinking and his or her special interests. Although two authors may be concerned with military force, they may be concerned with separate issues and may make different kinds of connections and arguments. In reading an author interested In the present-day uses of military force in international politics, we must be receptive to an entirely different kind of reasoning than we would find in a writer interested in the social structure of a militarized country. Each of the works might shed light on the other, but they are operating in two separate spheres.

Review for an Overview

Once a reader is receptive to the language and the spirit of a written work, the reader still has to be willing to see how the parts fit together into a coherent whole. Not every book does fit together well: the argument may ramble, or the later chapters may contradict the earlier. Sometimes a book coheres on one level, clearly presenting the chronological narrative of, say, Thomas Jefferson's life, but lacks coherence on another, not explaining the development of his character. Until we have made a serious attempt to draw the parts together in our own minds, we will have no basis for evaluating a book's overall significance. Fortunately, most books are more than collections of loosely connected statements, and we must look for the significant connections.

The remainder of this chapter discusses paraphrasing, a task that requires a close reading of a given passage and a careful rewriting. We might think of paraphrasing as a trick that forces us to get the message when we read. In recasting another writer's thoughts into our own words, we must pay close attention to the content of statements and the precise meanings of words. The

task of paraphrase keeps our attention on the page. In later chapters we will return to expressing personal thoughts and reactions-and to contributing to the conversation.

Rethinking, Restating

Every school day at almost every level, many students are asked to restate in their own words information they encounter in books, lectures, and films. Teachers assign this kind of loose paraphrase to see whether students have remembered and understood the course material. For such purposes, a student needs only to reproduce a few key concepts without making gross errors. True paraphrase, however, is part of a larger process of understanding and responding to a specific written passage. Before you can use or argue with anyone else's ideas, you must understand these ideas accurately. Careful paraphrase requires close attention to every nuance of meaning so that, when you later come to refer to these ideas or argue against them, you will know exactly what you are working with. Paraphrase can serve as a form of note taking, allowing you to preserve the writer's exact meaning in those terms that you understand best. Even more important, paraphrase can serve as a way of referring to writers' thoughts in your own original essays so that you can build on and answer others' ideas even while you are advancing your own.

To *paraphrase* is to restate a passage precisely in your own words and phrasing in order to clarify the meaning. The task at first does not appear difficult. However, words that are similar are not always interchangeable, and the meanings of words shift subtly with their context and their use. Further, sentences put words into exact relationships. Creating an accurate paraphrase forces you to consider both the precise use of words and the sense of the entire statement. In considering the word-by-word meaning of a text and in searching for possible substitutions, the paraphraser must literally come to terms with what has been written. Turning your understanding of a text into written language banishes the looseness of understanding that often remains hidden in the privacy of your silent reading.

In writing paraphrases you must attend to two points: the meaning of words as they are used in context and the relationship between words. In both you must reach for more than loose approximation. You must include all that was in the original, without adding anything new and without misrepresenting the original content.

Two Techniques

Two techniques will help you gain a precise understanding of the original: substituting synonyms and rearranging the sentence structure. To paraphrase the opening sentence of the Gettysburg Address, for example, you might replace the original words with words of the same meaning. The original reads as follows:

> Fourscore 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.

First, replacing synonyms may lead to this initial draft of the paraphrase.

> Eighty-seven years before today, our political and spiritual ancestors created in North America a country that did not exist before, thought of in freedom and devoted to establishing the principle that all people are born with the same rights.

Second, restructuring the sentence might lead to a more total paraphrase.

> Our political and spiritual ancestors were thinking of how to make freedom a reality when, eighty-seven years before today, they created a country that did not previously exist. Their creation was devoted to establishing the principle that all people are born with the same rights.

Different Words . . .

Let's look a bit more closely at the two strategies-used here. Word substitution allows you to explore the meanings of individual words and see how they are used exactly in the passage. Most words have a number of meanings, only one of which is usually appropriate to the passage in question. For example, the word *fathers* has a range of meanings from "male parents" to "a group of early writers in the Christian Church." Among those meanings is that of people who start something, particularly founders of a line of descent, tribe, or community. It is in this sense that President Lincoln is using the word. Certainly he is not referring to Roman senators or to Roman Catholic priests. Given the eighty-seven-year period he mentions, we know the waves of immigration to the United States between 1776 and 1863 rule out Lincoln's use of *fathers* to mean the male parents, grandfathers, and great-grandfathers of those present.

The specific use of a word in a passage often highlights a particular aspect of the word, so even if you find a generally correct synonym, you may need to explore further to bring out how the word is being used in context. In this sentence, even though President Lincoln uses the words *fathers* and *men*, following the practice of his time to refer to humankind in all-male terms, he may not consciously mean to emphasize gender. Nor does Lincoln convey any particular concern with direct genetic lineage. His interest lies more with the creation of a political and spiritual community whose membership does not depend on who one's actual parents were, where they came from, or what they did. Therefore, the paraphrase uses the gender-free word *ancestors,* and then qualifies it with the words *political and spiritual.* The concept of creation, inherent in the word *fathers,* is supported by several words in the original, including *brought forth* and *new.* This idea is reinforced by the paraphrases chosen for these words, "created" and "that did not exist before."

In your search for appropriate synonyms for substitution, reference books such as a dictionary and thesaurus (dictionary of synonyms) will be of some use. A dictionary can help you find the general meanings of unfamiliar words or remind you of the range of possible meanings for more familiar words. But you must check the meanings against the context of the passage. You must ask how any definition of a word would fit in with the overall text meaning. Similarly a thesaurus may remind you of alternative words, but then you must select intelligently and appropriately among them.

For example, *Webster's Dictionary of Synonyms* includes among the synonyms for *conceive* the words *think, imagine, fancy,* and *realize.* Although in some contexts *conceive* does mean the same as *imagine* (as in the question "How could you conceive I would do that?"), in the opening of the Gettysburg Address, *imagine* is inappropriate. *Imagine* implies something that has nothing to do with reality, but Lincoln was using *conceive* to suggest a thought that leads to a reality, almost as though the idea gives birth to the reality, as a child is conceived in its mother's womb. Similarly, *fancy* is not a serious enough thought and *realize* is too sudden, too unplanned. The only word from that list that fits appropriately is *think,* a form of which was used in my paraphrase.

Sometimes the dictionary or thesaurus may not offer adequate substitutions, but as you think through why the listed alternatives are not appropriate for the context, you may come up with a better word or phrase of your own. Use these reference books as resources to help you

think about meanings, but not as sources of absolute word equivalents. Avoid suffering the fate of one poor student who, looking for a synonym for *pickle,* wound up describing a sandwich served with a predicament. Your main task in paraphrasing must always be to reconstruct the meaning of the original as sharply as you can.

Different Sentences . . .

When you start to move the structure of a sentence around, you must pay attention to how all the parts of the original sentence fit together. In particular, you must notice the central core of meaning of the sentence and how all the other parts of the sentence relate to that core. An understanding of how all the parts of a sentence are arranged around a core concept will help you bring out that core of meaning as you rewrite the sentence. Without that control of core meaning, a rewritten sentence can easily turn into gibberish.

The opening sentence of the Gettysburg Address is built on the core sentence "Fathers brought forth a nation." Additional phrases identify the time ("fourscore and seven years ago") and place ("on this continent") of this event. The remainder of the sentence itemizes two ideas behind the nation ("conceived in liberty, and dedicated to the proposition that all men are created equal"). The emphasis in the sentence is on the creation of the nation. Concepts behind nationhood are presented only as elaboration.

You may notice that the paraphrase, however, puts great emphasis on the ideas behind the creation of the United States. I made this choice because the Gettysburg Address as a whole emphasizes those ideas as the important issue at stake in the Civil War. The first paraphrase sentence presents the creation of a nation as an attempt to act on the concept of freedom, rather than freedom itself as an afterthought to nationhood. By breaking the original sentence into two short ones, with each idea the focus of its own sentence, the paraphrase can give greater weight to the two concepts behind nationhood. The paraphrase emphasizes that the nation created is the living reality of those two ideas.

I believe this adjustment in the relation of parts of the sentence does reflect the meaning of the overall document. Every time you rearrange a sentence, however, you shake up the relations of its parts, and you must ask yourself whether those new relations are warranted.

. . . But the Same Meaning

After substituting words and rearranging a sentence, you must ask yourself whether your paraphrase means the same as the original. For example, the phrase "created equal" might be paraphrased *mode the some,* but *made the same* suggests that people look and act exactly alike—not Lincoln's meaning. The context of the phrase is political, and President Lincoln refers to political equality, so *born with the some rights* is a more accurate paraphrase.

Any paraphrase that does not consider the total meaning of the original can easily become as absurd as the distortions made by a student and a teacher who were discussing the meaning of a famous line from Shakespeare's *The Merchant of Venice.* The line is "The quality of mercy is not strained," which may be accurately paraphrased as "compassionate forgiveness is given freely and easily." But the student tried substituting words without considering context; she wanted to know whether *strained* in the passage meant "strained as in rubber band or strained as in soup." The teacher, looking only at the sentence structure, answered, "Well, since it's *not* strained anyway, I don't see that it matters."

Substituting words and moving sentence parts around do not guarantee accurate paraphrase; you must always check the meaning of the paraphrase against the meaning of the original.

Because paraphrasing makes you grapple so closely with the meaning of a text, as you reframe language you become more aware of how much control over meaning you actually have. As you look at a text word by word and phrase by phrase, you may notice where you are confused by meaning or have only a general idea of overall meaning. As you start to examine alternative phrasings, you will have to ask yourself questions about precise meanings that you have never had to ask before. As you examine the structure of sentences, you will need to reconstruct the basic relations of parts of the text, rather than just read the text as a string of loosely associated sentences about a general topic.

Start noticing where you get stuck when you work on a paraphrase. The places where you have difficulty rephrasing the wording of the original or difficulty assembling your paraphrase may be exactly the passages where you have not yet gained full control of meaning. By discussing those difficult sections with teachers and classmates, you will be increasing the subtlety and accuracy of your reading understanding.

Please note: a paraphrase always represents someone else's ideas even though the words are your own. Always identify the original source you are paraphrasing. Sufficient credit in a passing comment might rest in a simple phrase such as *to paraphrase Lincoln.* Chapter 11 presents more formal documentation methods. Where paraphrase is given as a separate assignment, identify in a heading or a tag line the source you are paraphrasing.

Steps in Writing a Paraphrase

1. Read the original carefully.
2. Substitute words and rearrange sentences, asking yourself questions about precise meanings.
3. Check the meaning of your paraphrase against the original.
4. Identify the source you are paraphrasing.

EXERCISES

1. In the passage that follows from *On Civil Disobedience* by Henry David Thoreau, identify possible substitutes for the underlined words. Be prepared to discuss the appropriateness of your substitutions in relation to the overall meaning of the selection.

> I heartily accept the motto,--"That government is best which governs least;" and I should like to see it acted up to more rapidly and systematically. Carried out, it finally amounts to this, which also I believe,--"That government is best which governs not at all;" and when men are prepared for it, that will be the kind of government which they will have. Government is at best but an expedient; but most governments are usually, and all governments are sometimes, inexpedient ....
>
> This American government,--what is it but a tradition, though a recent one, endeavoring to transmit itself unimpaired to posterity, but each instant losing some of its integrity? It has not the vitality and force of a single living man; for a single man can bend it to his will. It is a sort of wooden gun to the people themselves. But it is not the less necessary for this; for the people must have some complicated machinery or other, and hear its din, to satisfy that idea of government which they have. Governments show thus how successfully men can be imposed on, even impose on themselves, for their own advantage. It is excellent, we must all allow. Yet this government never of itself furthered any enterprise, but by the alacrity with which it got out of its way. *It* does not keep the country free. *It* does not settle the West. *It* does not educate. The character inherent in the American people has done all

> that has been accomplished; and it would have done somewhat more, if the government had not sometimes got in its way. For government is an expedient by which men would fain succeed in letting one another alone; and, as has been said, when it is most expedient, the governed are most let alone by it. Trade and commerce, if they were not made of India-rubber, would never manage to bounce over the obstacles which legislators are continually putting in their way; and, if one were to judge these men wholly by the effects of their actions and not partly by their intentions, they would deserve to be classed and punished with those mischievous persons who put obstructions on the railroads.

2. In each of the following sentences from *On Liberty* by John Stuart Mill, identify the core meaning. Be prepared to discuss the relation of the other parts of the sentence to this core. Then rearrange sentence structure to maintain the primary relations and emphases among the sentence parts. You may break longer sentences down into several short ones.

a. Liberty consists in doing what one desires.
b. The liberty of the individual must be thus far limited; he must not make himself a nuisance to other people.
c. The worth of a State, in the long run, is the worth of the individuals composing it.
d. We can never be sure that the opinion we are endeavouring to stifle is a false opinion; and if we were sure, stifling it would be an evil still.
e. If all mankind minus one, were of one opinion, and only one person were of the contrary opinion, mankind would be no more justified in silencing that one person, than he, if he had the power, would be justified in silencing mankind.
f. A state which dwarfs its men, in order that they may be docile instruments in its hands even for beneficial purposes, will find that with small men no great thing can really be accomplished.

3. Paraphrase each of these sentences from Dr. Martin Luther King, Jr.'s 1963 speech, "I Have a Dream."

a. I say to you today, my friends, even though we face the difficulties of today and tomorrow, I still have a dream.
b. It is a dream deeply rooted in the American dream.
c. I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident, that all men are created equal."
d. I have a dream that one day, on the red hills of Georgia, sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.
e. I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.
f. I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin, but by the content of their character.

4. Identify and discuss in class the meaning of the word and sentence-structure choices in the complete text of Lincoln's Gettysburg Address below. Then discuss the effect of various word substitutions and sentence rearrangements you might use in a paraphrase. After discussing these issues, break into small groups of three or four students, each group to work together to write a paraphrase of the entire speech.

Address at the Dedication of the
Gettysburg National Cemetery

> Fourscore 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 battlefield 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 cannot dedicate—we cannot consecrate—we cannot 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.

PARAPHRASE: SELECTION 1

The best way to see how creating paraphrases can lead to more precise understanding is to do a few and explore the problems that arise. You will get the most from the following examples of paraphrase if you write your own paraphrases of the passages given before reading the sample paraphrases. When comparing your paraphrases to the sample paraphrases, remember that there is no absolute right and wrong—only variations on how close the paraphrase comes to the original in meaning.

The first passage to paraphrase discusses how democracy influences the character and lives of its citizens. It was written by the educational philosopher John Dewey, who in the early part of this century led the progressive education movement.

Democracy as a Way of Life

> Democracy is much broader than a special political form, a method of conducting government, of making laws and carrying on governmental administration by means of popular suffrage and elected officers. It is that, of course. But it is something broader and deeper than that. The political and governmental phase of democracy is a means, the best means so far found, for realizing ends that lie in the wide domain of human relationships and the development of human personality. It is, as we often say, though perhaps without appreciating all that is involved in the saying, a way of life, social and individual. The keynote of democracy as a way of life may be expressed, it seems to me, as the necessity for the participation of every mature human being in formation of the values that regulate the living of men together: which is necessary from the standpoint of both the general social welfare and the full development of human beings as individuals,

This passage brings together a number of ideas that surround our lives as Americans but that we may not have put together in just this way. In examining how Dewey puts these ideas together we can start to understand how we as individuals have grown to meet the opportunities and responsibilities of our form of government. The paraphrase should help bring out the connections that Dewey finds.

Sample Paraphrase

"Democracy as a Way of Life," by John Dewey

> Rule by and through the people does more than provide a particular way of organizing people's interests into a government, of establishing and acting on the rules through the vote of all adult citizens and individuals chosen by the voters. Although democracy does these things, it also has a wider-ranging and more profound effect on human life. The democratic processes of negotiation of power and administration of society's rules are the most effective ways we know of achieving the goals that concern our social lives and our individual characters. We often say that democracy is a way of life, but this is a more meaningful saying than we usually realize. Democracy requires that every adult actively contribute to the articulation and selection of those principles and desires that determine how we shall live in a shared society. This active contribution is required for improving our common way of life and for enabling each of us to fully develop as mature individuals. This requirement I believe is the heart of democracy.

COMMENTS ON THE PARAPHRASE

Although words are changed and clauses are rearranged, none of the original meaning is left out and nothing is added. Several of the crucial terms, however, I have extensively paraphrased to clarify their meaning as used in this passage. Key terms like *democracy, political, government, suffrage, elected officers,* and *participation* are rephrased, often in several ways in different contexts, to bring out the aspect being discussed at each point. The term *political* is, for example, replaced by the phrases *organizing people's interests* and *negotiation of power.* The political process encompasses both of these and more, but these aspects seem most relevant for the places they are used. I treat the term *democracy* slightly differently, because it is the central concept of the discussion. After a first paraphrase, which brings out the active participation of citizens ("rule by and through the people"), I revert to using the term *democracy* directly, even substituting the term for Dewey's pronoun references *(it).*

I also reorganize many of the sentences. Sometimes I do this to complete thoughts that Dewey holds in suspension for several sentences (see Dewey's second through fourth sentences: "It is that, of course. But it is something broader ..."; I compress all this in one sentence: "Although democracy does these things, it also has a wider-ranging and more profound effect on human life."). Other sentences I make more active to emphasize that Dewey is discussing a process of social participation and individual growth (see Dewey's opening sentence, "Democracy is much broader than a special political form, a method of conducting government, of making laws and carrying on governmental administration by means of popular suffrage and elected officers," and my paraphrase, where I change the emphasis from what democracy *is* to what it *does:* "Rule by and through the people does more than provide a particular way ...").

Through all the changes, my main goal was to identify the core assertion of each statement. The last sentence of the original I felt contained two important assertions, the first about the role of individual participation in fundamental social choices and the second about the effect of that participation. So I split that sentence into two sentences, each asserting one of these core meanings ("Democracy requires that every adult.... This active contribution ...").

WRITING ASSIGNMENT

Paraphrase either passage A or passage B. Passage A is the continuation of John Dewey's discussion of democracy as a way of life. Passage B, by John Muir, the founder and first president of the Sierra Club, begins a discussion of the need to preserve the wilderness.

A.

Democracy as a Way of Life
(continued)

Universal suffrage, recurring elections, responsibility of those who are in political power to the voters, and the other factors of democratic government are means that have been found expedient for realizing democracy as the truly human way of living. They are not a final end and a final value. They are to be judged on the basis of their contribution to end. It is a form of idolatry to erect means into the end which they serve. Democratic political forms are simply the best means that human wit has devised up to a special time in history. But they rest back upon the idea that no man or limited set of men is wise enough or good enough to rule others without their consent; the positive meaning of this statement is that all those who are affected by social institutions must have a share in producing and managing them. The two facts that each one is influenced in what he does and enjoys and in what he becomes by the institutions under which he lives, and that therefore he shall have, in a democracy, a voice in shaping them, are the passive and active sides of the same fact.

The development of political democracy came about through substitution of the method of mutual consultation and voluntary agreement for the method of subordination of the many to the few enforced from above. Social arrangements which involve fixed subordination are maintained by coercion. The coercion need not be physical. There have existed, for short periods, benevolent despotisms. But coercion of some sort there has been; perhaps economic, certainly psychological and moral. The very fact of exclusion from participation is a subtle form of suppression. It gives individuals no opportunity to reflect and decide upon what is good for them. Others who are supposed to be wiser and who in any case have more power decide the question for them and also decide the methods and means by which subjects may arrive at the enjoyment of what is good for them. This form of coercion and suppression is more subtle and more effective than are overt intimidation and restraint. When it is habitual and embodied in social institutions, it seems the normal and natural state of affairs. The mass usually become unaware that they have a claim to a development of their own powers. Their experience is so restricted that they are not conscious of restriction. It is part of the democratic conception that they as individuals are not the only sufferers, but that the whole social body is deprived of the potential resources that should be at its service. The individuals of the submerged mass may not be very wise. But there is one thing they are wiser about than anybody else can be, and that is where the shoe pinches, the troubles they suffer from.

B.

The tendency nowadays to wander in wildernesses is delightful to see. Thousands of tired, nerve-shaken, over-civilized people are beginning to find out that going to the mountains is going home; that wildness is a necessity; and that mountain parks and reservations are useful not only as fountains of timber and irrigating rivers, but as fountains of life. Awakening from the stupefying effects of the vice of over-industry and the deadly apathy of luxury, they are trying as best they can to mix and enrich their own little on goings with those of Nature, and to get rid of rust and disease. Briskly venturing and roaming, some are washing off sins and cobweb cares of the devil's spinning in all-day storms on mountains; sauntering in rosiny pinewoods or in gentian meadows, brushing through chaparral, bending down and parting sweet, flowery sprays; tracing rivers to their sources, getting in touch with the nerves of Mother Earth; jumping from rock to rock, feeling the life of them, learning the songs of them, panting in whole-souled exercise, and rejoicing in deep, long-drawn breaths of pure wildness. This is fine and natural and full of promise. So also is the growing interest in the care and preservation of forests and wild places in general, and in the half wild parks and gardens of towns. Even the scenery habit in its most artificial forms, mixed with spectacles, silliness, and kodaks; its devotees arrayed more gorgeously than scarlet tanagers, frightening the wild game with red umbrellas,—even this is encouraging, and may well be regarded as a hopeful sign of the times.

All the Western mountains are still rich in wildness, and by means of good roads are being brought nearer civilization every year. To the sane and free it will hardly seem necessary to cross the continent in search of wild beauty, however easy the way, for they

> find it in abundance wherever they chance to be. Like Thoreau they see forests in orchards and patches of huckleberry brush, and oceans in ponds and drops of dew. Few in these hot, dim, strenuous times are quite sane or free; choked with care like clocks full of dust, laboriously doing so much good and making so much money, For so little,-they are no longer good for themselves.

PARAPHRASE: SELECTION 2

The next excerpt for paraphrase appears in Alexis de Tocqueville's *Democracy in America.* De Tocqueville, a French aristocrat, visited the United States in 1831 and commented on what he saw. This passage considers an unpleasant aspect of democracy's influence on personal character, and it may challenge you to wonder if democracy is an entirely good thing. You may also wonder whether democracy has aroused envy and disappointed ambition in yourself or any other people you know.

In making us ask questions that might put our way of life and our individual characters in a bad light, de Tocqueville delivers a message we may not want to hear. After reflecting and carefully considering his argument, we may judge him wrong. But to judge his remarks fairly, we must first attend carefully to what he says; only then can we see whether his claims fit our experience and knowledge.

Of the Effect of Democracy on Character

> It cannot be denied that democratic institutions strongly tend to promote the feeling of envy in the human heart; not so much because they afford to everyone the means of rising to the same level with others as because those means perpetually disappoint the persons who employ them. Democratic institutions awaken and foster a passion for equality which they can never entirely satisfy. This complete equality eludes the grasp of the people at the very moment when they think they have grasped it, and "flies" as Pascal says, "with an eternal flight"; the people are excited in the pursuit of an advantage, which is more precious because it is not sufficiently remote to be unknown or sufficiently near to be enjoyed. The lower orders are agitated by the chance of success, they are irritated by its uncertainty; and they pass from the enthusiasm of pursuit to the exhaustion of ill success, and lastly to the acrimony of disappointment. Whatever transcends their own limitations appears to be an obstacle to their desires and there is no superiority, however legitimate it may be, which is not irksome in their Sight.

Sample Paraphrase

DeTocqueville's "Of the Effect of Democracy on Character"

The organized structures through which democratic societies rule themselves without doubt lead people to resent those they feel are better off than themselves. The cause of this envy is not the opportunity all have to improve their condition and to attempt to be as prosperous as anyone else. The cause is rather that these opportunities are never as fully satisfying as they appear to be. A way of life structured around political equality makes people desire an equal share of all life's benefits, but democratic government cannot make all people happy or give everyone full equality. This desire to share in all life's benefits is particularly frustrating and unsatisfying because it seems to escape those who seek it just when they feel it is in their reach. Democracy tantalizes people because life's benefits are near enough to see yet slightly beyond their grasp. Especially among people not from the upper classes of society, thoughts, energies, and emotions are aroused by this near goal, but anxiety about whether the goal will be reached creates an unpleasant uneasiness. The excitement and involvement of the chase turns into the tiredness of not having achieved

> the goal, and finally into the bitterness and faultfinding of failure. Those who have failed then view those people who have escaped the limitations which have burdened them as the reasons for their own failure. They view those who have succeeded as precisely those who have stood in their way. All advantages others may have, no matter how deserved or properly earned, are deeply irritating to them.

COMMENTS ON THE PARAPHRASE

Since this passage discusses the causes of emotions, the biggest challenge was to describe precisely the emotions involved, specifically, I needed to be able to characterize envy. To find the paraphrase for *envy* as resentment against those one feels are better off than oneself, I had to think through the kinds of perceived inequalities that taunt one's desires.

Similarly, in trying to find a paraphrase for *equality* that would fit the context of this discussion, I realized that de Tocqueville was using the term in several senses. One sense was political equality, which supposed people's feeling of equality in the second sense, the imagined hope of sharing equally in all life's benefits. A third sense—an equal opportunity to compete—activated people's energies and emotions into the struggle. This was frustrated, however, by the impossibility of equality in the fourth sense, the actual sharing of all life's benefits. Only when I sorted out all these different senses of equality was I able to paraphrase the passage clearly.

Because de Tocqueville often relies on long sentences with complex chains of reasoning, I generally tried to break the sentences down into smaller units to isolate the core assertions and to handle the connections of ideas one at a time.

As I was writing the paraphrase, I became aware of one underlying theme which led me to question de Tocqueville's assumptions. He seems to think that difficulties arise from the people who he says are not fully successful. At first I thought he simply meant that since no one could succeed fully and since there was always someone who had something we had not yet achieved, all of us would suffer the same elusiveness of achievement and the same envy. But as I read on he seemed to be talking about a group of people who were unfamiliar with the pleasures of success. This started to become clear when he talked about how excitement turns into disappointment. His assumption became fully explicit with the phrase *the lower orders*: he was clearly separating the successful superiors from the failing inferiors. The inferior people would envy the better people, not giving them adequate respect or, even more importantly, responsibility for the government. As he goes on to say in the continuation (which is reprinted in the next exercise), this means that people in a democracy do not support the best people for public office. I then remembered that de Tocqueville was a French aristocrat who felt that there were indeed some people—aristocrats—who were naturally more fit to lead a country. He must have especially felt that sting of envy and exclusion in the wake of the French Revolution, when the aristocracy was systematically removed from positions of social responsibility.

If we question de Tocqueville's assumptions that some people are naturally superior, and moreover that they are precisely the same people who have the most social benefits, we may wind up rejecting his whole analysis of democratic envy and its consequences. Instead we may wonder at the social divisions which create obstacles for striving individuals. We may also wonder whether envy of privileged classes and hostility toward their privileges may not be a warranted and socially useful emotion leading to social reform. On the other hand, envy does have many negative associations and seems to sap initiative, because one's desire is channeled into feeling against others rather than into motivation for one's own struggle. Indeed, de Tocqueville makes

us wonder whether envy must be a necessary and unpleasant part of democracy, since each person sets his or her sights on goals already obtained by others.

The more deeply I looked at de Tocqueville's precise meaning and reasoning, the more deeply I could react to it. Only by looking closely at the passage to paraphrase it could I observe those details and shades of meaning that led to my analysis and reaction. Similarly, as you learn to read more deeply through paraphrase, the comments in your journal (see Chapter 2) should be gaining subtlety and relevance to the texts you are discussing. By making you confront another person's argument fully, paraphrase leads to a carefully thought-out answer, full of discoveries and new ideas. Close interaction with the text you are reading make sparks fly.

Your paraphrases of the Dewey and de Tocqueville passages are no doubt different from the samples here, pointing out other aspects of the originals. In some instances, your versions may even be closer to the meaning of the originals. Comparing paraphrases and explaining the differences among them will help you better understand the shades of meaning conveyed by different word choices.

WRITING ASSIGNMENT

Paraphrase either passage A or passage B. Passage A is the continuation of the selection from de Tocqueville discussing attitudes toward the upper classes. Passage B, from the *Congressional Quarterly*, considers the changing economic attitudes toward protecting the environment.

A.

Of the Effect of Democracy on Character
(continued)

It has been supposed that the secret instinct which leads the lower orders to remove their superiors as much as possible from the direction of public affairs is peculiar to France: This is an error, however; the instinct to which I allude is not French, it is democratic; it may have been heightened by peculiar political circumstances, bur it owes its origin to a higher cause. In the United States the people do not hate the higher classes of society, but are not favorably inclined towards them and carefully exclude them from the exercise of authority. They do not fear distinguished talents, but are rarely fond of them. In general, everyone who rises without their aid seldom obtains their favor.

While the natural instincts of democracy induce the people to reject distinguished citizens as their rulers, an instinct not less strong induces able men to retire from the political arena, in which it is so difficult to retain their independence, or to advance without becoming servile. This opinion has been candidly expressed by Chancellor Kent, who says, in speaking with high praise of that part of the Constitution which empowers the executive to nominate the judges: "It is indeed probable that the men who are best fitted to discharge the duties of this high office would have too much reserve in their manners, and too much austerity in their principles, for them to be returned by the majority at an election where universal suffrage is adopted." Such were the opinions which were printed without contradiction in America in the year 1830!

I hold it to be sufficiently demonstrated that universal suffrage is by no means a guarantee of the wisdom of the popular choice. Whatever its advantages may be, this is not one of them.

B.

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Knowing When to Paraphrase

If you were to paraphrase all your reading, you would get to read very little, although you would know that little reading very well. Obviously, paraphrasing for your own purposes should be saved for extremely difficult passages that must be worked through word by word to wring out all the meaning.

Paraphrasing can also serve you in your own writing: you can use the paraphrase to restate a passage in terms your reader will understand more clearly. You can also use paraphrase to interpret difficult concepts and to make obvious and explicit facts and ideas that are only implied in the original. You will need to paraphrase when you want to take precise notes of your reading and when you wish to mention another writer's exact ideas in your own research papers. Whenever you do paraphrase another's ideas, you must give specific credit through some form of documentation (see Chapter 11).

To Explain Simply

When someone who is not as knowledgeable as you is having difficulty understanding an assigned reading, the best way you can help is through paraphrase. If, for example, a younger member of your family is having problems with the reading for her ninth-grade class in social studies, she may ask your help in explaining the Preamble to the Constitution:

> We the People of the United States, in Order to form a more perfect Union, establish Justice, insure domestic Tranquility, provide for the common defence, promote the general Welfare, and secure the Blessings of Liberty to ourselves and our Posterity, do ordain and establish this Constitution for the United States of America.

You might help out by paraphrasing the original something like this:

> All the citizens of the United States are setting up and agreeing to this set of basic rules for our government. We are doing this for several reasons. We desire a better government with fewer problems than we had before. We want to guarantee that everyone is treated fairly. We want to make sure that we have peace within the country and that we can protect ourselves from outside attack. We want to help all of us live better. And we want to enjoy freedom not just for ourselves but for all the people who come after us.

Notice how the paraphrase makes the passage easier to understand. A long, complex sentence is broken down into several short ones, and the parts are rearranged so that only one idea is discussed at a time. The unfamiliar terms, such as *domestic tranquility,* are replaced by more common words, such as *peace within the country.* Finally, abstractions such as *general welfare* are made more concrete, as in *all of us live better.*

In many technical and scientific fields, paraphrasing basic principles helps explain the complexities of a subject to the reader. Textbooks and popularizations of science often rely heavily on simplifying paraphrases of more complex writing.

To Interpret the Text

In addition to helping the student, the paraphrase can help professionals agree on the meaning of important pieces of writing. In literature, philosophy, and religion, experts often disagree on their interpretations of significant books. Only by paraphrase can they make their readings explicit enough to compare and discuss.

Another area where it is essential for professionals to develop a shared understanding of important texts is the law. Many legal books attempt to clarify exactly what particular laws say and, consequently, how they should be applied in particular circumstances. If there were not some agreement over the meaning of laws, our system of government would collapse.

However, laws as originally phrased frequently have ambiguous or unspecific meanings, which leave unclear how they should be applied to a particular case. In all legal arguments, the courts must interpret the exact meaning of laws; thus many parts of legal decisions are a kind of extended paraphrase, clarifying the meaning and function of the laws. Legal textbooks, in turn, make use of these decisions and other legal precedents in order to restate the laws in terms of current legal practice.

Consider, for example, the Eighth Amendment to the Constitution. This part of the Bill of Rights outlaws "cruel and unusual punishment." You can see that the exact meaning of the phrase *cruel and unusual punishment* is open to various interpretations. What makes one punishment cruel and another acceptable? If it weren't unpleasant, it wouldn't be a punishment. The only way to clarify the meaning is to include much legal background in the paraphrase, as Corwin and Peltason do in *Understanding the Constitution:*

> The historic punishments banned are burning at the stake, crucifixion, breaking on the wheel, the rack and thumbscrew, and in some circumstances, solitary confinement. Capital punishment inflicted by hanging, electrocution, lethal gas, or a firing squad are permissible. And the Supreme Court has ruled that there was no constitutional inhibition against electrocuting a prisoner after a first attempt failed because of a power breakdown.
>
> Punishment may be cruel and unusual if it is out of all proportion to the offense as, for example, capital punishment for a petty crime. The Supreme Court declared unconstitutional a California statute that made the mere act of being addicted to drugs a crime because it inflicted punishment simply for being ill. Chief Justice Warren, speaking for the Court in an opinion supported by only three other justices, ruled that Congress violated the Eighth Amendment when it attempted to make loss of citizenship part of the punishment for members of the armed forces who had been convicted and dishonorably discharged for desertion during time of war.

This passage aims at a nonprofessional audience; legal points are, of course, explored in much greater detail in books for practicing lawyers.

To Restate the Case

Works like the United States Constitution and the Bible express laws and ideas on which people build their lives. Thus paraphrases that expand on their full meaning are valuable in themselves. More often, writers use paraphrases of specific passages as passing references or as background material. If a philosopher wants to take issue with the ideas of a previous thinker, the philosopher must first restate the point he is arguing against. If a historian of science wants to show how one idea grew out of another, she must restate both ideas before she can demonstrate the connection. If a lawyer wants to cite an earlier judicial interpretation that strengthens his case, he must restate the important points of that judicial interpretation. In each instance, a precise paraphrase is often the method used to restate a passage. The other methods of restating a text passage are by quoting directly or by summarizing the major points. Each method has its advantages for different situations. The comparative advantages and appropriate times to use each are discussed in detail in Chapter 11.

The paraphrase allows you to make your point complete, just as a quotation does, but it is more flexible in allowing you to fit the original material into the flow of your argument. Through the paraphrase you can bring out your interpretation, and you can emphasize those points that

are most crucial to your argument. Moreover, you can write the paraphrased sentences to fit in smoothly with the surrounding material of your argument. Your argument does not have to stop short as another voice takes over; with paraphrase, the voice always remains your own.

You must always clearly identify the source (both author and text) of the ideas you paraphrase. This documentation allows the reader to distinguish between your ideas and the ideas you derived from your source. (See Chapter 11 for a full description of documentation.)

James Madison, for example, paraphrased parts of the Constitution effectively in *Federalist Paper Number* 62. Before the Constitution was approved, Alexander Hamilton, James Madison, and John Jay wrote a series of newspaper articles in support of the proposed government. In one of these articles, Madison discussed the proposed composition of the Senate. In order to argue in behalf of various provisions of Article I, Section 3 of the Constitution, he first provided paraphrases of those provisions. However, because he is paraphrasing instead of quoting, he can also bring in material from an earlier section of the Constitution, which describes the composition of the House of Representatives. Thus, paraphrase gives Madison the flexibility to compare the provisions of two sections within a single sentence. Once he has set up his comparisons through paraphrase, he can then argue in favor of the provisions.

> The qualifications proposed for senators, as distinguished from those of representatives, consist in a more advanced age and a longer period of citizenship. A senator must be thirty years of age at least; as a representative must be twenty-five. And the former must have been a citizen nine years; as seven years are required for the latter. The propriety of these distinctions is explained by the nature of the senatorial trust, which, requiring greater extent of information and stability of character, requires at the same time that the senator should have reached a period of life most likely to supply these advantages; and which, participating immediately in transactions with foreign nations, ought to be exercised by none who are not thoroughly weaned from the prepossessions and habits incident to foreign birth and education. The term of nine years appears to be a prudent mediocrity between a total exclusion of adopted citizens, whose merits and talents may claim a share in the public confidence, and an indiscriminate and hasty admission of them, which might create a channel for foreign influence on the national councils.

A STUDENT EXAMPLE FOR DISCUSSION

Frequently in your college courses you will be asked to discuss ideas and information presented in the books you are studying. In such discussions, as in your journal, you must identify the specific thoughts you are responding to so that the reader will know exactly what you are writing about. Paraphrase allows you to present in a precise way the thoughts you have gleaned from your reading. You can emphasize those aspects of the passage you will discuss while interpreting the original. In short, paraphrase allows you to set up the basic terms of your discussion.

This passage from Thoreau's *Walden* is followed by the beginning of a student paper written for an introductory course in environmental studies. The paper discusses some of the passage's underlying concepts.

> The very simplicity and nakedness of man's life in the primitive ages imply this advantage at least, that they left him still but a sojourner in nature. When he was refreshed with food and sleep he contemplated his journey again. He dwelt, as it were, in a tent of this world, and was either threading the valleys, or crossing the plains, or climbing the mountain tops. But lo! men have become the tools of their tools. The man who independently plucked the fruits when he was hungry is become a farmer; and he who stood under a tree for shelter, a

> housekeeper. We no longer camp as for a night, but have settled down on earth and forgotten heaven.

Notice how the student, Kevin Meehan, uses his opening paragraph to interpret and expand on key points in Thoreau's contrast between primitive and civilized life. In the same paragraph, Kevin also paraphrases what Thoreau says about primitive and civilized human beings' attitudes toward human needs. On the basis of Thoreau's statement, Kevin then makes his main point about our present-day relationship to the environment.

Sample use of Paraphrase

Thoreau Views Attitudes Toward Human Needs

In chapter one of Walden, entitled "Economy," Henry David Thoreau contrasts primitive and civilized life to show that the former is superior to the latter. He praises primitive or uncivilized life because those who lived in this state used nature to provide basic needs of food and shelter, and viewed these basic needs as means to a greater end: the journey of life in harmony with the natural world. In contrast, Thoreau criticizes civilized life because those who live in the modern world view basic needs as ends in themselves. Civilized human beings, in their obsession with things, gain material comfort and security but lose a spiritual connection with the natural world which gives life meaning.

Thoreau's assessment of what is wrong with American attitudes toward nature is even more relevant today than it was in the 19th century. The relationship between human beings and the earth has degenerated to a degree that Thoreau himself could not have imagined. Our definition of what needs are "basic" has expanded beyond food, clothing, and shelter to include cars, televisions, VCRs, and countless other gadgets and gizmos which supposedly make our lives complete. I agree with Thoreau about the danger of relying too much on things. We may think we own these "tools" but in fact these "tools" own us, and in the end, they separate us even further from the environment of which we are a part....

WRITING ASSIGNMENTS

1. Paraphrase each of the following aphorisms to bring out the full meaning.
   a. If I am not for myself, who will be for me? And if I am only for myself, what am I? And if not now, when? — Rabbi Hillel
   b. Judge not, that ye be not judged. — Jesus Christ
   c. Pleasure is brief as a flash of lightning, or like an autumn shower, only for a moment. — Buddha
   d. He who learns but does not think is lost; he who thinks but does not learn is in danger. —Confucius
   e. Nothing can harm a good man, either in life or after death. —Socrates
   f. It would be an unsound fancy and self-contradictory to expect that things which have never yet been done can be done except by means which have never yet been tried. —Francis Bacon
   g. All names of good and evil are metaphors; they do not express, they merely beckon. He is a fool who would want definite knowledge from them. —Friedrich Nietzsche

2. Paraphrase the opening lines of *The Declaration of Independence* in order to explain the meaning fully and clearly to a ninth-grade student:

> When in the Course of human events, it becomes necessary for one people to dissolve the political bands, which have connected them with another, and to assume among the powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them, a decent respect to the opinions of mankind requires that they should declare the causes which impel them to the separation.-We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness. That to secure these rights, Governments are instituted among Men, deriving their just powers from the consent of the governed, That whenever any Form of Government becomes destructive of these ends, it is the Right of the People to alter or to abolish it, and to institute new Government, laying its foundation on such principles and organizing its powers in such form, as to them shall seem most likely to effect their Safety and Happiness.

3. Compare your paraphrase of the opening lines of the Declaration of Independence with H. L. Mencken's version of the same lines. By his paraphrase, Mencken was commenting on the level at which most Americans discuss politics. By having fun with a certain style of language, Mencken seems to be criticizing a way of thinking. In a short essay, discuss how Mencken's version changes the original and what exact point you think Mencken was making.

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4. Paraphrase the following excerpt from the conclusion of the book *The Engineering of Consent: Democracy and Authority in Twentieth Century America* by political historian William Graebner. The book describes through many historical examples how citizens of the United States during this century have been willing to participate in many authoritarian (and therefore undemocratic) structures. Workers followed the orders of bosses, and students obeyed teachers and principals. These authoritarian structures, however, were described and justified in terms of democracy. In this section Graebner generalizes and draws together what he has found. In your paraphrase, interpret the full meaning of the text to demonstrate your understanding to your instructor.

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5. As preparation for a research paper on the history of conservation in the United States, paraphrase the following excerpt from George Perkins Marsh's discussion (written in 1864) of human beings' responsibility for preserving nature.

> Man has too long forgotten that the earth was given to him for usufruct alone, not for consumption, still less for profligate waste. Nature has provided against the absolute destruction of any of her elementary matter, the raw material of her works; the thunderbolt and the tornado, the most convulsive throes of even the volcano and the earthquake, being only phenomena of decomposition and recomposition. But she has left it within the power of man irreparably to derange the combinations of inorganic matter and of organic life, which through the night of aeons she had been proportioning and balancing, to prepare the earth for his habitation, when, in the fulness of time, his Creator should call him forth to enter into its possession.
>
> ... man is everywhere a disturbing agent. Wherever he plants his foot, the harmonies of nature are turned to discords. The proportions and accommodations which insured the stability of existing arrangements are overthrown. Indigenous vegetable and animal species are extirpated, and supplanted by others of foreign origin, spontaneous production is forbidden or restricted, and the face of the earth is either laid bare or covered with a new and reluctant growth of vegetable forms, and with alien tribes of animal life. These intentional changes and substitutions constitute, indeed, great revolutions; but vast as is

their magnitude and importance, they are ... insignificant in comparison with the contingent and unsought results which have flowed from them.

The fact that, of all organic beings, man alone is to be regarded as essentially a destructive power, and that he wields energies to resist which, nature—that nature whom all material life and all inorganic substance, obey—is wholly impotent, tends to prove that, though living in physical nature, he is not of her, that he is of more exalted parentage, and belongs to a higher order of existences than those born of her womb and submissive to her dictates.

There are, indeed, brute destroyers, beasts and birds and insects of prey—all animal life feeds upon, and, of course, destroys other life,—but this destruction is balanced by compensations. It is, in fact, the very means by which the existence of one tribe of animals or of vegetables is secured against being smothered by the encroachments of another; and the reproductive powers of species, which serve as the food of others, are always proportioned to the demand they are destined to supply. Man pursues his victims with reckless destructiveness; and, while the sacrifice of life by the lower animals is limited by the cravings of appetite, he unsparingly persecutes, even to extirpation, thousands of organic forms which he cannot consume.

The earth was not, in its natural condition, completely adapted to the use of man, but only to the sustenance of wild animals and wild vegetation....

[But men] ... cannot subsist and rise to the full development of their higher properties, unless brute and unconscious nature be effectually combated, and, in a great degree, vanquished by human art. Hence, a certain measure of transformation of terrestrial surface, of suppression of natural, and stimulation of artificially modified productivity becomes necessary. This measure man has unfortunately exceeded. He has felled the forests whose network of fibrous roots bound the mould to the rocky skeleton of the earth; but had he allowed here and there a belt of woodland to reproduce itself by spontaneous propagation, most of the mischiefs which his reckless destruction of the natural protection of the soil has occasioned would have been averted. He has broken up the mountain reservoirs, the percolation of whose waters through unseen channels supplied the fountains that refreshed his cattle and fertilized his fields; but he has neglected to maintain the cisterns and the canals of irrigation which a wise antiquity had constructed to neutralize the consequences of its own imprudence. While he has torn the thin glebe [i.e., soil] which confined the light earth of extensive plains, and has destroyed the fringe of semi-aquatic plants which skirted the coast and checked the drifting of the sea sand, he has failed to prevent the spreading of the dunes by clothing them with artificially propagated vegetation. He has ruthlessly warred on all the tribes of animated nature whose spoil he could convert to his own uses, and he has not protected the birds which prey on the insects most destructive to his own harvests.

6. Work collaboratively with several classmates to write a modern paraphrase of Andrew Marvell's poem "To His Coy Mistress." What if the poem had been written in the late twentieth century by a college student? What if the speaker in the poem had been a woman seeking a commitment from a man? Focus on content and tone (don't worry about rhyme) as you update Marvell's poem for the present day.

To His Coy Mistress
Andrew Marvell

Had we but world enough, and time,
This coyness, lady, were no crime.
We would sit down, and think which way
To walk, and pass our long love's day.
Thou by the Indian Ganges' side
Shouldst rubies find; I by the tide
Of Humber would complain. I would
Love you ten years before the Flood,
And you should, if you please, refuse

Till the conversion of the Jews.
My vegetable love should grow
Vaster than empires, and more slow;
And hundred years should go to praise
Thine eyes and on thy forehead gaze,
Two hundred to adore each breast,
But thirty thousand to the rest:
An age at least to every part,
And the last age should show your heart.
For, lady, you deserve this state,
Nor would I love at lower rate.
But at my back I always hear
Time's winged chariot hurrying near;
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found,
Nor in thy marble vault shall sound
My echoing song; then worms shall try
That long preserved virginity,
And your quaint honor turn to dust,
And into ashes all my lust.
The grave's a fine and private place,
But none, I think, do there embrace.
Now, therefore, while the youthful hue
Sits on thy skin like morning dew,
And while thy willing soul transpires
At every pore with instant fires,
Now let us sport us while we may,
And now, like am'rous birds of prey,
Rather at once our time devour
Than languish in his slow-chapped power.
Let us roll all our strength and all
Our sweetness up into one ball,
And tear our pleasures with rough strife
Thorough the iron gates of life.
Thus, though we cannot make our sun.
Stand still, yet we will make him run.

7. Obtain the rules or by-laws of your student government or of any organization in which you take an active part. Pick out a passage that defines some of the rights or responsibilities that bear on your actions as a member or that you might use to your advantage within the organization. Paraphrase the selection you've chosen in order to explain its meaning and to emphasize your freedom to act most effectively within the organization.

8. Imagine that you are taking an environmental studies course and have been asked to write a short essay in response to one of the following passages by Muir (pages 38-39), Thoreau (pages 44-45), or Marsh (pages 46-47) or from the *Congressional Quarterly* (page 41). Write a two hundred-word essay (similar to the example on page 41). Be sure to identify the source of the idea you are discussing and to begin with a paraphrase of the relevant passage.

9. Imagine that you are taking a course in American government. For that course write a short essay (about two hundred words) discussing how well your experience of contemporary American democracy jibes with the ideas of any passage on democracy presented in this chapter—one by Thoreau (pages 34-35), Mill (page 35), Dewey (pages 36 and 38), de

Tocqueville (pages 39 and 41), or Graebner (page 46). In the opening of your essay, paraphrase relevant parts of the passage, to identify the thoughts you will discuss.

10. Imagine that your college newspaper has a regular opinion column called "What I Learned in School Today," where each week a different student comments on something controversial or interesting from class lectures, assigned readings, or personal reading. This week it is your turn to write the column. Begin your column of two to three hundred words with a paraphrase of the material you will discuss.

4

SUMMARIZING: THE AUTHOR'S MAIN IDEAS

Summary, like paraphrase, allows you to reproduce another writer's thoughts—but in shortened form. In writing a summary, you focus on the most important statements of the original statements of the original passage and eliminate the less important material. Three techniques—*selection and deletion*, *note taking*, and *miniaturizing*—can help you shorten the material. As you become more adept at summarizing, you will devise your own combination of these techniques for each occasion. But in all cases the summary must be written in readable prose that reflects the essential meaning of the original text. Like paraphrase, summary can be used for many purposes: to help you understand the main points and structure of the author's argument, to convey understanding to others, to present background information quickly, or to refer to another writer's ideas in the course of making your own original statement.

Writing a Summary

Whereas paraphrase writing leads you to examine all the details and nuances of a text, summary writing gives you an overview of the text's whole meaning. If you look over the whole text too rapidly, however, you may overlook important parts. Good summary writing, therefore, requires careful attention to the meaning and shape of the entire text. As you become more skilled at summary writing, you will become aware of just how much meaning can be distorted or lost by too rushed a summary. You will also become aware how much meaning you can convey in just a few words if you write precisely.

Unlike the paraphrase writer, who must discover new ways to restate the meaning, the summarizer looks for the most compact restatement. To highlight the essentials of another writer's idea—rather than to provide a complete and detailed restatement—is the purpose of summary writing. A summary will help you understand the major direction, the main points, and the overall shape of the more detailed original. It restates the essence of the original in as few words as possible, but not necessarily in different words. In most cases, when you use an author's original words, you need to put them in quotation marks, as discussed in Chapter 11. Only when you are writing a freestanding summary for which the source is given and which is labeled as a summary of that source do you not have to use quotation marks. *In all other cases,* when you use a summary in the course of your own writing, you must use your own words or mark the use of the author's words with quotation marks. If in your writing you do not identify the source of the words, ideas, or information used in the summary, you are committing plagiarism (see Chapter 11).

To rewrite a longer piece in short form, you must first understand the piece you are working with. Begin by reading the piece carefully, making sure you absorb the full meaning. If there are words you do not know, look them up. If some sentences are confusing, paraphrase them. Identify the main ideas and determine how the less important material relates to those main ideas. In short, read.

Once you understand the piece you are summarizing, you must decide which parts you are going to include in the summary and which you are going to leave out. Of course, how much material you select depends on how long you want the summary to be and for what purpose you are going to use the summary. (We will discuss these issues in the latter part of this chapter.) However, unless you have a more specific ratio in mind, you should generally try to create a summary about one-fifth to one-quarter the length of the original.

This chapter presents three methods for choosing the material to include in a summary: selection and deletion, note taking, and miniaturizing. The methods overlap somewhat. By deleting, for example, you in effect select the material that remains. Miniaturizing is only a structurally focused version of note taking. A good summary takes into account all three methods, and in practice people switch back and forth among them. Because each of these methods emphasizes slightly different skills, however, we will discuss them separately. Through the somewhat artificial separation and isolated practice of these skills, you will master the art of making concise and exact summaries. After you gain control of all the methods, you will be able to combine them as you see fit. Before we discuss these methods, however, let us briefly examine the steps in writing a summary.

Informative and Descriptive Summaries

Having selected the material to include in your summary, you must then decide whether your summary will be informative or descriptive. *Informative summaries* adopt the tone of the original

full text, simply presenting the information it contains in shorter form. *Descriptive summaries* adopt a more distant perspective, describing the original text rather than directly presenting the information it contains. An informative summary of the Declaration of Independence might begin as follows:

> When people declare themselves independent of their political ties, they should give reasons. Governments are formed to protect equality and rights, including life, liberty, and the pursuit of happiness. If government does not do this, people can change the government.

A descriptive summary of the same passage might begin as follows:

> Jefferson opens the Declaration of Independence by stating that a country declaring independence needs to give its reasons. He goes on to discuss the purposes of government in protecting individual rights and the legitimacy of change if government does not live up to its obligations.

Note that the informative summary does not mention the author or title of the piece but rather gets right down to the content. Thus it can present more information more compactly and more precisely. To convey the content of a source, informative summaries are preferable to descriptive summaries. (Most of the summaries in this chapter are informative.) In addition, when research material is simply reported for its factual content, as in the synthesis paper on page 261, the informative summary is used.

On the other hand, descriptive summaries give a more nearly complete picture of the structure of the original. They also establish a certain distance between the writer of the summary and the writer of the original piece. This sense of objectivity is useful whenever the summarized material is to be analyzed, evaluated, or otherwise discussed. For critical or evaluative purposes, descriptive summaries are preferable. Hence descriptive summaries should be used in book reviews (see Chapter 8), in essays of analysis (see, for example, page 125), and in other essays discussing a text (see, for example, page 100).

The Summary as Writing

The key to writing an effective summary is combining the material you choose to include into concise, coherent sentences and paragraphs. If your sentences are carelessly formed, not only will the summary be unreadable, you will also lose the connection among the pieces of information in the summary. You could simply wind up with tossed word salad. On the other hand, carefully written sentences can help show how the separate facts and ideas fit together to build the meaning of the whole. Thoughtful word choice and sentence structure can help you reduce a summary by half with no loss of information, ideas, or clarity. Incidentally, because the summary form places such a premium on conciseness and clarity, writing summaries provides excellent practice for the improvement of your general writing style.

Because you are taking information from many parts of the original text, you could easily lose sight of the logical structure of the whole piece. You need to pay close attention to the new transitions and paragraph structure of the summary. Rather than running all the information together in a series of seemingly unrelated sentences, you can use transitions to show the connection between sentences, and you can create new paragraphs to reflect large divisions in the original material.

Finally, in your finished draft of the summary, be sure you identify the source of the original material in a heading, an introductory phrase, or a footnote. When summaries stand by

themselves, the source usually appears in the heading. When summaries are worked into the course of longer arguments, you can cite the source of your material in an introductory phrase or a footnote without interrupting the flow of your argument.

Steps in Writing a Summary

1. Read the original carefully.
2. Choose material for the summary.
3. Decide whether your summary will be informative or descriptive.
4. Rewrite the material in concise, coherent sentences and paragraphs.
5. Identify the source of the text.

Methods of Choosing Material for the Summary

Method 1: Selection and Deletion

Because a summary moves quickly through the main points of the original, you need to focus on the most important ideas and details and leave out less important material. In preparing to write your summary, you can identify important material by underlining, circling, or highlighting it and can eliminate less important material by deleting it—crossing it out.

Look for key words to identify: those that express substantial information or make major statements. Ask yourself, "What is central here? What is the author's specific point? What statements draw the whole piece together?" Cross out digressions, repetitions, nonessential background information, extended examples, interest-provoking anecdotes, and other minor supporting details. Thus by selection and deletion, you make the most important material emerge, while you push the less important to the background. This method of choosing material works best where there are direct statements of main ideas, accompanied by much detailed elaboration, wordy examples, digressions, or other clearly less important material.

A STUDENT EXAMPLE FOR DISCUSSION

The following passage is taken from an article by Katherine Corcoran in the *Washington Journalism Review.* Corcoran, a San Francisco-based reporter, evaluates how well the press—especially the women of the press—reported on Hillary Rodham Clinton during the 1992 presidential campaign. The passage is given first in its original form, then with its secondary and superfluous material crossed out and key words circled. Finally, one possible informative summary is presented. In order to involve yourself in the student example and the discussion that follows, read through the original passage, decide what material you would select for a summary or delete, and write your own informative summary of the passage from Corcoran's article. Then compare your results with the example.

[COPYRIGHTED MATERIAL REMOVED]

Here is the same passage with key phrases circled and superfluous passages crossed out:

[COPYRIGHTED MATERIAL REMOVED]

Sample Summary

"Pilloried Clinton," by Katherine Corcoran

Although Hillary (Rodham) Clinton is the first wife of a presidential candidate to have a career of her own, media coverage of the 1992 presidential campaign focused more on her devotion to husband and family, her appearance, and her personality than on her career. While some stories raised serious questions about her influence over the presidential candidate and about the possibility of an official role in a Clinton administration, many others were full of loaded language that conjured up negative images. While some stories addressed Hillary Clinton's views, others, many written by women presumably as career-oriented as their subject, addressed Hillary Clinton's changing public image. Either these reporters didn't know how to write about this "new woman" in line to become first lady or it is simply the nature of the press to oversimplify.

After her first appearance in January, responding to allegations of her husband's infidelity on "60 Minutes," the press took a traditional approach to covering Hillary Clinton because that is how she appeared. Even though Hillary's "Tammy Wynette slur" was labeled a "gaffe" by the press, early coverage was straightforward and serious compared to later stories.

COMMENTS ON THE SUMMARY

In the opening paragraphs of the article, Corcoran contrasts two types of coverage: serious reports on Hillary Clinton's career, views, and potential role as first lady and sensational reports on her superficial public image. In this section examples and details are deleted and key terms are circled in order to play up the general contrast between the two types of coverage. The first paragraph is deleted because it is not essential to the author's main argument. The middle paragraphs of the passage offer two possible explanations for the press treatment of Hillary Clinton. A key phrase and a key word representing these two explanations-*didn't know how* and *oversimplify*-are circled.

The rest of the article details the history of the press coverage of Hillary Clinton during the campaign and gives specific examples of the progression from serious to sensational accounts. In the passage cited here, press coverage during the early stages of the campaign is described. The paragraph on the 1988 campaign is deleted because it serves only as background. The main ideas in the paragraphs detailing press coverage in the early stages of the campaign appear in key words and phrases in topic sentences or in concluding phrases and are circled.

Rewriting material from the key words and phrases involves combining several sentences (or even several paragraphs) into a single sentence in order to present main ideas more concisely and show connections between them. For example, the second and third sentences of the summary combine and categorize the examples in paragraphs three through five of the passage in order to emphasize the contrast between two types of press coverage. The last sentence in the first paragraph of the summary brings together the key terms from paragraphs six through eight of the passage in order to condense and clarify why women of the press covered Hillary Clinton the way they did. The two sentences in the second paragraph of the summary combine the key points of the final paragraphs of the passage and give a skeletal history of press coverage at the beginning of the campaign; details illustrating the general nature of this coverage are given but not elaborated on. In each of the summary sentences, much of the original wording is used; but in some places, rephrasing has made the new sentences shorter and more to the point.

WRITING ASSIGNMENT

Using the method of selection and deletion, summarize the continuation of Katherine Corcoran's article on the media's handling of Hillary Clinton.

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Method 2: Note Taking

Taking notes on the key ideas for each of the sections of the original reveals the logic of ideas in the whole piece and the connections among them. As you write down the key idea for each paragraph or so of the original, you will be concerned more with large chunks of meaning than with specific details. As you look over your notes, you may notice that each paragraph has its own meaning, which is related to the meaning of the paragraph before or after it. You will become aware of the whole piece as a series of ideas, one following another.

A STUDENT EXAMPLE FOR DISCUSSION

This method may be useful when summarizing a piece that clearly develops an idea in each paragraph but seems to change from paragraph to paragraph, as a more complex idea builds from each of the parts or a large idea breaks into many subsections. The notes then become an outline of the flow of the author's thought. Before reading the sample and comments, work through the following passage on your own. The passage is an excerpt from Daniel Boorstin's *The Image* that discusses "pseudo-events" or what are now called "media events."

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Notes on the Passage

Pseudo-events, or false events, are flooding our experience.

Example: Hotel wants to increase prestige and business. Instead of improving facilities, it stages anniversary celebration, with prominent people and press coverage.

Event itself makes it appear that the hotel is distinguished. Report of event in news media makes an impression on potential customers. Making event makes experience.

But event is not quite real.

Characteristics of pseudo-events:

1. Planned, planted, or incited
2. Scheduled for media convenience
3. Ambiguous relationship to reality
4. Self-fulfilling prophecy

Sample Summary

"News-Making: The Pseudo-Event,"
by Daniel Boorstin

> The hotel that, in order to boost its prestige and business, stages an anniversary celebration instead of improving its facilities exemplifies the pseudo-event, or false event, which now floods our experience. The news reports of the event, involving prominent citizens, make the hotel appear distinguished and impresses potential customers. Making the event makes an experience, but the event is not quite real Pseudo-events like this one have four characteristics: they are planned, planted, or incited; they are scheduled for media convenience; their relationship to reality is ambiguous; and they are self-fulfilling prophecies.

COMMENTS ON THE SUMMARY

This excerpt develops a definition of the pseudo-event through the discussion of one main example. By developing a set of notes, I discovered how the more general opening and closing paragraphs led into and out of the specific case. In the first sentence of the summary, I was able to show that connection by directly tying the example to the general topic. In the last sentence I was again able to clarify the link to the example with the phrase *like this one.*

The excerpt itself proceeds from a direct description to an analysis to more general conclusions. Again the notes help trace the flow of thought, which I can then recapture in the written summary. Some important details, first described and then analyzed (such as the news reporting and the participation of prominent people), could be combined with the analysis. The contrast of ideas in the next to last sentence of the summary reflects the two levels of analysis in the fourth and fifth paragraphs of the original. Note also that the summary, like the outline, preserves the list structure for presenting the four characteristics of pseudo-events.

WRITING ASSIGNMENT

Using the method of note taking, summarize the next section of Boorstin's discussion of pseudo-events. It probes the historical causes of the rise of these media fictions.

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Method 3: Miniaturizing

As you read through the original, pay attention to the various parts of the structure: the order of ideas, their relative lengths, and their relationships. Think of a large photograph reduced to wallet size. In a relative sense all the parts remain the same; only the scale has changed. Notice the shape, flow, and overall impression of the original passage so you can create a miniature version of it in your summary. As in the note-taking method, you should jot down the main ideas and key statements of the original, but you should also try to keep the size of your notes in rough proportion to the size of the original. Follow the logic of one idea flowing from another, and re-create the transitions and structure of the original.

When the arrangement, logical development, and balance of parts of the original are important, miniaturizing will help you retain the overall meaning and impression. Generally this method is most appropriate for more complex and subtly argued originals, whose parts fit together in unusual ways or in ways that are difficult to follow.

A STUDENT EXAMPLE FOR DISCUSSION

Attempt your own summary of the following discussion by Howard Wolinsky and Tom Brune of a controversial article about a mercy killing before reading the sample notes, summary, and

comments. The article about mercy killing originally appeared in the *Journal of the American Medical Association* and is reproduced in this book on page 74; the following discussion appeared in *The Quill*, a magazine for journalists.

JAMA's Jam

It all started when someone sent an unsolicited essay to the *Journal of the American Medical Association* last year. It could have happened to any publication. Newspapers, magazines and scientific and medical journals get manuscripts they haven't commissioned all the time. The difference in this case was the subject matter of the essay. The essay—500 words or so—was a first-person account of how a groggy gynecology resident in an unnamed hospital was awakened at 3 a.m. to ease the pain of a suffering, sleepless 20-year-old ovarian cancer patient. The resident ended her pain by giving her what he believed to be a fatal injection of morphine. The essay ... was a description of a mercy killing, and, in effect, a confession to a murder. And it had been submitted to JAMA for publication on one condition-that the author's name be withheld. Editors have many choices when they get a piece like this. Dr. George Lundberg, a physician and the editor of JAMA for the past six years, chose a course that landed the AMA in court-and reaped angry denunciations from physicians, ethicists and many journalists and the editors of other medical journals.

Lundberg plunked the piece into the essay section of the January 8 edition of JAMA without listing the author's name, without verifying that the event actually took place, and without running a preface explaining *why* he was publishing the essay or that he was uncertain about the essay's veracity.

Lundberg later explained that he wanted to stir up a debate over a controversial subject. That he did. But he also stirred up a discussion about his own 'actions, raising questions of medical and journalistic ethics for which there are no ready answers. And, through his actions and statements, he illustrated that editors of medical and scientific journals operate in a culture that is largely foreign to the world of journalists who gather news for a general audience.

The 105-year-old *Journal of the American Medical Association,* published in Chicago, claims to be the most widely circulated medical publication in the world, with 383,000 readers of the English language edition and 250,000 readers of its 10 foreign-language editions. Published by the most powerful doctors' organization in the country, JAMA also is one of two top medical publications in the United States. The popular press looks to JAMA and the *New England 10urnal of Medicine* each week for the latest medical news.

JAMA's January 8 edition was no exception. Graced with a portrait of a woman by the 19th-century painter Ingres on its cover, JAMA included two items many newspapers picked up: a study of a syndrome in which people's blood pressure shoots up at the sight of a doctor's white coat, and an article and editorial saying tighter controls and better counseling need to accompany Human Immunodeficiency Virus antibody testing, commonly known as AIDS testing. The issue also included "It's Over, Debbie."

"Debbie" appeared in a section called "A Piece of My Mind," which Lundberg portrays as "an informal courtyard of creativity," a place where poems, anecdotes and unscientific matters are published.

Lundberg refuses to reveal many specifics of the editorial process, and he forbids interviews with his staff. But he does note that JAMA articles are put through a peer-review process. Lundberg, however, won't disclose the number, names or occupations of the reviewers who looked at the Debbie piece, or the contents of their reviews. Nor will he talk about the number of JAMA staffers who opposed publishing the piece.

He also declines to say whether he asked lawyers for the AMA to review the piece. However, Kirk Johnson, the AMA's general counsel, said Lundberg didn't discuss the essay with him prior to publication.

Lundberg also refuses to say whether he consulted with medical ethicists in advance of publication, though AMA attorney Johnson said the essay had been reviewed by an ethicist.

Notes on the Passage

1. INTRODUCTION—sets up the situation and describes the controversial article.
2. THE CHOICE—The editor's choice landed the AMA in court and caused angry denunciations from physicians, ethicists, journalists, and medical editors. The choice was to publish without author's name, verification, or explanation in order to stir up debate.
3. PLACEMENT IN JAMA—old, respected, most widely circulated medical journal, containing technical information that journalists watch for news. "It's Over, Debbie" appeared in an informal opinion section. The editor will not discuss any details about how the article was reviewed or edited.

Sample Summary

"JAMA's Jam," by Howard Wolinsky and Tom Brune

When an unsolicited essay about how a doctor assisted in the mercy killing of a cancer patient was submitted to the *Journal of the American Medical Association,* the editor decided to publish the article. He published it without identifying the author, without verifying the facts, and without explaining his reasons for publication. That decision landed the AMA in court and brought down angry denunciations from physicians, ethicists, journalists, and editors. The editor wanted to stir up debate on the controversial issue of mercy killing, but he also stirred up debate about the ethics of publication.

JAMA is 105 years old, claims to be the most widely circulated medical publication in the world, and is one of the press's sources of medical news. "It's Over. Debbie" appeared in a special section of the journal devoted to informal responses and thoughts. The editor refused to say how the article was reviewed or edited.

COMMENTS ON THE SUMMARY

The original selection has three sections: a description of the situation created by the receipt of the article, a discussion of the editor's choice and the choice's consequences, and a description of the article's appearance in the journal. Since the situation created by the article and the choice made in that situation are closely linked, I was able to describe both in one opening sentence. I then elaborated the choice and its consequences in the rest of the opening paragraph, and I described the appearance of the article in the journal in a separate paragraph. I kept to the original order throughout, except that I stated the editor's decision right away ("… the editor decided to publish the article") to decrease suspense. This change led to a clearer presentation of the event and its consequences.

Because ideas in the original are frequently developed over several paragraphs, the notes and summary sentences combine widely separated bits of material and often develop new wording to achieve these combinations.

WRITING ASSIGNMENT

Use the method of miniaturizing to summarize further excerpts from the article on the ethics of the JAMA decision. These excerpts present some of the criticisms of the editor and his defense.

JAMA's Jam
(continued)

The *New York Post* on January 27 was the first major newspaper to write about the essay. The *Post* reported that New York mayor Ed Koch, alerted by a doctor friend, had sent a letter to U.S. Attorney General Ed Meese. Koch told Meese that the act described in the

essay was "what I can only conclude is a murder ...." "I urge you to look into this matter," he said, "and inappropriate, pursue criminal charges against this doctor." Meese did nothing, and all was quiet until January 31, when the *Chicago Tribune* ran a page-one article by science writer Jon Van describing the essay and reporting views of doctors and medical ethicists. Van said he heard about the Debbie case from an angry doctor on January 22. "The doctor was really pissed off," he recalled. Van had contacted prominent medical ethicists to get reactions.

Two days after the *Tribune* piece, the office of Cook County State's Attorney Richard M. Daley, son of the late mayor, informally asked Kirk Johnson, the AMA's attorney, for the author's name.

Daley actually had been made aware of "Debbie" on January 14 by Americans United for Life, a pro-life law firm based in Chicago. But it may have taken the high visibility of the *Tribune* piece to spark action by the prosecutor, whose jurisdiction includes the AMA's Chicago headquarters.

"It [the Debbie essay] would have made a splash and died, if it were not for Daley's office pursuing it," Van said.

At a February 5 news conference, Johnson said the AMA would not voluntarily give the name to prosecutors, but *would* turn the writer in if ordered to do so by a judge.

The *Chicago Sun-Times* followed this up with a string of stories questioning the veracity of the essay as well as JAMA's handling of the case. On February 14, the *Sun-Times* broke the story that the Cook County grand jury had issued a subpoena to obtain the author's name

On February 16, the AMA announced that it had been served with a grand jury subpoena for essay documents. The AMA waffled a bit on just how far it would go to protect the author's identity. On February 22, the AMA filed a motion to quash the subpoena.

In its brief, the AMA argued that the prosecutor had failed to follow guidelines set down by the Illinois Reporters Privilege Act and that disclosure of the author's name would jeopardize confidential sources for all publications, which would be an inhibition of free and open discussion guaranteed by the First Amendment to the U.S. Constitution.

The Illinois shield law requires those seeking privileged information to apply in writing to the court to set aside the protection. The act also holds that the court can set aside the protection only after determining that the person seeking the information had exhausted all other available sources and that the information was essential to the protection of the public interest involved. The AMA also argued that it was unclear as to whether the state's attorney had jurisdiction in the case. The actions described in the essay could have been done by any doctor at any hospital in any state or in any country, not necessarily in Cook County. Finally, the AMA argued that it did not know whether the actions described had actually happened. The Headline Club, the local chapter of The Society of Professional Journalists, Sigma Delta Chi, as well as the Media Institute, the Reporters Committee for Freedom of the Press and the Radio-Television News Directors Association filed *amicus* briefs in support of the AMA position. The state's attorney's office argued that a homicide had taken place, and that the First Amendment never was intended to protect the identity of a murderer. It argued that the AMA had a duty to turn over the name, Just as a citizen who had knowledge of a person who had committed a crime would. The court battle was short. After hearing arguments, Richard Fitzgerald, chief judge of the Cook County Criminal Court, dismissed the subpoena March 18. "At the present time," Fitzgerald ruled, "there is no indication a crime was committed, and the question of whether a crime was committed in Cook County is merely speculative." The judge also said that the state's attorney had failed to exhaust all other avenues for getting information about the matter and had not proved that obtaining the name was essential to the public interest.

Lundberg hailed the ruling. Not only did it vindicate his decision to print the essay, he said, but it set a precedent by confirming that medical and scientific journals enjoy the same press freedoms and protections that have been normally afforded broadcast news and newspapers.

"I never had any doubt from the day we published the essay that we did the right thing," Lundberg said afterward.

The decision also saved Lundberg from the need to make the painful decision as to whether he would turn in the author if a court ordered him to do so. He said he was unsure as to whether he would have gone to jail to protect the author's anonymity. He admitted

that JAMA had agreed "as a condition of acceptance we would not publish the name of the author."

But, Lundberg added, "We did not enter into a blood pledge to the author that we would go to jail if subpoenaed, because it didn't come up in the correspondence with the author. We recognized it as a remote possibility, but that was not discussed with the author."

The possibility of perhaps going to jail has passed, at least for now. Daley has indicated that the matter may be dead legally. But controversy continues to swirl over the medical and journalistic ethics of Lundberg's handling of the essay, not to mention the moral and ethical problems raised by the essay itself.

Methods of Choosing Material for the Summary

1. *Select more important information and delete less important material.* This method may be useful when clearly stated mains ideas in the piece are immediately followed by many details or examples.
2. *Take notes on the main ideas.* This method may be useful when the development of a complex idea in the piece is treated in many subsections. The notes serve as an outline of the flow of the author's thought.
3. *Miniaturize the original.* This method may be useful when the logical development is subtly argued and parts of the piece fir together in unusual ways.

Summary Length

The sample summaries in this chapter are about one-quarter the length of the full versions; however, the relative length of any summary is not a fixed proportion. The compactness of the style of the original, the compactness of the summary writer's style, and the purpose of the summary all help determine how short the summary will be.

If the original is densely written (that is, much information is presented in few words), then making the summary too short may destroy the integrity of the ideas communicated. If the original contains subtle relationships, complex sentences, difficult concepts, and relatively few details and examples, it is very hard to eliminate many words and still maintain the sense of the original. On the other hand, if an author introduces only one idea to a page, repeats that idea in different ways, gives many similar examples, and relies on simple sentences that present only one or two bits of information, the summary can eliminate much without distortion or over simplification. The second factor, the tightness of the language in the summary, depends on your skill with sentences and words. In writing more concisely, however, be sure to keep the meaning and sentence structure clear. Abstract and conceptual language, in particular, may become confusing in densely written passages. Compactness in writing should therefore be practiced in moderation; it is important not to jeopardize ease of reading. A clear, simple statement is often most compact.

Length Depends on the Purpose of the Summary

How you will eventually use the summary determines what is important to include and what is unimportant. The relative distinction between major and minor pieces of information depends very much on the interests of those who you anticipate will read your summary.

If the purpose of the summary is to give only a general idea of what is in the original—so that the reader can decide whether or not to read the full version—the summary can be quite spare, even less than 1 percent of the original. Some professional journals are simply collections of short abstracts of work published in other specialized journals. Journals such as *Research in Education, Biological Abstracts,* and *Economic Abstracts* help keep professionals aware of new work in their fields. But to obtain substantive information, the researcher must turn to the original. A typical professional abstract might contain bibliographical information, the major thesis or findings, and a suggestion of the method or the argument, as in the following example from *Psychological Abstracts,* which discusses how electronic communications have created problems for copyright laws.

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The other extreme is the summary that is so detailed that the reader can get all necessary information without referring to the original. In government and business, higher-level officials who have too many responsibilities" and too little time may make important decisions on the basis of summaries of reports and background documents. Subordinates who sift through the volumes of original material" to prepare such summaries must select all the information that a manager might find useful in making the decision. The informative summary is, in fact, a set part of official reports so that readers can get to the essential findings without having to wade through all the evidence.

On the more popular level, such condensations of best sellers as those published by *Reader's Digest* provide readers who lack the patience to read full books a short version of the originals-although subtlety, style, characterization, and other literary qualities frequently suffer.

In the middle length are summaries created for various reference purposes. A book tracing the development of economic thought might devote a few pages to summarizing Adam Smith's *Wealth of Nations* in order to introduce the reader to that economist's ideas. Books like *Masterplots,* which summarize the plots of famous plays and novels, serve to refresh readers' memories about books they read long ago as well as to help new readers through the more difficult original. The various kinds of study guides and pamphlets you may be familiar with also serve this last function. They are useful to help you through the original but cannot stand in place of the full work.

Knowing When to Summarize

The most frequent and most important use of summary is to refer to another writer's work in the course of a new and original essay. Summary has the advantage over paraphrase in that it allows the writer to pick out and focus on only those aspects of the original that are most relevant to the new points being made. The flexibility of wording in a summary also allows the writer to fit it in smoothly with his or her original, ongoing statements.

When you are incorporating a summary into your own statement, it is important to remember that you should summarize only as much of the original text as is necessary to advance your own argument; do not let the summary overwhelm the direction of your own writing. A fuller discussion of the relative merits and appropriateness of each form of reference-summary, paraphrase, quotation, and name—can be found in Chapter 11.

Many of the writing assignments that appear in this book rely on summary to introduce material for discussion. In the next chapter, for example, the first paragraph of the sample essay

comparing reading and experience presents a summary of two sociologists' discussion of upward mobility. The rest of the essay compares the ideas in that summary to the actual experiences of the student's family.

A STUDENT EXAMPLE FOR DISCUSSION

Following is the opening of a paper by student Jennifer Contreras for a course in women's studies. Jennifer uses Katherine Corcoran's article as a jumping-off point for a reflective essay on the staying power of traditional gender stereotypes. She summarizes Corcoran's article to advance a new argument on a different topic. In order to make her point, Jennifer focuses and shapes her summary to bring out the issues of most interest to her. Her opening paragraph lays out the general issues of the essay and, in its final sentence, states Jennifer's thesis—that Corcoran's article illustrates two problems in the press's reporting about women. In the second paragraph, Jennifer briefly summarizes the opening paragraphs of Corcoran's article, including a short quotation. Jennifer's summary is followed by the first of her two response points: the persistence of a double standard.

Sample Summary

"Pilloried Clinton," by Katherine Corcoran

Does "the old double standard" still exist or, as Virginia Slims claims, have we really "come a long way, baby"? Even the use of the sexist term, "baby," in these ads suggests that women still have quite a long way to go. Even after 1992, "the year of the woman," women are still under-represented in national, state, and local governments, and the only way a woman has ever gotten into the White House is by marrying into it. Katherine Corcoran's article on how the press, and in particular the women in the press, covered Hillary Clinton -a woman who was not a candidate for elected office—during the 1992 presidential campaign, illustrates two points: first, that women in positions of power are judged by different standards than are men, and second, that women as well as men are guilty of invoking this "double standard."

Corcoran begins her article with a series of rhetorical questions that, if there were true equality between the sexes, would not be rhetorical at all: "Does attorney James Schroeder, spouse of U.S. Rep. Patricia Schroeder, pay enough attention to his family? Does Richard Blum gaze adoringly when his wife, newly elected U.S. Sen. Dianne Feinstein, makes a speech? Does developer John Zaccaro, husband of 1984 Democratic candidate for vice president, Geraldine Ferraro, bake cookies?" Corcoran then points out that, although Hillary Clinton is a powerhouse attorney with a long line of professional accomplishments, during the 1992 presidential campaign the press focused on her devotion to husband and family, her public image, and her baking skills. Why? Corcoran offers two explanations: one, these reporters didn't know how to write about this "new woman," or, two, it is simply the nature of the press to present an oversimplified and superficial picture rather than to write about ideas. Although I agree that the press tends to choose the easy, simple (and often sensational) story over the hard, complex truth, in this. case this tendency is encouraged by the cultural bias which holds women to different—and often higher—standards than it does men. The "liberated" woman is free to do (or at least attempt to do) many things her mother would never have dared to dream of, but she is not free from doing the same things her mother did. She can have a career, but she also must keep an immaculate house, cook gourmet meals, attend PTA meetings, and attend to the needs of her family. If she decides to do both, she must do both well. Even if she succeeds, she is still vulnerable to criticism. Old ideas die hard, and the high approval ratings for former first lady Barbara Bush and the mixed response to Hillary Clinton indicate that people are still more comfortable with the stay-at-home wife and mother than they are with the high-powered career woman....

COMMENTS ON THE SUMMARY

Jennifer Contreras's summary of Corcoran's article is shaped by her interests and by the summary's function in the context of her essay. She is not concerned with sexism in the press in itself (as Corcoran is), but with sexism in the press as an example of sexism in American politics, or even more broadly, of sexism in American culture. As a result, she focuses on Corcoran's general points rather than on the specific case of media coverage of Hillary Clinton during the 1992 presidential campaign. Although in a more general summary the opening paragraph would most likely be ignored, Jennifer quotes it directly because it illustrates the central point she wants to make. Having provided the foundation for her response by summarizing relevant points from Corcoran's article, Jennifer then launches into her own argument. Her summary is not an end in itself but a means to expressing her own ideas; it sets up the general content of her response as well as its basic two-part structure.

Had Jennifer chosen to write on a different issue—for example, whether the press reports the news or invents it—her summary would have emphasized different aspects of the Corcoran article. She might, for instance, have focused on female reporters' specific comments explaining how their "facts" check out or on instances of the press's misrepresenting Hillary Clinton's views and quoting her out of context.

Notice that in introducing Jennifer's essay, I used a brief summary of the article and its context, focusing on the nature of the assignment and on the writer's own interests and purposes. I did this to help explain how Jennifer integrates her summary into her essay. My summary of that sample essay was, of course, shaped by the point I wanted to make about the use of summary.

WRITING ASSIGNMENTS

1. In a sentence or two, summarize each of the following paragraphs from books that might be used for college courses, as though you were going to use your summaries for study purposes.

A.

> Universities, like cathedrals and parliaments, are a product of the Middle Ages. The Greeks and the Romans, strange as it may seem, had no universities in the sense in which the word has been used for the past seven or eight centuries. They had higher education, but the terms are not synonymous. Much of their instruction in law, rhetoric, and philosophy it would be hard to surpass, but it was not organized into the form of permanent institutions of learning. A great teacher like Socrates gave no diplomas; if a modern student sat at his feet for three months, he would demand a certificate, something tangible and external to show for it-an excellent theme, by the way, for a Socratic dialogue. Only in the twelfth and thirteenth centuries do there emerge in the world those features of organized education with which we are most familiar, all that machinery of instruction represented by faculties and colleges and courses of study, examinations and commencements and academic degrees. In all these matters we are the heirs and successors, not of Athens and Alexandria, but of Paris and Bologna.
>
> Charles Homer Haskins, *The Rise of Universities*

B.

> The commonsense view would have it that we live through a certain sequence of events, some more and some less important, the sum of which is our biography. To compile a biography, then, is to record these events in chronological order or in the order of their importance. But even a purely chronological record raises the problem of just what events should be included, since obviously not everything the subject of the record ever did could be

covered. In other words, even a purely chronological record forces one to raise questions concerning the relative importance of certain events. This becomes especially clear in deciding on what historians call "periodization." Just when in the history of Western civilization should one consider the Middle Ages to have begun? And just when in the biography of an individual can one assume that his youth has come to an end? Typically, such decisions are made on the basis of events that the historian or the biographer considers to have been "turning points" —say, the coronation of Charlemagne, or the day on which Joe Blow decides to join the church and remain faithful to his wife. However, even the most optimistic historians and biographers (and, just as important, autobiographers) have moments of doubts as to the choice of these particular events as the truly decisive ones. Perhaps, they may say, it is not the coronation of Charlemagne bur his conquest of the Saxons that should be taken as the great turning point. Or perhaps it was the point at which Joe gave up his ambition to become a writer that should mark the beginning of *his* middle age. The decision for one as against another event obviously depends on one's frame of reference.

Peter Berger, *Invitation to Sociology*

C.

In this essay, "normal science" means research firmly based upon one or more past scientific achievements, achievements that some particular scientific community acknowledges for a time as supplying the foundation for its further practice. Today such achievements are recounted, though seldom in their original form, by science textbooks, elementary and advanced. These textbooks expound the body of accepted theory, illustrate many or all of its successful applications, and compare these applications with exemplary observations and experiments. Before such books became popular early in the nineteenth century (and until even more recently in the newly matured sciences), many of the famous classics of science fulfilled a similar function. Aristotle's *Physico,* Ptolemy's *Almagest,* Newton's *Principia* and *Opticks,* Franklin's *Electricity,* Lavoisier's *Chemistry,* and Lyell's *Geology*—these and many other works served for a time implicitly to define the legitimate problems and methods of a research field for succeeding generations of practitioners. They were able to do so because they shared two essential characteristics. Their achievement was sufficiently unprecedented to attract an enduring group of adherents away from competing modes of scientific activity. Simultaneously, it was sufficiently open-ended to leave all sorts of problems for the redefined group of practitioners to resolve.

Thomas Kuhn, *The Structure of Scientific Revolutions*

D.

Numerous observers have described women's speech as being different from that of men. (We should observe immediately the bias inherent in that observation, since it uses men's speech as the norm against which women's speech is judged. We could just as well ask how men's speech differs from that of women, but investigators have not usually gone about the task of looking at differences in that way.) In the linguistic literature perhaps the most famous example of linguistic differentiation between the sexes is said to occur in the Lesser Antilles of the West Indies among the Carib Indians. Male and female Caribs are said to speak different languages, the result of a long-ago conquest in which a group of invading Carib-speaking men killed the local Arawak-speaking men and mated with the Arawak women. The descendants of these Carib-speaking men and Arawak-speaking women are sometimes described as having different languages for men and women. There are, for example, differences in the genders ascribed to abstract nouns, with these treated grammatically as feminine by males and masculine by females. The differences actually do not result in two "separate" or "different" languages, but rather one language with noticeable sex-based characteristics (Taylor, 1951b). Funher investigations of other languages show us that these kinds of differences between men and women are really quite widespread. The interesting question is why this should be so.

Ronald Wardhaugh, *An Introduction to Socio-Linguistics*

2. Using any method or combination of methods for selecting material, write a summary of anyone of the following passages from *Scientific American* magazine.

A.

[COPYRIGHTED MATERIAL REMOVED]

B.

[COPYRIGHTED MATERIAL REMOVED]

C.

[COPYRIGHTED MATERIAL REMOVED]

D.

[COPYRIGHTED MATERIAL REMOVED]

3. Using any method or combination of methods for selecting material, write a summary of either the following passage by Thomas Inge on the influence of Charles Schulz's cartoon strip *Peanuts* or the passage by Larry Brown, "Hunger in the U.S.," on page 66. Your summary should be about one-quarter the length of the original and should include all the significant information of the original Next write a very short summary (about 50 words) to convey only the main ideas of the passage you have ·chosen. Be prepared to discuss the differences between the long and short summaries.

[COPYRIGHTED MATERIAL REMOVED]

4. Write short summaries (roughly 25 words each) of three papers you have written for previous courses. The abstracts are to inform other members of the class of the kinds of interests and ideas you have.

5. Imagine that one of your teachers has announced a quiz on a five-page section from the textbook for the next day. That evening you receive a phone call from a close friend and classmate who is out of town playing with a rock band. You tell your friend about the test, but he has left the textbook home and will not be returning until fifteen minutes before the next class. As a good friend, you offer to meet him before class with a summary. Using a five-page section of any textbook from one of your current courses, prepare such a summary.

6. For an appropriate college course, rewrite the children's story "The Three Little Pigs" in summary form so that the summary may serve as an example of one of the following themes:

a. In times of need, one should rely on family members to provide shelter and help.
b. An obsessive desire for security is an appropriate response to a threatening world.
c. The destructive alienation of the villain type of personality only leads to further isolation, frustration, and hatred for the world.

If you wish, you may substitute any other children's story with which you are familiar. Be sure, however, to identify a theme or idea for which the summary is to serve as an example.

7. To share with your classmates your reactions to a selection you have already summarized for this chapter, write a short essay (100-200 words) presenting your thoughts. Begin the discussion with a brief summary of the ideas to which you are reacting.

8. Imagine you are taking a political science course. Your instructor asks you to read the following selection, "Hunger in the U.S.," and then to write a 300-word essay discussing what you believe the government's responsibility for feeding its citizens should be. As part of your discussion use relevant information and ideas summarized from the article.

[COPYRIGHTED MATERIAL REMOVED]

5

DEVELOPING RESPONSES TO READINGS: ESSAYS

To discover how your reading relates to your own patterns of thinking or your image of the world, you must develop your responses into extended, coherent statements. The *argumentative essay* establishes your position either agreeing or disagreeing with an idea you have read about. The essay *comparing reading and experience* allows you to explore how your reading relates to those experiences that have helped shape your thinking; on the basis of your experience you can begin to evaluate the validity of what you read. These two forms of essays will enable you to thoughtfully choose and defend positions, a necessary skill in all professions.

Argument

The privacy of making annotations and keeping a reading journal allows you to explore your reactions without committing yourself to any public statement, but sometimes you must take a stand on what you read. On a philosophy exam, in responding to a business report, or in a late-night bull session, you will be cornered into agreeing or disagreeing with something you have read. It starts in school, when you are asked to agree or disagree with one statement or another in an exam question. Lawyers argue against the opposing lawyers' briefs; the judge agrees with one side or the other. Managers must argue for or against proposals affecting corporate decisions. Technical experts must give their opinions about projects. Political life is a constant debate.

The more important and public the situation is, the more focused, developed, and organized your argument must be. A random catalog of your top-of-the-head opinions—as expressed in annotations and journal entries—will not form a coherent, well-developed response. Your thinking must go through several stages of development before it can lead to an argumentative essay.

Understanding and Developing Arguments

Because each argumentative situation is different, you will find it useful to think through the elements of each situation. These can be expressed in a few simple questions.

With whom are you arguing and why? First and most obviously, you need to know with whom you are arguing and why. In an argument you define your claims or beliefs in opposition to the claims of another person. But why would you want to oppose yourself to someone rather than just try to get along in an agreeable way? You usually argue only at special times when you have something to gain, protect, or help. If somebody accuses you of a crime and brings you to court, you certainly need to argue in your own defense to avoid fines, a penalty, and a criminal record. It is so important that you do this well that you will probably hire a lawyer to argue for you. Or you may argue with a friend to keep him or her from making a mistake. If you want to gather votes for your candidate, you may argue with someone who you hope may come to vote your way. If you are working cooperatively with someone else and need to agree on some plan of action, you may each argue for your separate proposals so that you can together make the best decision. And if you want to understand an issue more deeply, you may argue with someone thoughtful who holds an opposite opinion. In each case you identify a specific person with whom you are arguing and perceive a benefit coming from the argument. If you do not identify whom you are arguing with and why, you are likely to get into useless, unfocused quarrels or to miss important situations in which you really do need to present your differences. More importantly, your arguments will probably not lead to any kind of useful resolution. You will end up quarreling just for the sake of quarreling unless you know what you want to accomplish and drop the debate when you have either achieved your goal or recognized that you cannot gain anything by further attempts at persuasion. If you and your friend support opposite political parties, for example, a disagreement over a candidate could lead to a continuous quarrel. You can contain the debate by recognizing that you will never convince each other and that your friendship is more important than politics. Or you may recognize that it is enough to get your friend to agree to one point rather than to accept your whole philosophy. On the other hand, you can keep the debate going as long as you realize that the point of the disagreement is to explore each other's ideas rather than to actually convince each other.

To whom is the argument really directed? You should also be aware for whose sake you are arguing. Often you do not argue to convince the person with the opposite view but to convince

some third party, an audience to the debate. When two lawyers argue in court, they are not each hoping to get the opponent to cry uncle. Each is trying to convince the jury to support his or her side. In school or on the job you are often in that situation, trying to convince the teacher or your boss that you have a better view than some other view presented in your reading or by a coworker.

Frequently, too, you argue for your own benefit, to clarify your own thinking, and to see exactly where you stand and how well you can support your position. Many college assignments serve this purpose: the teacher challenges you primarily to help you develop your thinking by articulating a position. In this chapter, the essay arguing with reading is this sort of assignment.

What is the key issue in the argument? Next you need to identify the specific point at issue. Although you may generally dislike a plan proposed by your business partner, for example, you are more likely to develop some workable alternative if you can identify specifically what you find wrong in it. Is the plan based on unrealistic or vague ideas about the size of the potential market, or does it expose the company to excessive debt? You are more likely to get your partner to see your point by expressing and supporting your specific complaint than by launching an overall attack against the entire plan. Then your partner can either change the plan to take your objections into account or even recognize that your objection is so fundamental that the entire plan is unworkable.

The more narrowly you can identify the issue, the less you will have to prove, the more you can concede to your opposition, and the more easily your audience can give way on specific points without having to give up all its cherished beliefs and commitments. Moreover, on a narrowed, focused issue you will probably be better able to argue your case with specific evidence and focused, plausible reasoning.

Is the key issue truly arguable? Once you have identified the issue, it may turn out that it is not arguable. At one extreme are questions of purely personal preference, such as which flavor of ice cream is most delicious or which music you would rather listen to. Although it may be fun to argue about these purely arbitrary individual choices, you are unlikely to persuade anyone to change his or her taste.

At the other extreme are issues of fact that can be resolved by checking a reference work or collecting some data. The date of a novel's publication, the charge of an electron, and the major league baseball record for the most stolen bases in a season are not in the usual sense matters of argument; they are empirical issues to be determined by checking a scholarly biography, a physics handbook, and the baseball record book. And behind each of those reference works is some kind of empirical experience such as an examination of publication records, some scientific experiments, and some baseball record keeping. Although one may argue more fundamentally about whether we have an appropriate concept of electrical charge or whether the Millikan oil-drop experiment is a sufficiently accurate measure, the actual data generated by any empirical procedure are what they are, and not a matter of argument. You can look them up.

Truly arguable issues are in the middle, where substantial reasons and relevant evidence may actually change someone's mind.

How will you argue the issue most effectively for your audience? Only after you have your issue, audience, and goals well defined can you really begin to evaluate what specific points you want to make and how you can effectively persuade your audience. Of course, throughout the process of defining the argumentative situation, you will be coming up with things you will want to write, but only once you know what you want to accomplish in your writing can you really focus and develop those ideas appropriately to your task.

Classical rhetoric (the art of argumentation) identifies three ways of persuading an audience: through ethos, pathos, and logos. *Ethos* is the image you project of yourself as a good,

trustworthy, believable person whose word should be given appropriate respect. Of course, what makes a believable image varies from situation to situation. Someone who knows the inside story about a football team will sound different from someone who knows the latest developments in quantum physics. Thus you need to be able to project the appropriate ethos for each subject; if you are too obviously faking an expertise or personality that does not fit what you know and who you are, your ethos will appear untrustworthy. Teachers can usually spot students who fake an expertise in their subjects. In academic argument, at least, it is best to present yourself as knowing only as much as you do know; then you will gain a trustworthy ethos for those things you do know or have thought through.

Pathos is the appeal to any of the emotions or feelings of your audience. In some situations the appeal can be very direct, as when an international charity appeals to our concern for children. Feelings are always a component of arguments, even of the most abstract kind. To be convincing, even a mathematical proof requires the reader's interest in mathematics and the special problem area; otherwise, the reader will not read and think deeply enough to be persuaded. On the other hand, you must be careful not to appeal to emotions that are inappropriate for the situation or that might bring the discussion down to a level of dangerous emotionality. If you try to appeal to a teacher to change your grade out of pity for your heartbroken parents, you are likely to only discredit yourself even more as a serious student. Or if you are a politician and appeal to people's hatreds and prejudices rather than their hopes for the future and concern for social improvement, you may win an immediate victory, but in the long run you may be doing serious harm-to them and to yourself.

Logos is the logic or reasoning of your argument. Part of logos is formal deductive logic, or syllogistic reasoning; part is inductive logic, or the use of evidence and experience; and part is informal reasoning using the assumptions, beliefs, and reasons generally accepted by your audience.

Formal Logic Formal logic (or deductive logic) is the most precise method of reasoning but is limited in its scope. It's most important use is to help you avoid obvious errors, in making deductions, that would discredit your arguments as clearly faulty. In this way deductive logic is like the rules of arithmetic: it does not tell you when to add or what numbers to add up, but it does keep you from adding incorrectly.

To have a convincing argument, you must respect the rules of formal logic in all your deductions. These rules define what conclusions follow from a given set of propositions. In their most familiar form, deductive arguments appear as *syllogisms,* which consist of a series of *premises* and a *conclusion* that follows from the premises. Consider this example:

No human being has feathers.
Johnson is a human being.
Therefore, Johnson does not hove feathers.

Actually, there are four types of deductive arguments. The above example is called a *categorical argument* (in which the conclusion is based on the general category to which the specific example belongs). The next example is a *hypothetical argument* (in which the conclusion depends on some hypothetical condition being true):

If gas supplies are short, gas prices will rise.
Gas supplies are short.

Therefore, gas prices will rise.

The third type is the *alternative argument* (which is based on the elimination of a limited number of possible alternatives):

Either Jones is evil or he is stupid.
Jones is not stupid.
Therefore, Jones is evil.

The final type of deductive argument is the *disjunctive argument* (in which a situation is shown to be impossible):

A person cannot be in two places at one time.
The person Lucretia was in Washington lost Saturday evening at 10 P.M.
Lucretia was not in Boston lost Saturday evening at 10 P.M.

Formal logic serves very well for determining all that can be inferred from a given set of *propositions,* or first statements. In abstract fields of study, such as mathematics and formal logic itself, chains of syllogistic logic can produce complex conclusions of great certainty. Deduction plays a role in most areas of study.

However, formal logic does not help you in judging the truth of first propositions or in making statements beyond those that are implicit in the first propositions. That is, formal logic will not help you prove whether, indeed, human beings do or do not have feathers or whether Johnson is the name someone has given to a pet parakeet. Moreover, such a set of propositions will not help you discover why human beings do not have feathers. Formal logic does not cover most arguments, questions, and statements that people are actually interested in. In practice, formal logic at most tells you what you cannot do—what is a breach of basic ground rules of rational argument-rather than what you should do.

Further, there are dangers in relying too heavily on deductive logic in any but the most abstract disciplines. Although some mathematical propositions-such as *parallel lines never meet*-are true by definition, most propositions about actual people, objects, or situations in the world are only simplifications and approximations, such as *politicians must pay attention to the interests of their constituents if they hope to be reelected.* The specifics of any situation referred to by this general statement are much more complex than the general words indicate; for example, the politician's constituency may include many conflicting interests. Even in such an abstract field as theoretical physics, the basic propositions of Newtonian mechanics were found to be only approximations that did not apply under extreme conditions, such as speeds approaching the speed of light. Even Albert Einstein's revisions of the propositions of mechanics are held by many physicists to be only simplifications and approximations. If you take approximate statements and combine them with other approximate statements and run them all through many deductive operations, the possible errors can compound dramatically. You may wind up with conclusions that are not at all reasonable. Thus you should not try to deduce too much from simplified statements about the world.

Inductive Logic and Evidence Many of the arguments we make depend on the evidence we provide in their support. In providing evidence we are using inductive logic, drawing generalizations from

specific observed events. Sometimes the generalizations flow very directly and certainly from the evidence, but sometimes the link is more distant and less certain. The statement that in World War II hostilities between the United States and Japan began on December 7, 1940, is supported by so many witnesses' observations of the attack on Pearl Harbor, so many destroyed ships and lost lives, so many documented news reports, and by the well-publicized declaration of war by the U.S. Congress on the following day that the statement is beyond argument. The claim that the United States was not prepared for the attack on Pearl Harbor is almost equally certain. We know this because of the well-observed absence of organized U.S. military resistance to the devastating attack and later analysis of communications indicating that clues about the attack were overlooked just because nobody expected it. Far less certain and therefore more arguable are more general claims, such as that the U.S. leadership deliberately ignored clear warnings of the attack and thereby sold out the United States. The evidence' for such claims does not go beyond the evidence that clues to the attack (such as intercepted secret Japanese cables not being taken seriously) were ignored and the previous claim that the United States was not prepared; moreover, the claim goes against much other evidence revealing the serious concern of the U.S. leadership for military preparedness in the months preceding the war.

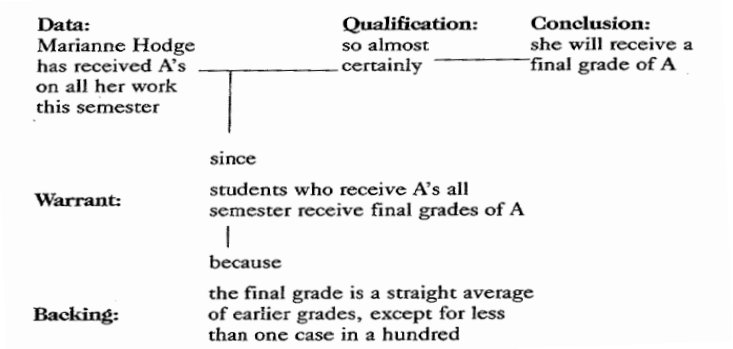
Every discipline uses its own particular kind of evidence, with its own methods and standards for collecting, interpreting, and drawing conclusions from the data; these are examined in Part 3 of this book. Induction as a form of argument is especially well developed in the experimental sciences. As evidence mounts for any claim in academic disciplines, that claim becomes treated with increasing certainty and takes on the appearance of reliable knowledge.

Informal Reasoning Much argument does not proceed fully by either induction or deduction but rather relies at least in part on assumptions that the audience is willing to grant, either because they are self-evident or because they are so well established in a particular community that they are not open to question. In classical rhetoric, arguments based on unspoken assumptions are called enthymemes. For example, in the United States, with our well-established belief in freedom of speech as formalized in the First Amendment of the U.S. Constitution, we immediately assume that anyone has a right to criticize actions of our government. When we criticize, we do not have to justify our right to do so or argue that we are not intending to harm our society by the criticism. That assumption is not common in most other countries, including major Western democracies.

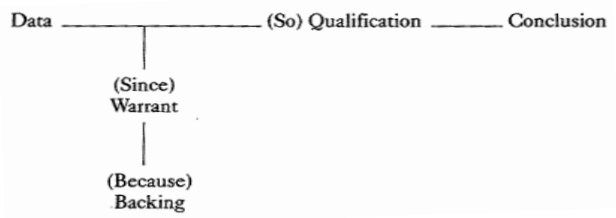
In each community one can rely on many such assumptions for communal assent in argument without having to prove them from first principles. Although some of these beliefs could in fact be argued much more fully, one no longer needs to do it because they are so well established. In physics, for example, one can invoke the conservation of energy as a reason without having to retrace the whole argument for that principle. Cold fusion, on the other hand, has little acceptance and will not be accepted as a reason for another claim.

Some beliefs are not very deeply founded on prior arguments and merely reflect some local belief, such as that a man who wears a suit and tie is more responsible and trustworthy than one who does not. Although this point is quite debatable, many men show respect for it both in how they dress for business and in how they evaluate the people they do business with. Many women, as well, adopt business clothes that imitate male styles. So even though this belief may not be well founded, one could use it to help convince an audience that someone in a suit is a more respectable businessperson than someone who does not adopt business dress. Some social assumptions upon which people can base successful arguments are even less well founded and more harmful, such as those that rely on ethnic or racial prejudice and hatred. If people see through your manipulation of unfair and unfounded social beliefs, you will lose their trust and will be branded with the unacceptable ethos of racist, cynical manipulator, and demagogue.

The philosopher Stephen Toulmin has given us a method for analyzing these ordinary informal methods of argument. Toulmin believes that we draw conclusions from given data by means of *warrants,* which act as bridges between data and conclusions. For example, starting with the information that Marianne Hodge has made As throughout the semester in her writing course, we draw the usual conclusion that she will receive an A as the course grade. The warrant that allows us to go from data to' conclusion is that students who receive A's all semester long receive a final grade of A. If we were pressed to give *backing* for this warrant, we might further say that the final grade in this particular course is based on a straight average of all grades for the semester, except for special circumstances that do not occur more than one time in a hundred. The last phrase "except for …" gives the necessary qualification to the conclusion. Schematically, the argument would appear as follows:



In general, ordinary arguments take the following schematic form:



In order to make a convincing argument, you must have warrant and backing that your particular audience finds acceptable. If, for example, a student believes that Professor Jones assigns final grades by randomly pulling letters from a fishbowl and not by taking an average of the grades, our warrant and the conclusion that follows will not be convincing to that student. In writing arguments for any of the academic disciplines, you must use warrants and backings that are accepted as valid and relevant by the appropriate discipline.

Examining arguments by this method will help reveal what assumptions lie behind the warrants and backings of those arguments. You can then decide whether others will accept the same warrants and backings and whether those backings and warrants are ones with which you wish to be associated. Similarly, in reading other people's arguments, you will be able to evaluate how acceptable their assumptions are.

Steps in Developing an Argument

1. Identify whom you are arguing with.
2. Identify why you are arguing.
3. Identify to whom you are directing your argument.
4. Identify what you are arguing about.
5. Judge whether the issue is really arguable.
6. Examine your potential supporting arguments.
7. Evaluate how well your supporting arguments are likely to work at this time on this issue for this audience. Consider the ethos and pathos of the argument.
8. Organize, develop, and present your arguments. Realize your arguments in a forceful statement directed at the audience you wish to influence. Consider the forms of logic you can use to advance your arguments.

EXERCISES

1. Discuss with the class the following editorial essay from the *New York Times,* "Reading, Writing, Narcissism," by Lillian G. Katz, a professor of early childhood education. Using your knowledge and experience of education and public debates over educational approaches, discuss the argumentative situation, audience, strategy, and effect of this essay. Consider the ethos, pathos, and logos of the argument.

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2. Discuss with the class the following pair of opposing arguments from the *American Bar Association Journal,* the professional journal of lawyers. The arguments are for and against active euthanasia; that is, doctors assisting in the death of terminally or otherwise seriously ill patients.

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3. Discuss with the class what kind of argument the anonymous author of the following selection, "It's Over, Debbie," was making. The article appeared in the *Journal of the American Medical Association.* Try to determine what position the author is taking, on what issue, for which audience, to achieve what effect. Also consider the roles of ethos, pathos, and logos. To help you better understand the background of this article, review the article "JAMA's Jam" reprinted on page 57. You may also wish to compare the point, audience, and strategy of this article with those of the arguments on active euthanasia reprinted in question 2 above. What are the differences between them?

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4. For each of the arguments presented in the first three exercises above, discuss how the argument directly or indirectly arises out of and refers to previous statements made by people other than the author. Which of those statements of others help set up the situation? Which help frame the issues? Which are evaluated positively or negatively in the argument? Which provide direct points of opposition? Which provide support for the author's argument?

5. Using the basic questions posed on pages 68-69 and the steps outlined on page 73, in a class discussion analyze each of the following situations and how you might handle it.
   a. You are brought before the dean of students for violating the college's social regulations.
   b. Your teacher has given you a low grade on a paper you believe deserved a much higher one.
   c. You find an editorial in the college newspaper to be offensive or harmful to some group or organization which you either belong to or sympathize with.
   d. You wish to convince some friends or classmates to support a candidate for school or local office.
   e. You are a member of a group project team, and you want the group to follow your plan and avoid the mistakes you see in alternative plans by other group members.

6. Describe a situation from your academic, family, or community life in which you recently felt the impulse to argue with someone. Use the questions presented in this section and the "Steps in Developing an Argument" on page 73 to analyze the argumentative situation, sharpen your goals, and identify an argumentative strategy. After discussing with the class your ideas about developing the argument, write an argument of an appropriate length to the appropriate audience.

7. Think of a controversial schoolwide, local, national, or international issue about which you feel strongly. Try to answer the questions presented earlier in this section, and then write an argument defending the opposite position from the one you hold. Remember to look at the issue logically, and try to keep your own emotions out of your defense. Once you have established the logical position for the opposition, write an argument for your own side on this issue that specifically addresses those opposing arguments.

Writing an Argumentative Essay in Response to Your Reading

In college one frequent assignment is to discuss some idea you have obtained from your reading or lectures. Discussion in this situation means arguing for or against the validity, importance, or applicability of what you have been learning. You might discuss how an economic principle explains or does not explain the growth of the service sector in the American economy or whether a particular interpretation of the motivations of a character in a novel seems accurate to you. Such questions are all forms of argument, but very special kinds of argument. The purpose of this essay is primarily educational, to help you develop your reasoning and involvement with the subject. Thus in a sense it is not so important to persuade others of the absolute correctness of your view as to persuade yourself that you understand the issue as well as you can.

Your most obvious audience is usually your teacher, who only needs to be persuaded that you have developed your thinking carefully, have used appropriate knowledge of the subject, and have shown some special insight into the issues. Since the teacher is usually more expert on the subject than you, you cannot realistically expect to change his or her mind. The people who wrote the texts you are arguing about also are unlikely ever to read your responses, so you cannot aim at persuading them. So the main aim is to persuade yourself and then demonstrate to the teacher that you had good reasons to believe yourself.

For this kind of paper the ethos (or character) you project is that of a good, committed student of the subject, which should affect the pathos (or feelings) of the instructor, for most teachers have good feelings toward those who show commitment toward and understanding of their

specialty. But the major emphasis, of course, must be on the logos, the reasoning and evidence you develop to support your position. Your ability to develop a logical, well-supported argument will both project your ethos as a good student and appeal to the pathos of academics' love for the intellect.

In the argumentative essay about reading, or the discussion essay, you present and support a direct opinion about an idea, position, or piece of information you have encountered in your reading. You need not list all your ideas, associations, and reactions to the entire piece; you need only locate one specific thought or theme to comment on. You might agree or disagree with *anything* in the reading-from how a word is spelled to the truth of the main idea-but obviously, the more important the aspect you choose to discuss, the more forceful and significant your own comment is likely to be.

Whether you agree or disagree with what you read depends, for the most part, on how well it fits with what is already in your mind, or what Kenneth Boulding calls your "image of the world." That is, everything you have heard, read, thought, said, done, or experienced has been combined in your mind to create your own picture of the way the world is. Some readings are consistent with that picture, and you are likely to say that those readings sound right, that you agree with them. Other readings clash with parts of your image of the world, so you will disagree. (We will discuss in Parts 2 and 3 those special cases wherein you withhold judgment until you go out and gain some more information, adding to your world view through new primary experience, reading, or other forms of research.)

Because your world view is deeply ingrained, you may not always be fully aware of why you agree or disagree with what you are reading. You will have to work hard to discover your reasons. You need well-developed reasons to make your essay convincing, to show that you are giving more than a glib comeback. Without well-supported reasons, the reader has only your word to go on. No doubt, you are an honest and trustworthy person, but that alone will hardly convince readers who do not know you.

The human mind being what it is, you can often come up with strong reasons for disagreement more easily than you can think of reasons for agreement. Disagreement creates friction. The mind objects to something and comes up with counterarguments: "But doesn't that stupid writer see...." What you are seeing (that the writer does not) is the source (or underlying reason) of your opinion in the first place. Explaining your reasons fully, giving examples, citing experiences, and referring to other ideas that you have read or simply know will help you develop a convincing argument.

Agreement is harder, because when you agree you are at peace with the reading. You can easily nod your head yes and read on. Unless you push your reasons for agreement very hard, you are likely to come up with little more than a summary of the original with occasional declarations of agreement: "Another valid point this author makes is. . . ." In order to create a well-developed statement of agreement, you must either (1) recall those experiences, ideas, or pieces of information that previously led you to the same conclusions or (2) take the idea in the reading further to show how well it conforms to other aspects of your knowledge.

Developing the Essay

To develop an argumentative essay, first *read over your annotations and journal entries* on the text you are going to discuss. See which comments seem the most significant in retrospect, and determine whether several comments may be related to a common theme of agreement or disagreement.

Second, *decide which of your comments will become the basis for your essay.* A single comment may be the source of your essay, or you may develop a single consistent theme out of several comments that seem to point in the same direction. Try to pick a theme that raises a significant issue in the reading and that you will be able to support and develop convincingly. Commenting on an idea central to the original article or essential to a fundamental criticism or having application to other broader issues will add to the interest of your essay and keep you from nit-picking on side issues.

You may find that some of your comments agree with certain aspects of the article and other comments disagree. Remember, you need not cover every aspect of the article, so try to pick an aspect on which you have a consistent, clear position. If you find that you have mixed feelings on every significant issue, some in agreement and some in disagreement, you can write your paper partly agreeing and partly disagreeing. But if you do this, make sure the paper remains focused on the single issue you choose and develops the complexity of your reaction fully. Let the reader know how your agreements and disagreements balance each other. Sometimes the complexity of reaction may even be connected to a single source, as when the daring of a political proposal seems to cut right to the core of a problem, but such boldness seems unrealistic given the difficulties of the political process. However you organize your complex position, do not let the paper deteriorate into a checklist of statements you like and do not like.

Third, *formulate your agreement or disagreement into a thesis or main conclusion* that will guide the overall direction of your paper. The essay should provide a single strong reaction stemming from one issue suggested by the original text.

Fourth, *list and develop all the arguments that support your disagreement or agreement.* Look deeply into why you feel the way you do, and convey to the reader in concrete and substantial detail the good reasons you have.

Fifth, *reread the original text and your previous comments* to consider two points. First, make sure your reaction is substantial and clearly justified. Sometimes the original will differ from your memory of it. A strong reaction to an idea can lead your memory to oversimplify the original to make the idea more clearly agreeable or objectionable. After having written out your own feelings, you may be in a better position to read the original more dispassionately and accurately. In addition, rereading the original and your first reactions may enable you to advance your ideas further and may suggest more key passages, details, and examples that you can use to develop your discussion. Your focus on a topic will let you know much better exactly what details you need to support your argument.

Sixth, after you have gathered, selected, focused, and developed your ideas, *plan how this material will fit together.* Although there are many ways to organize an argumentative essay, often a very straightforward pattern is all that is necessary. The opening should include (1) the book or article that evoked your response, (2) the particular item, idea, or theme to which you are responding, and (3) a clear statement of whether you agree, disagree, or take a more complex, mixed position. The opening section should also include whatever background is necessary to understand either the idea you are responding to or your response. But do not feel you need to summarize all the original text or tell your whole life story as background. Just tell enough to make your discussion intelligible.

The substance of your agreement or disagreement should form the main body of the essay. If you have several separate points to make in support of your position, you might simply build a paragraph around each of these points. Carefully consider, however, the order in which you place the paragraphs so that the argument will get stronger instead of sliding downhill. If you wish to make a series of logically related points, again you might devote one paragraph to each point, but you should arrange the paragraphs to bring out the logic of their connection. Finally, if you are

making only one, extended point, break that single, large reason down into a series of stages or aspects to be developed in several paragraphs. That will make your reasoning easier to follow and your point more memorable.

No matter how you organize your essay, the reader should be able to follow the organization and ideas readily and fully. Carefully chosen examples will help the reader grasp your complete idea. Using appropriate transitions between ideas and constantly tying each point to the main idea will help the reader see how your whole essay fits together. The ending should offer a sense of completion by linking your ideas effectively in some strong statement of your position. Because this essay is responding to a text, the conclusion might recall the original idea to which you are responding, reminding the reader exactly what you are agreeing or disagreeing with.

Guidelines for Developing an Argumentative Essay

1. Read over your annotations and journal entries on the text you are going to discuss.
2. Decide which of your comments will become the basis for your essay.
3. Formulate your agreement or disagreement with the author into a thesis.
4. List and develop arguments that support your thesis.
5. Reread the original text and your previous comments.
6. Plan how you will organize your essay.

AN EXAMPLE: TWO READERS DISAGREE WITH AN EDITORIAL

During the 1992 presidential campaign, Bill Clinton outlined his plan for a national service program designed to provide an alternative to government loans. After taking office in January 1993, President Clinton began to take steps toward implementing this plan. In an editorial published on the op-ed page of the *New York Times* on June 3, 1993 (reprinted below in assignment 1 on page 80), Michael S. McPherson and Morton Owen Schapiro express skepticism about the feasibility of Clinton's plan. Claiming that the price is too high, they argue that few students will be motivated to commit themselves to two years of community service at minimum wage just to get forgiveness of a $10,000 school loan. Their prediction, based on projected average earnings for college graduates, is that participants would lose at least $20,000 in earnings for two years of service; thus they conclude that only the most altruistic of graduates would choose to serve. McPherson and Schapiro believe that in order to make the plan more attractive, the Clinton administration would have to offer a larger stipend, increase the annual ceiling on loan forgiveness, or do both; and that the cost of doing so, absorbed by the taxpayers, would make the plan economically unsound.

Ten days after this editorial appeared, the *New York Times* published two letters to the editor by readers who argued with McPherson and Schapiro's views. One reader represents the voice of pragmatism; the other, the voice of idealism. In his letter, Duane J. DeBruyne, a Peace Corps volunteer in the late 1970s, draws parallels between criticism of Clinton's plan and early criticism of the Peace Corps. He claims that, like the Peace Corps, the national service plan will be economically beneficial both to those who serve and to the nation as a whole. Long-term benefits—measurable in terms of salary gains and upward career mobility—as well as the desire to serve will attract recruits to the program. He also argues that McPherson and Schapiro overlook the long-term benefits to the country as a whole.

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Greg J. Scholl develops a different kind of argument, focusing on the assumptions behind the editorial's reasoning. Taking issue with what he sees as a shortsighted, number-crunching view of the costs and benefits of Clinton's national service plan, he claims that McPherson and Schapiro underestimate the altruism of many of today's college graduates.

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A STUDENT EXAMPLE FOR DISCUSSION

After reading McPherson and Schapiro's editorial on Clinton's national service plan, and the two letters to the editor sent in response, James Margolis, a student pursuing a degree in history with the goal of becoming a high school teacher, found himself disagreeing with McPherson and Schapiro. In his essay's introductory paragraph, James clearly states why he disagrees with the argument presented in the editorial and in what ways he agrees with the counterarguments presented in the letters: he shares DeBruyne's and Scholl's enthusiasm for Clinton's national service plan but admits that his enthusiasm comes from personal and perhaps even selfish considerations of the short- and long-term benefits.

In the body of his essay, James spells out in detail his reasons for disagreeing with McPherson and Schapiro and draws on relevant points from the letters to strengthen his own counterarguments. Although in the course of his essay he refutes the argument presented in the editorial, his primary concern, like that of DeBruyne and Scholl, is to present his own argument for implementing Clinton's national service plan. In the second and third paragraphs, he addresses the short-and long-term financial benefits of the plan; in the fourth and fifth, he addresses its career benefits.

Sample Argumentative Essay

The National Service Plan: A Student's View

As a third-year college student majoring in history who has already acquired a bit over $10,000 in student loan debt, I find McPherson and Schapiro's rejection of Clinton's national service plan to be shortsighted and insensitive to the experiences of many college students who are struggling to put themselves through school only to face enormous financial burdens upon graduation. Although I know that some of my peers do not share my predicament, and that some who do would rather pay off their loans than put off starting lucrative careers, I share DeBruyne's and Scholl's enthusiasm for Clinton's national service plan. However, I must admit that, should this plan be implemented, I would consider volunteering primarily due to its short and long term personal benefits.

For students from middle income families, like myself, who do not qualify for government grants and whose high school performance was above average but not extraordinary, national service would provide an alternative to starting out their adult lives in debt. At this point in time, the only alternative to government loans is military service, an option I seriously considered prior to enrolling in college. In exchange for four years of service in the armed forces, I would have received the GI bill, which in turn would have enabled me to attend the college of my choice without going deep into debt. I chose debt because I did not want to graduate from college at the age of 26 and then attempt to compete for jobs with younger, fresher faces. I also did not think I would do well in a military environment.

Like DeBruyne, I question the accuracy of McPherson and Schapiro's number-crunching. Their account of the short term loss seems minimal when considering the long term financial

payoffs of service. I wonder what the cost of the interest on my loans will be over ten years—surely at least as much as the loans themselves.

Also, given the extent of my debt, I will be paying out at least $130 per month for the next ten years. I want to be a teacher, which is not a particularly lucrative career, nor one with much job security at this time of state budget problems. The income I might lose in the short term while doing national service will not be so great as to outweigh the long term cost of paying off the loan on my own.

National service also would provide an opportunity for graduates to obtain much needed experience in their chosen fields. The only alternative at this point is for students to volunteer as interns or, if they are lucky, find paid summer employment in their chosen field. For students like myself who must hold down part time jobs during the school year and make even more money over the summer in order to finance their educations, internships are luxuries they cannot afford. If they could gain experience in national service after graduation I believe that many would volunteer, especially if doing so would have the added benefit of relieving financial obligations.

In addition, the experience gained in national service would make those who participate better equipped to compete in today's shrinking job market. Unlike McPherson and Schapiro, I do not feel optimistic about the economy in the next two to four years, and many economic analysts think that things are going to get worse before they get better. In my home community, there are at least fifty applicants for each teaching position that opens up. Having hands-on experience would set me apart from other applicants with similar academic credentials.

Finally, obtaining a teaching credential requires an additional year of school and, before I invest the time and the tuition, I would also like to be sure of my choice. Serving the community in the field of education for two years would test my commitment to this career.

In their emphasis on the short term monetary cost to participants in Clinton's national service plan, McPherson and Schapiro overlook its long term benefits. Even students who are not "altruistic" have good reason to find the plan appealing.

WRITING ASSIGNMENTS

1. Write an essay either agreeing or disagreeing with some aspect or issue in the following editorial on national service, the letters to the editor sent in response (see page 79), or the student's response on pages 79-80. In arguing, also develop and argue for your own position on national service. Direct your essay to your classmates as part of a class discussion.

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2. For a special supplement to your school newspaper on values in modern life, write an argumentative essay responding to the following article reprinted from *Psychology Today* magazine on how our attitudes toward money are changing.

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Writing an Essay Comparing Reading and Experience

Whenever you read, you understand what the writer writes only because you are already partly familiar with the objects and concepts the writer symbolizes in the form of language. If the writer uses words you do not know to describe objects you have never seen, you might as well be

reading gibberish. An advanced physics textbook or a specialist's book on horse racing will mean little if you are ignorant of these subjects.

Even when you recognize all the words, if the writer puts them together in a way that contradicts your knowledge, you will reject the statement as nonsense contrary to sense. You are not likely to accept a writer's construction of reality if he or she claims that "babies are found under cabbage leaves."

However, just because statements make sense to you-you understand them and they fit your perceptions of the world—does not guarantee that they are absolutely true. Your knowledge can grow by the conflict between what you have already accepted as sense and new claims that at first seem to be contrary to sense. To Europeans in 1492, Columbus's claim that he would sail around the globe violated both their sense of possibility and their sense of specific fact. Only when other navigators, following Columbus, sailed entirely around the world and returned alive did new possibilities and new facts replace the old. Evidence for a curved earth had been noticed by Greek astronomers two thousand years before Columbus; Eratosthenes could even calculate the earth's diameter. But the same evidence, easily observable without special equipment, was ignored by the astronomers of Columbus's time. They "knew" the world was flat, so they had no motivation to look for evidence of roundness. Human beings tend to observe only what they already believe is there. Such examples point to a difficult situation: we must rely on what we know to understand and judge what other people say, yet we must keep in mind that what we know may be eventually proved wrong.

If we are to be thoughtful and critical as readers, we must rely on what we know to identify and judge the ideas presented by the reading. Yet reliance on previous knowledge stands in the way of learning and accepting new ideas. There is no way to escape this dilemma. But by keeping it in mind and trying to accept a book *on its own terms* before judging it on ours, we can be both critical and open to new ideas. By being attentive to a writer's claims, by doing our best to see what that writer wants us to see—even though the writer's claims go against our prior knowledge—we may discover new ideas we can accept as part of our own view of the world. Finally, no matter how sympathetic a reading we give to any piece of writing, we must return to the question of whether it makes sense. The remainder of this chapter will be devoted to judging any piece of reading by using common sense and experience in a more careful, less biased way.

In sociology, psychology, political science, and other social science courses, you are often called on to relate the concepts presented in the course to your personal experience. Making such comparisons helps you understand what the concepts mean and how they work in the real world. You may even be assigned an essay comparing reading and experience.

Out of school, when you write to persuade people to accept your ideas, evidence drawn from your own experience will help convince readers that your ideas are more than nice-sounding abstractions. Opinion essays in newspapers and magazines often advance ideas based on the essayist's experience. The essay comparing reading and experience is also the first step toward the more disciplined use of evidence that you will learn in your academic and professional specialties, as discussed in Part 3.

Experience, Memory, and Common Sense

To see both the value and the problems of that grab bag of personal experience and random knowledge we bring to any particular reading, let us look at the case of George Washington Plunkitt, the Tammany Hall politician. In the late nineteenth century, the government of New York City was run by a group of politicians known collectively as *Tammany Hall.* Under the leadership of Boss Tweed, they took advantage of the power they held for their own profit and the

profit of their friends. Eventually a number of journalists, including Lincoln Steffens, exposed the Tammany Hall politicians as crooks; since then Tammany Hall has become the symbol for political corruption. However, from George Washington Plunkitt's inside view as a member of the Tammany organization, the situation didn't look nearly as bad as it appeared to the reforming journalists on the outside. When Plunkitt came to read Lincoln Steffens's expose, *The Shame of the Cities,* he reacted by presenting his own insider's viewpoint. He expresses his down-to-earth thinking in down-to-earth language, thus making his position, though corrupt, seem almost plausible.

On *The Shame of the Cities*

> I've been readin' a book by Lincoln Steffens on *The Shame of the Cities.* Steffens means well but, like all reformers, he don't know how to make distinctions. He can't see no difference between honest graft and dishonest graft, and consequent, he gets things all mixed up. There's the biggest kind of a difference between political looters and politicians who make a fortune out of politics by keepin' their eyes wide open. The looter goes in for himself alone without considerin' his organization or his city. The politician looks after his own interests, the organization's interests, and the city's interests all at the same time. See the distinction? For instance, I ain't no looter. The looter hogs it. I never hogged. I made my pile in politics, but, at the same time, I served the organization and got more big improvements for New York City than any other livin' man. And I never monkeyed with the penal code.
>
> The difference between a looter and a practical politician is the difference between the Philadelphia Republican gang and Tammany Hall. Steffens seems to think they're both about the same; but he's all wrong. The Philadelphia crowd runs up against the penal code. Tammany don't. The Philadelphians ain't satisfied with robbin' the bank of all its gold and paper money. They stay to pick up the nickels and pennies and the cop comes and nabs them. Tammany ain't no such fool. Why, I remember, about fifteen or twenty years ago, a Republican superintendent of the Philadelphia almshouse stole the zinc roof off the build in' and sold it for junk. That was carryin' things to excess. There's a limit to everything, and the Philadelphia Republicans go beyond the limit. It seems like they can't be cool and moderate like real politicians. It ain't fair, therefore, to class Tammany men with the Philadelphia gang. Any man who undertakes to write political books should never for a moment lose sight of the distinction between honest graft and dishonest graft, which I explained in full in another talk. If he puts all kinds of graft on the same level, he'll make the fatal mistake that Steffens made and spoil his book.
>
> A big city like New York or Philadelphia or Chicago might be compared to a sort of Garden of Eden, from a political point of view. It's an orchard full of beautiful apple trees. One of them has got a big sign on it, marked: "Penal Code Tree—Poison." The other trees have lots of apples on them for all. Yet the fools go to the Penal Code Tree. Why? For the reason, I guess, that a cranky child refuses to eat good food and chews up a box of matches with relish. I never had any temptation to touch the Penal Code Tree. The other apples are good enough for me, and 0 Lord! how many of them there are in a big city!
>
> Steffens made one good point in his book. He said he found that Philadelphia, ruled almost entirely by Americans, was more corrupt than New York, where the Irish do almost all the governin'. I could have told him that before he did any investigatin' if he had come to me. The Irish was born to rule, and they're the honestest people in the world. Show me the Irishman who would steal a roof off an almshouse! He don't exist. Of course, if an Irishman had the political pull and the roof was much worn, he might get the city authorities to put on a new one and get the contract for it himself, and buy the old roof at a bargain-but that's honest graft. It's goin' about the thing like a gentleman, and there's more money in it than in tearin' down an old roof and cartin' it to the junkman's-more money and no penal code.

Plunkitt's candid firsthand observations reveal some everyday facts about the political world of his time. His distinction between honest and dishonest graft amuses us because both types are crooked enough by our standard laws-but apparently Plunkitt believed the distinction existed in

his world. From his insider's view we also get a sympathetic portrait of the human desire to profit from situations. Plunkitt presents a working system that makes civic improvements by spreading the money around to friends. He even has some firsthand observations on ethnic and moral differences between New York and its rival in corruption, Philadelphia. If Plunkitt doesn't disprove Steffens's accusation that he and his friends are crooks, at least he lets us know the human workings of the corrupt system.

On the other hand, Plunkitt's comments are bigoted, self-interested, and narrow-minded. The whole point of the distinction between honest and dishonest graft is to show that he and his cronies are honest fellows, much better than those rascals in Philadelphia. To make his own crowd look better, he flatters his own Irish ethnic group and insults older mainline Americans. Since his whole life has been committed to the Tammany system, what he knows and thinks are mostly Tammany rationalizations and self-defense. For intellectual, emotional, and legal reasons, George Washington Plunkitt cannot step outside the Tammany viewpoint in order to consider the criticisms of reformers like Lincoln Steffens. He finds some sense in Steffens only when he can bend the reformer's statements to prove what he already believes-that Philadelphia is more corrupt than New York.

In Plunkitt's case the stakes are unusually high. To accept Steffens's book as making sense, the Tammany Hall politician would have to admit that he and his friends were dishonest. Very few people have that much intellectual honesty. Even under less extreme conditions, we tend to defend our existing opinions and commitments. We would rather not pay much attention to ideas that might upset our personal apple carts.

Yet a stubborn defense of our personal opinions is not simply narrowness; those apple carts we have constructed in the course of our experience are the sum of all we have come to know. We usually work to make sense of our past experiences, so that our generalizations—those structures of thought that form our common sense—are worth taking very seriously and should not be given up simply because a writer comes along with an opposite viewpoint.

Writing an essay in which we compare our experiences to the claims of an author allows us to develop in explicit form our knowledge about the accuracy of the writer's claims. With all the issues out in the open, we can see how much we agree or disagree, and we can begin to judge where the better sense lies. Intellectual honesty enters if we are able to rearrange or even add to our apple carts on the basis of some new and convincing ideas we have read.

Developing the Essay Comparing Reading and Experience

The essay comparing reading and experience is simply a paper in which you compare the ideas described in your reading to personal experiences that the text reminds you of. As you carry out the early steps of reading, annotating, and journal writing, keep in mind two key questions: “What experience does this reading bring to mind?” and “How do the generalizations in this passage compare to what I have learned from personal experience?” In your marginal comments and journal, list as many related examples from your own life as you can.

When you read through your first responses and marginal comments, think about them in two ways. First, see whether your personal experiences generally agree with or contradict the ideas of the passage. Second, see which of these personal associations presents your general train of thought most accurately. Follow through all the implications of your chosen comments-those that are most promising and forceful. Analyze in detail how your examples and ideas support or diverge from the statements in the reading. You can develop your thoughts through extended reading notes, journal entries, preliminary outlines, or even sketchy first

drafts. Remember that you can always revise these early attempts to cut out digressions and tighten up the organization and logic.

In the opening part of your essay, identify both the specific passage and the specific experiences or personal beliefs that you are comparing to that passage. Then set up the general pattern of agreement, disagreement, or qualified agreement that will ultimately emerge from your comparison.

The main body of the essay will, of course, be comparative in structure. Because the reading stands independently of your essay-and can be referred to by the reader-you will probably devote more space to your personal experiences than to the reading. However, you need to summarize or paraphrase the passage with enough precision to enable your reader to know exactly what you are comparing from the original passage. Decide whether a short quotation, tight paraphrase, or compact summary will be most effective in acquainting your reader with the original. Exactly how much of the original you repeat will depend, to some extent, on how familiar your readers are with it; further guidance on methods of referring to the original appears in Chapter 11.

The body of your paper should be devoted to those experiences that bear favorably or unfavorably on the reading. Always make sure that your experience is discussed in relation to the ideas from the reading; do not allow the narrative of your experiences to become an end in itself. The purpose of the essay is to illuminate and to evaluate, through your experience, the ideas contained in the reading.

Four Frameworks for Making Comparisons

Your comparison may be organized in one of several ways. The first method is to use your personal experiences to explain and develop one or more of the important ideas in the original passage. If you use this method, your introduction will consist of a concise statement of the major ideas of the original. In the body of the essay, you will explore these ideas by examining carefully chosen, effective examples taken from your own life and experiences. In the conclusion, you will reassert the general truths of the ideas as confirmed by your personal understanding of them. You may be familiar with this organization under the name of *exemplification,* or illustration.

A second organization is the *traditional comparison,* where ideas are compared on a point-by-point basis. The first point from the reading is discussed with your first related experience; the second point, with your second related experience; and so on. For the conclusion of this essay, you sum up all the smaller insights that you reached by the point-by-point comparisons.

A third *method-patterned contradiction-is* useful when the reading presents a consistent point of view that directly contradicts a consistent point of view suggested by your experience. In the first part of the essay, you draw together all the points from the reading to show the consistent pattern; then you draw together all the observations from your own experience to show the opposite pattern. In the conclusion, you discuss the specific differences between your point of view and the point of view of the original writer. The trick of this method is to maintain the comparative tension between the two points of view, even though you discuss them separately; otherwise, the essay may simply fall into two unrelated parts. You can avoid this pitfall and keep your reader aware of the two opposing viewpoints (1) by making clear cross-references and explicit comparisons between the two parts, (2) by repeating key phrases, and (3) by maintaining parallel order of points between the two parts.

In a fourth method, if the reading and your experience agree, you may use the reading to *explain the experience.* Then the essay will punctuate a personal narrative by references to the reading to show the full meaning of the experience. You may focus the conclusion directly on the

usefulness of the ideas you derived from the reading. This last method is particularly good for demonstrating how compelling ideas, presented persuasively by a writer, can reveal to the reader the order behind the apparently haphazard events of day-to-day life.

Four Frameworks for Comparing Reading and Experience

1. Exemplification. Use your personal experience to explain one more main ideas of your reading.
2. Traditional comparison. Compare your personal experience on a point-by-point basis with the reading.
3. Pattern of contradiction. Draw observations from your own experience that show a pattern contradicting that of the points made in the reading.
4. Explanation of the experience. References to your reading punctuate a personal narrative, revealing the full meaning of your personal experience.

A STUDENT EXAMPLE FOR DISCUSSION

The following essay illustrates the first method of organization, exemplification. The student Lai Chung Leung uses the experience of himself and his family as they immigrated from China to Hong Kong to the United States to exemplify the ideas about social mobility presented by Seymour Martin Lipset and Reinhard Bendix (reprinted on pages 87). Lai Chung Leung begins his essay with a summary of several related major ideas from the section that he considers important. Then he connects those ideas to his experience. As he elaborates on the experience, he shows how Lipset and Bendix's ideas provide a framework for viewing what happened. Just as his family's experience illustrates the ideas, so the ideas illuminate the experience. The discussion deepens both Lai Chung Leung's and our understanding of the ideas and his life. By the end he is able to add some further thoughts about the significance of Lipset and Bendix's thinking.

Sample Essay Comparing Reading and Experience

Class, Mobility, and the Lai Family in Three Societies

In Social Mobility in Industrial Society, Lipset and Bendix describe and explain mobility in social terms and go on to analyze the importance of mobility opportunities to the well-being and stability of a society. They see a balance in every society between the tendency of those who have wealth and power to keep these things for themselves and their relatives and the society's need for new talents, skills, and energy. When power and wealth are held too tightly by closed classes, the society becomes stagnant and those without wealth and power may become so disenchanted that they may pose a revolutionary threat to the social order. My family's experience and my own personal experience in three different societies show exactly the kinds of differences Lipset and Bendix describe, with precisely the political consequences they predict. Where there was social stagnation, in China, my family suffered from lack of opportunity along with many others; this problem led to a very unstable political situation, which in turn led to recurrent revolutionary threats. In the more dynamic society of Hong Kong, my parents could improve their situation a bit and became less disillusioned, but they still recognized that opportunities for themselves and their children were limited because pattems of education

still tended to keep real success and power in the hands of the families of the already successful and beyond the reach of most working people. In the United States, however, real educational opportunities made it possible for me to move slowly toward a better way of life. Although life is hard here, I still feel as though I have a real future as part of the American society.

As my parents have often told me, from time immemorial my ancestors were hard-working but poor peasants in mainland China. For many centuries China had a very strong caste system, and there were few ways to move out of the rural peasant class. Society was stagnant, mobility was limited to a lucky few, and one's role was almost always determined by birth. The descendants of peasants, as my family was, would remain peasants, to be exploited by the ruling class.

Centuries of exploitation led to great resentment and resulted in the Communist Revolution of 1949, which crushed the existing caste system. The events of 1949 exemplify what Lipset and Bendix call group mobility, whereby a formerly lower class displaces an entire upper class. Severely exploited peasants and urban workers were denied access to the ruling class and became actively discontented, especially during the economic setbacks that followed the Second World War. In order to create new opportunities for themselves, they overthrew the long corrupted and outdated imperial regime. A society that provides no mobility asks for its own destruction.

At the beginning of the revolution, both my parents were delighted to see the changes taking place. They thought that for the first time new opportunities would open for them. They thought they might get more money for the rice they grew, that their children might be trained for better jobs, or that the government would simply ensure that their lives would be more prosperous. They were soon disillusioned. Economic conditions became worse after the Communist takeover, and rather than what wealth there was being shared, that wealth fell into the hands of the new ruling class of Communist leaders. Only the families of the new political and military rulers enjoyed improved lives. One oppressive ruling group had been displaced only to be replaced by another. We see in recent years how much new resentment has built up against the protected privileges of the ruling party elite and the resulting social stagnation, finally erupting in the temporarily squashed revolution of 1989.

However, fifteen years before the Tianammen Square massacre, my parents had already left China, crossing the border to Hong Kong, where opportunities were comparatively many, but they soon discovered that for them those opportunities were limited. They were able to support the family. My father worked in a dockyard and my mother became one of the third world female factory workers in the global assembly line as she assembled parts for an international electronics corporation. All members of the working class, though, they had no chance to improve their situation. They had become part of the permanent Hong Kong working class. This was because they were only semiliterate and Hong Kong at that time presented only limited education for them or for their children.

As Lipset and Bendix point out, education is both a major pathway for social advancement and a method of keeping power in the hands of the powerful. If education is expensive or in other ways restricted to wealthy or powerful families, people from the lower classes will never have access to the positions of social leadership that require an education. This is precisely what happened in Hong Kong, where the British colonial powers restricted higher education to only the overseas British officials, executives, and owners, along with a very small and trusted group of socially powerful Chinese families. The large Chinese working class was denied advanced educational opportunities (except for a few extremely talented students who were quickly brought into the ruling class). Basic education was provided for everyone, but only a small percentage were allowed to go on to higher secondary and university education. Thus most Hong Kong workers could improve their lives only so far, and few of their children could escape the working class.

My parents encouraged me to study hard and I did well in school, but I was not lucky enough to be among that 1 percent chosen from the working class to be given a chance for higher education. With no family money for private education, I was at a dead end. My parents and I decided to take a risk. We knew that education was the surest pathway to success if I could obtain it and use it in a society that would accept my talents. We had

always heard of the opportunities for education and jobs in the United States, and particularly the education available at public universities. But we also knew that life had been very hard for many Chinese immigrants who were never able to escape the bottom end of the American working class. We decided to take the risk.

Public education may be inexpensive for Americans, but it is astronomical when compared to Hong Kong wages. I worked for two years and saved almost everything. And my parents added in almost their entire life savings. With that I could afford an air ticket, one term's tuition, and a few months' rent for a small room in a distant relative's apartment in New York. And so I came to the City University of New York, where I am pursuing my educational opportunities. I have been here three years and I see that there are many risks. Not all students succeed. Not all successful students can get a good job. There is still some discrimination against nonwhite people and immigrants. And life in New York itself is very hard and full of many risks just to walk down the street. And yet here I believe I have a chance to make a better life for myself. Here my hard work may mean something. Here my talents can grow through education. Here I can learn those skills that society needs and will reward. As Lipset and Bendix say, there is always a need for hard-working, talented people to carry out the important tasks of society. Here I think I will be allowed to be one of those hard-working, talented people.

Perhaps the most important idea that comes from Lipset and Bendix as it relates to my experience goes beyond the idea that there is such a thing called social mobility that is in tension with the desire of the socially powerful people to maintain the power. The important idea is that different societies deal with this tension in different ways. How your society deals with this tension can make all the difference in the world for you. Unless you are in a society that provides opportunity and recognition, all your hard work and struggles for advancement may mean little. I have lived in three societies. With my parents' help I think I have finally found the right one to live in.

WRITING ASSIGNMENTS

1. Write an essay comparing your own or your family's experience of social mobility with the following sociological definition and discussion of social mobility by Seymour Martin Lipset and Reinhard Bendix. Consider your audience to be your classmates in a course in sociology, where you are all trying to understand the practical meaning of concepts such as social mobility.

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2. Write an essay comparing the following article by Kate Moody on the effects of television watching on children's concepts of human relationships to your own experience as you grew up and the experience of people you know. Consider your audience to be a group of parents concerned about the influence of television on their children. Your experiences may serve either to calm their fears or to make the parents more likely to take action.

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3. Write an essay comparing your experience to the concepts and arguments presented in either a or b. Consider your classmates your audience as you explore the meaning and implications of your course reading.
   a. Gordon Allport's discussion of groups (page 19)
   b. Lilian G. Katz's editorial, “Reading, Writing, Narcissism” (page 74)

6

RECOGNIZING THE MANY VOICES IN A TEXT

In our reading we usually attribute a single point of view or single voice to the author. But that voice is only one voice of many, including the reader's, that may speak in the writing. Each writer is likely to use the voices of many people in creating his or her own text. A writer can use other people's voices directly through quotation, paraphrase, or summary. Other voices enter a text indirectly as background. Most deeply, a writer's own mode of expression springs from the language, meanings, and patterns of thought learned from others over a lifetime. By coordinating all such voices to serve his or her purposes, a writer creates the author's perspective in a text. Grasping the structure of voices an author uses in writing helps one avoid confusing the author's point of view with that of other voices the author may draw upon. The essay analyzing voices will help you develop the skills to sort out the voices in a text and will introduce you to one form of analytical writing. Your ability to recognize how voices may be orchestrated to create one single voice of authority will enable you to draw upon and control effectively a number of voices in your own writing.

The Voice of Authority and Our Voice

When we read, we usually attribute a single point of view to a text. That single point of view, expressing a coherent statement of a single individual, we identify with the author's voice. We recognize in a voice the sound of a single person talking. We take the disembodied print on the page and recreate the person making the statement.

When we respond to our reading, we talk back to the author. We agree or disagree with what Robert Bell says about friendship. Sociologists' discussions of social mobility prompt us to reflect on our family and personal history. By adding our own voice to that of the writer, by becoming authors of our own comments, we engage in a dialogue with the voice of the text. Authority (the power of being an author, of making a statement) is no longer limited to the author of the printed word. As readers, we share the power with the author.

Even while challenging an author's position or point of view, we may still grant the writer much respect and authority, for whatever wisdom, knowledge, or accuracy is evident in the text. Indeed, the fact that the author's words are published indicates that at least some people found enough merit in them to warrant publication. Publication in itself, nevertheless, does not turn a writer's ideas into unchallengeable truths. Developing awareness of a writer's voice gives readers a sense of the person writing. Identifying the voice of the writer helps us avoid being intimidated by the impersonal authority of the printed page. We will not be afraid to question ideas in print if we can see that they are authored by real people. Furthermore, seeing how other people express themselves in writing also helps us gain control of our own written voices. We will see how to voice our thoughts confidently on the page so our ideas will be heard and respected by our readers.

In this chapter, we will begin working on the analysis of texts. Through analysis, we gain greater understanding of what we read and of techniques we can use in our own writing. By analyzing how texts work, we are more likely to respect texts that treat readers intelligently and fairly. We are less likely to be influenced by texts that do not respect us as readers. The *essay analyzing voices* will, in particular, help us sort through the confusing multiplicity of voices that appears in many texts. As a result, we will be better able to recognize who holds which opinion and what exactly the author believes. The *essay analyzing voices* is one of a number of types of analysis in this book.

The Many Voices of a Text

A writer's voice is often composed of many voices, which the writer brings together in a conversation. The writer's voice emerges in the way she calls on all the voices and combines them in making an overall statement. In order to identify the dominant voice of any text, as readers we need to hear distinctly all the voices that the writer calls on. As examples of how texts use many voices, we will examine a series of newspaper and magazine articles concerning major political decisions about increasing U.S. involvement in the Vietnam War during 1965 and 1966.

Obvious Voices Under the Writer's Control

The most obvious way a writer brings another voice into a text is by direct quotation. The quotation marks signal that someone else's words are erupting into the text, changing temporarily the voice speaking. However, in the words surrounding the quotation, the writer creates perspective for the quoted material. Thus the writer influences how the reader will

interpret the quotation, and the writer retains control of the other person's voice, making it serve the overall meaning of the passage.

Similar, but a little less obvious, is indirect quotation, where the writer paraphrases the words of the other voice but clearly identifies the other voice as the source of the ideas. Through the paraphrase the writer can interpret the meaning of the indirectly quoted material and focus attention on details most relevant to his or her own point. Thus in indirect quotation the writer can exert even more control over the other voice than in direct quotation.

As an example of the way a writer can use directly and indirectly quoted voices, let us consider the September 3, 1965, *Time* magazine report of President Lyndon Johnson's announcement of the decision to build up U.S. troop strength in Vietnam. In this article the writer first seems to let the president's voice overpower anything the writer has to say.

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The unidentified author of this piece speaks with the voice of *Time* magazine. That voice says, "This is what happened; this is the news of the week." As clearly identifiable is another voice, that of the then president of the United States, Lyndon Baines Johnson. We know Johnson's voice by the description of him speaking and by his words within quotation marks. We also hear President Johnson's ideas paraphrased. For example, "That, he said, symbolized U.S. power." The second voice, President Johnson's, is so powerful that it dominates the paragraph. The voice of *Time* merely repeats the president's words.

Some details in the report let readers know that the author is there, gathering information at first hand and developing an impression of the situation. The throwaway phrase of the second sentence, "assuming a pose and a phraseology he has been using a lot in private," reminds us that the author has direct, private, authoritative knowledge of the president's manner and thoughts. The colorful description of President Johnson's clenched fists and of his punches in the air shows the writer's effort to re-create his feelings on seeing the president.

The next paragraph presents more directly the point of view of an interpreter. The author, speaking as *Time* magazine, explains the significance of the president's words and behavior.

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In subsequent paragraphs the voice of the author becomes dominant, passing judgment on President Johnson's words and actions.

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Reading *Time* magazine's report, we hear two clear predominant voices. The voice of the president of the United States in the opening paragraph soon gives way to the authority of the writer's commentary. If we were to read the article simply as one authoritative voice, that of the president or of *Time* magazine reporting the facts of what actually happened on September 3, 1965, we would miss the meaning and drama of the piece.

Voices Behind Voices

Frequently behind the obvious voices represented in a text are less obvious voices that are not as clearly identified. These hidden voices are part of the drama created in the text, for they reveal the entire world of characters the writer is representing. The more fully you can identify this web

of less obvious voices that lie behind the obvious voices, the more you can perceive the full picture the writer is creating.

To see how a text creates a drama of multiple voices, some obvious and others not so obvious, consider a short section from the transcript of President Johnson's press conference in early September 1965, as printed in the *New York Times*. Newspaper transcripts, although prepared by individuals, are printed by newspapers without an attributed author. Thus the newspaper presents the impression of an impartial record of events.

> **Q.** Mr. President, the Russians are reported to be saying that North Vietnam might be willing to start negotiations if there is another cessation of U.S. bombing. Do you credit these reports? And if so, are there any plans for another temporary halt of the bombing?
>
> **A.** I don't know where the reports are. I haven't seen them and we hear a lot of reports but as far as I'm aware, there's nothing official about them. I expect some newspaperman is speculating.

The voice of a reporter engages the president's voice in a dialogue. At a press conference the voice of the president of the United States clearly is more powerful than that of any reporter. The president answers questions and gets to voice the last word on any topic. Reporters raise subjects in their questions. Their only power is to try to make the president address issues he might like to avoid. In fact, President Johnson's response to the first question allows him to avoid entirely the second one about military plans, a subject no military leader would be likely to discuss in public.

Behind the voices of a reporter trying to learn information and of a president controlling the information revealed, other, more shadowy voices may be heard. There are voices of the Russians (that is, of Soviet government leaders) and of an unnamed source reporting what Soviet leaders are saying. Further in the background are voices of the North Vietnamese (that is, of that country's political leaders), whose words and ideas are filtered through the voices both of the Soviets and of the anonymous news source. The reporter identifies this chain of voices and asks the president to respond to the Vietnamese voice at the end of the chain. Johnson skirts the question by not accepting the news source as authoritative. He thereby eliminates the voices of both the Russians and the North Vietnamese. By silencing them, the president does not need to respond to them. This tactic means he does not even have to discuss whether the Soviets can speak for the Vietnamese, whether the words of either as reported are reliable, or what an appropriate U.S. response to this hypothetical international dialogue would be. Unless we as readers are able to identify and to understand the interactions of all the voices in such an exchange, we will not be able to understand what is going on in what we read.

Writers' Positions, Interests, and Biases

In representing their story in a particular way, writers create a point of view or perspective. They have us look upon the characters (and the words of those characters) in a way that influences us to see the story the way they want us to see it. Often that point of view is part of a set of attitudes or beliefs the writer has about the subject because of personal conviction, an institutional role, or a personal advantage to be gained. Thus an ecological activist is likely to portray the voices expressing the need to preserve our forests as wise and informed, but the voices of supporters of the logging industry as greedy, short-sighted, and socially irresponsible. Similarly, the president of the logging company is likely to represent the words of his company's reports in a favorable light while portraying the activists as un-informed about economic realities, the needs of consumers, and the quiet social responsibility of all the workers in the company.

The attitudes or biases of writers appear, then, in the ways in which they present the other voices they use. The more clearly a writer separates the voices represented into a good guy, bad guy opposition, the more clearly that writer is aligning himself or herself with one side or the other. Such choosing of sides is particularly likely to occur on controversial issues on which strongly opposing positions have solidified, as on the abortion issue or, in the late 1960s, the issue of U.S. involvement in the Vietnam War. On such passionate issues with strongly divided oppositions, writers may express distaste and even disrespect for members of the opposition, as in the following selection from the prowar *National Review* of January 25, 1966. In this selection only those voices that clearly support the war receive favorable treatment.

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Constructed Conversations

Whether people are deeply divided and holding entrenched positions or are carrying on an open exchange of ideas, each speaker in a face-to-face discussion will grasp the conversation from a personal perspective. Comments reflect each speaker's private interpretation of the conversation. In making a new comment, a speaker may even explicitly express opinions about comments made by previous speakers.

In a small group, though each participant interprets the conversation from a personal point of view, everyone present has an opportunity to hear what others have had to say. When a conversation is carried on in writing, not every writer involved can rely on all readers to be familiar with past discussions of the subject or to agree with the writer that the same material is relevant background. The discussion in writing does not take place where all participants can watch one another enter and leave. Writers, therefore, need to refer explicitly to previous comments by other people that they feel are relevant to the subject at hand. Writers must describe, interpret, and evaluate the background statements that they decide are essential to the discussion.

As already discussed, these interpretive and evaluative decisions depend on the interests, ideas, knowledge, and point of view of an individual writer. A Marine officer will view disagreement over military involvement in Vietnam differently from a student leader. Both will view the matter differently from a member of Congress, or a news analyst. It is not just that their opinions on policy may differ. Each of these people organizes experiences around different concepts and is concerned about different issues. A military officer wonders how the war can be won. A student leader wonders whether young people will or should be required to lose their lives for the cause. A member of Congress considers whether the war ought to be fought at all. Thus when each person considers the conversation, each will construct it from a personal point of view.

Here follows the December 4, 1965, comments of TRB, an anonymous columnist writing in the *New Republic,* who talks of himself in the plural “we” to adopt the role of a general observer.

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TRB, who purposefully emerges in the piece as an opponent of the official policy, portrays the various speakers in the ongoing policy debate and assesses their thinking and contribution. The columnist tries to make it appear that the side espoused in the column is more reasonable than that of prowar opponents. The writer does this in part by comparing various views against the

expressed opinion that the expanding war is likely to get even larger and unlikely to end soon. On the other hand, TRB recognizes that prowar sentiment is growing among powerful political leaders, who are disparagingly termed "warhawks." We get one writer's view of what everyone else said; we read TRB's construction of what the conversation has been. In reading any such account you must always make your own judgments as to whether a writer's construction of the beliefs, wisdom, and authority of the voices in a debate is fair and accurate.

TRB's typically explicit construction of the state of conversation is a common form of political analysis because politics is very much a conversation of voices negotiating for dominance as the final authority. People in political battles are always thinking about who says what and why. In other controversial situations each writer will present a personal view of the background to set the tone for new arguments. In the academic world, reviews of a discipline's literature (see Chapter 11) and literature discussions in other essays (see Part 3) are important ways academic disciplines assess the state of a scholarly inquiry, establish what is known, and prepare the way for new contributions. When you read, you need to pay attention to how a writer constructs a conversation, both to understand how the writer is trying to contribute to the conversation and to evaluate whether you construct the conversation in the same way the writer does.

Deeply Embedded Voices

As already mentioned, the voices of different people and different groups are not always reported by direct quotation, nor are the voices always clearly identifiable. Some voices may even fade into a familiar background of a long-term discussion. When a writer uses the words *right to life* or *freedom of choice,* we know the author has not coined these phrases. We hear in them echoes of two decades of debate on abortion and even wider echoes from past centuries' discussion of individual liberties and rights. Opinions, phrases, and catchwords become resources for all writers. Each use of them reverberates with the many voices of those who have used the terms previously. The more we as readers recognize such echoing voices, the more we are able to grasp about how a writer enters a discussion and what the writer contributes to it. We grasp that all statements float upon the depths of language used by those who have come before.

Consider, for example, the opening of a *New York Times* editorial for January 21, 1966, which considers what move the United States should next make in the Vietnam War.

The Vietnam Decision

> Failure of the Johnson peace offensive thus far to bring about formal negotiations with Hanoi inescapably raises the question: What course should the United States now follow?
>
> Much depends on Washington's evaluation of Hanoi's ambiguous public and private replies and on the official estimate of how long it is safe to keep the bombers grounded. Is Hanoi holding out for concessions? Or is Hanoi seeking to avoid a conference out of the conviction that the United States will get tired and withdraw? President Johnson expressed the latter belief yesterday. But his conclusion from this remains unclear, since he also said: "The door of peace must be kept wide open."
>
> Many factors counsel patience. The two-month absence of North Vietnamese Army units from combat in South Vietnam-which may signal a Hanoi desire to continue the diplomatic exchanges—is one such factor. Far more important is the fact that the military balance in South Vietnam has been fundamentally transformed in the past year.

The Times editorial, while directly quoting President Johnson, relies too on many unattributed opinions, statements, and long-standing points of discussion. The first six words—"Failure of the Johnson peace offensive"—rely on readers having consumed many news reports on U.S. military efforts to force North Vietnam into peace negotiations, on the current

temporary halt to U.S. bombing of North Vietnam to encourage peace negotiations, and on the continued lack of peace negotiations. The opening words also count on readers' familiarity with presidential statements about the purposes of U.S. military and diplomatic moves as well as with political commentators' evaluations arguing that diplomatic moves have failed.

Sometimes background voices may be so deeply embedded that they can be recognized only by people who have followed an ongoing conversation for a long while. We recognize when our brother starts sounding like our father or when a teacher uses an idea or phrase voiced earlier by a student. A newcomer to either conversation would not hear those echoes of other views.

We build our repertoire of knowledge, language, and ideas from what we have heard and read, whether or not we are conscious of this process. For example, after I read an author with a distinctive style, my writing may be affected. I start using images, phrases, sentence patterns, or ways of reasoning characteristic of the writer. If I find the writer's ideas powerful, they float through my mind and influence my thinking. At first the writer's influence may be quite pronounced, but after a time the influences mix with what I have gathered elsewhere, so that the effect may no longer be particularly noticeable.

This deep embedding of other voices in ours makes our language and thinking richer. Recognizing how writers make use of the wealth of other voices, we can become more aware of how to take advantage of this resource in our own writing. Whether we are directly quoting an expert who supports our views, characterizing a position we wish to oppose, or indirectly echoing the phrases of other writers, we can learn to use others' voices to shape our own original statements.

Maintaining Control of Voices

As we become aware of multiple voices in our reading and writing, there is always the danger of losing track of who is saying what, of whose voice is in control. Unintelligible voices risk running into each other, and we can get lost in a tower of Babel. When we read, we need to recognize how a writer controls various voices within a text to fit them together into a coherent statement. When we write, we need to exert control over the voices we use so that we say what we want to say and present readers with a coherent point of view. As a writer, you must establish an authority over all the voices you use. If you fail to do so, readers will not know what you are saying.

As I was writing an analysis of an excerpt about the Vietnam War for this chapter, I thought of the words of the literary critic Bakhtin, who discussed voices in novels. You might have wondered where my analysis was leading if I had interrupted my analytic passage to quote a few of Bakhtin's abstractions, as follows:

> The word in language is someone else's. It becomes "one's own" only when the speaker populates it with his own intention, his own accent.

An abrupt introduction of Bakhtin's comment would confuse you because it is a new voice from another conversation. If I made the connection to the quotation from Bakhtin clear, I would be introducing Bakhtin's words gradually into the chapter's conversation about writing. In Bakhtin's terms, I would have populated his words with my intention.

Just as we must make clear how our controlling voice is making use of all the other voices we bring in when we write, when we read we must recognize how a writer's voice dominates the many voices evoked in the text. Sometimes an author makes it easy for readers to see what his or her stance is and how the other voices in the text relate to it. A decade after the end of the Vietnam

War, U.S. Army General William Peers, looking back at the pivotal 1965 political period, passes unmistakable judgment on the many voices of that time.

> In mid-1965, the decision was made to send U.S. combat forces to South Vietnam. We should have immediately committed sufficient ground, air, and naval forces so as to end the conflict in the shortest possible time. Such a commitment would have saved countless lives and injuries, avoided the no-win situation in which our forces became involved, and greatly reduced the inner conflict which so divided this nation.
>
> But the U.S. did not do that. American leaders did not mobilize the armed forces, federalize the National Guard, or call reserve units to active service. War industries, the economy, and the population were not mobilized. Nor were funds provided for deploying sufficient combat forces to do the job quickly and get it over with. Instead, Secretary of Defense Robert McNamara made the decision, with the approval of the president, to fight a war of gradualism, a piecemeal kind of war, employing an initial minimum force and adding to it bit by bit as the situation dictated. As a result, it became a Pentagon war, not a people's war, and dragged on for eleven years, much to the disillusionment of the American people.

General Peers clearly wishes that government leaders would have said unequivocally in 1965 to the military, industry, and the general public that we should win the war. The writer believes the Vietnam War failed because leaders sent conflicting messages to all groups. The antiwar opposition of the American people Peers sees only as the result of U.S. leaders' faulty communications.

Sometimes, however, authors stand in complex relation to voices in a text. For example, the military historian Alexander Cochran, writing in 1984, does not pass immediate judgment on the voices of 1965. Instead he tries to piece together how important decisions were made. Below Cochran discusses the fifth of what he identifies as eight crucial decisions made during a short period.

> The fifth decision for war came in late July 1965, one that George Herring has called "the closest thing to a formal decision for war in Vietnam."[1] The internal debate leading to President Johnson's decision of 28 July 1965 to deploy the 1st Cavalry Division (Airmobile) plus other support troops to Vietnam has been extensively studied, thanks to *The Pentagon Papers* and a remarkable collection of National Security Council papers entitled "Troop Deployment of U.S. Forces" at the Johnson Library.[2] For this analysis, only a few comments are important. The July decision was based upon recommendations submitted to the president by McNamara after the Honolulu meetings of late April 1965 and, even more important, upon a new estimate submitted by General Westmoreland which dramatically revised upwards his March 1965 requirements for American ground forces because of declining South Vietnamese battlefield strength. He now concluded that "the South Vietnamese Armed Forces cannot stand up to [North Vietnamese reinforcements and a Viet Cong offensive] ... without substantial U.S. combat support on the ground."[3] This report played to McNamara's earlier warning about a "spectacular defeat." Despite George Ball's protestation, the option of withdrawal was not seriously considered. The sheer inertia created by the earlier decisions proved overwhelming.

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[1] George C. Herring, *America's Longest War: The United States and Vietnam, 1970-75* (New York: Random, 1979) 142.

[2] Deployment of Major U.S. Forces to Vietnam, Jul 65, National Security Council Histories, NSF, LBJL. The best treatment of this debate is Larry Berman, *Planning a Tragedy: The Americanization of the War in Vietnam* (New York: Norton, 1982), which is based extensively on the cited NSC history.

[3] Westmoreland to Sharp, 14 Jun 64, in Gareth Porter, ed., *Vietnam: The Definitive Documentation of Human Decisions,* vol. 2 (Stanfordville, N.Y.: Earl M. Coleman, 1979) 378-82.

> The July decisions to increase troop deployments were keyed to the numbers recommended by McNamara in April. In the midst of the July debates, the president had sent McNamara to Vietnam for a final assessment. The secretary of defense had wired Westmoreland before his arrival that he wanted his "recommendations for forces to year's end and beyond," thus indicating that Washington's interest now went beyond 1965.[4] Westmoreland did just that, expanding his earlier March request, though, as he later candidly admitted, "it was virtually impossible to provide the Secretary with a meaningful figure."[5]
>
> The significance of the July decisions was vast. The massive application of American ground combat power was now the key ... with the exception of calling up the reserves, President Johnson accepted McNamara's recommendations of quantitative numbers rather than military strategy. Thus the decision for war was based upon numbers not strategy.

Alexander Cochran does not take any position on the merits of the Vietnam War itself or agree or disagree with what any particular person said about the war. The historian is concerned in this excerpt with the way historical decisions were made ("the option of withdrawal was not seriously considered"), what kinds of comments were made, and what information was considered in the course of the decision-making process. The voices heard in Cochran's text are presented as evidence of what happened during the historical event. Cochran is not involved in a debate over how the Vietnam War should have been fought. He is part of a debate among historians as to how the war was conducted. Cochran has used political and military voices as part of his historian's statement within a conversation among historians.

To glean the full meaning from a text, as readers we need to recognize the various voices in a text, how they relate to one another, and how the author uses each of them to create the overall statement. If we are unaware of the author's control of the text's voices, we may think the author agrees with an opinion he or she actually opposes. Understanding a text requires understanding the drama in which the author is engaged and the role he or she plays in it. When we write, we must let readers know where we stand in the drama we present and where the other voices we use fit in. Otherwise, we do not get our message across.

Questions to Ask About Voices in a Text

1. Are there any voices quoted directly? Why were the particular passages selected for quotation? What framing perspective does the writer give to these quoted voices?
2. Are there any indirectly quoted voices? How does the paraphrase suggest a specific interpretation?
3. Are there any obvious voices hidden behind the obvious voices? Do any of the voices represent institutions or official roles rather than just the thoughts of an individual?
4. Do any of the words or phrases suggest a background of long-term discussion within which the text fits? How does the new text statement fit in with this long-term discussion?
5. What attitude does the writer have towards the various obvious and hidden voices? Does the writer clearly favor one group of voices over others? How does the writer put the various voices into a single argument?

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[4] Sec Def to Am Emb, Saigon, Deftel 5319, 7 Jul 65, NSF, LBJL.

[5] William C. Westmoreland, *A Soldier Reports* (Garden City: Doubleday, 1976) 142.

FOR CLASS DISCUSSION

For the selections below discuss the various voices that appear, how those voices are used, what patterns of voices each author uses, and how the author's voice emerges in relation to the others in the piece.

1. John Muir's discussion of the need for national parks on pages 38-39.

2. M. Thomas Inge's consideration of *Peanuts* as American culture on page 65.

3. J. Larry Brown's article, “Hunger in the U.S.,” on page 65.

4. Lilian Katz's editorial, “Reading, Writing, Narcissism,” on page 74.

5. Yale Kamisar's argument against active euthanasia on page 74.

6. The anonymous essay “It's Over, Debbie” on page 74.

7. Any article from today's newspaper.

8. The article below from the *New York Times,* dated January 28, 1966. (President Johnson had ordered a halt to U.S. bombing of North Vietnam on December 24, 1965, to encourage peace negotiations. When the negotiations did not materialize, bombing was resumed on February 1, 1966. This was one of the longest and most complete of sixteen such bombing halts during the Johnson administration.)

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Multiple Voices in Your Own Writing

Once you start to see the different voices represented in your reading, you will become more careful in how you write about those texts. You must notice whether the idea you are responding to is the author's or belongs to someone the author quotes or discusses. Otherwise, you may get yourself into battles where none exist. Similarly, if you use someone else's writing to support your position, mistaking one of the voices in the text for the author's controlling voice, you will weaken your case rather than strengthen it.

Understanding the voices in your reading will also help you understand how to use other people's words, views, and attitudes in your own writing to enlist experts' support for your own purposes. Part 2, which discusses the research paper, follows up on this theme. The research paper is a way of using the voices of library sources to answer questions and convince your readers about what you have to say on subjects important to you. Part 3 examines how writers contribute to the organized conversations of academic disciplines. Control over the many voices evident in the literature of any discipline is important if a writer is to make well-focused new contributions to knowledge. In writing response essays, synthesis essays, reviews of a field's literature, library research papers, professional arguments, legal briefs, and other types of academic and professional writing, you will need to orchestrate many voices to establish your own position. Whether you enter politics or business, archeology or medicine, your writing will need to take into account the many voices that together produce the knowledge of your field.

Writing short essays analyzing the various voices in individual texts will increase your ability to identify the structure of voices within any text and will help you understand better how to control such voices in your own writing. Your analysis of these voices will also introduce you to writing analytical essays.

Writing an Essay Analyzing Voices

The Essay of Analysis

When writing an *essay of analysis* you must have a very clear idea of your analytic purpose so that your essay will not be mistaken for nonanalytic writing and so that you do not lose sight of the perspective you are taking as a writer. In an essay of analysis you look at a text, an object, or an event from a very particular point of view. You consider how specific concepts apply or work within the text, object, or event undergoing analysis.

In writing an essay of analysis, your main purpose is not to describe or summarize. Your task is to *break the subject of your analysis into parts* according to appropriate categories or concepts. If the analytical concepts or categories are appropriate, they will help you identify the subject's underlying structure or meaning. To explain, support, or explore how your analysis applies to the subject under analysis, you will probably need to discuss details, which you may choose to describe, quote, or summarize in passing. These specifics of your subject must only serve to support your analysis. If you let a description, quotation, or summary dominate, you will lose sight of your analytical purpose. The writer-analyst's primary attention must not wander. In the essay analyzing voices, for example, every sentence must help readers understand how voices are used in a text. Simply repeating what the voices say would change the essay writer's focus to summary.

This chapter concerns a particular kind of textual analysis: pulling a text apart to examine the structure of one aspect of it, its voices. There are many other kinds of textual analysis. Chapter 7 explores the *analysis of purpose and technique* (sometimes called *rhetorical analysis)* in which you consider how an author uses a variety of methods to achieve a particular purpose. Chapter 9 discusses how to analyze and evaluate disagreements between texts. Chapter 13 presents the interpretive analysis often used in literary studies arid other disciplines in the humanities. In any form of textual analysis you look at the text from a very specific perspective. If your perspective shifts, your analysis is likely to lose focus. For advice on other specific types of analysis, see pages 104-126, 147-158, and 241-243.

Thinking Through Your Analysis

Before you begin writing any analysis, you must pull apart the text you are analyzing according to analytic categories to see how the parts fit together or what the text's substructure is. If you have a clear analytical view of the text before you begin writing, you are less likely to slip into a description, summary, or paraphrase. In analyzing voices, you must identify the voices that appear in the text, see how they fit together, and understand how the author uses those voices to create his or her own voice and to make his or her own statement. Once you have developed an understanding of the structure of voices in the text, you will be able to analyze that structure in your essay. Following the steps below will help you develop your analysis of a text's voices.

First, *identify the voices that appear in the text.* In your notes list the names of individuals or groups of individuals whose voices explicitly and directly make a statement in the text. Next to

each name write a few words summarizing each voice's main message. Leave blank space next to each entry for your later comments on how the author relates to or uses each of these voices.

In addition, list the names of other individuals or groups that play an indirect role in the text's drama. These voices may be represented by the direct voices in the text or they may be familiar background figures in the text's discussion. Next to each name summarize the voice's implied message. Leave space for your notes to come.

Second, *see how the various voices relate to the author's overall voice or statement.* In the space you have left in your notes as described above, comment on where the author of the text stands with respect to each message from the voices listed. What does the writer think about the various messages? How are they used in the text? Does the author approve or disapprove of the messages? Does the author battle against one or more voices or use them as support? Does the author use voices in a less direct way?

Third, *find patterns in the way the author uses the voices.* When you have a sense of where the writer of the text stands with respect to each of the individual voices heard, you can consider the pattern the writer has designed for voices. Are there political opponents of the author's position, all of whom are obviously disapproved of? Are statistical voices used to provide factual background? Are friendly voices cited for their wisdom or insight? The patterns may emerge more clearly if you diagram the relations between voices or shuffle your list around, perhaps by listing all voices the writer agrees with in one column, all voices the writer opposes in another, and all those used only for evidence, or background, in a third.

Fourth, *draw general conclusions about how the author uses and controls all the voices.* Only when you have a sense of the general pattern of voices can you confidently say how the author orchestrates these voices to make a point. This overall pattern reveals the text's substructure exposed by your analysis and points to the main conclusion you will draw from your analysis. To help you collect your thoughts, write a sentence or two expressing your general analytic conclusions. These conclusions will become the core of your essay. The rest of your essay will explain and support your conclusions.

Guidelines for Thinking Through an Analysis of Voices

1. Identify voices that appear in the text.
2. See how the various voices relate to the author's overall voice or statement.
3. Find patterns in the way the author uses the voices.
4. Draw general conclusions about how the author uses and controls all the voices.

Writing Up Your Analysis

The main purpose of your analytical essay is to describe the underlying structure of voices in a text and show how the author uses these voices to create a dominant voice of authority.

The introduction to the essay announces your analytic purpose by identifying both the text under scrutiny and your analytical concentration on its voices. It should clearly state the main pattern of voices found in your text. You can base this statement on the sentence or two you wrote as the fourth step in your thinking process, when you expressed your general analytic conclusions. These analytic conclusions will become the thesis statement for your whole essay. Placing them in the last sentence or two of your opening paragraph will make clear their importance to the details in your essay. In the student essay written by Marie Pacione that begins on page 184, the thesis statement appears in the final sentences of the introductory paragraph:

"As she traces the history of the media's coverage of Hillary Clinton during the campaign, those who defend the press and those who criticize the press are set up in a point-counterpoint structure with the critics always getting the last and strongest word. In this article we hear a debate, but where one side clearly comes out the winner."

The body paragraphs of your analytical essay should focus on the individual voices, and the order in which you discuss them should reflect the pattern of voices you have identified. For example, Marie divides the body of her essay into four paragraphs: two devoted to voices that defend followed by two devoted to critical voices. The sequence of her body paragraphs reflects the "point-counterpoint" pattern of voices in Corcoran's article that Marie has identified in her thesis statement. The essay's structure leads naturally in the concluding paragraph to a discussion of Corcoran's voice in relation to the two groups of voices.

As this student sample illustrates, you need to discuss within each of your body paragraphs what a particular voice or group of voices represents, how the author of the text related to the voice, how the author uses the voice, and how it fits into the pattern of voices in the text. Using specific examples and evidence to explain, support, and develop your discussion of each voice or group of voices will make your argument coherent and convincing. Use Marie's essay as a model for developing your analysis of the voices or groups of voices in the text you have chosen to write about.

The conclusion of your analytical essay should draw together the pattern of voices to discuss the text's underlying structure, as revealed through your detailed presentation in the body paragraphs. That substructure of voices should tell you something new about the effects of the text on readers and explain how the author creates coherence from many voices. Your concluding paragraphs should reflect your opening statement of analytic conclusions, as they reveal the insight you have gained from your detailed analysis. Just as the opening statement of analytic conclusions acts as a signpost for your readers, showing them where your essay is headed and what to look for as they read, your concluding statements help them understand the meaning and implications of the analytical journey you have guided them through. For example, in her next to last paragraph, Marie emphasizes how Corcoran orchestrates the two opposing groups of voice in the text to make her argument indirectly. Then, in a final paragraph, Marie suggests how that structure of opposing perceptions helps us see through stereotypes that confuse and distort, so that the article goes beyond criticizing the press to help us hear with less distortion and confusion the voices of women in public life.

Sample Essay Analyzing Voices

Pilloried Clinton," by Katherine Corcoran

In her article "Pilloried Clinton," on media coverage of Hillary Clinton during the 1992 presidential campaign, Katherine Corcoran asks the question "Were the women who covered Hillary Clinton during the campaign guilty of sexism?" One way of thinking about this question is to ask whether these reporters presented Hillary in an unbiased way, letting her voice come through clearly, or whether they presented her through one or another inappropriate stereotypes that made her voice sound like it came from a kind of person she is not. While Corcoran early in the article, particularly in the fourth and fifth paragraphs, does present her own view that reporters frequently misrepresented Hillary Clinton through stereotypes, for the most part she uses the voices of defenders and critics of the press. Even though she does let defenders of the press, including some of those reporters who wrote stories criticized in the article, speak for themselves, those voices are always answered by the voices of the critics. As she traces the history of the media's coverage of Hillary Clinton

during the campaign, those who defend the press and those who criticize the press are set up in a point-counterpoint structure with the critics always getting the last and strongest word. In this article we hear a debate, but one side clearly comes out the winner.

The first group of voices, those which claim that media coverage of Hillary Clinton was not sexist, is represented by specific women in the press who have been accused of sexism in their coverage of the campaign and by some of their defenders. Corcoran first gives a series of examples of suspect coverage, and then lets those accused defend themselves. For example, in her discussion of the "Tammy Wynette slur," she quotes Newsweek's Ginny Carroll, who criticized Hillary Clinton for being "heedless to the country music vote," and cites Ann McDaniel's defense of Carroll, who claimed that the country music vote is significant because it is a way to appear to be in touch with ordinary people. Corcoran also cites the press coverage of Hillary Clinton's apparent jab at stay-at-home mothers, "I suppose I could have stayed at home and baked cookies and had teas. But what I decided to do was fulfill my profession," which set the tone for press coverage of Hillary Clinton for the rest of the campaign. She follows this example with reporter's defense of her coverage of the sound bite: "The cookies remark was a stupid remark for a political wife to make."

Corcoran also gives a series of examples of the shift in press coverage from serious issues toward concerns over Hillary Clinton's changing public image, followed by voices defending this coverage. For example, Alessandra Stanley of the New York Times wrote, "Though some voters say they like her precisely because she is a modern role model ... so many others have been put off by her assertiveness that she has begun favoring her softer side." Corcoran follows up this quote with Stanley's defense of her story: "Stanley maintains she was not stereotyping but covering a dramatic remake in the candidate's wife. 'There was a very conscious effort to tone her down,' she says. 'I didn't make that up.'" Another reporter, Michele Ingrassia of Newsday, who described Hillary Clinton as "standing by her man, gazing adoringly," defends her account, stating that it was not meant to be serious but that it was nevertheless true: "... she did start to gaze adoringly. Trust me."

These representative examples of the voices defending the press against charges of sexism are countered with commentary by representatives of the second group of voices: objective, expert media observers who believe that press handling of Hillary Clinton was in fact sexist. For example, Corcoran follows the description of media coverage of the "cookies and tea" gaffe with a comment by Margaret Colson, the deputy Washington bureau chief for Time magazine, who acknowledged, with regret, that the quotation was used out of context. Corcoran also provides the context: Hillary Clinton's next sentence was "The work I have done as a professional, a public advocate, has been aimed ... to assure that women can make the choices ... whether it's a full-time career, full-time motherhood or some combination." Hillary Clinton's more complete statement reveals that the press reporting distorted and stereotyped her voice by only a partial quotation.

Likewise, in her account of why the women in the media covered Hillary Clinton the way they did, Corcoran draws on experts who acknowledge that the press coverage was at least questionable. For example, she quotes Ann Grimes, assistant national editor for the Washington Post and author of a book entitled Running Mates: The Making of the First Lady, who notes the long history of antagonism between women of the press and political wives but also states that the reaction to Hillary Clinton was a mixture of fascination and antagonism. Corcoran also cites Susan Rasky, journalism professor at the University of California at Berkeley and former New York Times congressional correspondent, who argues that the media's coverage was "more manufactured than real" and that its sexism came from "a long line of sexist stereotypes of first ladies." Corcoran even manages to pull some of the members of the press to her side. In fact, she concludes her article by quoting Marjorie Williams, a contributing editor to Vanity Fair who covered Barbara Bush during the 1992 campaign and who acknowledges that the press must be held responsible for the manner in which it covered Hillary Clinton: "We're the ones who are supposed to try for an unbiased and intelligent approach. We're the ones who have to answer for how stupid it got." Corcoran does not have to point the finger of blame at the press or cry sexism; a member of the press itself does it for her.

By pulling the voices of authority to her side to refute the media's defense of coverage, Corcoran creates an argument that will convince her readers that the media's coverage of

Hillary Clinton was sexist in spite of insistence to the contrary. The author's criticism of the press is presented indirectly through the structure of the debate between the two groups of opposing voices, in which every defense is countered by a more compelling and authoritative answer. She does this so successfully that she does not even need to state her own position at the end, or even anywhere after the opening paragraphs. The well-orchestrated argument between defenders and critics does all the work for her.

Since stereotypes are themselves a matter of how people perceive things, Corcoran needs to share with us how a number of people perceive the coverage of Hillary Clinton. In that way we can begin to see through the stereotypes that made it hard for the press and the public to gain a calm view of who Hillary Clinton was. Hillary Clinton's own voice starts to come through a bit more clearly here as the stereotypes in the reporting are exposed. Even more important, however, we can begin to see how the stereotypes tempted and confused much of the press, keeping them from more serious coverage. Seeing how these stereotypes distort may help us from being as confused by them in the future. Perhaps because of articles like this, in the future we may have more responsible coverage of not only political wives but all women in public life.

WRITING ASSIGNMENTS

1. Write an essay of about 500 words analyzing the voices in any one of the eight texts listed for discussion on page 97. Your audience will be classmates who are also learning to recognize the role voices play in a text's meaning.

2. Analyze the voices in any short article you have read as part of your research for the term research project. Your audience will be people who share your research interest.

3. Imagine you have a pen pal overseas who wishes to understand more about politics in the United States. Your pen pal lives in a country with a dictatorial government under which all political decisions are based on the unilateral choices of the head of state. In your pen pal's country, newspapers report only official government statements. In order to explain to your pen pal the complex drama of political decisions in your country, clip an appropriate newspaper article about an American political decision and in a letter to your friend discuss the various voices that appear in the article and the role they play in the news story. Explain how the journalist's voice remains distinct from the political voices the journalist uses to report on the decision.

4. As part of a course in philosophy you are asked to read the passage below from *Philosophy in the Twentieth Century* by A. J. Ayer. You and your classmates are confused as to exactly what Ayer is saying. In order to clarify your understanding of this and other difficult philosophic passages, you have formed a class study group. It is your turn to lead the discussion of this passage. In preparation write a few paragraphs identifying the various voices Ayer uses and the positions they voice in his text. Be sure to identify where Ayer stands at the conclusion of the selection in respect to the subject he raises.

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7

ANALYZING THE AUTHOR'S PURPOSE AND TECHNIQUE

The writer's overall purpose determines the techniques he or she uses. The writer's reason for writing a particular article or book may be manipulative, as in propaganda or advertising, or may be more straightforward, as in informative writing. In either case, understanding the writer's underlying purpose will help you interpret the context of the writing. It will also help you see why writers make the decisions they do—from the largest decisions about what information to present to the smallest details of what words to use. The chapter concludes with instructions on how to write an analysis of purpose and technique. This kind of rhetorical analysis will provide the perspective required to keep you from being pushed by words in directions you don't want to go.

The Writer's Purpose

Insofar as people know what they are doing, they plan their actions to achieve their purposes. Someone who selects the purpose of being rich will design and carry out a set of actions, legal or illegal, to gain the desired wealth. A person who wants to gain great wisdom will design an entirely different life course. Writers, whether they want most to be wealthy or wise, have specific purposes they hope to achieve by any piece of work. If they are skilled writers—that is, in control of what they write—they design each aspect of what they are writing to achieve their purpose.

Being aware of the writer's purpose when you read helps you evaluate how well the writer has achieved the purpose and decide whether you want to follow where the writer is trying to lead you. The active reader reads more than the words and more than even the ideas: *the active reader reads what the writer is doing.* The active reader reconstructs the overall design, both the writer's purpose and the techniques used to realize that purpose.

In this chapter, we initially consider the various purposes a writer may have and the ways in which a reader can discern that purpose. Next we discuss the various techniques available to writers and in a case study look at several examples of how technique is related to purpose. The chapter ends with specific instructions on how to write an *essay analyzing purpose and technique.*

The Ad Writer's Purpose

Living as we do in a consumerist and merchandising society, we are all sensitive to the designs of advertising. We know the purpose of most advertisements is to get us to open up our wallets and surrender their contents willingly and even enthusiastically. We are also intellectually aware of most of the techniques that advertisers use to entice us: emotionally charged language, vivid art, attractive models, appeals to our fantasies and our fears.

Nike, a manufacturer of athletic shoes and sportswear, for example, has used ad campaigns on television and in print media to encourage us to buy the newest, most high-tech, most fashionable sneakers on the market. How can advertising make us purchase an eighty-dollar pair of high-top basketball shoes when we don't even play basketball? By making us *feel* we need them. Advertising tries to convince us that wearing Nike products will make us happy people. The advertising would have us associate positive emotions springing from health and physical fitness with Nike products and feel guilty for being lazy, eating junk food, and talking about turning over a new leaf tomorrow.

One particular Nike advertising campaign, built around the slogan “JUST DO IT,” attempts to challenge us to get off the sofa, put down the television remote control, and exercise regularly-and then to associate our feelings of accomplishment and pride with Nike athletic shoes. The slogan suggests that readers will be exchanging bad habits for good ones when they buy a new pair of shoes. Of course, readers must do something to accomplish all this: in order to “just do it” (stop being lazy and start exercising), they first have to buy a pair of Nikes. The slogan also implies (perhaps legitimately) that consumers have something to gain (at the very least, a fashionable new pair of shoes; at the most, better health) and nothing to lose (not exactly true—the shoes are costly).

The two-page spread originally appeared in a weekly magazine targeting African Americans in the business world. Like most of Nike's print ads, this one targets a specific audience: educated, professional African-American males. By repeating the “JUST DO IT” slogan while challenging potential consumers to achieve in every facet of experience, the company is insisting that wearing Nike shoes is a sign of success not just on the basketball Court, but in the game of life. The visual

impact of the ad is created by the contrast between light and dark in a wide-angle photograph of a dimly lit alley. The only light appears in the distant figure dressed in a white sweat suit, shooting hoops on an outdoor basketball court; in the white lettering of the printed copy running down the right side of the right-hand page; and in the Nike logo in the top left corner of the left-hand page. The lone athlete, the white lettering, and the Nike logo stand out and "rise above" an obscure environment—challenging the potential consumer to do likewise. The narrative itself reinforces and clarifies the message. The first seven lines list the nicknames of athletes who succeeded in sports but not in life, because they didn't know they had "all the tools." The twelfth line, "Fortunately, you do," contrasts these men with the reader directly. The rest of the narrative challenges him to use the tools available to excel in all aspects of life: "Go back to school. Start a business. Coach little league. Vote. JUST DO IT..." The reader could bike to work, get his blood pressure checked, visit Africa, and run for public office without wearing Nike athletic shoes, but the fact that Nike is issuing the challenges—emphasized by repetition of the Nike slogan—suggests that the company cares about much more than physical fitness. This ad underplays its "Buy shoes" message and instead subtly invites the reader to associate positive images and ideas with the company that produces the shoes. The ad's final two lines restate the contrasts presented in the visual and narrative elements and emphasize the seriousness of the manufacturer's message: "Remember. It's a must win situation."

Since this advertisement in the Nike campaign appeals to both the desires and the fears of its target audience, it does not need to provide a direct sell. Instead, through vivid visual imagery and evocative language, the designers of the ad attempt to equate a product with self-improvement and overall success. Neither the word *shoe* nor a close-up photograph of the product appears in the ad. The company name and logo appear only once, in small letters in one corner; neither appears in the printed copy of the ad. Because of the number and frequency of ads in the campaign, most potential consumers know what this particular ad is about. Emphasizing the product or the company is unnecessary; the "JUST DO IT" slogan is synonymous with the company name; and just about everyone knows what Nike produces.

Federal regulations outlaw advertising claims that are outright deceptions; and some advertisements are designed to be merely informative, to just let us know that a product with specific features is available on the market. Even Nike has designed ads with this intent: for example, the series of ads promoting the "Air Jordan" basketball shoe, with a pump, claimed to provide adequate arch support and decrease impact stress. Nonetheless, even the plainest advertisements emphasize certain of the consumers' needs and attitudes at the expense of others. Most advertisements try to distract us from a simple, rational consideration of what we need and what we actually receive in return when we purchase particular products. Even the techniques of amusement—if we laugh at the advertisement, we will remember the product and buy it—lead us away from analyzing the value we receive in exchange for our money.

FOR CLASS DISCUSSION

Discuss how the copywriters and art directors of the two advertisements on pages 195-196 have created both text and art that they think will make consumers want to respond in certain ways. What group of people does each advertisement address, and how does each appeal to its particular audience? Do the ads have features that would appeal to consumers of a particular race, sex, or age group? How is each advertisement designed to generate a particular action from its designated readership? How well do you feel each fulfills its purpose? How do the differences in audience and purpose account for differences in the presentation of each advertisement? Find other magazine or newspaper advertisements for discussion.

The Propagandist's Purpose

Propaganda, like advertising, aims to make us forget reason. Propaganda may serve to further political ambitions, to drum up support for questionable governmental policies, or to confuse political discussions by deflecting attention from the real issues.

In the early 1950s, Senator Joseph McCarthy relied heavily on propaganda to advance his own career and to create extreme anti-Communist fear and hysteria. In the following excerpt from a speech he delivered in the Senate on July 6, 1950, McCarthy turns his apparent support of President Harry S Truman's decision to send United States troops to Korea into an attack on supposed Communist sympathizers in Washington.

> Mr. President, at this very moment GIs are consecrating the hills and the valleys of Korea with American blood. But all that blood is not staining the Korean hills and valleys. Some of it is deeply and permanently staining the hands of Washington politicians.
>
> Some men of little minds and less morals are today using the Korean war as a profitable political diversion, a vehicle by which to build up battered reputations because of incompetence and worse. The American people have long condemned war profiteers who promptly crowd the landscape the moment their Nation is at war. Today, Mr. President, war profiteers of a new and infinitely more debased type are cluttering the landscape in Washington. They are political war profiteers. Today they are going all-out in an effort to sell the American people the idea that in order to successfully fight communism abroad, we must give Communists and traitors at home complete unmolested freedom of action. They are hiding behind the word "unity," using it without meaning, but as a mere catch phrase to center the attention of the American people solely on the fighting front. They argue that if we expose Communists, fellow travelers, and traitors in our Government, that somehow this will injure our war effort. Actually, anyone who can add two and two must realize that if our war effort is to be successful, we must redouble our efforts to get rid of those who, either because of incompetence or because of loyalty to the Communist philosophy, have laid the groundwork and paved the way for disaster.
>
> The pattern will become clearer as the casualty lists mount. Anyone who criticizes the murderous incompetence of those who are responsible for this disaster, anyone who places the finger upon dupes and traitors in Washington, because of whose acts young men are already dying, will be guilty of creating disunity.
>
> Already this cry has reached fantastic pinnacles of moronic thinking. Take, for example, the local *Daily Worker,* that is, the *Washington Post*. The other day this newspaper ran an editorial in effect accusing the University of California of injuring the war effort by discharging 137 teachers and other employees who refused to certify that they were not members of the Communist International conspiracy. This, Mr. President, would be laughable if it came merely from the Communist Party's mouthpiece, the *New York Daily Worker,* and its mockingbirds like the *Washington Post*. Unfortunately, a few of the Nation's respectable but misguided writers are being sold this same bill of goods, namely, that to have unity in our military effort the truth about Communists at home must be suppressed.

McCarthy begins by *flag waving;* that is, by playing on strong national feeling. By praising American soldiers, he makes himself appear patriotic with only the interests of his country at heart. He also arouses in his listeners patriotic feeling in support of the self-sacrificing GIs. But in the second sentence, he turns this patriotic feeling against Washington politicians. McCarthy starts *name calling,* which he continues throughout the speech. With no detailed evidence or other support, he labels certain unidentified members of the government as incompetents, Communists, dupes, and traitors. He repeats these labels throughout his attack, but he never becomes specific about who these traitors are, what their exact crimes are, and what his evidence is. Thus he makes only *blanket accusations* that cannot be pinpointed and therefore cannot be proved or disproved.

Guilt by Association As part of his labeling, McCarthy employs *guilt by association:* he associates members of the government with war profiteers who had been the object of public hatred for many years. Similarly, he associates the *Washington Post,* an independent newspaper, with the *Daily Worker,* the official newspaper of the Communist party.

Finally, the whole excerpt relies on *scapegoating,* putting the blame on those who are not truly responsible. If American soldiers are dying and if casualty lists are mounting, McCarthy wants to make it appear that the fault belongs to our government officials and newspapers—especially those that McCarthy does not like. Rather than saying it is the North Korean army killing our soldiers, McCarthy puts bloodstains on "the hands of Washington politicians."

Unfortunately, propaganda is sometimes very effective, particularly at times of crisis when emotions run high. Playing on the Korean War and Soviet expansion in Eastern Europe, McCarthy temporarily gained substantial power and created a climate of terror in this country, a climate that took many years to dispel.

Campaign Speeches

Not all propaganda strategies are as obvious as those McCarthy used. In fact, most propaganda is much more subtle and difficult to detect, and this is particularly true of propaganda used during elections. The 1992 presidential campaign was no exception. In an unusual three-way race, all the candidates—the incumbent, President George Bush; the Democratic challenger, Bill Clinton; and the independent candidate, Ross Perot—relied on propaganda to court potential voters. Following are the candidates' closing statements from the second of three presidential debates televised during the month before the election. Notice how in his closing statement, each candidate uses a variety of propaganda strategies to appeal to the electorate.

Closing Statements

BUSH. Let me just say to the American people in, in two and a half weeks we're going to choose who should sit in this Oval Office. Who to lead the economic recovery, who to be the leader of the free world, who to get the deficit down.

Three ways to do that: One is to raise taxes; one is to reduce spending, controlling that mandatory spending; another one is to invest and save and to stimulate growth.

I do not want to raise taxes. I differ with the two here on that. I'm just not going to do that. I do believe that we need to control mandatory spending. I think we need to invest and save more. I believe that we need to educate better and retrain better. I believe that we need to export more, so I'll keep working for export agreements where we can sell more abroad. And I believe that we must strengthen the family. We've got to strengthen the family.

Now let me pose this question to America: If in the next five minutes, a television announcer came on and said there is a major international crisis—there is a major threat to the world or in this country-a major threat. My question is: Who, if you were appointed to name one of the three of us, who would you choose? Who has the perseverance, the character, the integrity, the maturity to get the job done? I hope I'm that person. Thank you very, very much.

Q. *Thank you, Mr. President. And now, a closing statement from Mr. Perot.*

PEROT. If the American people want to do it and not talk about it, then, they ought-you know, I'm not person they ought to consider. If they just want to keep slow-dancing and talk about it, and not do it, I'm not your man. I am results-oriented, I am action-oriented. I've built my businesses. Getting things done in three months what my competitors took 18 months to

do. Everybody says you can't do that in Congress; sure you can do that with Congress. Congress is—they're all good people. They're all patriots. But you've got to link arms and work with them. Sure, you'll have arguments; sure, you'll have fights. We have them all day, every day. But we get the job done.

I have to come back in my close to one thing, because I am passionate about education. I was talking about early childhood education for disadvantaged low-income children. And let me tell you one specific pilot program, where children who don't have, chance go to this program when they're three and now we're going back to when the mother's pregnant. They'll start right after they're born. But going-starting when they're three and going to this school until they're nine, and then going into the public schools in the fourth grade? Ninety percent are on the honor roll. Now, that will change America. Those children will all go to college. They will live the American dream.

And I beg the American people, any time they think about reforming education, to take this piece of society that doesn't have a chance and take these little pieces of clay that can be shaped and molded and give them the same love and nurture and affection and support you give your children, and teach them that they are unique and that they're precious and there's only one person in the world like them and you will see this nation bloom. And we will have so many people who are qualified for the top job that it will be terrific and finally, if you can't pay the bill, you're dead in the water. And we have got to put our nation back to work. If you don't want to really do that, I'm not your man. I'd go crazy sitting up there slow-dancing that one; in other words unless we're going to do it, then pick somebody who likes to talk about it. Now just remember, when you think about me, I didn't create this mess, I've been paying taxes like you. And Lord knows, I've paid my share. Over a billion dollars in taxes. For a guy that started out with everything he owns in—

Q. *I'm sorry.*

PEROT. It's in your hands. I wish you well. I'll see you tomorrow night. On NBC 10:30, 11 Eastern.

Q. *And finally, last but not least, Governor Clinton.*

CLINTON. Thank you, Carole. Thank you ladies and gentlemen. Since I suggested this forum and I hope it's been good for all of you, I've really tried to be faithful to your request that we answer the questions specifically and pointedly. I thought I owed that to you and I respect you for being here and for the impact you've had on making this a more positive experience.

These problems are not easy and not going to be solved overnight. But I want you to think about just two or three things. First of all the people of my state have let me be the Governor for 12 years because I made commitments to two things. More jobs and better schools. Our schools are now better: our children get off to a better start from preschool programs and smaller classes in the early grades, and we have one of the most aggressive adult education programs in the country. We talked about that. This year my state ranks first in the country in job growth, fourth in manufacturing job growth, fourth in income growth, fourth in the decline of poverty. I'm proud of that. It happened because I could work with people, Republicans and Democrats. That's why we've had twenty-four retired generals and admirals, hundreds of business people, many of them Republican, support this campaign.

You have to decide whether you want to change or not. We do not need four more years of an economic theory that doesn't work. We've had twelve years of trickle-down economics. It's time to put the American people first, to invest and grow this economy. I'm the only person here who's ever balanced the government budget and I've presented twelve of them and cut spending repeatedly, but you cannot just get there by balancing the budget. We've got to grow the economy by putting people first. Real people like you. I've got into this race because I did not want my child to grow up to be part of the first generation of Americans to do worse than their parents. We're better than that. We can do better than that. I want to make America as great as it can be and I ask for your help in doing it. Thank you very much.

Bush begins by stroking his audience and attempting to stack the cards in his own favor. At the beginning of his statement, he sandwiches his strongest point—his foreign policy leadership—between the two "big issues" for which he has been criticized: the economy and the budget deficit. He then uses glittering generalities—as to the need to "strengthen the family" and the importance of "character," "integrity," and "maturity"—to cause his audience to associate his candidacy with positive emotions. Finally, Bush plays on his audience's fears when he asks the voters who their choice would be if in the next five minutes, the nation were faced with a major international threat.

Perot, as the underdog, strokes his audience much more directly. He underplays his own accomplishments and flatters his audience by repeatedly stating that the voters are important: "It's in your hands." He uses plain-folks appeal by reminding his audience that he's just like them (and therefore not like the other two candidates). "I've been paying taxes," Perot states, "like you," and he has been using plain, folksy language—"If they just want to keep slow-dancing and talk about it, and not do it, I'm not your man." Like Bush, Perot uses glittering generalities to associate his candidacy with what his audience holds dear: children and "the American dream."

Clinton, like Bush, engages in some subtle cardstacking. Emphasizing the positive and ignoring the negative, he points to his record as governor of Arkansas, cites statistics to lend authenticity to these claims, and mentions the range of people who endorse him. At the same time, like Perot, he strokes his audience by promising to put "real people" like them first. And he plays on voters' guilt when he suggests that voting for Bush or Perot will be an act of selfishness that the voters' children will ultimately pay for.

Straightforward Purposes

When advertisers or propagandists try to manipulate our opinions and actions, we may become suspicious about the truthfulness of their statements. Fortunately, only a small fraction of writing is deliberately manipulative. More often a writer's purposes are honest, and the techniques writers use are not aimed at distorting readers' judgment. A novelist may wish to amuse us. A reporter may wish to inform us as objectively as possible. A political commentator may want us to think seriously about a matter of public concern. Still, we should know writers' purposes, not to guard ourselves-as we do against propaganda and misleading advertising—but to understand the legitimate uses we can make of writers' statements.

If you are not aware of the general theme of a book, you may be misled about its meaning. Perhaps when you stop by the local bookstore, you pick up a paperback and start reading in the middle:

> Mario stood in the doorway, a strange light flashing from his eyes. His lips barely moved, "Carmen, I am here."
>
> "But Mario, I thought,..." her voice quivered.
>
> "No. There was one thing I had to do first." His deliberate steps matched the pounding of her heart. His eyes, flashing fire, fixed on her. He stopped in front of her, his lips slightly opened as if he had something to say, but couldn't say it. He reached for her.

True passion? You love romances and are about to buy it. But wait. You turn to the cover. *Compelled to Murder.* You do not enjoy thrillers so you replace it on the rack. The overall design of a piece of writing helps define the purpose and technique of each small part: the same words that bring expectation and a melting heart in a romantic fantasy bring fear and dread in a murder mystery.

The message that words convey depends on the purpose of the words within the context of a larger communication. For example, when the following words appear in a dictionary, they simply provide a definition, one piece of information among many other similar pieces of information.

[COPYRIGHTED MATERIAL REMOVED]

The dictionary tells you that *affective* is one word in the English language with a specific spelling and meaning, used particularly in the field of psychology. If, however, that same definition appears with a dozen other terms on a ditto sheet handed out by your psychology professor on the first day of class, the message is that you had better learn that word, for it is part of the basic vocabulary for the course. If your English professor writes the definition in the margin of your paper-after circling the word you wrote and changing your *a* to an *e*—the message is that you confused *affective* with the more common word *effective.* In each of these instances, your knowledge of the larger context helps you see the purpose of the text and receive the message its writer intended.

A Catalogue of the Purposes of Writing

The list of some of the more common purposes of writing that follows may help you identify the purposes of pieces of writing you read. Whenever you read a piece of writing, ask yourself what its purpose is and whether it fits in any of these categories. For example, the list of stock market prices in this morning's newspaper clearly belongs in the category "the conduct of business" and in the subcategory "to report information needed for making new decisions." An editorial in the same paper might be considered "instigation of public thought and action," specifically "to criticize the actions" of a particular public official. The comic strips would be "entertainment," perhaps in any of the three subcategories. Textbooks, including this one, are for the "transmission of knowledge to a wider audience" either "to provide an introduction to an area of knowledge" or "to instruct rigorously."

As you try to categorize actual pieces of writing that you have read, you may find that one piece of writing may serve several purposes; an amusing parody of a political candidate aims to influence your vote even as it entertains you. You may also find that you need to add categories or subcategories to fit the special text you are examining.

Entertainment

To amuse and to delight

To arouse emotions and sympathies

To appeal to fantasy and imagination

Instigation of Public Thought and Action

To raise questions

To criticize the actions of others; to reprimand

To weaken the support of opponents

To persuade to act, vote, donate, etc.

To inform of issues of concern

The Support of a Community of Common Beliefs

To state one's beliefs; to take a stand

To repeat the accepted beliefs of a group; to encourage and reinforce these beliefs

o share recent developments and events that are of mutual concern

To gain tolerance for one's beliefs in the wider community

To persuade others of the correctness of certain views; to gain approval

To recruit active support; to proselytize

The Conduct of Business and Government

To promulgate laws, regulations, guidelines

To report information needed for making new decisions, laws, policies

To argue for certain lines of action

To request funds or propose an activity to be funded

To keep track of funds, projects, activities; to report on accomplishments and failures; to evaluate activities

To sell, advertise

Transmission of Knowledge to a Wider Audience

To satisfy curiosity

To provide practical information for everyday use

To provide an introduction to an area of knowledge

To instruct rigorously, passing on the most recent knowledge, skill, or technique

Scholarly Inquiry

To present new findings, recent information, the results of experiments

To present new interpretations, speculations, thoughts

To gather together all that is currently known on a subject to see how it fits together and to reach some conclusions

To show the relationship of two areas of study and to show the light one sheds on the other

To determine the truth of a matter and to prove that truth to other researchers

Clues to the Author's Purpose

We cannot read the minds of authors to find out what their true purposes are, but externally available clues reveal much about their purposes.

Overt Statements Pieces of writing that begin or end with commands like “vote for Paulsen” or “donate to this worthy cause today” make no secret of the writer's intentions. Titles can clearly indicate purpose, such as *How to Be a Big Winner on the Stock Market, The Encyclopedia of Sports, A Report on the Status of Mine Inspection Procedures, The Case for National Health Insurance,* and *Spanish Self-Taught.* Often in scholarly or professional books, and sometimes in more popular works, the introduction or preface specifically states the author's purpose and outlines the issues that gave rise to the book.

Knowledge About Publication Even if the author does not state the purpose of a piece of writing directly, where an article is published reveals much. An article appearing in a professional journal like *Journal of the History of Ideas, Harvard Theological Review,* or *Journal of Geology* is most likely to present new information or research and to evaluate current knowledge with a scholarly intent. An article in a general-circulation magazine devoted to one field, like *Scientific American, Psychology Today,* or *High Fidelity,* is more likely to present existing knowledge in a way understandable and useful to the nonspecialist, rather than presenting scholarly research. An article in a magazine issued by a corporation or other special-interest group, such as *Ford World, Teamster International,* or *Gun and Rifle,* would tend to convey a favorable impression of the organization's interests. Thus the stated and unstated editorial policy of the publication helps define the purposes of all articles that appear in it.

With books, attention to the publisher, the place of publication, and the date will give early approximations of an author's purpose. A book from an academic press, such as University of Pennsylvania Press or Stanford University Press, will usually have a scholarly purpose aimed at the advancement of knowledge. Commercial publishers range from well-established houses—such as Houghton Mifflin, W. W. Norton, and Random House, which publish nonfiction books of some seriousness of purpose for a general market, as well as other material—to sensationalist houses more concerned with playing on readers' prejudices or exploiting current popular topics than with providing substantive knowledge. In addition, special-interest publishers press the causes or beliefs of specific groups: many religious publishing houses, for example, are currently thriving. The more you know about the publisher, the more you will know about the purposes of the books it publishes.

The date and place of publication also may be a clue to understanding the purposes of the book. A book about Vietnam published in the United States in 1967 will probably be either highly critical or strongly supportive of American participation in the Vietnam War, and a reader would be wise to look out for author partisanship. A book published twenty years later by the same publisher on the same topic may be inquiring into what happened or how Americans now view the morality of that war. Books on the same topics published both in 1967 and 1987 by the Foreign Languages Press in Beijing, China, will have different purposes defined by their historical periods of publication. Everything you know about the history of the subject of a book will help you place the purpose of the work in proper perspective. If you become engaged in research touching on a controversy, you will become especially aware of such factors.

Knowledge About the Author In much the same way, knowledge of a particular author will give you some sense of the purposes of a book. But beware of oversimplification: one person may write different types of books. Nevertheless, if an author is known primarily as an advocate of a cause, a book by that person is likely to support that cause. Although often the work of ghost writers, autobiographical books by entertainment and sports celebrities frequently will play on popular notions about the celebrity's life, either by glorification or by expose of scandalous behavior. In this type of autobiography, even the “just plain folks” style currently in vogue is designed for image building. You may assume, however, that the works of reputed scholars writing in their fields of expertise are serious attempts to get at the truth of a matter-just as you may assume that the next book by an evangelical preacher known for spiritually uplifting works will be written to inspire faith.

Analysis of the Text The most substantial way of determining purpose—and the way against which all these other methods must be checked—is by close reading and analysis of what

actually is written in the book or article. The remainder of this chapter is devoted to this type of analysis. *What the writer includes is the best guide to what that writer is trying to do.* The use of many personal anecdotes might suggest that the writer is seeking your emotional response or sympathetic involvement in the material, just as the heavy use of statistics suggests that the writer's major interest is in providing documentation and proof of a thesis.

Investigation of Apparent Cross-purposes In any book, a discrepancy between the purposes suggested by any of the foregoing clues and what a writer actually accomplishes should make readers wonder. The discrepancy may be favorably explained, as in the autobiography of a political figure who rises above personal conflicts and political ambition to provide a dispassionate analysis of a controversial career. Marketing strategy or political pressure may cause a book to be given a misleading title or introduction that is not at all indicative of its actual contents. A serious sociological study of close relationships among adolescents would have a misleading title if it were called *Sex and the New Teenagers.* Sometimes, however, the discrepancy can be a serious weakness, particularly if an author does not achieve what he or she sets out to do. The author of an *Easy Guide to Preventive Medicine* may use language only an expert would understand. Most of all, a discrepancy may signal a desire to mislead: an interest group may attempt to lend credibility to its case by surrounding it with the trappings-but not the substance-of scholarship. The possibility of cross-purposes should make us wary as readers, but the mere possibility does not warrant drawing premature conclusions. If a conservationist with a well-known interest in the preservation of natural woodlands were to write a history of the lumber industry, as readers we should be most careful in evaluating the author's evidence. Even if the book contained much scholarly apparatus—with substantiated detail, statistics, footnotes, and other documentation—we still might want to check the facts it cites against other sources and consider whether all the writer's contentions were supported elsewhere. The writer-conservationist's interest in condemning the lumber industry might be stronger than an interest in the truth. Yet we should not reject the book out of hand. The author may have produced an accurate, scholarly work that correctly describes the lumber industry. If the facts are on the conservationist's side, the author's best strategy is indeed to present all the evidence as objectively as possible.

AN EXAMPLE OF DETERMINING PURPOSES

The following article from *The Conservationist,* "Retreads on an Old Problem" by John L. Turner, presents interesting problems in determining a writer's purpose. The article begins with an amusing picture and then seems to become an informative piece about an environmental problem. But on deeper inspection it shows evidence of many complex and related purposes. As you read this article the first time, look for clues to these other purposes.

Retreads on an Old Problem

Certainly you remember the classic, three-frame cartoon about the hapless fisherman who, after an excited and prolonged (but mostly self-imagined) struggle, has his catch break the pond's surface only to learn he has hooked an algae covered tire that had been resting peacefully on the pond bottom. That Cartoon is particularly apropos today in illustrating one of the more difficult but lesser known problems facing solid waste experts—what to do with the one percent of the waste stream composed of used automotive tires.

If measured strictly by numbers, the problem seems staggering. About 12 million tires are thrown away each year in New York State—enough, if laid flat, tread to tread, to stretch the

entire length of the New York State Thruway 12 times. Nationwide, approximately 260 million tires are disposed of yearly, an amount sufficient to circle the earth nearly four times. As fewer tires are used again through retreading, these yearly totals have been growing steadily and are being added to a national stockpile, scattered along roads, in dumps and hillsides, which contains over two billion tires.

While discarded tires are mostly inert, their presence in the environment is hardly benign. Tires are known for their nettlesome habit of rising to the top of landfills, puncturing liners, thereby thwarting the best made plans of reclamation experts. Each year, in New York, they take up an estimated one-half million cubic yards of valuable landfill space at a time when such space is shrinking rapidly. Tires also get caught in the wheels of landfill vehicles. Because of these problems, fewer and fewer landfills are accepting tires which, in turn, has encouraged illegal dumping. !f not shredded or stacked properly, tires can collect water providing ideal mosquito breeding habitat; a State Health Department survey has identified eight mosquito species currently breeding in New York State tire dumps. Waste tires also often catch on fire, giving off billows of acrid, black smoke and generating contaminants which can pose a threat to ground and surface water quality. And regardless of these other problems, a heap of tires next to your favorite fishing or hiking spot is not a pretty sight.

Tires are receiving an increasing amount of attention by local and state governments and private industry. A two-day conference on the topic, entitled "Waste Tires in New York State: Alternatives to Disposal," was held in Albany in late 1987. Sponsored by DEC, the Department of Transportation and the Rockefeller Institute of Government, the conference focused on the nature and magnitude of the waste tire problem and presented a series of workshops detailing possible alternatives to disposal such as re-use.

The conference pointed out the need for additional regulations governing the operation and maintenance of existing tire dumps such as the infamous tire pile in Chautauqua County which held, as of 1987, between five and eight million tires. Highlighted in DEC's statewide solid waste management plan is a bill, first introduced in the 1987 legislative session by Assembly member Maurice Hinchey at the request of the attorney general, which establishes regulations banning the disposal of tires except at licensed facilities and requires that tires at such facilities be stored to minimize the possibility of fire and mosquito breeding. The bill would also create a state fund, financed through a 50 cent assessment on each tire sold in New York, to provide loans and grants to local municipalities, tire dump operators and recyclers. This bill is likely to receive a great deal of attention during the 1988 state legislative session. Independent of this legislative proposal, DEC is currently revising the state's solid waste regulations to include the transport, storage and disposal of tires. Legislation has also been introduced in Suffolk County which would create a commission to look into the waste tire issue.

A tried and true method of reducing the number of discarded tires is through retreading-gluing a new tread onto a used tire. Unfortunately, the trend in automotive retreads is downward due to a drop in the price of virgin rubber; the public is unwilling to buy a retreaded tire when for as little as a dollar or two more they can purchase a brand new one. The number of retreaded truck tires has remained steady, however.

Less a tire disposal method than a technique for enhancing fishing opportunities, tires have been used in constructing artificial underwater reefs. If properly sited, tire reefs quickly attract bottom-dwelling, colonizing organisms. These animals attract fish which, in turn, attract anglers. One reef containing over 22,000 tires has been built a mile off the Smithtown, Long Island shoreline. "Tires are ideal in making reefs," notes Steve Resler, a former Smithtown Bay constable who oversaw the reef construction. "You can stack them in different configurations or various ways depending on the situation," he says, adding, "blackfish have really taken to the reef." One major tire manufacturer has used tens of millions of tires in building several thousand reefs around the world.

A small number of tires are used in making playground equipment, planters, highway crash barriers and erosion control projects. These uses, and for that matter tire reefs, have limited potential, however, and will likely never make more than a minor contribution in easing the waste tire problem.

Using shredded rubber from discarded tires and blending it in road paving materials is an application that has potential for utilizing large amounts of discarded tires. In some applications the tires are shredded into pellet-sized particles called crumb rubber,

pre-heated and mixed into asphalt creating an asphalt rubber mixture; in other situations the rubber is added to concrete or asphalt concrete. In a 1985 report entitled "Use of Scrap Automobile Tire Rubber in Highway Construction," New York State's Department of Transportation estimated that, based on the quantity of paving materials it uses annually in road construction, over nine million tires would be consumed in making an asphalt concrete product which contains two percent rubber. More than four and one half million tires would be consumed for a one percent mixture.

The City of Phoenix has applied asphalt rubber compounds in road paving and repair projects for two decades with encouraging results. The addition of the rubber enables the asphalt to better withstand the stresses of vehicular traffic and weather. Test results in Phoenix have found that it lasts up to three times as long as regular asphalt, so while asphalt rubber costs about twice as much as regular asphalt the city has saved money over the long run. Although two studies undertaken by the Connecticut Department of Transportation have reported results generally favorable regarding asphalt rubber, its ability to withstand the rigor of colder climates remains unclear.

Recognizing this large but uncertain potential, Governor Mario Cuomo signed a bill in 1987 which directs DOT to initiate a pilot project using asphalt rubber. The agency is to report back to the State Legislature by April 1, 1989 with the results of this pilot project as well as a study comparing asphalt rubber with regular asphalt in terms of cost, maintenance requirements, skid resistance and other characteristics. Furthermore, the bill enables the commissioner to require, after May 1, 1989, the addition of scrap rubber in paving materials used by construction companies that receive contract work from DOT.

Several companies are interested in the energy potential of scrap tires. Made from petroleum, tires have a high energy value. It is estimated, for example, that the energy value in, the number of tires disposed of annually in New York is equivalent to 700,000 barrels of oil. Furthermore, if all the tires generated yearly nationwide were burned, they would provide enough energy to keep the country running for one and a half days. Ironically, their potential as a fuel source is one of the reasons why many tire dumps exist as entrepreneurs have collected tires hoping to one day exploit their fuel value.

Some communities are investing in tire shredders so that they may more effectively store tires at landfill sites in the hope of eventually mining the tire "chips" as a fuel source.

A few incinerating plants are in operation. The first, located in Modesto, California, was built next to the world's largest tire heap containing between 35 to 40 million tires. It bums about 800 tires an hour generating 14 megawatts of electricity in the process. Another tire burning plant is currently planned in Connecticut.

Some companies are shredding tires and using the rubber to make new products. One plant, opening in Minnesota in 1987, manufactures car, walkway and wrestling mats and carpet underlayments from used tires. A polymer is injected into the old rubber "livening" it, providing properties very similar to virgin rubber. Before the advent of this new process, only a small amount (five to 10 percent) of used rubber could be blended into new rubber products before its quality would be compromised; rubber experts now believe that because of the polymerization technique much higher percentages of used rubber can be incorporated in new rubber products. The plant has the capacity to recycle three million tires a year, nearly all the tires annually discarded in Minnesota.

The crucial first step has been taken with regard to waste tires-realizing it as a growing problem for which solutions must be developed. Various initiatives proposed or in place in other states hold promise that environmentally sound and economically based programs can be effectively implemented. The extent of this progress, in the future, will determine whether our fictional angler friend hooks more fish than tires.

John L. Turner is a writer and naturalist who serves on the board of the Environmental Planning Lobby.

The illustrations of old tires and the opening reference to cartoons are clearly aimed at capturing readers' attention through amusement. Then the many facts about the tire-dumping problem suggest that the article has been written to inform you about a problem, that its main

purpose is to convey information. However, other clues point to a deeper understanding of what the article is doing.

This article has no overt statement of purpose, so we must by-pass this first kind of clue. But we can learn much from the publication in which the article appears. The masthead on the table of contents page announces that *"The Conservationist* is an official publication of the New York State Department of Environmental Conservation." So the magazine and the article must in some way be advancing the work or interests of that state agency, as well as reflecting official state policy. When we go back to the article with this information, we immediately notice how often it mentions state agencies at work identifying hazards and helping protect the environment. Documents, conferences, and legislation related to the Department of Environmental Conservation are repeatedly mentioned as sources of information and indications of what is being done. Thus an awareness of the publication's sponsor combines with a quick analysis of the text to suggest that one further purpose is to let the readers know that the state and its departments have been doing their job. In a sense the article itself is part of the state doing its job to identify problems and to enlist public support for solutions.

However, if we look at the surrounding articles in the magazine, we notice that there must be something else going on. Most of the magazine is not devoted directly to environmental problems but rather to attractive descriptions of the parks, the wildlife, and the natural beauty of New York State. Much of the magazine seems to try to induce people to enjoy the state's nature preserves and to have good feelings about the state's facilities. In such a context, a story about a pollution problem that is being worked on shows how the state's parklands are being watched over and improved by alert state agencies. So even if your last trip to nature was spoiled by some tire pollution, your next trip won't be because the state is at work to help you have a better experience in a cleaner natural environment: it is using the tires to improve fishing, build playgrounds, and pave roads.

One final clue, information about the author, suggests one more level to the article's purposes, especially when combined with a bit more analysis of the text. At the end of the article appears a single sentence about the author: "John L. Turner is a writer and naturalist who serves on the board of the Environmental Planning Lobby." A lobby wants to influence legislation and government programs; in part this is accomplished by gathering public support for legislation on the lobby's issue and then giving public credit and political support to those governmental officials who have supported the lobby's cause. When we go back to the article, we now notice the many mentions of legislation and policies already in effect and the closing comments about proposed initiatives. Many agencies and officials, including Governor Cuomo, are described positively as working hard to solve the problem. The article also puts the readers in a mood to support future efforts. Thus here a state agency, through its publication, is working hand in hand with a lobbyist by publishing the lobbyist's article. The lobbyist in turn supports the work of the state agency by praising the agency and drumming up support for its projects.

Thus this article has many purposes, but these purposes do not contradict each other. Rather they fit together to help protect an environment that will be of pleasurable use for all of us. But cleaning up the environment involves politics, legislation, state agencies, informed citizens, and creative advocates. Within that more fundamental purpose, all the other purposes take their part.

EXERCISES

1. Referring to the catalogue of purposes on pages 110-111, categorize and discuss the purposes of each of the selections printed earlier and cited below.
    a. Andrew Marvell's poem, "To His Coy Mistress," on pages 47-48.
    b. Katherine Corcoran's essay, "Pilloried Clinton," on page 54.
    c. Robert Keyes's discussion, "The Future of the Transistor," on page 65.
    d. The Declaration of Independence, on page 46.

2. Find examples of published pieces of writing, including books, magazine articles, newspaper articles, and college bulletins or handbooks. Categorize and discuss the purposes of each.

3. Find examples of unpublished writing, such as business letters, memos, college papers, and personal writing. Categorize and discuss the purposes of each.

4. Choose a book from your major field or any other field of particular interest to you. List everything you can determine about the book's purpose from its preface, the facts and context of the book's publication, the author's life and interests, and a quick examination of the book itself.

The Writer's Technique

Because the writer's purpose is realized through the specifics of words in combination, the writer's technique is present in every sentence and in every word-as well as in the larger groupings of paragraphs. Technique is present in every choice made by the writer at every stage of creation. Thus, to observe the technique of any writer, you must use everything you know about reading and writing, about how people present themselves through words, and about how thoughts are shaped by the form in which they are put. Much in this book should help you directly and indirectly in the task of observing technique, but you must also call on everything you have learned before about your own writing and about the interpretation of other writers' works. The only way to understand technique is to analyze how each writer addresses each writing situation. However, the following check list covers some of the points you might look for and some of the more obvious questions to ask yourself. It will provide a starting place from which to begin your observation and evaluation of writers' technique. In time, the individual character of a piece of writing should suggest to you appropriate questions for your analysis, because each piece of writing operates in its own way.

Check List of Techniques

Relationship Between the Writer and the Reader

Does the writer ask or expect the reader to do anything?

Does the writer address the reader as an expert speaking to other experts, or as an expert speaking to the general reader?

Does the writer make sure that the reader follows the discussion?

Does the writer engage the reader through humor, drama, or unusual examples?

Is the writer hesitant or assertive?

How much knowledge does the writer assume the reader has?

Overall Structure

What holds the writing together as a whole?

How does one paragraph, one chapter, or one part lead to the next?

Does the text progress by chronological narration? by grouping related topics? through the steps of a logical argument? by comparison? association? repetition? by accumulation of detail? by analysis? by the breaking down of the subject into parts?

Content Choices

What parts of the subject are discussed by the author in great detail? What parts are summarized?

What statements does the writer assume as given (and therefore does not back up with extensive support)?

What relevant topics are ignored?

What topics could have been discussed but were not?

Expansion of Topics

In what ways are individual topics developed? Are arguments given? Are anecdotes told?

Is the reader asked to believe certain ideas or to take certain actions? Is the reader asked to imagine consequences?

Does the expansion of statements prove the statements? help the reader understand? keep the reader interested or amused? obscure the issues? develop implications?

Choice of Evidence

What types of information are used to support main statements: statistics, anecdotes, quotations, original observations, scientific theories, legal or philosophical principles, definitions, appeals to emotion, appeals to the imagination, appeals to common sense?

Uses of Reference

How extensively does the writer rely on other sources? (Are there frequent mentions of other books or articles?) Do you notice any indirect reference to the work of others?

What methods are used to refer to other works: reference by title only, paraphrase, summary, or direct quotation?

How complete is the documentation? the bibliography?

What kinds of material does the writer cite: contemporary newspaper accounts, private diaries, government documents, specialized scholarly studies, theoretical works, best-selling nonfiction books, statistical reports, literary works?

What purpose does the reference serve in the writing: does the reference provide specific evidence? quote directly a person being discussed? provide an assertion by an authority? present an example for analysis? explain a point? supply the background of a new idea? distinguish between conflicting ideas? place current work in the context of previous work? present an idea to be argued against?

Level of Precision

Is the subject simplified or presented in all its complexity?

Are all important distinctions brought out?

Are many supporting details given or are only broad principles stated?

Are potential difficulties in the argument discussed?

Sentence Structure

Are the sentences short or long? simple or complex?

Are the sentences declarative statements? Do they set up a complex condition *(if . .. then ...)*?

Do the sentences have qualifiers *(even though . ..)*?

Do the sentences describe actions *(Sandra runs;* or *Gear c transmits the power to drive wheel d.)?* Do they describe physical qualities *(Sandra has a pulse at rest of63;* or *Gear b and gear c are in a reduction ratio of*12: I.)? Do they relate actual events to abstract ideas *(The disagreement of the leaders over the terms of the treaty marked the beginning of new tensions between the two countries.)?* Do they discuss only abstractions *(International organizations are formed in part to resolve disputes between countries without resorting to war.)?*

Word Choice

Are the words short or long? common or unusual? general or technical? emotionally charged or scientifically objective?

Evaluating the Effectiveness of Technique

Having observed a writer's technique, you will be able to determine whether that technique is appropriate for the writer's purpose, whether stated or implied. You will begin to notice how the successfully comic writer makes you laugh by piling up absurd details. You will notice how carefully the scholarly historian has gathered together evidence, has weighed alternatives, and has progressed to a well-argued conclusion. You will notice how the thought-provoking philosopher uses a precise vocabulary in an attempt to minimize confusion about abstract meaning.

In certain instances you may notice a discrepancy between the stated purpose of a book or article and what is actually achieved in print. A book that claims to present new findings may, on closer inspection, rely heavily on previously discovered evidence put together in a familiar pattern. The comic writer may not pace jokes correctly or may be too predictable. A detective story may unfold so tediously that no one would want to spend leisure hours reading it. An author's evidence might prove only part of the thesis. Writers may fail in their purposes in an infinity of ways, and even the best of books have weaknesses. However, weakness is relative: a book that does not live up to a grand purpose might tell you more than one that fully achieves an extremely small goal. Misjudgment, lack of skill, or an attempt to do too much may explain these unintentional differences between a writer's intended purpose and actual accomplishment.

Other times an author *sets out* to mislead us, and we must understand the deception to understand the true design. Beneath a pile of evidence may lie a prejudiced assumption: when a reporter advises against building a community college in a poor neighborhood because that community has not previously produced many college graduates, the writer's prejudices may have translated the local lack of opportunity into an assumption that the residents of that

community are not college material. Thus the reporter's recommendation to deny opportunity may be made to sound respectable and evenhanded to nonresident readers while still delivering its unjust message.

The outright lie, the partial lie, and the partial truth will continue to appear in print. Deception can be achieved in many ways, and it helps readers to be aware not just of the deception itself but also of the motive behind the author's deception.

AN EXAMPLE OF LOOKING AT TECHNIQUE

The article "Retreads on an Old Problem" (see page 207) pursues its goal of enlisting support for solutions to an environmental problem by using many different techniques. We have already noticed how the author tries to interest readers in the problem by starting with an amusing title, a light-hearted opening, and unusual photographs, and also how the author tries to build alliances by praising supportive government officials and agencies. But the article works in many more ways at every level to help the reader become involved in the issue and supportive of certain programs.

First, by adopting an easy tone, the author, John C. Turner, helps engage the recreation-minded reader in a serious problem without turning the reader off with too somber a tone or too weighty a presentation. Of course, given the amount of detailed information to be conveyed and the kind of trust in the author's expertise the article needs to evoke, the author must come across as a knowledgeable authority. But at the same time he is careful to adopt a friendly, easygoing style, referring to everyone's common memory of cartoons. He is also careful to select easy-to-grasp but striking ways of conveying information, as with the visions of used tires encircling the earth. Sentences tend to be reasonably short and use familiar vocabulary, as in "Some companies are shredding tires and using the rubber to make new products." Concepts are also explained simply and directly, as in "Made from petroleum, tires have a high energy value." A number of simple and direct stories are told about what different cities and states are doing.

The entire article is structured around the idea of a problem to be solved. Even the title uses the word *problem.* The opening cartoon reference identifies the problem, then statistics are used to show the size of the problem, and finally the bad effects of the problem are discussed. Once the problem is thus fully established, we are told how governments have been at work on the problem and what alternative methods have been and are being tried. The reader is first made to be concerned about something that was previously just a joke, but this concern is relieved by programs that could solve the problem. Thus the reader will naturally wish to support those programs, agencies, and politicians that are taking the necessary steps to allow the angler to hook fish rather than tires. In fact, the last paragraph is a direct appeal to support efforts toward solution.

The selection of material is directly determined by the same problem-and-solution approach. After laying out information on the size and nature of the problem, the article concentrates on describing the various methods used to dispose of the problem. And, as noted earlier, because support of government action is being enlisted, many details are chosen to highlight the role of state agencies and officials in seeking solutions.

There does not appear to be any deception involved in this article, and there is no reason to disbelieve any of the information presented; moreover, the author carefully notes where he is unsure of the effectiveness of any proposed solution. Nonetheless, we still need to be aware that this article is urging us to a particular point of view through its selection, organization, and presentation of the material. Although this article argues its case so persuasively that it is hard to

imagine anyone who would be against getting rid of old tires from our lakes and streams, people not so interested in pushing government action in this area or with specific objections to certain of the proposed solutions would tell a different story.

EXERCISES

1. Using the Check List of Techniques on page 117-119, identify the techniques of-each of the selections cited below.
   a. Andrew Marvell's poem "To His Coy Mistress" (pages 47-48).
   b. Katherine Corcoran's essay "Pilloried Clinton" (page 54).
   c. Robert Keyes's discussion "The Future of the Transistor" (page 65).
   d. The Declaration of Independence (page 46).
   e. The anonymous essay "It's Over, Debbie" (page 74).

2. Bring writing examples from the following categories into class, and identify the techniques used in them (refer to Check List of Techniques).
   Newspaper/headline stories
   Newspaper editorials
   Information pamphlets from a government agency
   Political campaign brochures
   Advertising brochures from banks, product manufacturers, service companies, or any other type of business
   Junk mail Magazine articles
   College textbooks
   Religious inspirational articles

Writing an Essay Analyzing Purpose and Technique

Perhaps in literature classes you have already written a literary analysis discussing how certain aspects of a story, such as character development or the use of irony, contribute to the overall meaning of the story. The task of literary analysis is similar to an *analysis of purpose and technique,* except that your subject is a piece of nonfiction prose rather than a poem or short story. In this type of analysis, sometimes called *rhetorical analysis,* you show how the details of technique contribute to the larger purposes of the writer.

Journalists and other political commentators often analyze politicians' rhetoric, or purposeful use of words, to reveal exactly what the politicians are trying to do. Sometimes intellectual arguments, as well, depend on rhetorical analysis rather than on points of fact. Whenever you need to understand how other people's use of words pushes your thinking as a reader in certain directions, analyzing the writer's purpose and technique will give you the necessary perspective and understanding.

In most situations, the need to understand a text deeply suggests that you must analyze the text's rhetoric. When you are assigned an essay of analysis as part of your course work, however, your first task will be to select a suitable text to analyze. If you choose a selection in an area about which you have some knowledge, you will already have a sense of the typical purposes and techniques of writing in that area. If, for example, you have followed a presidential campaign closely and are familiar with its issues, you already have the background against which to consider any single campaign speech. If you pick a selection related to a larger project that you

are engaged in, such as a term paper, you may have additional motivation for doing the analysis. Finally, you should choose a short passage with striking features of purpose and technique so that you can focus your essay easily and can cover all the details in a relatively short paper. As you become more adept at this type of analysis, you may wish to tackle more subtle or more extensive texts. In the beginning, however, analyzing simple short passages will be difficult enough.

Your second task is a thorough reading and understanding of the selection. In order to analyze a text, you must know the text in detail, paying attention to every word.

Thirdly, once you understand both the complete meaning and the organizational structure of the text, you are able to focus on identifying the details of technique. Marginal annotation is especially useful here—to help you remember details you identify as you read. In the margin, you can number the steps of an argument and comment on the relationship of one point to the next. You can comment on the type of evidence, on the sentence structure, on unusual word choices—or on any hunches you have about the writer's purpose. These initial marginal reactions may lead you to further thoughts and observations. Particularly useful is questioning anything that seems unusual: “Doesn't this example contradict an earlier example?” or “Why does the author linger on this point?” Any clue may lead you to a recurrent element or a general pattern.

After noting the various techniques of the selection, as a fourth step you should sit back and think of what overall purpose the author may have had in writing—what purpose all the details serve. A journal may help you work out the connections among the separate elements you have noticed.

Begin to think about writing your essay only when you have a consistent idea about how the selection achieves its purpose. In the fifth step you must decide on a main *analytic statement-that* is, a central idea controlling the essay, much like a thesis statement. You must decide whether you will limit yourself to one element of the overall design or will consider all the related elements in one selection. Then you must select your supporting statements and major evidence. Again use journal entries and random jottings to sort out your thoughts.

Your sixth step will be to reread the selection again with the following tasks in mind before you begin actually writing the essay:

- Check to see if your analytic statement fits all the evidence of the selection or explains only a small pan.
- Figure out how you will assemble your own ideas and evidence as an accurate representation of the original's design; let the design of your own paper crystallize by making a final survey of the selection to be analyzed.
- Fill in details of evidence that you missed in previous readings or that have become more important in light of your analytical statement.

Only with your thoughts beginning to take shape and your evidence assembled are you ready to write. If you skip over any of the six preparatory steps just described, you may run into problems. Selecting an inappropriate text to analyze may create an impossible task for you. Without accurate understanding of the text, your analysis will be misguided. Without calling attention to specific details of technique, your discussion will slide into summary or generalizations. Without careful thought about the order in which the parts of your analysis fit together, your essay will be a disorganized jumble. Without deciding on a main analytic statement, you risk losing control of the essay. Finally, without verifying your analysis against the original text, you may miss important evidence or may make misleading claims. Writing a

complex essay, such as an analysis of a writer's purpose, requires you as a writer to do many different kinds of preparatory tasks in order to develop your ideas fully. Only when you have completed all the preliminary tasks are you ready to communicate in writing your findings to your readers.

Guidelines for Preparing to Write an Analysis of Purpose and Technique

1. Select a suitable text to analyze.
2. Read the selection carefully, with attention to detail.
3. Focus on details of the writer's technique—use marginal annotations.
4. Reflect on the overall purpose the author may have had—a reading journal may help you there.
5. Decide on a main *analytical statement* and select supporting statements and evidence.
6. Before you begin writing the essay, reread the evidence.

The Structure of the Essay of Analysis

The main purpose of your essay is to present a major insight into the overall design of a selected passage of writing. That insight is the *analytic statement* of the essay, similar to a thesis statement or topic sentence. To flesh out the analytic statement, you must explain what you think the writer's purpose is and must give specific examples of writing techniques employed in the original text. In other words, your task is to show your readers the *pattern* of purpose and technique that you have discovered in a given selection.

Because this analytic task is such a specific one, you must take care that you do not gradually slide into a different task, such as a summary or argument. If your essay begins to sound like a paraphrased or summarized repetition of the original selection, you should stop and rethink what you are doing. In the course of your analysis, you may need to summarize or paraphrase a small part of the original as evidence for a claim you make, but such repetition of the original must be limited and have a clear purpose. Similarly, if you find yourself responding more to the content of the piece than to its design, you need to stop and think. Any personal reaction or response that you discuss should be directly related to the overall design. In this kind of essay, you do develop your own thoughts and opinions, but these thoughts and opinions must concern the purpose and technique of the selection's author.

Introduction The introduction of your analytic essay identifies the passage you are analyzing with the title of the book or article and the author. Include a copy if possible; otherwise cite exact page and line references. Next, your analytical statement should clearly state the major purpose and the major techniques of the original. This analytic statement will control all that follows in your essay.

Development: Two Approaches The body of the essay should elaborate the separate elements that make up the larger design. Here you enumerate all the techniques you have discovered and support them by specific examples, using quotation, paraphrase, summary, or description. You must relate each technique to the overall analytic statement so that the reader sees how each detail is tied in to the larger design. Transitional statements at the beginning of each paragraph

(such as “Once again the author misleads the reader when he implies ...” or “The emotional anecdote discussed at length prepares the reader for the direct appeal for sympathy in the last paragraph”) help tie parts of the essay together.

Also useful are extended discussions of the relationship of each technique to the overall purpose, as in the following example: “This particular use of statistics focuses the reader's attention on the issue of economic growth, while it excludes consideration of the effect on individual lives, which the author earlier stated was not accurately measurable. By admitting only statistical evidence and limiting the way it may be interpreted, the author can offer clear-cut—but one-sided—evidence for continuation of the current policy.” The connections you make between the details of technique and the analytical statement are what will give your essay its direction and strength.

There are two main ways to proceed in the body of the paper: you can (1) describe the techniques used throughout the selection, discussing them one by one, or (2) describe all the techniques used in each small part of the selection, moving from the beginning to the end of the selection. In the first method your cumulative paragraphs establish all the relevant techniques one after the other. You should plan carefully the order in which you present the examples of techniques. In one analysis, for example, an early examination of a writer's attempts to slander through word choice may establish the ideas necessary to expose the disguised strategies of organization. In another analysis, the smaller details of technique may fall in place only after the larger organization is examined.

The second method, covering all the techniques in each small section at one time, results in analyzing the original selection in chronological order. This method is particularly useful if the text goes through several distinct stages. The chronological method explores how the writer builds each point on the previous ones by adding new elements, by shifting gears, or by establishing emotional momentum.

The danger of the chronological method, however, is that you risk slipping into summary by just repeating the arguments in their original order. Beware of transitions like “the next point the author makes is ... backed by the next point that....” Such transitions indicate that you are forgetting your analysis and are reverting to repetition of the original argument. A way to avoid this problem is to show how the character of the writer's argument shifts and develops by stages. Always keep your analyst's eye on *purpose* and *technique.* Thus the weak transition cited above might be improved in the following way: “At this point the author initiates a new stage of her argument. Up to here she has been arguing smaller separate points, but now she brings them all together as part of a broader conclusion.” Make sure you are not carried away by your example. Tell only enough to support your statement; otherwise, the ever-present temptation to summarize may overcome you. If you find the temptation to slip into summary too strong, avoid chronology altogether and organize your essay around specific techniques. This safer method forces you to rearrange and rethink the material.

Conclusion In the conclusion of your analysis, do more than simply repeat your main points. Drive home your analytic statement in a striking way that grows out of all you have said previously. After having shown the reader all your ideas and specific evidence, you should be able to make a more penetrating observation than you could at the beginning-before you laid out the evidence. If you have additional moral, ethical, or intellectual reactions to the selection, the conclusion is the place to express such reactions. Since there is no single, all-purpose way of concluding, feel free to experiment. The only important point to remember is that the essay's conclusion should grow out of and reinforce the analysis.

A STUDENT EXAMPLE FOR DISCUSSION

The article below from the "Personal Business" column of *Business Week* is immediately followed by an analysis by student writer Gary Niega. Try to analyze the purpose and technique of Baum's article before reading Gary's essay.

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Sample Analysis of Purpose and Technique

How to Offer Advice: An Analysis of "How to Be Smarter than the Boss and Keep Your Job," by Laurie Baum

Near the back of Business Week magazine every week there appears a "Personal Business" column providing practical information for readers on their investments and careers. Usually the information is about financial opportunities, tax laws, or new products: things the reader would benefit knowing about but which do not threaten the reader directly. The June 29, 1987, issue, however, presents a trickier kind of useful information: personal advice on how to act when feeling frustrated by a boss you feel is stupid. For the advice to be useful it must be accepted by the reader, yet nobody likes being told how to behave, especially in a frustrating situation. The short piece "How to Be Smarter than the Boss and Keep Your Job" uses many techniques to make the reader feel the advice might be personally useful.

From the beginning of the article, the author, Laurie Baum, empathizes with the reader's position. Two characters appear throughout the selection: you and your boss (or him). By speaking directly to you, the reader, about your problem with him (the obstacle to your success) the author takes your side in the struggle. The boss is portrayed as not understanding, not as smart, uninformed, having a special language, wanting to get credit for your idea. He is the bad guy and you are the good guy.

Laurie Baum also makes you feel she is on your side in more direct ways. She sympathizes with your emotions. She recognizes your feelings of frustration, tension, desire to do something, any ambition. She also flatters you by accepting your feeling that you are smarter than the boss from the very title on. The opening sentences put together all these elements in taking your point of view in the situation: You are brilliant; he does not understand; it (the situation) is frustrating. However, with the phrase "It's frustrating" Baum begins a gradual process of leading you to a less personal view of the situation. She does not say you are frustrated, but the Situation is frustrating. She then raises a series of reasons why the boss may be behaving as he does: he is politically wise; he is not as close to the facts of the case; he is thinking about other problems. None of these reasons directly challenge your view that you are smart, but they do raise possibilities of the boss being less stupid than you thought. Only at the very end does Baum raise the possibility that the boss had good reasons for looking "dimly on the idea" and that "it's not as brilliant as you think." Only the idea is less than brilliant, but not you. By creating some objective distance between you and your ideas, Baum encourages you to let go of the idea, while still not challenging your intelligence.

Halfway through the piece, Baum also shifts from sympathetically describing a situation to telling you what you might do. She starts putting the burden of responsibility for the situation on you. You need to manage the tension; you need to communicate with the boss and sell your idea; you need to develop an end-run strategy; and finally, you need to judge whether your idea is really all that brilliant. This section is filled with do's and don't's phrased as imperative sentences: "Tell your boss ..."; "Make sure. "Don't play the martyr...." Seven out of the final fifteen sentences are commands, whereas only one of the first eleven sentences is.

To encourage you to be cautious, Baum repeatedly suggests the dangers of the situations throughout the piece, starting with the title's reminder that your goal is to keep

your job, not lose it. The second paragraph points out that you will not be rewarded for showing your intelligence, and that you would be better off to develop political wisdom. The third paragraph mentions the disruptive effect of your greater knowledge on the business hierarchy. And the final paragraph raises the threat of your seeming to be both stupid and disloyal if you go behind your boss's back with the wrong idea.

Baum offers the advice throughout in simple, direct language, sometimes even using very informal words, such as dimwit, smarts: stupid, and lingo, so that the advice will seem like ordinary good sense. She does, however, back it up with the quoted words of experts in business management to show that the ideas are more than just personal opinions. In fact, she gives over the larger part of three paragraphs to these expert quotations. Moreover, she very carefully sets out credentials for each of the experts, so we will be more likely to believe their wisdom; two are professors and the third is an author.

By flattering your intelligence and being sympathetic to your feelings, Laurie Baum gradually leads you to move beyond your own sense of superiority and frustration. She gradually helps you evaluate your boss's strengths, your responsibilities, the quality of your ideas, and your real goals. She helps you see that keeping your job and advancing your career are more important than proving you are smarter than your boss. Being cautiously aware of dangers, opportunities, and your options is truly being smart.

WRITING ASSIGNMENTS

1. Analyze the purpose and technique of a short article you have read as part of your research for a major research project. The audience for your analysis will be someone who shares your research interest.

2. In an essay of 500 words, analyze the purpose and technique of a chapter in an elementary textbook on a subject you know well. Consider how effectively the chapter introduces the subject to a beginning student. The reader of your analysis will be a teacher who must decide whether to use the textbook in a course next semester.

3. In an essay of 500 words, analyze the purpose and technique of *one* of the following selections. The readers of your analysis will be your classmates. Later compare in discussion with your classmates the different designs of the three selections.
   a. Yale Kamisar's argument against active euthanasia on page 74.
   b. Cheryl Smith's argument for active euthanasia on page 74.
   c. The anonymous essay “It's Over, Debbie” on page 74.

4. As a college student majoring in political science, you have been invited back to your high school to discuss with a tenth-grade social studies class how politicians appeal to voters. Find in a newspaper a recent speech by a local or national political figure the students would recognize. Prepare a short talk for the class explaining what the politician is hoping to accomplish in the speech and the techniques the politician uses to achieve this effect.

5. On an issue you feel strongly about, find two written statements in speeches, articles, pamphlets, or the like that forcefully present two opposite positions. One side you approve of and the other you oppose. In order to convince your classmates that yours is the more rational or otherwise preferred position, analyze both statements to show how the statement you oppose uses underhanded techniques to enlist reader support, whereas the statement you agree with gains reader support through honorable, reasonable, or otherwise better means.

8

EVALUATING THE BOOK AS A WHOLE: THE BOOK REVIEW

A book review tells not only what is in a book but also what a book attempts to achieve and how it can be used. To discuss the uses of a book, you must explore your own reactions, for these reactions reveal how you have responded to the book. Thus, in writing a review, you combine the skills of describing what is on the page, analyzing how the book tries to achieve its purpose, and expressing your own reactions. The nature and length of the review depend on the book, the purpose of the review, and the anticipated audience. The shorter the review, the more succinctly you must present your judgments. By writing reviews, you will develop your critical skills as a reader and researcher, and you will be mastering evaluative writing, which you will find useful in many situations beyond the book review itself.

Books as Tools

Books are tools for communication between two minds. Through the words and pictures of a text, the writer wants to do something to or for the reader. The reader is or is not affected by the text, sometimes in the way the writer wanted and sometimes in a different way. A book reviewer, by sharing his or her reactions to a book, can let you know whether that book worked as a communication tool between the author and that one reader. The reviewer can tell you not just what the book says, but what the book did to him or her. Thus a book review's evaluation is both an objective matter of what the book presents and a subjective matter of what the book does to the reader.

This text has thus far kept methods of developing your subjective responses separate from methods of gaining objective knowledge of a text. Marginal annotations, journals, and the argumentative essay have encouraged you to look into yourself for personal reactions, which you have then developed. On the other hand, paraphrase, summary, and analyses of voices and purpose have sharpened your ability to see exactly what appears on the page—outside yourself. Actually, the division of labor isn't that simple. The more deeply you understand what is on the page, the more you will react. Conversely, the more engaged you are in a subject, the more you will want to understand what others have written. An animated conversation is a two-way affair.

In the evaluative book review, these two streams—an accurate reading and a strong response—come together, for the reviewer should indicate what is in the book and what the contents might mean to a reader. The reviewer's own reaction reveals to the book buyer the potential of what may be gained from reading it. If the reviewer does not go beyond a summary of the original, this dull restatement gives the reader no clear direction to follow. If, however, the reviewer indicates the kind of communication that passed between two minds via the primed page, the reader can decide whether the book offers the kind of mental interaction he or she wants.

Writing a book review helps you read a book carefully, understand it better, and think about what the book means to you. Writing a book review as part of the work of a college course provides you with the opportunity to interact deeply with a writer's extended statement and to relate it to the subject matter of the course.

Although you may never write formal book reviews after you leave college, in most professions and careers you must evaluate documents, whether business reports, project proposals, legal briefs, reorganization plans, or annual reports. You also have to write evaluative reports about personnel, projects, or products; evaluative reports are not unlike book reviews.

What a Book Review Does

The way a review represents what a book does, evaluates how well the book does it, and responds co the challenge the book presents is best 'illustrated by a strong review written in reaction to a strong book. Randy Shilts's book on the AIDS epidemic, *And the Band Played On,* came out at the height of public controversy over how well the U.S. government and others responded to this medical crisis. Shilts's book, a detailed critical history of such response, was widely reviewed both for the general public and for many specialized audiences concerned with the AIDS crisis. The medical community, of course, has been deeply involved in responding to AIDS, and the following review appeared in the *New England Journal of Medicine,* one of the foremost medical journals in the United States. Notice how the reviewers, a lawyer and a physician, in describing the contents evaluate the thoroughness and credibility of the book. They first identify what Shilts has and has not done; then, midway in the review, they turn to the

challenges the book presents to the reader and to society. In addressing these challenges, the reviewers make known their own concerns and tell how the book has focused and strengthened those concerns.

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The review's evaluation of the historical accuracy and completeness of Shilts's research lets us know to what extent the reviewers accept Shilts's account and to what extent they accept other views. Although they have some reservations, Gleason and Grady take Shilts's account very seriously. In discussing Shilts's own involvement in the gay community and the events discussed in the book, the reviewers help identify the concerns the book is addressing and the kinds of arguments its author is trying to make. And in examining how the AIDS Story continues, the reviewers make clear how the story related in the book should influence our own decisions about the future. Both the book and the review bring together scholarship, the personal concerns of the writers, major issues of public concern, and policy choices. By asking what the book does and how well it is done, the review then poses the question of what we as individuals and as a society ought to do now. after reading the review, we not only know the outline of Shilts's historical account, we also know that the reviewers believe we ought to pay serious attention to what he has written.

Reviews as Evaluations

The most common type of review helps us decide whether or not to buy a book, watch a movie or television show, or purchase a product. Such reviews help us evaluate what we ought to pay attention to, spend time and energy on, pay money for. Some reviews do not pass judgment directly, but simply give information upon which we can base our own decisions. Yet often reviewers share their evaluations with us: what the thing being reviewed did to or for them. But in all cases, though, the review is aimed at assigning value; that is, at *evaluation.*

In our consumerist society where we must make many decisions about how to spend time .and money, we are surrounded by evaluative reviews. Computer magazines contain reviews of the latest software; auto magazines review the latest cars. *Consumer Reports* regularly reviews a wide range of products, from cosmetics to air conditioners. Before selecting your college, perhaps you looked through one of the many books giving evaluative reports on institutions of higher education. Newspapers daily carry reviews of the latest movies and television shows. There are even magazines specializing in reviews of the latest entertainment, ranging from music to video games.

In each case the review evaluates or rates something in relation to the kind of thing it is. Television situation comedies are reviewed in terms of how much they make someone laugh or the kinds of satiric attitudes they express. Police dramas are ranked in terms of the excitement and suspense they generate. Soap operas are reviewed in terms of characters, plots, and emotional impact.

A book review, similarly, can identify the type of book being reviewed, how well it achieves what that kind of book is supposed to, and what you would experience or gain by reading it. A mystery thriller will be evaluated in terms of how well it engages the reader in the mystery and how many chills it raises. An advice book for college students is appropriately reviewed by indicating the kind of advice it offers and evaluating how useful the advice is likely to be. The following short review of Joshua Halberstam's *Acing College: A Professor Tells Students How to Beat the System* follows just such an evaluative strategy.

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In this review, evaluation is mixed with description through such words as *down-to-earth, entertaining, particularly valuable,* and *convincingly.* The closing line drives home why the book is good and who would profit from reading it.

Reviews in College: A Different Kind of Evaluation

The reviews you will most likely be assigned to write in college carry out a different kind of eva1uatioo. In most cases your reader, probably the instructor, will not be using the review to decide what to read. She or he will be looking instead for what value you found in the book and how carefully and critically you have read it. The instructor will note what importance you attach to the book's main ideas, what you thought of those ideas, and how you relate the book and your thoughts to the course.

In some courses, you may be assigned descriptive reports of books (or occasionally, documentary films) to determine whether you have read attentively and can restate what you learned. Far more frequently, though, you are asked in a college course to do serious reviewing—evaluating and reflecting on what you have just read. Thus it is important to go beyond the simple descriptive report with which you may start the review and enter into serious dialogue with the book, its credibility, meaning, and implications. The books you are asked to review will no doubt be related to your courses' subject matter, extending your knowledge through supplementary readings. Moreover, the method of evaluation and the kinds of ideas you develop in your response to what you read also need to be relevant to course material. Thus in a history course, where you are asked to make connections among various historical texts you have read, your review should consider how a particular book extends, enriches, contrasts with, or otherwise relates to other course material. For a sociology course which emphasizes evaluating the research methods that produce results, before interpreting the meaning of those results, your review should give serious attention to the research methods described in the book, then evaluate the results and interpret their meaning in light of the method. For a psychology course which applies to practical situations the theories you have learned, your review should address both theory and practical applications. Thus course-assigned reviews evaluate a book in terms of the ideas, topics, skills, practices, or other concerns of the specific course.

The kinds of reviews you write for college courses are similar to the kinds of reviews that frequently appear in academic journals, where books are evaluated for what they add to the knowledge of the field. The following review, published in *Social Science Quarterly,* identifies the book's detailed sociological description of the animal rights movement as its strong point. But the review finds weakness in ideas that add little to those of previous books and theories.

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Reviews as Debates

The final judgment of the review of *The Animal Rights Crusade* is that the book opens a debate over animal rights disputes but does not yet engage in the debate. Often, however, scholarly reviewers go beyond objective evaluation to enter into lively discussion. They may directly follow up on the points made in a book and explore the broader implications, or they may argue against the stance the book takes, perhaps by turning the facts presented in the book against the

argument the author makes. This kind of discussion review is often assigned in college courses, to give students the opportunity to begin addressing important issues presented in course materials and publications in the field. Writing a review rather than just stating an opinion helps you become engaged in a serious and focused debate. The following pair of reviews of a book on the politics and policy of affirmative action in recent United States history find important truths in a book they evaluate as well-researched. However, the truths each reviewer finds are different and point toward opposite positions on affirmative action. Thus in evaluating *Equality Transformed: A Quarter Century of Affirmative Action* by Herman Belz, these reviewers not only carry on a debate with the book, but also participate in the larger continuing debate over affirmative action policies. The reviews first appeared in scholarly history journals, the *Journal of Interdisciplinary History* and the *Journal of American History.*

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This first review, by Harvey C. Mansfield, starts with a sentence identifying the subject of the book in a way that sets up the reviewer's argument Mansfield is calling affirmative action a change from “race-blind to race-conscious measures.” Mansfield then argues for the anti-affirmative action position that he shares with the author of the book. This argument, while making use of historical material from the book, is presented in abstract terms of legal philosophy, The reviewer next outlines the book's account of how the United States government moved away from the principles he approves to the policy he opposes. He uses the review as a vehicle to carry forw.ard the policy argument he wishes to make.

Because the next reviewer, Tony Freyer, takes an opposite position, he makes a more complex use of the book. While defining the limits of the history the book presents, he at first praises the fullness of the account. While outlining the history of affirmative action presented in the book, Freyer postpones stating his own position. Not until the second half of the review, after he has described Belz's historical account and identified Belz's argument, does this reviewer raise the questions that lead to conclusions contradicting those of the book.

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By examining from an alternative position the issues raised by Belz, Freyer is able to reinterpret some of the facts offered in the book. He points out what parts of the story Belz has failed to tell and calls Be1z's own conclusions into question. In the closing paragraph, Freyer redefines affirmative action in a new way, one suggesting that Belz has not seen the real issue. Even while arguing against the conclusions of the book, however, the reviewer praises it as the most serious history we have of affirmative action; in all future studies. he says, it must be taken into account.

The book review that enters into debate with the book grows out of the evaluative review. The debate helps identify the worth of the book to someone thinking through the issues being discussed. Reviews you are assigned to write in college courses are extensions of the conversations of the class, conversations among assigned readings, the students, and their instructors. Reviewing allows you to add your own comment to the statement of a book.

Writing a Book Review

In order for you as a reviewer to write the fullest and most considered response to a book, your reading and thinking must go through several stages. The more questions of interest the book poses, the more time you should devote to developing your ideas before actually writing the review. When first reading a book for meaning, pay special attention to its preface or foreword and to any other information that will give a clue to the book's overall purpose and *its* general context."As you reread the book, annotate it with comments on the author's technique and your own reactions. After having developed some thoughts through journal entries, look through the book one more time. Then clarify your thoughts by writing down answers to the following questions.

Questions to Answer Before Writing a Book Review

- What seems to be the author's main purpose or point?
- Is this purpose aimed at any particular group of readers?
- What information or knowledge does the book convey?
- What personal or practical meaning does the book have for you?
- What are the most appropriate terms by which to evaluate the book?
- On the basis of the criteria you have just selected, how successful do you think the author was in carrying out the overall purposes of the book?

Once you know your reactions to what the book is and what it does, you are ready to outline and write the first draft of your review.

The Shape of Your Review

Beyond a few items that must appear in a review, what you include and how you organize it is up to you. Many reviews, however, do follow one general pattern that includes all the important elements of a review.

The required items are all a matter of common sense. The reader must know what book you are talking about, so head the review with a *bibliographic* entry. It is helpful to include not just author, title, and publication information but also the number of pages and the price of the book, because readers like to know what commitment of time and money it takes to read the book. The ideal format of this entry is as follows:

Title. Author. Place of publication: publisher, date of publication. Number of pages. Price.

Sometimes, for the convenience of librarians, the International Standard Book Number (ISBN) or Library of Congress Catalog (LCC) number is listed. The first time you mention the book in the review, repeat the author and title so that the reader does not have to refer back to the bibliographic entry.

The body of the review must give a clear overview of the contents of the book, the special purpose for the audience of the book, and the reviewer's reaction and evaluation. Though reviews show a wide variety of form and organization, a typical opening is *a direct statement about the*

kind of book being reviewed and its main topic—followed by a few words of the reviewer's evaluations. If the book raises any special problem that the review win explore later, this may be briefly mentioned here. Thus, in the first few sentences, the reader learns where both the book and the review are headed.

The next paragraph or section often includes *background that helps place the book in context,* either by describing the general problem the book addresses or by mentioning earlier books by this or another author. Here is also an appropriate place for the reviewer to discuss criteria by which to judge the book, for the context helps define what the book attempts to do.

Next, a *summary of the main points of the book*—highlighted by paraphrase and quotation-gives an overview of the book's content. The reviewer's reactions may be included with the ongoing summary of the contents, or all evaluative comments may be saved for the end. Even if a personal reaction is withheld, the reviewer's manner of describing the contents often gives a clear impression of what he or she thinks. In any case, it is important to distinguish between the ideas of the author and those of the reviewer. Careful labeling *(Dorothy Nelkin continues ...* ; *This reviewer believes ...*) keeps the reviewer's ideas separate from the author's ideas. Confusion between the two weakens the value of the review to its reader.

In the final part of the review, the reviewer is free to carry on the *discussion in a variety of ways,* evaluating how well the book has achieved its goal, musing over the possibilities suggested by the book, arguing with specific points, discussing matters the book has left out, even exploring a personal experience related to the subject. No matter how far afield the comments stray, they usually return in the last few lines to a more *direct comment on the book* and tie together issues raised in the review. Although some trick endings are clichés, a final statement that leaves the reader with a sense of completion—with a musical cadence—lends a desirable grace to the review. That grace is important, for we should consider the evaluation of another person's work not as a cold measurement but as a civilized act of human society.

A STUDENT EXAMPLE FOR DISCUSSION

In the following review Jess Hopkins, a college student pursuing environmental studies, considers the usefulness of the book *Earth in the Balance: Ecology and the Human Spirit,* in helping her understand and respond to environmental dilemmas confronting the global community in the late twentieth century She finds that the book, by vice president Gore, raises important questions about current national and international environmental policies and challenges the ways American citizens think about their relationship to the earth. However, she is troubled' by the book's emphasis on political solutions to these global environmental problems. Although Jess agrees with Gore's insistence on the urgency of the problem and the need to change ways of thinking in order to effect real change in the world, she still is uncertain about what the government-level solutions offered in the book mean for her own actions and long-term career goals.

Earth in the Balance: Ecology and the Human Spirit
by Al Gore.
Plume/Penguin Books, 407 pp., $13.00.
ISBN 0-452-26935-0
Reviewed by Jess Hopkins

In his introduction to Earth in the Balance: Ecology and the Human Spirit, Vice President Albert Gore, Jr., describes the book as "part of a personal journey ... in search of a true understanding of the global ecological crisis and how it can be resolved" (1). This is a

personal journey on which Gore would like his readers to accompany him. The book does just that: it challenges us to change the way we see the world in order to change the world we see. Gore's assessment of the problem and insistence on the need to radically alter our ways of thinking about OUI relationship to the earth inspires action. However, his emphasis on the central role that governments must play in solving the earth's environmental problems made me wonder what I could do beyond voting, paying my taxes, and providing moral support for those responsible for putting the policies needed to effect real change into practice. Earth in the Balance has been praised as an inspirational call to spiritual renewal and political action and denounced as a piece of election year political propaganda. It has been applauded as a concise and plainly written description of the current state of the global environment and attacked as bad science and foolish idealism. Whatever it may be, it is neither political propaganda (the book was written before Gore was placed on the Democratic ticket) nor a scientific treatise. Gore's targeted audience is the average American citizen; while his political bias is moderate to liberal, he attempts to appeal to readers with assorted political leanings. His stated goal is to empower his readers to change their minds and their practices, but he also clearly intends to persuade them to see things his way and support his agenda for resolving global environmental issues.

Gore divides his book into three sections. The first two address the problem—what the threat to the global environment is and what has caused our blindness to it—and the third addresses Gore's ideas for solving this problem. In the first two sections Gore draws on a variety of disciplines—"the earth sciences, economics, sociology, history, information theory, psychology, philosophy, and religion" (269-270)—to explain the global ecological crisis, and in the third section he examines the potential for resolving it in the political arena.

In "Balance at Risk," the first section, Gore outlines the "strategic threats" to the global environment—from global warming to toxic pollution to overpopulation—in order to show the urgency of the need to "change our civilization and our way of thinking about the relationship between humankind and the earth" (163). The specific evidence Gore provides is a combination of anecdotes, analogies, first-hand experience, and scientific research. Although some of his projections for the future may be based on data open to alternative interpretations, the quantity and quality of this evidence makes his claim about the urgent need for change compelling. Even if we may have questions about the threat of global warming and the greenhouse effect, the accounts of the effects of the depletion of the rain forests and air and water pollution are convincing, and frightening.

In the second section, "The Search for Balance," Gore systematically and convincingly illustrates the failure of our current ways of thinking about the relationship between human civilization and the earth: emphasizing the positive elements of technology and ignoring the negative; neglecting long term hazards in order to achieve short term benefits; and viewing human beings as separate from and even superior to the environment they inhabit. These assumptions, Gore argues, have resulted in a spiritual imbalance in individuals and in society at large, and have contributed to the global ecological crisis we now face. He believes that in order to insure a healthy and productive future we need to shift from a philosophy of consumption to a philosophy of "stewardship" and "sustainable development." This new way of thinking, what Gore calls an "environmentalism of the spirit," is necessary for balancing the earth's ecological system—and begins with ordinary citizens like you and me. This section helped me put together many of the issues I had been thinking about and reconfirmed my commitment to environmental studies both as part of my own personal development and to help other people come to understand their relationship to the environment.

The final section, "Striking the Balance," however, confused me as to whether individuals like me really would playa significant role in coming to environmental solutions. In this section Gore shifts from the realm of the individual spirit to the realm of national and international politics and from the theoretical to the practical. Here he challenges the United States to provide leadership in implementing a "Global Marshall Plan." Although Gore acknowledges that this plan begins with individuals who dare to act, he focuses on the role governments—in particular the government of the United States—must play in implementing five "strategic goals" for saving the global environment: stabilizing world population; developing "environmentally appropriate" technologies; changing the way we measure growth, productivity, and progress; negotiating international treaties and

agreements; and establishing a plan for educating the global community about the environment (305-306). While these goals are admirable, they are, as Gore admits, presented from his vantage point as a politician. He places a great deal of faith in the ability of governments to take the lead in solving the problems outlined in the first two sections and he asks his readers to share that faith.

A1though Gore's pl~ for dramatic changes in thought and action is compelling, it ultimately leaves me wondering whether what I can do as an individual ultimately will make a difference in the global environment. I know, as the cliché goes, every little bit helps. I know that recycling waste is the right thing to do. Still, in the face of global catastrophes like the destruction of rain forests and overpopulation, separating out my glass, aluminum, and paper from the rest of my garbage, and choosing to drink my coffee out of a paper cup instead of styrofoam sometimes seem insignificant.

I know that how I think about my relationship to the earth affects how I act: because of my convictions about the importance of preserving our environment I have chosen to pursue a career in environmental education. In this career I hope to contribute to the kinds of changes that Gore advocates in his book. but I worry that education will be slow to reach those in power. Given the urgency of the situation, and the irreversibility of some of the changes that the earth is now experiencing, I sometimes fear that it, may be too late.

Gore's book is inspiring, and even empowering, but only up to a point. Even as it inspires and empowers, it paints a bleak picture of the current imbalance in ourselves and in our environment and places responsibility for making the future better in the hands of those who have helped to paint the picture to begin with. Despite these shortcomings, Gore is to be commended for making the environment a central political issue and giving it the attention it deserves. Although I find it difficult to share his sense of optimism about the future, I share his concerns and admire his courage.

Short Versus Long Reviews

The middle-length review of five hundred to a thousand words, which we have been considering, is the most common kind in newspapers and magazines. It allows the reviewer room to present contents and reactions with substantial supporting examples and discussion. In any fewer words, the reviewer must get right to the core of the book's argument and to his or her reaction. Without space for lengthy support or involved explanations, the short review must rely on straightforward statements; precisely phrased judgments can be backed with only a few well-chosen examples. When the book is found wanting, the reviewer can express distaste by making a blunt judgment or by taking an ironic attitude. The following capsule review from the *Los Angeles Times,* through Some overview statements and a few very brief and pointed examples, lets you know exactly what kind of book is being discussed and makes clear that it lives up to the author's goals. At the same time, the reviewer, Kenneth Turan, raises questions about the value of just such a book by using an ironic tone,

This review both praises and damns in the same sentence. The opening quotation about the book's goals almost seems to raise questions about itself, making you wonder about people who would be interested in such details. Are you real1y such a reader?' The ironic attitude is built up by apparently positive comments, such as that the author is «determined" and that "there seems to be no reason to seriously doubt" the claims of the book. Every sentence has a straight-faced zinger, making you wonder who would take such trivia so seriously. The closing sentence caps the ironic judgment-given the foolishness of the first book, it is astonishing to think of a second volume.

Another Capsule Review A book worthy of serious consideration can be characterized well enough in a capsule review to give the reader a sense of its content and value. The following review from *Choice,* a book review journal for academic libraries, in a short space announces the

book's merits and impact, presents the main findings, and gives a sense of the range of evidence employed. Within about two hundred words, the reviewer has painted a substantial picture of a complex, detailed book and made a solid recommendation.

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Writing capsule reviews will develop your ability to react to and place a book. You will learn to get to the core of your reaction in a few words, for otherwise the review will be finished before you get to your evaluation. Learning to characterize books succinctly and to make pointed estimates of their value will enable you to find your way more easily among the variety of books available when you come to gather materials for your research paper. Even very short reviews—fifty or fewer words—will further sharpen your instincts about books and prepare you for placing books in relation to each other, a skill needed for preparing *a review of the literature* (see Chapter 10), as well as an *annotated bibliography* (see Chapter 11).

The Full Review At the other extreme, the long review allows full discussion of all aspects of a book and the reviewer's estimate of it. Not every book warrants detailed comment, but when the book raises interesting, complex questions or when the argument needs careful weighing, the long review permits all issues to be explored to their logical conclusion. To write an extended review that looks deeply into the issues of a book, the reviewer usually needs to have substantial knowledge of the subject, of the other books in the field, and of the previous work by the same author. The more deeply one looks into any book, the more important it is to understand how: the book fits into earlier "conversations." One can find examples of fun reviews in many scholarly journals and in book review journals such as the *New York Review of Books.*

WRITING ASSIGNMENTS

1. Select a book that you remember enjoying as a child. Reread it and write a 500-word review directed toward parents who are choosing books for their children. Then write a 150-word review directed toward children, explaining why they ought to read the book.

2. For your college newspaper, write a 300-word review of a book you have read recently that was useful, amusing, or thought provoking.

3. Write a 150-word review for your classmates about the worst book that you have read in the past few years. Make it clear why readers should stay away from this book.

4. Write a 500-word review of a book you are using for a research project for either this or another course. Direct the review to the teacher and your fellow students to let them know how valuable and reliable a source the book is.

5. Choose three books from a research project you have worked on or from an area of special interest for you. Write a short, 50-word review of each to let people who are just becoming interested in the area know what books are worth reading.

6. Choose a course you have taken that had several books on the required reading list. For each title assigned in the course, write a short, 50-word review to help your instructor decide whether to assign the same books in future semesters.

7. Write a 150-word review of a movie you have recently seen. Direct your review to your classmates and make clear why they should or should not see the film.

8. Find two reviews in your college library of a book you have read or a movie or television show you have seen. Write a 50-word summary of each, describing the nature of the evaluation and explaining which review you find more accurate or more helpful and why.

9. Write a review of Part 1 of this textbook to let the author know to what extent this book is useful to you and where it might be improved. Mail the review to: Charles Bazerman, c/o College Division, Houghton Mifflin Company, 222 Berkeley Street, Boston, MA 02116.

9

COMPARING AND SYNTHESIZING SOURCES

Once you start comparing the statements of different authors, you may discover many problems in fitting sources together. Books may cover the same subject but have different focuses and different purposes. Authors may disagree over ideas, facts, and basic viewpoints. Large gaps of knowledge may exist, not covered by the available sources. In this chapter, we will study ways of fitting parts together and evaluating differences between authors. Two types of essay, *the synthesis of sources* and *the evaluative comparison of sources*, will help you develop the skills of bringing sources together.

Knowledge Is Messy

A library presents an imposing vision: books neatly arranged according to reference numbers on endless rows of shelves. Initially, the wall-to-wall books make you feel that any fact you want to know must be in one of them and that the ideas in these books should fit together as neatly as the books fit together on the shelves. You have a comforting feeling that all knowledge in books interlocks to provide a smooth carpet of learning—everywhere even and firm under foot, no matter where you tread.

When you actually start to look for specific information or try to find agreement between the books on a particular topic, you are more likely to feel that you have stepped into the Bad Lands of the Dakotas or the swamps of Florida. You cannot always find what you are looking for; what you do find may be contradictory or confusing. On the positive side, you may uncover some wonderful surprises-ideas and information that you had no idea existed.

If you stop to consider why and how books are written, the unevenness of ground may not be so surprising. Each writer makes a particular statement, based on personal thinking and perceptions, to address a specific problem. Although authors may share common knowledge and familiarity with statements made by others, each individual uses these background materials and ideas in a unique way. As we saw in Chapter 6, a writer constructs the conversation he or she is participating in from his or her own individual vantage point. Moreover, each writer shapes a text around specific purposes, as we have examined in Chapter 7. Every author does build on what has been previously written but each builds in an individual way to achieve specific effects with different readers. Knowledge in disciplines and professions has been organized to some degree so that writers in these fields may agree on many matters about the prior conversation. Through intense conversation, a discipline may achieve consensus on certain facts, principles, and procedures of investigation, as we see in Part 3. Yet even in highly codified fields, different approaches, significant disagreements, and varying points of view provide enough room for each author to speak as an individual, arguing a novel position.

If you read only one book, follow only one author's perspective in a complex conversation, the issues may seem simple, for that single author has constructed a personal sense of all that has been said. As we examined in Chapter 6, a writer's controlling voice creates overall harmony out of the many voices that have spoken on any given subject. However, once you read a second and third book and move beyond the controlling wisdom of one author, you will have to make sense of the diverse statements you find. To write your own informed statement on a subject that other writers have addressed, you will have to sort out agreement from disagreement, fact from opinion, reliable information from unreliable. You will need to see how all the parts of the written conversation fit together into a picture you are satisfied with. You will become an author whose controlling voice brings the other voices together into a coherent written statement. You thus become an authority yourself, for you are an author too.

In this chapter we examine how to find the points of connection between diverse statements and how to create one overall structure that reveals those connections. This bringing together is the task of *synthesis.* All professions that use data or knowledge constantly require synthesis; that is, putting information from a number of sources into one usable, coherent form, whether to give a picture of a company's financial stability or to write a newspaper story.

In this chapter we also examine how to identify when texts truly disagree, how to locate their exact points of disagreement, and how to evaluate their disagreements to judge which side states a better case. This is the task of *evaluative comparison.* Whatever career you enter, whenever you are engaged in any serious problem and find important disagreements between sources, you will

need to do this kind of detailed comparative work. Business executives field conflicting reports and proposals, police officers and social workers receive conflicting accounts of events, and academics encounter conflicting opinions about scholarly knowledge. All must weigh the alternatives.

Agreements, Disagreements, and Disjunctions

A group of people united by a common situation and a choice between two alternatives are likely to be divided. That is, some will make one choice and others will choose its alternative. On election day, people vote for candidates running against each other for one office. In court, attorneys for the prosecution and for the defense are likely to make directly opposing claims. Members of a jury come to a verdict of guilty or not guilty. In such well-defined situations, choices are clearly identified; opposing sides are clearly drawn. In debates, in legislative deliberations, and in scientific controversies, issues become joined, as lawyers say. Once issues are joined, people migrate to one side or the other, opponents formulate their positions, points of disagreement are identified, and arguments become focused. The joining of the issue in itself organizes the discussion.

However, when issues are not formally joined within a specific group of people gathered together over a common problem, focused agreement or disagreement is far less probable. Although general topics, ideas, and-information may be similar, every person is likely to address the subject slightly differently. Each individual is usually trying to convince others that he or she is right rather than that anyone else is wrong. The fact that one person is right may not necessarily mean that the other is not. All the parties may be right. They all may be wrong. Even when people appear to be in disagreement, scrutiny of their arguments may reveal differences only in focus and purpose rather than any real contradictions between their substantive positions. In library research you need to find a way to make various materials fit together with one focus. There are likely to be gaps or disjunctions between what each source addresses. For example, while researching changes in family structure in America over the past twenty years, you may come across a psychological study of the effects of divorce on children in the Midwest during the 1970s, a news magazine's editorial decrying society's loss of family values, a news report on unmarried couples living together in California, and a personal account of related stepfamilies in Boston resulting from the marriage of divorcees with children. The four sources do address family structure in America over twenty years, but they appear to have little information in common. Even though some of the writers seem to accept change, and others resist it, it might be very hard for you to say that any writer disagrees with any other on a specific point. How can a researcher possibly make one coherent statement using such diverse sources, each of which takes such a different approach? But if you step back and think about these four articles for a moment, you may discover common threads among them. For example, all four texts indicate that there have been significant changes in American family arrangements and that individuals have reacted in a variety of ways to them. All the texts show that changing family patterns have been a matter of public concern. They also reveal how major regions across the country have been subject to these changes. Other .similarities may emerge with more thought.

Further research would probably turn up more tightly related sources, but your basic problem will remain the same: to fit other writers' statements together so as to develop your own statement and ideas about your subject. Out of all the voices in your research you must construct a coherent conversation that you control in your own text. Simply linking quotations and summaries from the different sources end to end will not do. By thinking through what you

learn from your reading and seeing how each source helps you to understand part of an issue, you will see how to appropriate these voices to your own purposes as a writer.

Writing a Synthesis of Sources

The purpose of the *essay of synthesis* is to combine what a number of sources have to say into a coherent overview of the subject. In preparing the synthesis, you have to compare and analyze a number of sources in order to choose between conflicting statements, but the paper presents your final understanding of the subject-not your gropings. If, for example, you wanted to synthesize all that was known about the astronomy of the Aztecs of ancient Mexico, you would have to draw on faces, ideas, and interpretations from a number of different sources about the Aztecs, premodern astronomy, architecture of sun temples, and mythology. Your main focus, however, would be what you discovered about Aztec astronomy-and not the differences among your sources.

In the past, writing the essay of synthesis might have struck you as an easy task, much like the library report you may have done in junior high school. But by now you are much more aware of the problems of fitting multiple sources together in a coherent, consistent way. Not only do sources conflict, but also they often omit just the information you are seeking. You become very significant at this point. Only you can make the connections between the information provided in different sources. Only you can search out additional sources to fill in the gaps. Only you can assemble the pieces into an intelligent whole. The sources remain, quite separate until you bring them together.

In particular, the essay of synthesis will present you with five separate tasks: (1) framing a subject, (2) gathering material from varied sources, (3) fitting the parts together, (4) achieving a synthesis, and (5) unifying the style of presentation.

Framing a Subject

To frame a subject on which there is enough-but not too much-source material, you must find a question, issue, or subject on which a number of people have written, presenting facts and interpretations. But the number of sources should not be so great as to create a confusion of material. In other words, you have to find a limited topic that forms the center for a cluster of writing.

One place to look for such topics is within the structure of different academic disciplines. Each academic discipline is defined by a series of research questions that focus the attention of researchers in that field. For example, in anthropology much investigation centers on determining social roles within different societies. By selecting one type of society and one social role—such as the role of the shaman in American Indian tribes—you can define a cluster of research materials with which to work.

Sometimes a dispute over a controversial theory may excite interest and lead to a flurry of new publications in support of one theory or the other. For example, much geological writing in the late 19605 argued for or against the controversial idea of continental drift. At other times a discovery or an invention may affect the work of many scholars and scientists, exciting them to write on the meaning of the discovery or the consequences of the invention. A major new discovery may have widespread consequences for an entire discipline. Such, for example, was the enormous effect of the discovery of the structure of DNA on all biological studies. Thus, within

academic subjects, you can look for clusters of sources around topics defined by the structure of the field, around controversial theories, or around discoveries and inventions.

In more popular writing, such as newspapers, general-circulation magazines, and general nonfiction books, you can often find clusters of interest around social problems (juvenile delinquency in the 1950s or inflation in the 1970s), major historical figures and events (Abraham Lincoln or Pearl Harbor), social institutions (changes in the nuclear family), trends and fads (toga parties), or matters of political and public debate (the merits of national health insurance). In such areas of public interest and excitement, the different pieces of writing may not fit together in such clear-cut ways as they do in more organized academic disciplines. By sorting out the ways in which these different sources do relate to one another, you will find out much about the different attitudes behind the public interest.

Gathering Material from Varied Sources

Since you are crying to gather a composite view of the subject, you need to go beyond the most obvious sources for your topic and draw on the information and insights of a number of different viewpoints. If, for example, you are interested in what TV programming was like in the mid-l96Os, you will get only a very limited view if you rely totally on the program descriptions in *TV Guide.* However, in an article in an old issue of *TV Guide* you may find mention of criticism of TV programming quality. If you follow that lead up by finding out who these critics were and what their complaints were, you might discover the large public debate set off by Newton Minnow's remark that TV programming was a "vast wasteland." And you might also find out about the movement that resulted in the Public Broadcast System. *One source will lend you to another* until you get many different ways of looking at a single topic.

Fitting the Parts Together

If you find conflicting statements among sources, you need to judge which is the most reliable, according to the methods and criteria presented later in this chapter. A more frequent problem results when sources do not have any easily compared points—either of agreement or of disagreement. So it will be up to you to discover their correspondences. You may have to point Out the relationship between the broad theoretical statement of one writer and the details of a case study by another. Or you may have to make explicit an indirect connection between two separate sources. Or you may have to identify a pattern chat shows the similarity between the viewpoints of two articles.

The connection between facts and interpretations is discussed throughout this chapter. In the final writing of your synthesis, you must explain these connections to your readers. To make the connection clear to someone who may not have recognized it before. use transitions between sections. A transitional phrase or sentence, describing the connection between one idea and the next, can tie together seemingly diverse material, fill in gaps, and put the facts and ideas in sensible· relationship. A careful writer will help the reader follow all the steps of his or her presentation.

Achieving a Synthesis

At this stage, you must add up all the information to discover significant patterns and to come to conclusions. These patterns and conclusions will be the shaping forces behind your organization of the final synthesis. You cannot simply rely on the patterns and the conclusions of your sources, for the limited purpose of each source determines the organization and ideas of

that piece of writing. You are combining material from several sources—and you may well be broadening the scope of the subject—so your own conclusions and organization will necessarily cake on a new shape.

Informal and formal outlines are, as always, useful as attempts to make coherent sense of all your journal notes and annotations. By trying different outlines, you can see in which way the information fits together best. As you approach a satisfactory outline integrating the ideas and information from the sources, you will be able to formulate an overview of the subject. A direct statement describing this overview-tying together the various parts of your synthesis—can serve as a thesis statement for your paper.

For example, if you were reviewing for an economics course several analyses of how the end of the Cold War would affect the economy of the United States, simply summarizing the articles one after another would do little to show how they fit together or what they add up to. At the very least, organizing the articles according to those saying the economy would be helped and those saying it would be hurt could lead you to see ·the various reasons proposed by each side. It would be even better to note which articles focus on the contraction of the defense industry, which focus on the impact of unemployment of the military, which focus on readjustment of research and industry, which focus on the effect of improved world relations and international economic competition, and so on. Thus you will be able to observe how different analyses reveal different aspects of the economy. Or you may find interesting patterns of organization based on the political attitudes of the authors and what role each of them sees for government involvement in the readjustment. Or there could be patterns based on when each of the projections was made in relation to the changing state of the economy and international relations. Each way of attempting a synthesis of the articles will reveal new patterns and offer more ideas.

Unifying the Style

Unifying the writing style while remaining true to the sources will be your final task. Because the sources you use have their own separate purposes, the material in each may be presented in very different ways-from numerical statistics to anecdotes to highly detailed analyses. When you bring together such varying material, you must present all materials in a way that is consistent with the overall design of your paper, the *synthesis.* For example, if you are collecting information on the effects of the Supreme Court's Bakke decision, you may be drawing on a wide variety of materials: statistical charts of college enrollments by ethnic background, direct comments on the decision by college admissions officers, general policy statements by college boards of trustees, straight news reports, and analyses by journalists. You must bring together all these different kinds of writing into a single readable whole. Instead of copying an entire statistical table-with much unnecessary material-you must pull out the most relevant statistics and explain their bearing on your topic. You cannot simply string together the statements of college officials; you must rather bring out the official positions and hidden attitudes behind them. In other words, you must translate the separate kinds of language used in the various sources into a uniform style appropriate to your synthesis.

Even though you will often need to rephrase and rearrange the material from the original sources, you must be careful not to distort the original meanings. When you pull out only selected statistics and explain their meaning, you must be careful not to leave our other important statistics that might give rise to conflicting interpretations. In summarizing the argument of a newspaper column, you should not leave out so much of the context that the article appears to say something it could not possibly have meant. Chapter 11 gives more specific advice on how to present the ideas of other writers as part of your own coherent

argument-without distorting the original meanings. That chapter also covers the various methods for documenting the sources of your information. In a synthesis you must document your sources fully and carefully so that the reader can judge the credibility of your material.

A STUDENT EXAMPLE FOR DISCUSSION

Each time you have to synthesize material from a number of sources—whether as a separate essay of synthesis or as part of a larger project—the tasks just described will appear in varying forms. Each time you will have to find different ways to handle them, so the advice we have given should, serve as only the most general of guidelines. The following sample paper, entitled "Walt Disney Company and the Selling of American Popular Culture," shows the way one student solved these problems in one particular case.

Katherine Ellis's assignment was to follow one object, artifact, or figure of American popular culture in articles published in newspapers and magazines during three recent months and then to synthesize all the material to create the picture that an educated reader would have at the end of that time period. Because everyone in the class was working on different subjects, the students' papers combined to form a general picture of recent popular culture. After gaining a good sense of the role of popular culture in contemporary American life during this period, through doing their individual research and reading one another's papers, for their major research papers the students were to focus on a specific issue raised by their popular culture object, artifact, or figure (see Chapter 10).

Because Katherine was interested in Disney films she began by looking into the Walt Disney Company, which produces and distributes them. Since November 1992 marked the release of a new Disney animated film, *Aladdin,* she decided to research that month, the preceding month, and the following month. As she looked into news stories about the Walt Disney Company during this period, she found that Disney's contribution to American popular culture was more vast than she had anticipated. The release of *Aladdin* quickly led to questions about the way Walt Disney promotes its many entertainment products and about how these products are received by the general public. The articles Katherine found showed that Disney's success was due not only to the appeal of the products and images it offered, due also to the corporate policies behind them.

The issues raised by this subject so interested Katherine that she went on to explore them more fully in her main research paper, entitled "Exporting American Culture: Disneyland in Japan and France," which analyzed the factors contributing to Disney's initial success in exporting its products and images to Japan and Europe. In the smaller synthesis paper, however, she covered a broader topic and pieced together the basic facts as they first appeared in the newspapers and magazines. Her thinking and analysis showed how the different aspects of the Disney entertainment empire appearing in different articles fit together coherently. In this smaller paper she did not cry to analyze or evaluate the factors contributing to Disney's success. Instead, by carefully synthesizing the articles, she explored her subject deeply and gained a strong sense of how Walt Disney Company makes a business of selling American popular-culture to the American public.

This synthesis paper showed the other students in Katherine's class that particular American popular-culture objects, artifacts, and figures raise questions about related issues of interest to consumers of popular culture. Katherine's first subject, Disney films, naturally evolved into a synthesis paper on the connections between popular culture and big business. Other students' topics, however, led them to different issues. For example, a student who explored the return of disco music discovered a connection between popular culture and the way Americans view the

past—in this instance, the 1970s. Another student, who researched the Statue of Liberty, found that the news articles surrounding this artifact often discussed immigration policy in the United States. Still another student, writing about the Grand Canyon as an element of American popular culture, found this subject linked to discussions about the environment and the conservation of natural resources.

The parenthetical references and the list of works cited in Katherine's paper followed the recommendations of the Modern Language Association (see Chapter 11, pages 212-216).

Sample Essay of Synthesis

Walt Disney Company and the Selling of
American Popular Culture: More than a Mickey Mouse Business

Most Americans associate Disney with Mickey Mouse and Donald Duck, but Disney's influence on American popular culture can be seen in a broad range of products, images, and enterprises it produces and sells, from movies and television shows to full scale theme parks and resorts. Disney is big business: a line on the stock exchange listing and a multi-faceted corporate structure. Its influence on American popular culture is due in part to how well it does its business. In 1992, Walt Disney Company was expanding its markets and increasing its profit more than ever before. Disney, which is known for its animated feature-length films and its theme parks, continued to build on this proven base to expand its entertainment empire.

In late 1992, Disney films continued to provide a strong base for the company's success. In early November, Walt Disney Company prepared the public for the release of its new animated feature film, Aladdin, with a media advertising blitz. Building on the unprecedented success of its last feature-length animated film, Beauty and the Beast, Aladdin promised to be another huge hit (Sharkey HI). Reviews offered high praise for its artistic and technical merits as well as for its entertainment value (Salamon A12; Ansen 76-77; Corliss 74-76).

Box office receipts showed that the general public agreed with the critics. Over the Thanksgiving holiday. Disney's Aladdin combined with Fox's Home Alone 2 to break the previous box-office sales record for that period by over twenty percent. In its five day national opening, Aladdin took in over twenty-five million dollars, a higher gross than any of Disney's previous animated films and a remarkable sum of money given the number of half-price tickets sold to children (King B4). The film's popularity quickly led to the marketing of its characters—for example, in late December, Disney licensed the use of Princess Jasmine in Spanish language ads (Gellane DI)—which brought in additional revenues and further promoted the film.

Aladdin was not the only successful Disney film during this period. Walt Disney Company's Sister Act and Beauty and the Beast, released earlier in the United States, were among the most popular and profitable American films showing in Europe (Groves 47-48), In the video market, Disney led the shift from rentals to sales in videocassettes (Turner A1). In late October, Disney announced plans to re-release its classic animated feature film Pinocchio on home video ("Walt Disney to ... " B8) and in early December, Beauty and the Beast was at the top of the list in video sales ("Disney's 'Beauty' ... " C3),

In late 1992 Walt Disney also continued to broaden and expand its theme parks, in spite of setbacks abroad. Euro Disneyland, which opened in April 1992, continued to be a disappointment both in terms of popularity and profits. The park's operating company, Euro Disney S.C.A, reported a thirty-five million dollar loss for its first fiscal year (Gumbel B4). Euro Disney announced plans to reduce prices in order to boost sagging attendance ("Disney Defers … 54}. In mid-November, stock in Euro Disney was considered "overvalued" and European financial analysts were urging "all but the most risk tolerant" to sell (Eichenwald DI).

Despite losses from its European operations, Walt Disney Company nevertheless continued to make profits, posting a twenty-eight percent increase in net income (816.7

million dollars) and a twenty-three percent increase in revenues (7.5 billion dollars) during the fiscal year ending September 30, 1992 (Gumbel B4; Bates Dl; "Disney Reports ... " 8). In fact, the company's huge profits prompted its two top executive officers, Michael Eisner and Frank Wells, to sell over five million shares on the New York Stock Exchange. This stock (valued at 185 million dollars) represented about one percent of Disney's outstanding stock, an amount large enough to drag Disney stock prices down almost two dollars per share and trigger an eleven point decline in the Dow Jones industrial average (Farm Cl).

Disney's success prompted expansion plans. Walt Disney Company announced plans to build "Disney Sea," an ocean theme amusement park and marine life park, adjacent to Tokyo Disneyland (Gumbel B4). It also announced plans to build a three billion dollar expansion of its original park in Anaheim ("Good News ..." B6). Disney also took steps to further expand its film, video, and television empire. In early November Walt Disney Company completed a deal with Joe Roth, who released the blockbuster Home Alone during his three years as Chairman of Twentieth Century Fox, to start his own production company at Walt Disney Studios (Citron Al). It also signed a contract to produce movies for ABC ("Disney to Roll ..." 27) and signed box-office draw Julia Roberts to a contract (Goldman B7).

Walt Disney Company also negotiated agreements with three other major corporations during this three month period. Disney and McDonald's Corporation Signed an agreement to team up for a "Happy Meals" promotion tied to Dinosaurs, an ABC comedy series produced by Walt Disney Television, and made plans for another promotion in the summer of 1993 to tie in with the theatrical re-release of Snow White ("Disney, McD's ..." 8). In another attempt to combine expansion with promotion of preexisting products, Walt Disney Company signed a licensing agreement with Penguin Books to create a line of moderately priced children's books based on Disney stories ("Pearson's Penguin Agrees ..." B8). Finally, in conjunction with Blockbuster Entertainment Corporation, at a cost of fifty million dollars, Walt Disney Company gained conditional approval from the National Hockey League to bring a new expansion franchise to Anaheim, California {"A Shot on Goal ..." B7)—a strange new twist of "Disney on Ice"?

Walt Disney Company's success as a business is unquestionably linked to the appeal of its products, images, and enterprises. The reverse is also true: the appeal of its products, images, and enterprises is unquestionably linked to its success as a business. The combination of the two account for Disney's ability to successfully sell new products—be it a MacDonald's Happy Meal with a "baby Mickey" toy inside or an ice hockey franchise in the middle of Sun City—and at the same time to continue to successfully sell the old. If Disney offers it, it must be good. It must be as "American as apple pie and baseball." In fact, when Bill Clinton won the Presidential election, I almost expected someone to greet him with the Disney question: "Well, Bill. You've just been elected to the Presidency of the United States of America. What are you going to do now?" I think we're hooked.

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WRITING ASSIGNMENTS

1. Choose a word that is currently used as slang. Look it up in three different dictionaries including a dictionary of slang, if one is available. Then write a 150-to-200-word synthesis incorporating all information that seems relevant to the current usage of the word.

2. Write an *essay of synthesis* of about 800 words characterizing the social trends or one major Story mentioned in print during one week out of the last fifty years. Use material from newspapers, news magazines, and at least one other kind of periodical. All members of the class should choose weeks or events within the same year so that they will be informed readers of one another's papers.

3. Choose a minor historical event or a short period in the life of a famous person. Find what four reputable sources say on the subject and write a narrative combining the information. Imagine your reader to be a high school student with a strong interest in history.

4. Choose a news story that is currently breaking. Taking your information from several newspapers and magazines, write a narrative of the events as they might appear in a year-end summary of major news events. Direct your paper to a college-educated audience.

5. Imagine you are working for your city's mayor. The mayor, who is away for a week's vacation on a tropical island far from any news of your community, expects to find a report waiting on local issues the first day back at work. Using accounts in local newspapers, write a SOO-word synthesis of events concerning one problem that has affected the community in your mayor's absence.

Disagreements: Joining the Issue

Having seen how much work you must do to establish a significant connection among different sources, it should not surprise you that to identify and define a genuine disagreement requires even more work. Occasionally one article win directly confront another, a letter to an editor may directly challenge an author's statement, or a pair of writers will debate a specific claim in print. However, more often, you must identify actual points of difference between two authors who are each pursuing separate lines of argument without paying any particular

attention to the claims of the other. You must join the issue between the two and construct precisely what the difference between them consists of. You must sharply define what the exact point at issue is, and what each author has to say on" it. Only then can you begin to evaluate the logic and validity of each author's claim.

If you treat disagreement in a sweeping, general manner, it may seem that authors are more opposed to each other than they turn out to be, after the specific arguments are examined. If we reduce all issues to general questions-Is abortion right? Should the United States have engaged in the Vietnam War? Was Franklin Delano Roosevelt a good president?-most people will take one side or the other and categorize others as either sharing or opposing their view. Posing broad yes-or-no questions will dichotomize people into those for an issue and those against it. Having committed themselves to one side, people are likely to reject arguments that generally support the opposite view. But if you review the detailed reasoning that led someone to adopt a position and listen to the actual arguments used to support the decision, you may find that opponents do not disagree on much, if on anything at all, beyond a yes—or-no general preference.

It is commonly known that dire opponents who sit down together and thrash out their arguments often find that they share many points of agreement. Both supporters and opponents of legalized abortion, for example, when not locked into superficial confrontation, may well agree on the great harm caused by illegal abortions and the social costs and suffering caused by unwanted children. They may each also recognize the emotional and moral consequences of legalized abortion as well as the temptations it creates for thoughtlessness and abuse. No doubt, if the two parties search long enough, they will find serious differences between them, perhaps over the exercise of individual rights, the use of religious teachings, or the best way to care for children and families in our society. When viewed in a considered and careful way, issues usually become more discussable. The clear thinking that results offers some hope of resolution, workable compromise, or, at least, mutual understanding.

Identifying Disagreements

While reading several sources about one subject or while researching a topic, you may be tempted either to overlook disagreements that don't announce themselves with flags and cannons or to emphasize differences between texts once you notice any diverging tendencies. In order to make intelligent judgments about disagreements you must identify points of disagreement accurately and define exactly what a disagreement consists of.

To identify differences between sources precisely, you first need to determine whether texts are addressing the same subject. This means determining not just that they have the same general topic but that they cover the same part of the topic; only then can they answer one question from similar perspectives.

For example, there are many books about capital punishment. Some discuss the death penalty in different countries during different periods in history. Others present U.S. statistical studies based on current death-row sentences. Others offer biographical accounts of individual prisoners on death row. Many more explore the legal, social, moral, and political consequences of capital punishment. Some of these books favor the penalty of death. Others oppose it. Still others do not take a stand on the issue. Only a few books will directly join a specific issue using comparable data to allow a careful evaluation of alternative answers to a question such as whether the death penalty has served as a deterrent to crime in the United States during the past decade" Even statistical studies may not prove helpful, because each study focuses on different states, different periods of time, and different prison populations, each with a number of complicating factors. No sharply defined contrast has emerged from such statistical studies to

point to a clear resolution of the issue. Once you determine that two texts address the same issue and answer the same question, you are able to decide whether their answers are compatible or mutually exclusive. Different answers often exist side by side. The statement "Gun control reduces the total number of guns available to criminals" is not incompatible with "Gun control also reduces the number of guns available to honest citizens to defend themselves." On the other hand, the second statement directly contradicts the statement "Gun control will not affect the number of guns available to criminals." Statements that make absolute or strong claims, using words like *a/I, never, a/ways,* and *only,* are likely to conflict with other claims on the subject. Weaker claims that make concessions with words like *in part, along with, one of several,* and *sometimes* are more likely to be compatible with other statements.

Levels of Disagreement

After you have found two disagreeing sources, you need to identify at what level their disagreement occurs. Is the disagreement over what the facts are? Is it over the meaning of the facts? Or is it over the value, consequence, or implications of the facts? Each level of disagreement can be understood and evaluated in a different way.

Factual Differences

Facts are accounts people give of events. Different people may give different accounts. The accounts may vary for a number of reasons: imperfect memories or observations, differences in focus of attention, different styles of expression, different mental attitudes and perceptual frameworks, interests, or even lying. One eyewitness to an alleged robbery says the suspect was carrying a gun. Another reports only a suspicious-looking hand in the suspect's pocket. The victim says a gun was pointed directly at him. The suspect says he carried no weapon and made no threat, but that he did reach into his pocket to get change in order to make a purchase. Everyone reports the same incident by telling a different story. Unfortunately, there is no way to know for sure what actually happened, because to each person the event was experienced—it happened—differently. Even videotapes of the incident will be biased for the same reasons. The camera operator will have a particular angle of observation and focus. The camera will record only certain actions. The operator might experiment with clever camerawork, perhaps editing the footage to support a special Story. If the robbery itself occurs right in front of police officers trained to be accurate observers, the officers will still only provide their personal accounts of the event.

Criteria for Evaluating Sources or Witness

- Generally, the closer the witness was in time and place to the original events, the better. If the writer was not there, he or she may cite reliable sources who were.
- The more the writer or primary witness knows about the subject or events he or she is describing, the better he or she will know what to look for, what to report, and what to conclude.
- The fewer biases and prejudices writers or witnesses have about the matters they are reporting on, the more likely they are to give an undistorted account.

In judging accounts, we can only judge which data and witnesses seem more solid or more reliable. As in a court of law, we *must* judge witnesses' accounts on the basis of the evidence they offer and on the characters of the witnesses. Some reports seem more reliable because they are supported by detailed observations that might correspond with documentary records. Such records, however, are only another account written and prepared by someone closer to the events when they occurred. The relevance and meaning of physical evidence such as a gun or threads found on a gun must still be established through interpretive accounts. Thus these accounts seem fuller and more consistent combined with other accounts. And more reliable witnesses are those who are in a better position to observe and understand the events than others or who have a greater reputation for trustworthiness or have less reason to distort their accounts. As a researcher, judge the teller and the tale.

Criteria for Evaluating Evidence

- The more specific and complete the evidence is, the more likely it is to present a clear and precise picture.
- The more internally consistent the evidence is, the more likely the report is to be accurate. Internal consistency means that one part of the evidence does not contradict another part and that all parts support the single interpretation. Be cautious: in some cases, evidence that is too consistent may mean oversimplification or fudging of observations.
- The more evidence was recorded at the time of the events reported, the fewer problems with distorted memory will occur.
- The more the evidence is tied to matters of public record—such as contemporary newspaper accounts, government documents, or widely acknowledged facts—the more credible the evidence is.
- The less indication of bias, fraudulent, or false statements there is, the more reliable the evidence.

Criteria for determining the reliability of witnesses and the validity of data vary from situation to situation and discipline to discipline, as discussed in Part 3. Courts of law have extensive rules of evidence that define what kinds of testimony are appropriate, what kind of supporting evidence is admissible, and how a witness's credibility may properly be established or broken. Judges constantly must evaluate the admissibility of testimony and physical evidence according to these rules of evidence. In academic disciplines as well, editors, referees (who evaluate manuscripts for publication), and readers constantly make judgments about the quality of authors' statements and their supporting evidence according to the criteria of their disciplines. What counts as valid testimony and evidence for a psychologist will not likely count for a physicist, a philosopher, or a literary scholar. The guidelines that follow provide a starting point for your evaluation of conflicting evidence.

At times you may not be able to make a clear-cut choice between two conflicting reports of fact: the witnesses and the evidence may be equally good—or equally poor—on both sides, or you may lack enough background information to judge. In such cases, all you can do is acknowledge the conflict and suggest what the *implications* of either report being true' might be. Tracing the logical implications of each report may give you an indirect indication of which side is more likely to be true. At least you will learn the consequences of favoring one report over the other.

Meaning Differences

Every writer presents a framework of meaning or ideas, which is used to interpret the consequences or relationships of facts as well as to develop conclusions. These frameworks of meaning may be built on all the information presented or may come from another source of interest or beliefs. For example, consider the earlier example of a robbery. One witness sees a man with his hand pushed deep in a jacket pocket approach another person on the street. He hears the comment, "Hand it over!" and sees money change hands. The witness frames these events in the context of a robbery, thereby assigning specific meaning to each observation. The hand in the pocket becomes a weapon; the words spoken are the criminal act itself; and the money is now "loot." If the same witness noticed a television camera crew filming the scene, the witness would assign these observations a different meaning. On the other hand, if, based on no new personal observations, the witness believed that every person on the street was involved with drug deals or loan sharking or elaborately staged practical jokes, he would assign different meanings to the same set of observations.

When two authors give contradictory meanings or develop opposing ideas about one topic or set of events, you can understand and evaluate their differences only by identifying where the differences in meaning come from. Do they come from the authors' accepting contradictory facts or paying attention to different categories of facts? Do the differences come from applying different reasoning to facts they generally agree on? Do the authors approach the subject with such fundamentally different prior beliefs that they see all the events in an entirely different way?

If the differences are based on contradictions about what the facts were, by determining the facts you may resolve the conflict in meaning. If beyond a reasonable doubt solid evidence and unshakable witnesses establish that the suspect did indeed have a gun in his pocket, you can rule out all other interpretations and meanings that present the incident of robbery as a legal business transaction or cinematic event.

If differences in meaning result from the writers' paying attention to different sets of facts, consider which writer examines the more appropriate and comprehensive set of facts. Since there are usually more facts available than anyone person can make coherent, concise use of writers and witnesses must select the facts they consider most relevant. Even when two authors agree on specifics, they will likely make different selections from the data available and put an individual emphasis on them. Given the issues and context of the discussion, as a researcher you can make reasonable judgments about which source pays attention to the more appropriate facts. In the robbery scene, the witness who describes the physical manner and appearance of the suspect and omits mentioning a camera crew obviously has missed an important clue to the pattern of events. On the other hand, if the witness is a film critic attending the shooting of a robbery scene, the presence of the camera crew may be assumed in the witness's report of the incident, so it would be perfectly appropriate for the observer to emphasize the suspect's appearance in any account of the event.

If writers' disagreement on interpretations or understanding of the subject is based on different choices of the facts, you may never agree totally with either source. That is, you may put together the partial view each source presents with a more comprehensive synthesis that takes into account data chosen by both authors. The suspect in the robbery is not a criminal but is a terrible actor. Or the members of the camera crew are accomplices in a daring public mugging.

Differences in Point of View and in Fundamental Beliefs

Differences of interpretation may arise not out of differences in facts but differences in ways of looking at or thinking about the facts. A psychologist, using a clinical perspective, may

interpret the robbery suspect's behavior as random 'psychotic hostility not directed at anyone in particular; the victim happened to be in the wrong place at the wrong time. A prosecuting attorney interprets actions through a framework of legal responsibility. An urban anthropologist may see robbery-as part of a culture of violence to which the suspect and victim belong.

Differences of interpretive framework are much harder to resolve than differences in fact or meaning. Ultimately, you must judge the validity of the source's entire framework to see whether one author's point of view is more valid for your purposes than another's. Sometimes you can judge which interpretive framework is more appropriate co the subject and question under discussion. In court the lawyer's and judge's framework of legal responsibility is most significant, but in a rehabilitation program a psychologist's frame of reference carries more weight. When a psychologist offers testimony as expert witness during a trial, it is to answer specific questions defined by the legal framework. In a clinical setting, a lawyer's judicial expertise offers little aid.

Differences of interpretation or patterns of meaning may come from fundamental differences in belief, which influence how people evaluate events and how they think about the world. A Marxist will interpret political situations differently than an Adam Smith capitalist; a Zen Buddhist will weigh moral issues differently than a Baptist. Differences about such basics as religion, morality, national loyalties, life goals, and personal commitments are notoriously difficult to evaluate and to resolve. At least as a researcher you can attempt to understand what these differences consist of in your sources. You may then be able to see whose assumptions and beliefs are closer to the ones you hold. Even more important, you will come to see how people with different beliefs may perceive the same events or data differently.

Writing an Essay of Evaluative Comparison

In examining two sources that cover the same subject, you need to do two separate tasks: first, identify the specific agreements and disagreements between the sources; second, analyze the patterns of agreement and disagreement. The first task will let you know how much difference exists, and the second will help you resolve these differences. In preparing an *essay of evaluative comparison,* the first step has to be completed before the second step is begun, because you must know the differences precisely and explicitly in order to analyze them. In your final version of the paper, the results of the two tasks may be intermixed as part of an overall evaluation of both sources.

Selecting Two Passages

Unless two passages are handed to you by your instructor, you must select the pieces of writing that you will compare and analyze. Finding them is no easy task. The passages should be short enough to allow detailed discussion. Often well-matched passages of only a few paragraphs provide enough material for a five-to ten-page comparison. The passages should have more than a vague similarity: they should cover exactly the same issues within exactly the same limits and make directly comparable statements.

Sometimes you can find short, self-contained selections in two versions of a news Story published in newspapers .or in weekly news magazines. Or you might excerpt matched selections from longer works. On the other hand, magazines and anthologies sometimes present statements already matched to present opposing or multiple views on a single issue. The sample essay of evaluative comparison that follows on pages 155-157 considers two such matched opinions on the subject of active euthanasia. These two views, for and against legalization of medical

assistance in the death of the terminally ill, were originally published on facing pages of a monthly law journal and are reprinted on page 74 of this book.

When you are working with excerpts, your decisions on where to begin and end each selection are crucial. Try to match the subjects, the limits, and the authors' claims in the two passages. Even when you are working with pieces already matched as opposing, do not assume that they will argue clearly and directly with each other. Close examination may indicate that the authors see the issue in such different ways that their arguments do not confront each other directly. This is to some degree true of the pair of arguments compared in the sample essay by student Kevin Nichols, and part of the work of the essay is to identify that difference of basic assumptions and perceptions. It is often useful to select for comparison passages that you come across during research for a paper or another project for one of your courses. Then the conflict will be real to you—one whose resolution will clarify issues of interest.

Making Apt Comparisons

Having chosen two selections, you should try to understand each as fully as possible in its own terms. To do this, you may use any or all of the techniques presented earlier-reading journal, paraphrase, and so on. If you are working with selections from longer works, it usually helps to become familiar with the surrounding contexts as well.

Then identify the specific areas of correspondence between the two passages. For each claim or statement made in the first selection, take note of any corresponding claims in the second. You may keep track of these correspondences "by numbering comparable claims of both writers with the same number or by annotating ("see line 24 of other"). Or you may want to compile a comparative chart of correspondences.

As you collect these correspondences, you will already be noticing patterns of agreement and disagreement. Once you have all of them collected, you can organize the various agreements and disagreements according to the categories of difference presented earlier in this chapter: fact, meaning, point of view, and fundamental beliefs.

As you sort out the agreements and disagreements, you may see patterns start to emerge. For example, the two authors may agree that specific events took place but may disagree on the dates and order of the events. Or you may find absolute agreement on facts and total disagreement on conclusions. Or you may notice crucial issues on which the two writers turn to entirely different types of evidence. As patterns emerge, you will also gain more insight into the major differences between the writers regarding their purposes and their conclusions. The patterns you discover—of similarities and differences between the sources—will become the core of your essay.

If the pattern is one of basic similarity, you might consider whether shared assumptions, common sources of information, or common purposes lie behind the similarity. If there is a mixed pattern of agreement and disagreement, you might try to determine whether the similarities or dissimilarities dominate—or whether the dissimilarities seem random and minor.

If many major disagreements leave you confused about where the truth lies, you should try to determine which writer presents the more credible or persuasive case. In each instance, you will have to decide what the appropriate criteria are for judging the kind of dispute before you; these criteria were discussed earlier.

In the special case of two writers consciously arguing with each other (that is, each knows and discusses the other's views), you may also consider how effectively they argue against each other. Does each one answer the other's objections adequately? Does each successfully confront the other's main points? Or do they each write past the other, avoiding direct confrontations or missing the other's main objections? You should explore these issues in journal entries, notes,

outlines, or through other informal means until you come to some firm conclusions. At that point you are ready to begin writing the. rough draft of the final paper.

The Final Essay

The final paper should begin by clearly identifying title, author, and publication information for the two passages being compared. If you are using excerpts of longer pieces, identify precisely where your excerpts begin and end. If the readers of your paper are not likely to be familiar with the material you are discussing, you would do well to include copies of both selections in their entirety as an appendix to the essay. The *introduction* to the paper should present, in general terms, the overall pattern that will emerge in your comparison and possibly what you intend to prove about the relative value of the two selections. In other words, indicate to the reader at the outset where the comparison leads and what kind of analysis you will pursue.

The Body The body of the paper should present the· substance of the agreements and disagreements. Expose the patterns and analyze the examples you have found. You need not discuss all the details from both selections, but you must use enough specific examples to support your general characterizations. You may refer to details in the two originals by quotation, paraphrase, summary, or line number if you have included copies of the originals. Whatever method you use, accuracy and fairness in representing the originals are particularly important because you will be setting details from two separate sources against each other. If too much gets changed between the originals and the discussion, you may wind up comparing products of your own imagination rather than actual sources. Notice that, in the sample essay that follows, the information from the sources is integrated into the comparative discussion. Chapter 11 contains a complete discussion of appropriate and accurate reference.

Organization The development and organization of the evaluative comparison will, of course, depend on what you need to say and the kind of sources you are comparing. You may want to present the whole pattern of agreement and disagreement initially, halting only to fill in representative details, then follow with a detailed analysis of underlying causes of the pattern. That is, before going through a point-by-point comparison, you can present an overall view of how the two articles fundamentally differ. Or you may want to analyze and evaluate each disagreement as you come to it, slowly building an awareness of points of contrast into an overall picture of two distinct approaches.

If your two sources describe a series of events, you may want to discuss the points of comparison chronologically, showing how two different stories unfold. Or you may find that you can produce a clearer comparison by separating differences of evidence from differences of interpretation. If the sources describe opposing positions on a hotly debated issue, you may want to organize your comparison around specific points that both texts consider. For example, in his evaluative comparison of Smith's and Kamisar's articles, Kevin Nichols organizes his body paragraphs around differences in the ways the two texts present the consequences of legalization for physicians, patients, and society as a whole. Because there are many ways to organize an essay of evaluative comparison, you should derive your organization from the patterns you have come to identify in the particular sources you use.

Comparative Focus Take care to stay focused on the *comparison between the two sources.* Don't fall into the error of simply summarizing each of the two separate pieces or of just recounting facts covered in the two sources (as you might do in a synthesis). Remember that in

this kind of analysis your main purpose is to analyze the relationship between the two pieces of writing. Two techniques of sentence style can remind you—and your readers—of this purpose.

First, whenever you refer to details from one source, refer to the author or the title of that source, and do not continue the example for more than a few lines without repeating the reference. For example, by repeating Yale Kamisar's name as author through the second paragraph of his essay, Kevin emphasizes that these are only Kamisar's ways of presenting the issue at hand—only Kamisar's claims about negative effects on physicians of legalizing active euthanasia. Kevin is distinguishing Kamisar's ideas from Smith's (which appear in the following paragraph) or from his own.

The second technique is to include many sentences—especially paragraph topic sentences—that directly compare the two sources being discussed. Placing statements side by side within the same sentence helps maintain the comparison throughout the essay. For example, in the sample essay, Kevin begins his fourth paragraph with the following sentence directly comparing Smith's and Kamisar's views on the effects of legalization on physicians: "While Kamisar suggests that the participation of physicians in active euthanasia violates the code of medical ethics, Smith interprets this code as allowing physicians to aid-in-dying without violating their ethical obligations to their patients."

The conclusion of the essay should develop the issues you have raised in the body paragraphs and sum up the results of your analysis. If it seems appropriate, you might sum up the points of comparison, thereby making an overall evaluation of the relative trustworthiness of each source or (as in the sample essay) the relative strength of the arguments the sources present. Alternatively, you might observe how two writers approaching one subject from such different standpoints come to the same conclusions.

ASTUDENT EXAMPLE FOR DISCUSSION

In the following essay, Kevin Nichols introduces a large topic for comparison—the arguments for and against the legalization of active euthanasia—but he quickly focuses on a more specific aspect of this topic, limiting the actual comparison to two short articles that offer opposing opinions. He narrows his topic even further by focusing on three specific issues addressed in both sources. In examining and evaluating specific differences between the two articles, he notes who seems to have examined more of each issue, and how differences in position derive from different values and assumptions of the two authors. Kevin winds up by observing that the two authors' difference in perspective points to a fundamental disagreement about society and the way to freedom and autonomy.

Sample Essay of evaluative Comparison

Whose Life Is It, Anyway?

In the United States the debate over the legalization of active euthanasia has been going on for many years. Recently the activities of Dr. Jack Kevorkian, nicknamed "Dr. Death" by the press, have brought this debate to the front pages of newspapers and cover stories of weekly news magazines nationwide. The Hemlock Society has recently sponsored attempts to legalize active euthanasia in California and New Hampshire. Thus far, these attempts have been unsuccessful. In. Michigan, in a direct response to Kevorkian's open practice of providing aid-in-dying to patients who request it, the state legislature issued a temporary ban on active euthanasia.

In. two short articles printed on facing pages in the April 1993 issue of the American Bar Association Journal, Cheryl K. Smith, staff attorney for the Hemlock Society U.S.A., and Yale

Kamisar, law professor at the University of Michigan, present opposing opinions about the legalization of active euthanasia. Both see the effects on physicians, patients, and society as a whole as critical issues. However, while Smith predicts that the effects of legalizing active euthanasia will be positive, Kamisar fears that these effects will be overwhelmingly negative. While some of their arguments directly conflict and challenge each other, an underlying disagreement of values and assumptions leaves the conflict difficult to resolve.

In the first place, Kamisar and Smith have opposite opinions of the effect *of* legalization on physicians. Kamisar argues that it will have a negative impact on "the dynamics of the sick room" and erode the trust upon which the physician-patient relationship is based. He is appalled that, should it become legal, it would be viewed as "an acceptable alternative to treatment and would be discussed in polite conversation," and he is especially disturbed by the fact that the physician might be "the first person to broach the subject." Here Kamisar implies that such a discussion would undercut the physician's purpose, in the sick room—to heal and provide "treatment."

While Kamisar suggests that the participation of physicians in active euthanasia violates the code of medical ethics, Smith interprets this code as allowing physicians to aid-in-dying without violating their ethical obligations to their patients. In fact, she argues that "Relief of suffering, always a major goal of medicine, provides the best rationale for legal aid-in-dying for the terminally ill." Smith also acknowledges a point which Kamisar ignores—that physicians are not always able to relieve pain and suffering and that the Hippocratic Oath, which "requires physicians to relieve pain, as well as give no deadly medicine," contains within it an internal inconsistency in these cases. Smith believes that, given the advances in medical technology since the time of Hippocrates, the oath "should be relied upon as a guide" only. In further contrast to Kamisar, she claims that legalizing active euthanasia may strengthen rather than erode the physician-patient relationship because "Patients who are able to discuss sensitive issues such as this are more likely to trust their physicians."

While we can see that Smith seems to have a more complex sense of medical ethics than Kamisar, we see that complexity based on an interactive trust between doctor and patient, in which communication is foremost. Anything that can increase that communication will lead to a more sensitive and appropriate response by the doctor. Kamisar, on the other hand, sees patient trust based on the doctor's authority as a benign care-giver. Increased communication from the doctor about options may seem coercive, an authoritarian suggestion to hasten death.

Second, Kamisar and Smith draw opposite conclusions about the effects of legalizing active euthanasia on patients. Again, Kamisar feels that it would have detrimental effects. He fears that legalization would put undue stress on severely ill patients and perhaps even violate their autonomy: for example, some might feel pressured or obliged to opt for euthanasia "to relieve their relatives of financial pressures or emotional strain" or "feel that to reject euthanasia, once it is a viable alternative and others are 'doing it,' would be selfish or cowardly." Kamisar also believes that legalization will harm some patients by "denying them the possibility of staying alive by default:" In other words, he believes that the legalization of active euthanasia implies that a person must have a reasonable "excuse" for living.

Smith, however, feels that legalizing active euthanasia will "benefit patients by preventing abuses and by providing an alternative to uncontrollable pain and unbearable suffering. She believes that legalization will help to guarantee the autonomy of patients by making it easier to regulate the practice, which "is currently occurring outside the law and without any reporting requirements." She also claims that patients will benefit from the open dialogue between physicians and patients made possible by legalization which will "enhance detection of treatable depression, which may decrease emotional suicides, and resolution of other problems such as pain."

Although both Kamisar and Smith seem to put patient autonomy first, they have very different ideas about what process maximizes autonomy. Smith believes open communication and consideration of all alternatives increases autonomy and decreases the psychological pressures on the patient. Kamisar believes that the more the patient must confront and the more options presented, the more the patient will feel pressured. The patient is put in the uncomfortable position of actively having to decide and assert that continuing life is good for himself and for others. Smith, on the other hand, sees that

assertion as liberating, and believes the dialogue leading to that assertion may help relieve depression and other emotional stress that could hasten death.

Finally and most significantly, Kamisar and Smith differ in their .views of the effects of legalizing euthanasia on society as a whole. Kamisar sees these effects as resulting in nothing less than the breakdown of the "web of rules" —one of which prohibits killing—which together make up our society's moral code. He fears that legalization will result in "lost distinctions of former significance" concerning the ethics of death and dying and thus argues that "traditional restraints" must be preserved. Kamisar also believes that the breakdown of one rule will lead to the breakdown of others, and as a result. "If we legalize active euthanasia for only the 'terminally ill,' it will not remain limited for very long."

While Kamisar is concerned with the breakdown of our society's moral fiber, Smith is concerned with breakdown of our society's respect for individual autonomy and challenges our society to respond to a problem which "demands a compassionate response." In fact, she believes that "respect for a person's autonomy requires that his or her considered value judgment must be taken seriously even if that judgment is believed to be mistaken." Although she does not directly address the effect of legalization on society, her comments suggest that to refuse patients their right to choose active euthanasia is a denial of individual freedom as well as an act of cruelty. She rejects the notion that legalizing active voluntary euthanasia will inevitably lead to the acceptance of active involuntary euthanasia because her argument for legalization is based squarely on her appeal to individual autonomy: "Of course, the person desiring aid-in-dying must be both competent and fully informed. This implies voluntariness and disclosure of the risks, benefits, reasonable alternatives and probable results."

Once again we see Kamisar believing the best way to preserve freedom and life is through maintaining traditional beliefs and not questioning their authority. If traditional arrangements are questioned too far, they will break apart and we will be left without protections. Smith, on the other hand, sees our protection *only* in our constant discussion of our situation, assertion of our needs and desires, and decisions based on our understanding of each case. The following of strict rules about which we have no choice is for her not a protection, but a loss of freedom.

Although Kamisar and Smith consider the same issues, they draw different conclusions about the effect of legalizing active euthanasia, because of their different beliefs about how freedom and rights are best upheld in society. While Kamisar appeals to "traditional restraints" against killing, Smith appeals to the principle of personal autonomy. Kamisar emphasizes the negative effects of opening up discussion of these difficult matters because people may not feel free to choose, may feel pressured, or may make poor choices. Smith emphasizes the benefits of legalization for the patient because she believes in the power of openness and communication to increase our freedom. One feels society is fragile and will deteriorate if pressed too far. The other feels society is robust and healthy only insofar as we constantly creatively remake it to fit our needs and perceptions. For both the issue of active euthanasia is more than even a matter of individuallife or death—it is the life or death of society itself. But that issue is barely begun to be argued here.

Sources

Kamisar, Yale. "No: Preserve 'Traditional Restraints." American Bar Association Journal (Apr. 1993): 43.

Smith. Cheryl. "Yes: A Matter of Choice." American Bar Association Journal (Apr. 1993), 42.

WRITING ASSIGNMENTS

1. Write an essay of evaluative comparison of about 500 words, comparing the positions in anyone of the following sets of articles.
    a. Yale Kamisar's and Cheryl Smith's discussions of active euthanasia on page 74.

b. The editorial by McPherson and Shapiro on page 80 and one of the letters to the editor on page 79, on national service.
c. The closing statements of two of the three presidential candidates in the second 1992 presidential debate, on pages 107-108.
d. The two reviews of the book *Equality Transformed,* on page 131.

2. Survey ten people in your class to find out their opinions about a current event or a controversial issue, asking them five specific, uniform questions. Then, in 500 to 750 words, compare and evaluate the responses you received, organizing and classifying responses around either the characteristics of the respondents or the nature of the responses.

3. Drawing on a research project you are currently working on for this or another course, select two passages from different sources covering the same topic. Write an evaluative comparison of about 500 words—or as long as necessary to cover all the pertinent issues. Your audience is classmates doing research in the same area, who will be concerned with the extent of agreement and disagreement between the sources.

4. Find two newspaper or magazine articles or editorials that disagree about a currently controversial issue. Write an evaluative comparison of the articles or of any short passages taken from them.

5. Write an evaluative comparison of the viewpoints expressed in the following two articles concerning a controversial alternative penalty for convicted rapists.

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10

WRITING THE RESEARCH PAPER

The *research paper* is an original essay presenting your ideas in response to information found in library sources. As you gather research material, your ever-increasing knowledge of a topic will allow you to make informed judgments and original interpretations. At each stage of research, you will have a more complete idea of what you have already found and what you are looking for. Midway through the process, the writing tasks of creating a *review of the literature* and a *proposal* will help you focus the direction of your research. This chapter addresses both the technical skills of finding and recording information and the intellectual skills of understanding the material, developing original ideas, and making informed judgments.

Your Ideas and the Library's Information

Writing a research paper is a process of interaction between the materials you find in primary sources and the ideas you develop yourself. Your ideas lead you to search out additional materials, and these new-found materials lead you to new ideas. Throughout this process, it is you who decides what materials you need, discovers the connections between different pieces of information, evaluates the information, frames the questions you will answer, and comes to original conclusions. Before you begin, you cannot know what you will find or what your conclusions will be; but as you proceed, your emerging sense of direction will give shape to the entire project.

In order to gain information and to discover other writers' thoughts on your subject, you will have to become acquainted with how material is arranged in libraries. Library classification systems, computerized card catalogs, periodical indexes and abstracts, CD-ROM data bases, and similar information retrieval systems will tell you whether information is located on library shelves or on microfilm reels: But only your own growing knowledge of the subject can tell you what information is useful and how that information relates to questions you are raising. The secret to library research is to remember that the organization of material in books, journals, and reference documents differs from the–new organization of facts and ideas that you will eventually achieve by your own thinking on the subject.

Writing an essay based on library sources takes time. You will spend time finding sources; you will spend additional time reading these sources and taking notes. Even more time will be required for your thinking to go through many stages: you will need to identify subjects, raise questions, develop a focus, formulate and reformulate ideas on the basis of new information, come to understand the subject, and reach conclusions. The vision of what your paper should cover will only gradually emerge in your mind. You will find your subject not in any book or card catalog but only in your own thoughts—and only after you have begun to investigate what the library books have to offer.

This chapter will present the typical stages you will pass through in preparing an original library research essay—that is, an essay in which you develop your own thoughts based on library research materials. The purpose of these stages is to isolate some of the complex tasks that go into completing the assignment and to allow you to focus on each skill one at a time. In reality, these stages are not so clearly separable. Everyone has an individual way of working, and the development of each essay follows a different course. To give an idea of the way the various stages interact in the development of one particular paper, I will describe how one student, Katherine Ellis, developed her ideas for a research essay assigned in a writing course.

Finding a Direction

Before you can do any research, you must set yourself a direction—a general area to investigate. That direction can, and probably will, change with time and knowledge—at the least it will become more specific and focused. But with the first step, as the cliché goes, begins the journey.

How can you set that first direction?

Interest Your Reader

The immediate context in which you are writing the paper provides one set of clues. If you are writing the research paper as part of an academic course, the issues raised in class and the particulars of the assignment given by the teacher establish the direction. If the teacher gives a detailed sheet of instructions defining the major research assignment, these instructions will suggest specific kinds of topics.

In addition to the appropriate topic and the stated expectations of the teacher, you should also consider the intended audience as part of the context. In some courses the teacher is the only reader; that teacher, already well informed about the topic you choose, may read your paper to judge your understanding of the material. In this case, you would be wise to choose a topic in which you can demonstrate just such mastery. At other times the teacher, still the only audience, may request papers on topics with which he or she has only limited familiarity. In another class, the teacher may ask you to imagine yourself a practicing scholar writing for a well-informed professional community; your classmates may in fact be your primary audience—the community to which you report back your findings. Careful consideration of which topics might interest each of these audiences may help you choose an initial direction.

Interest Yourself

You can also look into yourself and into the materials for help in choosing a general area of research. If you choose an area in which you already have some background knowledge, you will have some insight into the meaning and importance of the new materials you find. Prior acquaintance with a subject will also give you a head start in identifying useful sources. Even more important, if you already have an interest in the subject, you will have more motivation to learn and understand the subject in depth. If your interest in the subject makes you feel your questions are worth answering, that conviction will carry across to your readers. On the other band, if you pick a subject that is tedious to you from the start, not only will you probably drag your heels in doing the research, you will also have a hard time convincing your readers that reading your paper is worth their time.

ONE STUDENT'S PROGRESS

As an example of how one student developed the ideas and information for a research paper, we will follow the progress of Katherine Ellis, a first-year economics major interested in the entertainment business, through each stage of her work.

After doing some preliminary background reading and writing assignments on American popular culture, her class had chosen American popular culture in the 1990s as a focus for their research papers. The topics could extend to any aspect—from television to sports to fashion trends—according to students' individual interests, but a topic had to be relevant to American popular culture in some way. With everyone working on topics related to a single subject area, the students could pick and choose from a wide variety of topics yet nonetheless see how their own work fit into a bigger picture. They could thus become an informed audience for their classmates' work. The assigned length of the paper was eight double-spaced typed pages, approximately 2,000 words. The instructor assigned the paper almost two months before it was due so that students could pursue the research gradually. Smaller interim assignments based on the same research materials also helped the students develop their information and ideas for the larger project.

As one preliminary assignment, each student wrote a detailed description of an artifact or object of American popular culture he or she grew up with. Some students wrote about national parks or historical monuments like the Statue of Liberty and others wrote about television shows or music videos. Katherine chose to write on Disneyland, since she had gone to the theme park often as a child and had visited it recently with a group of friends. For the second preliminary assignment, each student wrote a synthesis paper compiling materials about his or her cultural artifact, items that had appeared in newspapers and magazines during a three-month period. In the process of researching this preliminary paper, Katherine discovered that in April 1992, Disney had opened a new theme park in France. Although Disney films and Disneyland seemed to her to present uniquely American views of life, she was surprised to find that the opening of Euro Disneyland had sparked heated debate in France and that some reports projected the park's failure. This made her curious enough about the Disneyland abroad to dig a little deeper to see if this would be a workable topic for her research paper.

To get a general sense of the possibilities of the subject and of the amount and kinds of materials available to her, Katherine checked the college library's computerized catalog subject index under "Euro Disney." She also checked the keyword index under the same term. The computer said that there were no books on this topic in the 1ibrary. She also requested a computer search as to whether "Euro Disney" appeared in the titles of any library books. This title search also turned up no books in her library. After a moment's despair at the impossibility of finding books on her particular topic, she decided to broaden her search topic to "Disney" and "Disneyland." This search yielded about sixty books on Walt Disney and Disney films, but only a few on the Disney theme parks in the United States. Most of the books on the theme park were located in the Fine Arts section and seemed too specialized, but a few were located in the Social Science section. She decided to take a look at these social science books to see if they contained any useful information but found that all of them had been checked out.

By this time Katherine was about ready to drop the topic altogether. She still was puzzled, though, about the apparent scarcity of information. Then she remembered some research she had done for her second preliminary paper: a limited computer search in the magazine and newspaper data bases. Katherine decided to go back to these data bases and do a more thorough search. She limited her search to "Euro Disney" and was relieved to find more than a dozen recent articles in news and business magazines. In order to see if more materials were available under a broader topic, she also searched the subject heading "Disney-Disneyland." This search yielded an interesting piece of information that she had been unaware of: a Disney theme park had opened in Japan in 1985.

Katherine then conducted a more limited subject search, on "Tokyo Disneyland," which yielded a half dozen articles spanning the time period from the opening of the park to the time of her search. Given the reaction to Euro Disney, she was surprised that the Tokyo park was extremely successful. In order to find out more about the success or failure of the Euro Disney park during its first year, she entered the computer's newspaper data base and did another subject search. This search yielded a handful of articles with titles indicating that the park was even less successful than earlier articles suggested. After reviewing these articles, Katherine asked a tentative research question: why was Euro Disney failing when Tokyo Disney was thriving? She wondered whether the difference had anything to do with how people in foreign countries felt about American popular culture.

The titles of the articles available suggested a range of possible answers to her question: demographic considerations, corporate organization and management, world economic factors, cultural differences. Given the length of the assignment and the availability of materials, Katherine decided to pursue research comparing the two Disney parks abroad, but she knew that

she would probably have to narrow her topic even further in order to write a focused research paper. Because most information on the subject was located in contemporary newspapers and magazines, this seemed to be a story of events that were still unfolding rather than a historical comparison.

In order to narrow her topic, Katherine decided to focus on factors contributing to reactions to the two parks rather than write a broad comparison. However, since the two parks abroad were based on the two original parks in the United States, she wanted to find some general information about Disneyland and Disney World as well. She decided to recall the general books on the two earlier parks and see if they had any useful background information, and she also did a general search under the keywords "Disney-Disneyland-American culture" in the magazine data base. This search yielded a half dozen articles in scholarly journals on the cultural significance of Disneyland and Disney World. Katherine hoped that these articles would help explain the appeal of the parks in general and suggest reasons why the Japanese park was doing well and the European park was not. At this point, without even looking at the books and articles, Katherine could see what kinds of materials were available, gain insight into the subject, and make the focus of her paper narrower.

EXERCISES

1. Imagine that you have been asked to write an editorial for the college newspaper on a moral or legal issue currently under debate (for example, abortion, "politically correct" language, the cost of higher education). List five potential issues and make a quick preliminary search on one of them in the library. Compile a list of the kinds of resources available (such as editorials in newspapers, reports in news magazines, articles in scholarly journals, books).

2. Identify a technology, social movement, organization, or public issue you would like to get involved with after you graduate from college. Make a preliminary survey of your college library to compile a list of available materials that would be informative about this subject.

3. Make a list of famous people who influenced you or other people your age (for example, historical figures like Malcolm X, popular figures like Mick Jagger, or business figures like Bill Gates). Choose one person on this list and do a preliminary search in the library to find out what kinds of materials are available (for example, biographies, news reports, interviews, speeches, or public statements). From these sources compile a list of potential topics for further research.

4. Imagine that an instructor of a course you are caking this term asks you to write a research paper on any topic or issue that has interested you from class discussions or the textbook. For the course of your choosing, list three topics and make a quick preliminary search in the library on one of them.

5. Imagine that you are a city planner, a lawyer, a physician, or an investment banker who has just moved to your town from across the country. To orient yourself locally in your profession you need information about the region you now live in. List several topics relevant to your professional work that you should research. Make a preliminary survey of your college library to determine what source materials are available.

Finding the Needed Information

Because even small libraries have more material than users can locate by memory, librarians have devised various techniques for filing documents and for helping people find the information they seek. A description of the more common information storage and retrieval devices follows, but don't forget that each library has its own special selection.

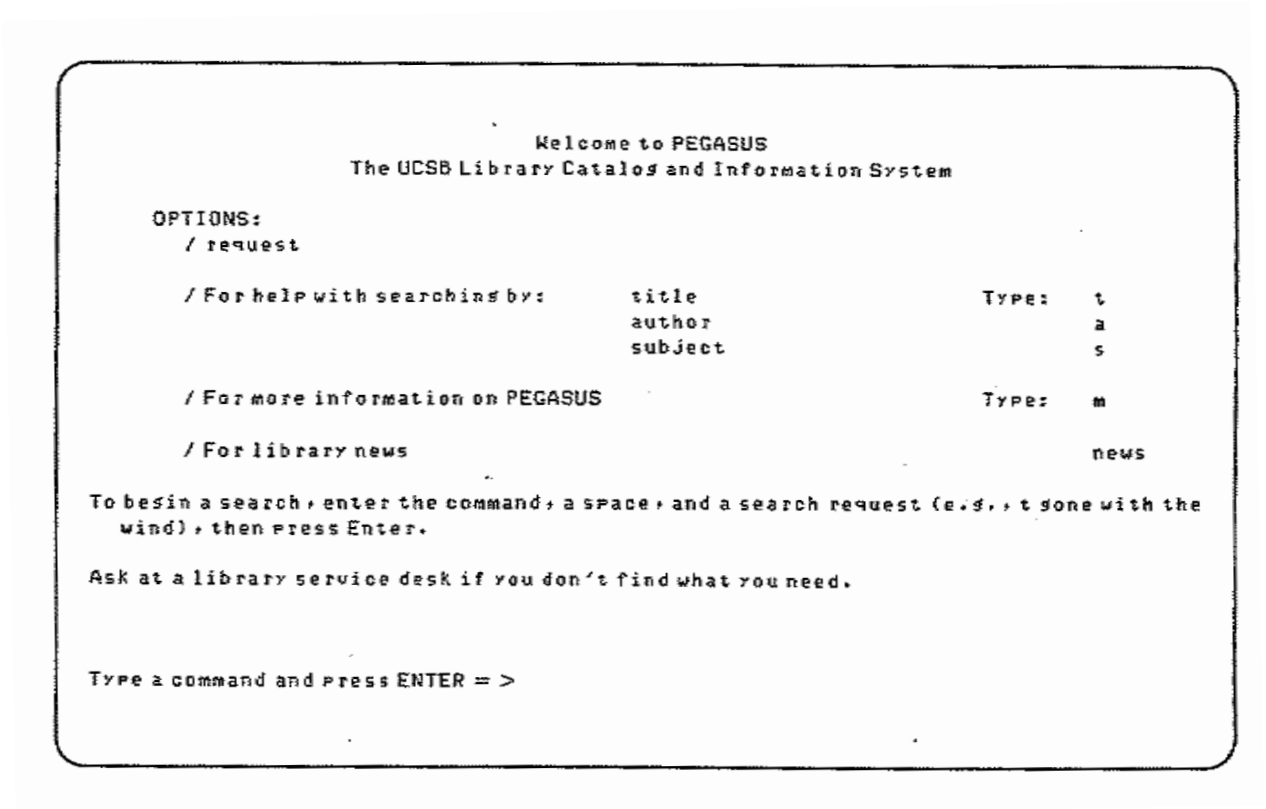
Whenever you begin work in an unfamiliar library, take a few minutes to read orientation pamphlets or signs prepared by the local librarian. Furthermore, do not hesitate to bring specific research problems to the reference librarian, who will know the special resources of the library as well as more general information-finding techniques. The more specifically you can -define your research problem for the librarian, the more exact and creative solutions he or she can suggest. If you are vague or uncertain about the subject, let the librarian know about the uncertainty. The reference librarian may have good suggestions about how to focus the subject or where you should look to develop your own ideas. Also feel free to go back to talk to the librarian again after you have learned more from further research. Although you will be working in your college library most frequently, you should also acquaint yourself with other libraries in your region, particularly those that have specialized collections in areas that interest you.

Locating the Sources You Want

The problem of finding materials in the library falls into two parts: you must discover what materials you want to examine. and you must find where in the library these materials are stored. The second task is easier, so we will discuss it first.

If you already know either the author or the title of a particular work—whether book, article, government publication, or other document—the various catalogs in the library will let you know whether the library has it and, if so, where and how it is stored. The main card catalog lists all books alphabetically in several places: under author, under tide, and under one or more subject areas.

Although in the recent past. card catalogs consisted of extensive file drawers filled with small index cards, almost all college and university libraries have computerized their catalogs, so you can now search for sources just by typing the author, title, or subject into the terminal. Although the search commands for each system are different, they are usually easy to learn and instructions are usually posted next to the catalog terminals. Many of the systems also have on-line instructions. The three sample computer screens (on pages 165-167) from one on-line library catalog show the path from first logging on to the computer to locating a full bibliographic entry. The first screen provides general instructions. In response to the command "k Disney" the catalog then displayed all the works with that key word. From this summary list, the full bibliographic listing for one specific title was selected.

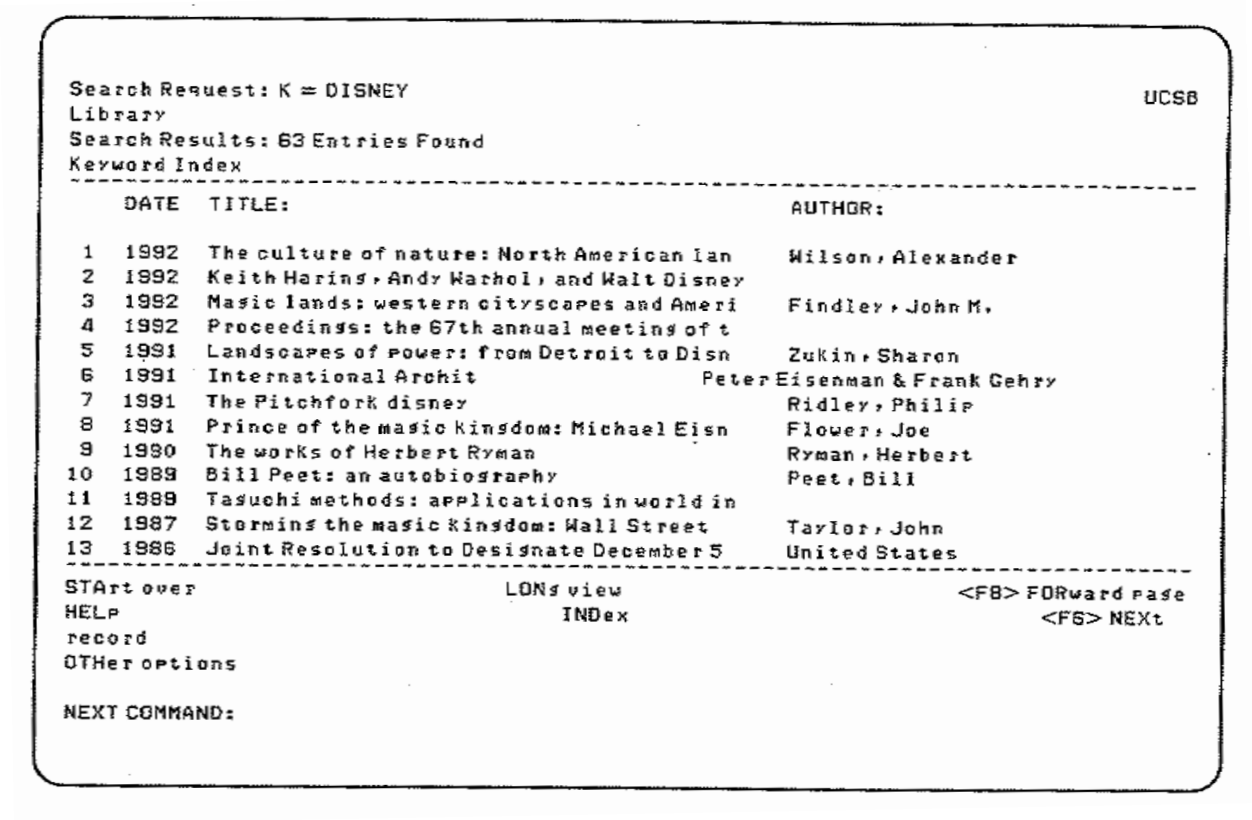


Each entry card or each computerized bibliographic file contains the basic bibliographic information for the item, as in the sample computer entry on page 167. The most important piece of information is the *shelf* or *call number;* which tells you where you can find the item in the library.

Library of Congress System The call number on the sample card—HN 59.2 .ZS5 1991—is from the Library of Congress Classification System, now used in· most large libraries in this country. In this system the first letter indicates the main category, and the second letter a major subdivision. The additional numbers and letters indicate further subdivisions. The main categories of the Library of Congress System are as follows:

A General Works (such as general encyclopedias, almanacs)
B Philosophy; Psychology; Religion
C Auxiliary sciences of history (such as archeology, heraldry)
D History: General and Old World
E History: America (general)
F History: America (local, Canada, Mexico, South America)
G Geography; Anthropology; Recreation
H Social Sciences
J Political Science
K Law
L Education
M Music
N Fine Arts
P Language and Literature

Q Science
R Medicine
S Agriculture
T Technology
U Military Science
V Naval Science
Z Bibliography and Library Science

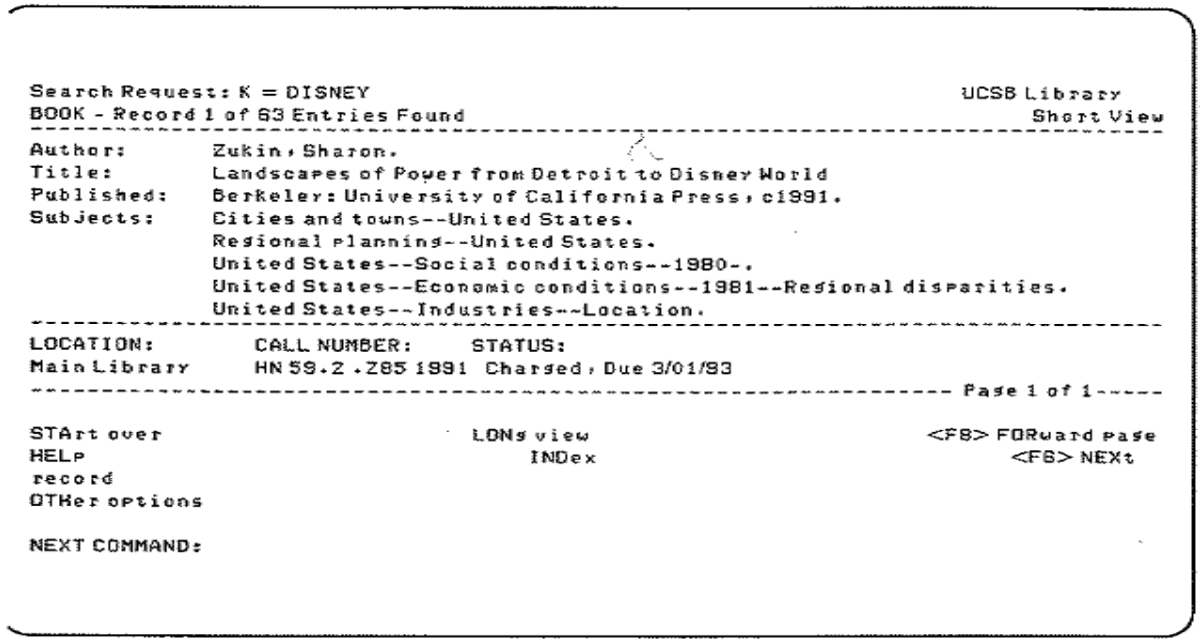


```
Search Request: K = DISNEY                                          UCSB
Library
Search Results: 63 Entries Found
Keyword Index
-------------------------------------------------------------------------
    DATE  TITLE:                                          AUTHOR:

 1  1992  The culture of nature: North American lan      Wilson, Alexander
 2  1992  Keith Haring, Andy Warhol, and Walt Disney
 3  1992  Magic lands: western cityscapes and Ameri     Findley, John M.
 4  1992  Proceedings: the 67th annual meeting of t
 5  1991  Landscapes of power: from Detroit to Disn     Zukin, Sharon
 6  1991  International Archit                  Peter Eisenman & Frank Gehry
 7  1991  The Pitchfork disney                         Ridley, Philip
 8  1991  Prince of the magic kingdom: Michael Eisn    Flower, Joe
 9  1990  The works of Herbert Ryman                   Ryman, Herbert
10  1989  Bill Peet: an autobiography                  Peet, Bill
11  1989  Taguchi methods: applications in world in
12  1987  Storming the magic kingdom: Wall Street      Taylor, John
13  1986  Joint Resolution to Designate December 5     United States
-------------------------------------------------------------------------
STArt over                    LONg view                  <F8> FORward page
HELP                              INDex                      <F6> NEXt
record
OTHer options

NEXT COMMAND:
```

Dewey Decimal System Smaller libraries tend to use the Dewey Decimal Classification System, based on a simpler and less differentiated all-numerical classification. The major categories are as follows:

000 General works
100 Philosophy and related disciplines
200 Religion
300 Social sciences
400 Language
500 Pure sciences
600 Technology
700 The arts
800 Literature
900 Geography and history

Old and large libraries, such as the New York Public Library Research Collection, have their own numerical systems, which do not indicate any systematic subject classification but rather reflect the order in which the documents were received.



```
Search Request: K = DISNEY                                        UCSB Library
BOOK - Record 1 of 63 Entries Found                                 Short View
-------------------------------------------------------------------------------
Author:       Zukin, Sharon.
Title:        Landscapes of Power from Detroit to Disney World
Published:    Berkeley: University of California Press, c1991.
Subjects:     Cities and towns--United States.
              Regional planning--United States.
              United States--Social conditions--1980-.
              United States--Economic conditions--1981--Regional disparities.
              United States--Industries--Location.
-------------------------------------------------------------------------------
LOCATION:        CALL NUMBER:     STATUS:
Main Library     HN 59.2 .Z85 1991  Charged, Due 3/01/93
-------------------------------------------------------------- Page 1 of 1-----

STArt over                    LONg view                  <F8> FORward page
HELp                              INDex                      <F6> NEXt
record
OTHer options

NEXT COMMAND:
```

Serials File Some libraries list entries for newspapers, magazines, and other periodicals in a separate *serials file.* This file lists the issues of the periodical that are available and indicates whether the issues are loose, bound, or microform. The serials file entry will also give reference letters or call numbers, where appropriate. Because the serials listings offer only the titles and issues of the periodicals—and not the authors and titles of specific articles—you will usually have to consult the appropriate *periodical index* to find out exactly where and when any particular article appeared. You will usually also need to consult a specialized index to locate a government publication or any microform material. Each library offers a different selection of the many available indexes; some of the more common are in the following list. Many of these are available directly on-line or on CDROM data bases.

Indexes to General Circulation Periodicals

Readers' Guide to Periodical Literature
Public Affairs Information Service
Humanities Index
Social Sciences Index
General Science Index

Indexes to Newspapers

New York Times Index
The Times Index (London)
Wall Street Journal Index

Washington Post Index

Indexes to Government Publications

Monthly Catalog of U.S. Government Publications
American Statistics Index

Indexes to Specialized Journals

Humanities

Art Index
Index to Art Periodicals
Film Literature Index
International Guide to Classical Studies
International Bibliography of Historical Sciences
Analecta Linguistica
MLA International Bibliography
Index of Little Magazines
Music Article Index
Popular Music Periodical Index
Index to Religious Periodical literature
Philosopher's Index Humanities Citation Index

Social Sciences

Anthropological Index
Accountants' Index
Business Periodicals Index
Criminology Index Population Index
International Bibliography of Economics
Education Index
British Education Index
Current Index to Journals in Education
Resources in Education
International Bibliography of Political Science
Environment Index
Psychological Abstracts
Sociological Abstracts
International Bibliography of Sociology
Index to Current Urban Documents
Women's Studies Abstracts
Social Sciences Citation Index

Sciences

Biological and Agricultural Index
Biological Abstracts
BioResearch Index
Chemical Abstracts

Computer and Control Abstracts
Bibliography and Index of Geology
Hospital Literature Index
Hospital Abstracts
Index Medicus
Physics Abstracts
Science Citation Index

Once you have the journal and the issue containing the article you want, you must return to the serials file to get the shelf number. Then you can locate the issue, microfilm, or bound volume on the library shelf. In some large libraries you may not be allowed to fetch the materials directly from the shelves; instead you must file a request slip and an attendant will get the material for you. This dosed stack system, though it makes it harder for you to browse, does allow librarians to maintain order in complex collections.

Pursuing Leads

More difficult than knowing where to look is knowing what material you want to find. More ingenuity, imagination, and dogged persistence are involved than the simple following of procedures. The procedures suggested below can only serve as starting points that may lead you in many false directions before they lead you to a few good ones. You will probably have to look through much material before you find sources that are directly relevant to your search.

Subject Headings The first place to look is under the subject headings in the catalogs, indexes, and bibliographies just described. Almost all are either arranged or cross-indexed according to subject. The trick is to find the right subject heading, because each topic can be described, in many ways-and the catalogs and bibliographies have only a limited number of subject headings. If you have trouble locating an appropriate subject heading, you may find the publication *Subject Heading Used in the Dictionary Catalogs of the Library of Congress* useful. Most libraries follow its system of headings. Sometimes you may have to try several different terms to describe your subject before you hit on the one used in the card catalog or in a periodical index. Sometimes merely rearranging the terms of a long subject heading may be enough to help you find the listings. For example, the subject of social aspects of American science would be phrased in a card catalog as «Science—Social aspects—United States."

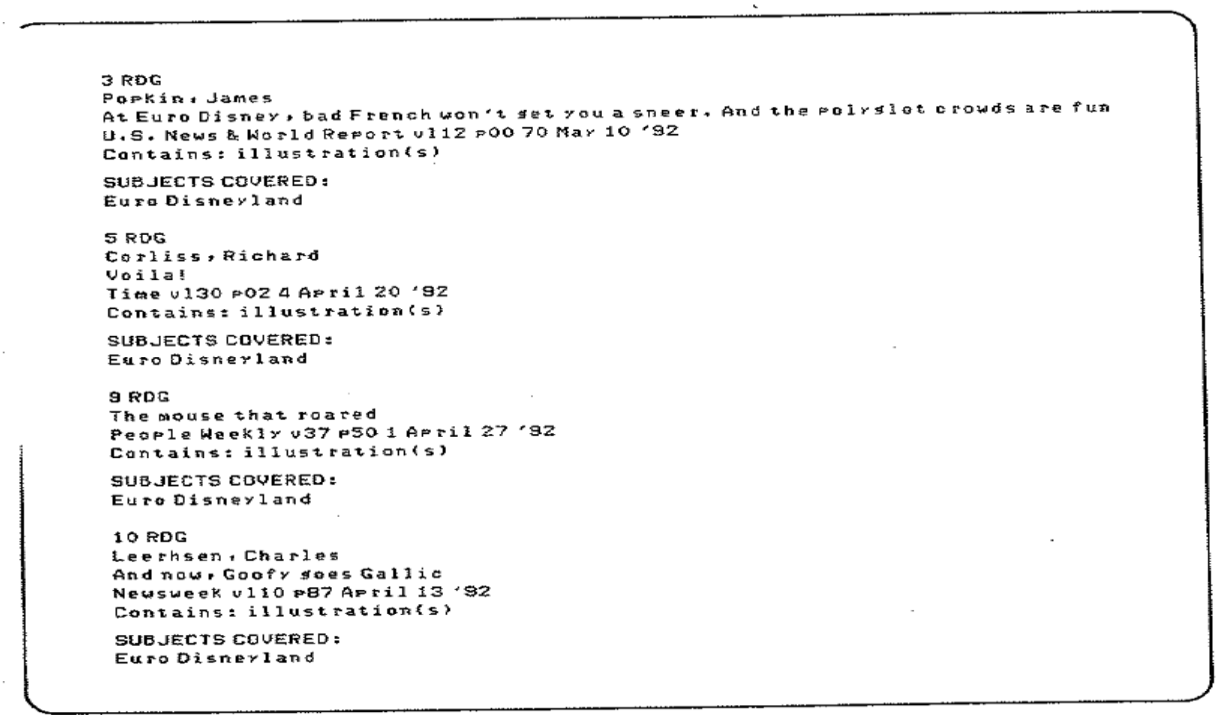
Computer Search Increasingly, research libraries have access to computerized data bases that allow a researcher to search rapidly extensive bibliographies in most fields, including the natural and social sciences, humanities, law, medicine, business, engineering, and public affairs. Among data bases now available are *Biological Abstracts, Chemical Abstracts, Index Medicus, Magazine Index, Management Contents, National Newspaper Index, Physics Abstracts, Psychological Abstracts, Public Affairs Information Service, Resources in Education, Science Citation Index,* and *Social Science Citation Index.* Each record (or reference) provides complete bibliographical information (author, title, and publication information) plus, in most cases, an abstract and a list of descriptors or subject headings. The illustration on page 170 from the *Readers' Guide to Periodical Literature* shows several files retrieved through the search of the subject "Euro Disneyland." Note how this term appears in the "Subjects Covered" description for each article listed and how other related subjects are included (for example, Disneyland in general and Tokyo Disneyland). Each file includes a brief description of contents as well as publication information.

Computerized data bases have been compiled only in recent years, so you should be aware that you will usually not be able to retrieve bibliographical information much earlier than 1970. A few data bases begin in the 1960s. For earlier periods you must use the bound indexes.

The descriptors identify the main subjects covered in the article and are generally used to retrieve the reference from the data base. Because research in many fields changes rapidly, new descriptive terms are constantly needed. The currently used descriptors for each data base are usually listed in a special thesaurus for each data base. For example, the ERIC (Educational Resources Information Center) system provides a frequently revised list of subject headings in *The Thesaurus of ERIC Descriptors.*

The secret to success in computer searches is to find the right descriptors and to combine them in an appropriate search strategy. To begin you must identify those descriptors that are likely to appear in articles you are interested in. Sometimes these will match the obvious subjects of your research, but sometimes the thesaurus will refer you to a synonym .or other related word.

Once you have identified likely terms, you ask the computer to find out how many listings it has under one of them. You may find only a few listings or far too many. At this point the search strategy becomes important. You need to find the right combination of descriptors that will pull out all the articles you want without pulling out many you do not want. If a descriptor identifies too few listings, you might try to use additional terms, adding the files together. If a descriptor provides too many listings, you might instruct the computer to pull only those files that contain particular combinations of descriptors. For example, a search of the *Readers' Guide to Periodical Literature* index under "Disney" may yield hundreds of articles, but just fifty covering both "Disney" and "Disneyland" and only a dozen covering "Disney," "Disneyland," and "Tokyo."



```
3 RDG
Popkin, James
At Euro Disney, bad French won't get you a sneer. And the polyglot crowds are fun
U.S. News & World Report v112 p00 70 May 10 '92
Contains: illustration(s)
SUBJECTS COVERED:
Euro Disneyland

5 RDG
Corliss, Richard
Voila!
Time v130 p02 4 April 20 '92
Contains: illustration(s)
SUBJECTS COVERED:
Euro Disneyland

9 RDG
The mouse that roared
People Weekly v37 p50 1 April 27 '92
Contains: illustration(s)
SUBJECTS COVERED:
Euro Disneyland

10 RDG
Leerhsen, Charles
And now, Goofy goes Gallic
Newsweek v110 p87 April 13 '92
Contains: illustration(s)
SUBJECTS COVERED:
Euro Disneyland
```

As you develop your computer-search strategy, you should test it out before asking the computer to provide the complete file or list. By looking at the first five items on the list, you can see if you are getting the kind of material you want. If not, you can adjust your strategy accordingly. If, for example, you find that about half the-titles are useful, but the rest fall into one

or two easily identified categories, such as articles in Russian or articles written before the events you are interested in, you can ask the machine to leave our articles in Russian or those published before a specific date. If you have difficulty finding the right descriptors or combination of them, you can call for the record of an author or specific article you know that handles the subject; then you can use the descriptors listed in that file.

In developing your search strategy, remember that the computer search can be a tremendous tool, turning up many useful references very rapidly. Bur without a correct strategy, your computer search will simply be a very expensive waste of time.

Newspaper Search Because only a few of the major newspapers are fully indexed, you may need to begin your subject search with a newspaper that is, such as the *New York Times* or the *Washington Post.* Once you have identified the days when news stories appeared in the indexed papers, you can check those dates—and a few days forward and backward—in unindexed newspapers.

One Book Leads to Another

These early subject searches will give you an entry into the topic, but they will probably not provide all the material you will eventually need. Much of what you find will not be directly relevant to your interests, and you'll return many volumes to the shelves after a few moments of skimming. The material that you do find relevant probably won't tell the full story and may only serve to lead you to other sources.

At this point, you need real ingenuity-to let the references you have already found lead you to more material.

First, one book or article can lead you to another through the references cited by the author. In footnotes, bibliographies, and passing citations, authors identify the work of other authors on which their own work is based. If you find a particular book or article important for your topic, probably the earlier sources it refers to will also be of some importance. Just because footnotes and bibliographies are sometimes in small print and tucked away in the back, don't ignore them. Sometimes the most fruitful information a book yields is the title of another book that turns out to provide just the information you were looking for.

In your search, you should also develop the skill of selective browsing. If you find a few books on your subject clustered around a particular shelf number, browsing through nearby shelves—both before and after the shelf number—may help turn up related sources. Similarly, if you find a particular journal that has published several articles over a short period of time dealing with your topic, skimming the tables of contents of earlier and later years may turn up a choice find.

After reading a few sources, you may discover that one or two scholars have written the major studies on which most other researchers have based their work. If this is the case, you may be able to locate new sources by finding out which researchers have referred to these seminal writers. The *Science Citation Index, Social Science Citation Index,* and *Humanities Citation Index* will direct you to articles by seminal writers. (The listings are arranged according to the work cited.)

Because each source teaches you more and more about your subject, you will be able to judge with ever-increasing precision the usefulness and value of any prospective source. In other words, the more you know about the subject, the more precisely you can identify what you must still find out. You will also become better aware of what other secondary subjects you need to investigate as background. As you move into your research, you will know more specific topics,

key terms, and major figures. You can then return to the subject headings of the indexes, catalogs, and bibliographies for another round of more precise searching for sources. At some point, of course, you will have to stop looking and decide that you have enough information. But that decision is a story for later in this chapter.

Record Keeping

Throughout the long process of gathering raw material, you will need to keep track of specific sources, much varied information, and your developing reactions and ideas. While working on short papers based on just a few sources, you may be able to keep all the materials on the desk in front of you and store all your thoughts in your mind. But as research projects grow bigger and more complex, haphazard methods of record keeping lead to loss of materials, to loss of valuable ideas, and to general confusion.

Listing Sources You need to keep careful account of the sources you use, not only because you will have to document them in the final paper but also because you may want to refer to one or another-for a piece of information you later realize is valuable. Depending on the size of the project and your own work habits, you may record the sources on a continuous list or on separate index cards. The separate cards have these advantages: they allow you to sort out sources according to topic and to alphabetize the list for the bibliography; they also allow you to pull out individual title cards to take with you to the library.

Whatever form the list takes, it should-include (1) all the information you need to write the documentation for the paper, (2) all the information you need to locate the item in the library, and (3) enough of a description so that you will be able to remember what kind of work each source is. Book documentation requires

author(s)—full name
book title
publication information—city (state or country), publisher; year

Periodical documentation requires

author(s)—full name
article title
title of Periodical
specific issue by date (or volume number)
inclusive pages

Other materials may require slightly different information. For detailed instructions, see pages 207-218.

To be able to relocate the information, you should record the library—or other place where you found the material—and the shelf number. To help yourself remember the kind of information in the book, you should add a few descriptive and evaluative phrases. See the sample note card on page 173.

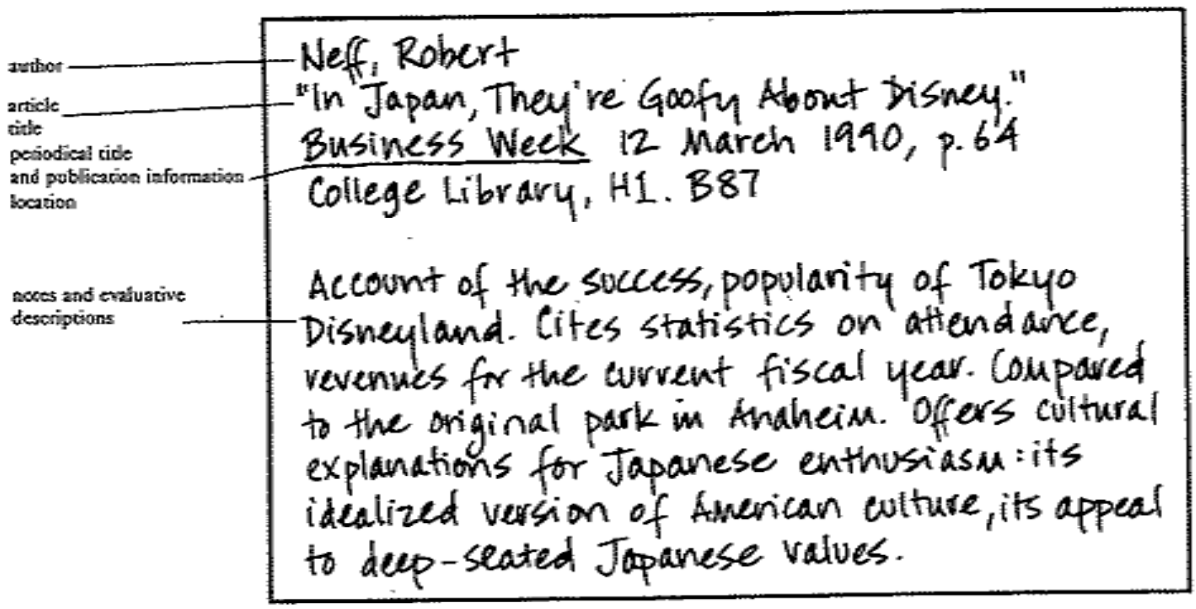
On another list or another set of cards, you can keep track of sources you have not yet examined—promising leads from footnotes and bibliographies. Be sure to record any data that may help you locate a potential source. In addition to specific titles, you can record your future plans: types of information you still need and possible sources you might look into. For example,

as Katherine Started to trace the history of the Euro Disney theme park, she found recent articles reporting on attendance and revenues during the first year. To develop a comparison with Tokyo Disneyland, she thought, she should find out about attendance and revenues during Tokyo Disneyland's first year. She made a note to "look up articles on Tokyo Disneyland in business magazines for 1986," the year after the park's opening.

Maintaining a list of potential leads and sources gives you a sense of the direction in which your research is going, and you can organize the work ahead of you.

Note Taking You must, of course, keep track of the relevant information you find in the sources by taking notes. The most precise form of note is an exact quotation. Whenever you suspect that you may later wish to quote the writer's exact words, make sure you copy the quotation correctly. And whenever you decide to copy exact words down in your notes-even if only a passing phrase-make sure you enclose them in *quotation marks.* In this way you can avoid inadvertent plagiarism when you are working from your notes.

Paraphrase, summary, and outline offer more selective forms of note taking than direct quotation. You can record only the most relevant information, and you can focus on giving your reader the essential ideas from the source rather than the author's complete argument. In each case, make sure your notes accurately reflect the meaning of the original, even though you are using your own words. In taking notes from anyone source, you may use each of these forms of note taking—depending on how directly the passage bears on your subject. Again, if you borrow a phrase or even a key word from the original, identify it as original wording by quotation marks.



Early Notes In the early stages of your research, before you have a specific idea of your final topic, you should record a wide range of information—even though you will not use all of it. In this way, you will not have to return to the source to pick up useful data or detail that you ignored the first time around. As your topic gains focus, you may become more selective. In the last stages of research, you may simply be interested in a single fact to fill a gap in your argument.

Whatever form your notes take, be sure to keep an accurate record of where each piece of information comes from. If you keep, as recommended earlier, a separate, complete bibliographic

list of sources, you need only identify the source in your notes by a key word from the title followed by a specific page reference.

An easy—but potentially dangerous—way to retain information from sources is to keep the sources on hand, either by borrowing books from the library or by making photocopies. The danger in keeping the original or photocopy is that, once you have the information at home, you may never look at it until you begin writing the paper. In order for source information to be incorporated into your thinking on a subject, it has to be in your mind-not just on your desk.

The process of understanding the relationships among the many ideas that you read requires that you make sense of each bit of information as you discover it. If you own a particularly useful book or have made a photocopy of pertinent pages, you should read and annotate the material at the time you find it. By staying on top of the source reading, you will think about the material at the proper time, and you will have complete, well-organized notes when you are ready to gather together all your information for the paper.

Notes on Your Own Reactions Finally, you need to keep track of your own developing thoughts on the subject. Your thoughts will range from specific evaluations of particular sources, to redefinitions of your topic, to emerging conclusions that may become the thesis of your final paper. Hold on to these thoughts, however tentative. They cover the essence of what you have already learned about the subject, and they will provide the direction for what you do next. What at first may seem a minor curious idea may develop into a central theme. Recording your own thoughts as they develop, you will discover the seeds of the internal organization of your material, and this new organization will make your paper original.

While you are still searching for sources, periodic attempts to-restate your subject, to develop an outline, and even to write tentative opening paragraphs-long before you are actually ready to write the paper-will help you focus your thinking. The *proposal,* discussed later in this chapter, offers a more formal opportunity to gather your thoughts and to focus your direction.

In all your note-taking, record keeping, and organizational thinking, take advantage of all the opportunities computer technology makes available to you. Simply keeping your notes in word-processing files allows you to rearrange material flexibly and to import material directly from your notes into your paper drafts. Lap-top computers, if you are fortunate enough to have one, even let you take electronic notes in the library. Further, many bibliographic and note-taking programs have been developed to help you keep track of your research materials and to develop your thinking by connecting and reorganizing them. A number of students have begun using hypertext programs to relate their research information, ideas, and notes in ways that lead directly to paper outlines and drafts.

EXERCISES

1. As your research proceeds, keep a journal describing your progress, the research difficulties you face, your plans for overcoming them, and plans for further research. Use the journal entries to make sense of the sources you have located. Decide what meaning the material has for the questions you seek to answer.

2. For one research difficulty or problem you face, write out a series of specific questions for the research librarian for help finding the sources you need. Remember, the more precisely you describe your problem, the better the librarian will be able to help you.

Closing in on the Subject

After reading on a subject for a time, you become familiar with both the subject itself and the writing on the subject. Both types of knowledge should help you define your specific approach to further research. Knowledge of the subject itself lets you know which issues exist and which issues are important. While becoming increasingly familiar with your subject, you gain substantive material on which to base your thinking. Simultaneously, your knowledge of the prior writing, or the *literature* on the subject, lets you know which issues have been fully discussed and which have not. In addition to helping you evaluate the early information you have come across, a study of the literature helps you sort out what kinds of data are available, what biases exist in the writing, what purposes other authors have had, and what areas of agreement exist between sources.

After several days or weeks of research, you may find that the questions that interest you have already been fully discussed in the literature. Or you may find—quite to the contrary—that no previous writer has had exactly your interest in the subject. You may also learn whether the available literature can provide you with enough information to pursue the questions that interest you. By seeing what approaches previous authors on the subject have taken, you may discover a new approach that will lead to original questions. A study of the literature also may give rise to questions about why other writers have treated the subject in the way they have.

After this overview of both the literature and the subject, you are ready to choose a more specific direction for your research. The questions that you want to work on and that have promising sources will become more evident. Your research questions will help you decide what new information you need to locate and what kinds of sources you still need to seek out.

Finding Patterns and Making Sense

Katherine's research on the Disney theme parks in the United States, Japan, and France demonstrates how increasing knowledge of a subject leads one to find patterns in facts about the subject. These patterns in turn help focus the continuing research. As Katherine started to examine the newspaper and magazine reports, she noticed a contrast between reactions to the two parks abroad. This in turn led her to look for reasons for the contrast. These reasons seemed to fall into two general categories: differences in ways the parks were being run and differences in visitors to the parks.

Since cultural factors seemed more directly related to the focus of her writing course than business or economic factors, Katherine decided to research her second general category further. This research led her to general accounts of the Disney parks in the United States and to more specific articles and books on how Disneyland and Disney World reflect and express American culture. These sources helped her identify in the American parks a number of cultural elements appealing to American visitors. Such elements include the Disney view of the imagination, of history, and of technological progress.

Comparing reactions to these aspects of American culture in the accounts she read of the two Disney theme parks abroad, Katherine noticed an interesting pattern: the Japanese responded positively to the same aspects of Disney's version of American culture that the French responded to negatively. While the Japanese saw Disney's version of these elements as the best of what American culture offered, the French saw these same elements as examples of American culture at its worst. Once she discerned this pattern, Katherine began to understand that specific cultural factors have contributed to both the success of Tokyo Disneyland and the failure of the Euro Disney park. Seeing this pattern also left Katherine with new questions about the relative

importance of these factors. Were all the factors equally important or did one stand out? Was the French reaction based on distaste for all the most evident elements of American culture or on distaste for one in particular? Was the Japanese reaction based on general enthusiasm for American culture or on shared cultural values?

Formalizing the Topic

Somewhere in the middle of your research—once you have a solid feel for what information is available—your attention should shift from what has already been said about the subject to the questions you set for yourself. Are any answers in sight? Your mind will be turning from other writers' statements to your own gradually forming ideas.

At this point you are ready to formalize the final topic of the project through a review of the literature and a proposal. The *review of the literature* sketches in the sources and background of your project; the *proposal* specifies the nature of your anticipated contribution to the subject. These two short pieces of writing help clarify the direction and the purpose of the research in your own mind, and they will reveal your research plans to others who might be able to give you useful advice-classmates, teachers, thesis supervisors, or research committees. These people may provide titles of valuable sources that you may not have come across. Or they may suggest ways to focus your thinking and research even more.

The Review of the Literature

The *review of the literature* surveys the available writing on a subject, indicating the patterns of current thought that the researcher has discovered. The review of a particular topic usually includes short summaries of the major pieces of literature and even shorter characterizations of less important material. The review also covers the connection or lack of connection among the various works in the literature.

In writing a review of the literature, cluster the discussion of similar books and articles. Explain as explicitly as possible the similarities within each cluster and the differences between clusters. Note such patterns as historical changes in thinking or conflicts between opposing groups of scientists. All the major opinions you have come across should be represented in the review. In this manner you will both organize the literature for your own purposes and demonstrate to the readers of the review that you are familiar with most of the source material on your subject.

In some academic disciplines, the review of the literature may stand as an independent piece of writing, both at undergraduate and more advanced levels. In these disciplines, the literature may be so technical and may require so much detailed study that simply gaining a grasp of it is enough of a task for any student at any one time. Thus teachers in the sciences and the social sciences may assign reviews of literature on specific topics to familiarize their students with the most recent professional findings. Active scholars may write reviews of the literature for professional journals to keep their colleagues informed on proliferating research. When the review stands as a separate piece of writing, it may be quite extensive—upwards of twenty pages—and deal with the major sources in some detail.

Even the separate review of literature, in the long run, is in the service of new, original research. In the case of the undergraduate in a technical discipline, such original research may be postponed until the student gains a wider range of skills and concepts necessary to make a contribution at current levels of work. The review of the literature is a way of making the student

aware of that level. In the case of practicing researchers, the professional review of the literature provides the starting point for future work by themselves or their colleagues.

When written as the introduction to a proposal for original research, the review of the literature can be concise, stressing the broad outlines of information available rather than revealing all the important details. The review serves as a background and a justification for the proposal.

Sometimes a review of the literature is needed as part of the final research paper or report on an experiment. In this case, the writer should *be* highly selective, raising only those issues and presenting only those findings that readers will need in order to understand the work to come.

In a review of the literature, no matter what kind, all sources should be acknowledged in the format appropriate to the discipline. The sample on pages 179-180 uses the MLA parenthetical system described in Chapter 11.

The Proposal

The *proposal* states how you intend to build on, fill in, answer, or extend the literature you have just reviewed. In other words, the proposal should define a task that will result in something different from what has already been written. The proposal should also indicate how you intend to accomplish the task and your best estimate of the kinds of results you expect.

Identifying an Original Task The setting of an original task for yourself in the proposal will lead to a final essay that goes beyond what others have written. Sometimes you may apply new information to an old question. Applying modern psychological theories to existing biographical facts may lead to an entirely fresh view of a notable person's work-for example, a reevaluation of Emily Dickinson or of Woodrow Wilson. Or recent data about crime in urban areas may be helpful in re-evaluating long-standing theories about the relationship between crime and unemployment.

You may have a new angle on a long-standing controversy. You may realize, for example, that one approach to the question of whether television has impaired children's reading skills is to compare the best-selling children's books published before and after the advent of TV. None of the information or the basic question is original, but your slant will lead to fresh answers. You may also find an original question to ask. This alternative is particularly attractive when you are at some distance in time from the other writers on the issue. The distance often results in seeing the subject from a different perspective-and that perspective leads to new issues. For example, during the mid-1980s, most discussions of the defense industry in the United States focused on immediate questions about the necessity of developing and manufacturing new technologies to defend me United States against the threat of communist aggression: whether we were ahead of the Soviet Union, whether we had an adequate deterrent. Looking back at that period now, after the end of the Cold War and the breakdown of Soviet communism, you will no longer be caught up in these practical issues. Instead, you might ask how the continued escalation of the arms race during that period contributed to the economic recession that the United States experienced during the early 1990s. By asking entirely different questions, you can examine the source materials with a fresh eye and develop whole new lines of investigation.

In your preliminary research, you may also have discovered important areas of your subject that have been neglected or only half-explored. For example, Katherine discovered that, although much had been written about Tokyo Disneyland and Euro Disneyland, few articles compared the two parks or explored in much detail the cultural factors contributing to the different reactions to them. Because these two parks were relatively new, the resources Katherine found about them

were limited to newspaper and magazine accounts. Since the two original U.S. parks had been open longer, she found book-length and other scholarly accounts of their cultural significance. These resources presented concepts that she could apply to the two newer parks.

When writing about contemporary events (as Katherine was doing), considering their historical context may help you formulate an original research task that will help you understand the subject matter of your research more fully. In order to see the patterns out of which such understanding emerges, you may need to compare recent events with earlier ones. Katherine decided to write about the Euro Disney theme park after she discovered that its construction and opening were surrounded by controversy. In order to find out why, she needed to look at what had occurred previously. The comparison with Tokyo Disneyland helped her pursue the answer to her question. However, in order to account for the contrast between the two Disney parks abroad, Katherine had to go even further back—to the original Disney parks in the United States. Only by placing Euro Disney in historical context was she able to formulate a focused, original research task that would determine why that Disney park evoked the reaction it did.

Practical Considerations However you develop an original task for your paper, you need to keep in mind the limits of the resources available—to you—in terms of both source materials and your own level of skills. From your review of the literature, you should be able to recognize the topics that would be extremely difficult to handle because of lack of substantive information. For example, any discussion about Viking meetings with Native Americans would probably be very speculative and very short, for the simple reason that so little conclusive evidence remains. Similarly, if you are a student taking an introductory survey of psychology, you would be wise not to propose an entirely new theory of schizophrenia. A more limited task—the application of one existing theory to several published case histories—would allow you range for original thought but not overburden you with a task beyond your present skills.

Implementing Your Task Having set yourself an appropriate original task, you need to explain in your proposal how you are going to accomplish it. This means indicating the sources you know you will use and the additional information you still need to seek out. If the additional information is to come from library sources, you should indicate what sources seem promising. If you need to conduct a survey, an interview, or an experiment—provided, of course, that it is appropriate to the course and possible within the assigned time—you should describe the precise purpose and the methods. You should also indicate the kinds of analyses you will apply to the findings you generate. At some point, you should indicate the general organization of your final argument. Thus the proposal will reveal all the issues you will deal with and all the means you will employ to accomplish your task.

Even though you have not yet completed your research, you should by now have a good idea of the kinds of answers you are likely to find. These emerging answers will serve as tentative hypotheses, which you can evaluate as you gather and organize your evidence. These emerging answers will focus your thinking and lead you to consider the final shape of the paper.

Finally, you should discuss your interest in, or the importance of, the subject as defined in your proposal—to convince the reader (and possibly yourself) that the subject is indeed worthwhile. The more clearly you understand the value of your work, the more focused and motivated your work will be.

Sample Review of Literature

Review of Literature on the Exportation
of "Disney Culture"

The original Disneyland, which opened in Anaheim. California, in 1955, and Walt Disney World, which opened in Orlando, Florida, in 1971, are distinctly American, growing out of Disney cartoons, feature films, music, and products. Yet they are models for Disney theme parks in Asia and Western Europe. The literature on "Disney culture" can be categorized according to each park's potential audience's acceptance or rejection of it.

The wider literature on Disneyland and Disney World tans into three categories: the corporate/business angle, the historical angle, and the cultural angle. While the first two categories are addressed in books detailing the life and work of Walt Disney (Finch; Schichel) and those who followed in his footsteps (Flower), the last addressed indirectly in the newspaper and magazine reports, and, more directly, in scholarly discussions of Disney's contribution to American popular culture. Since my research paper will focus on culture, my review will examine the last category.

The cultural angle is embedded in news reports on the current popularity of Disneyland as a modern "pilgrimage" site (Dart; Pilger) and in retrospectives published on the occasion of the thirtieth anniversary of the opening of the original park, both personal (Bradbury; Diller; Gillespie; O'Rourke; Rodriguez) and general (Gorney; Harvey). Scholarly discussions of "Disney culture" range from the contrast of natural and artificial worlds (Mills; Wilson; Zukin) to the discussion of the history of American leisure (Weinstein).

The literature on Tokyo Disneyland, which opened in 1985, and Euro Disneyland, which opened in April of 1992, stresses the success of the former and the failure, at least by comparison, of the latter. Most articles discuss cultural issues as well as describe the parks' physical and fiscal features; in most cases, the cultural angle is implied by comparisons between the "parent" parks and their "offspring" abroad. Because both Tokyo and Euro Disneyland are relatively new, the relevant materials appear in newspapers and in weekly news or business magazines rather than in books or scholarly journals.

Accounts of the opening and the continued success of the *Tokyo* park appear in weekly American news and business magazines (Iyer; Katayama; Neff) and in Japan Quarterly (Fusaho). These sources balance discussions of corporate policies and profits with discussions of Japanese attraction to American culture, especially the version reflected in "Disney culture," and, for the most part, enthusiastically-report Disney's success in Japan.

Most accounts of the opening and current status of Euro Disneyland are, understandably, much more cautious. While a few American news magazines' announcements of the park's opening give it good reviews, at least from the standpoint of potential American visitors (Corliss; Laushway; Popkin), most also comment on its shortcomings. Recent press reports a disappointing year in terms of both park attendance and profits, and projects more of the same for the future ("Euro Disney Forecast Dismal"). These and other accounts also emphasize to varying degrees the clash between American and "European" cultures ("Euro Disney Park Opens in France"; Leerhsen). Criticism of Euro Disneyland by members of the French "intellectual elite" includes a formal statement published by a novelist and critic who denounces the park as an example of American "cultural imperialism" at its worst (Cau).

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Sample Proposal

Although many factors have contributed to the continuing success of Tokyo Disneyland and the apparent failure of Euro Disneyland, the obvious contrast between the two raises questions about whether or not "Disney culture" can be exported successfully. While the Japanese have praised Disneyland as representing American culture at its best, the Europeans, particularly the French, have denounced it as an example of American culture at its worst. While the Japanese view the Disney version of American culture as enhancement of their own culture, the French view it as an insult or a threat. Examining how much this difference in perspective has contributed to the success of Tokyo Disneyland and the failure of Euro Disneyland will be the central task of my research paper.

"Disney culture" as it is seen in Disneyland and Disney World has been examined from a variety of angles as a version of American popular culture. My paper will outline the basic elements of the "Disney culture" independent of its exportation to Japan and Western Europe, compare how that culture is translated and exported in the two Disney theme parks abroad, and discuss the Japanese and French reactions to that culture in order to determine the degree to which cultural factors have contributed to the success of one park and the failure of the other.

Most of my research is now complete. Because my analysis concerns cultural rather than economic data, I have paid particular attention to interpretations which attempt to explain the Japanese attraction to and the European distaste for "Disney culture." These sources suggest three possible elements of "Disney culture" which explain the opposite

reactions of the Japanese and the French: its view of the imagination, its view of the past, and its view of the future.

Because so far I have concentrated on comparing the two Disney parks abroad, at this point I need to go through the articles on Disney and American culture in order to more clearly identify and define the elements of "Disney culture" which will serve as the basis for my comparison. I also need to locate a recent account of the current status of the parks in Japan and the United States.

Completing the Research

The proposal limits the research tasks remaining. The specific issues outlined in it define the amount and type of information you still need to find. In the course of completing the research, you may find a few new leads, but you need to pursue them only if the new information seems essential to an intelligent response to the issues. One of the skills of doing research is knowing when you have enough information. In considering too many side issues or too many perspectives, you may lose the main thread of your subject. A well-conceived proposal will, in most cases, mark the boundaries of your task.

As the last few pieces of information fill in the picture, it is time to test specific ways of piecing the information together. The final shape of the paper may come to you in different ways, depending on your temperament, your writing habits, and the subject. This is the time for heavy use of scrap paper for jotting down your ideas, associations, trial sentences, and outlines. Specific techniques that you may find useful follow.

Although you may not use any of these trial attempts directly in the final paper, each attempt will help you evolve the kinds of language, reasoning, and organization you will eventually use. Katherine found it particularly useful to develop a chart or matrix (see page 183) that brought together and organized the various factors involved in Disney culture and the international reaction to it. This matrix allowed her to develop a well-focused idea of the conclusions she was drawing from her research.

Techniques for Shaping Your Ideas

- *Write trial thesis sentences.*
  What does all this information lead to?
  What are you trying to say in this paper?
- *Write trial introductions.*
  Where does the subject begin?
  How does it relate to other issues?
  What will interest your readers about this subject?
  How can you get the main argument of the paper moving?
- *Make sketchy outlines.*
  What are the main points?
  How do they fit together and in what order?
  How do they lead to your conclusion?
  How do the details of the research support your ideas?
- *Phrase difficult ideas.*
  How do you state your key points?
  Will certain ways of phrasing your ideas bring them more into focus?
- *Let your thoughts flow freely in journal entries.*
  What is your relationship to your readers?
  What will they want to know about the subject?
  What do you want them to find out?
  What will they find difficult or controversial?
- *Create charts that put together ideas and information.*
  What are the major categories of information you have gathered?
  How do these categories relate to one another?
  What distinctions, patterns, or causal relationships turn up as you relate the information?
- *Make idealized outlines.*
  Putting specific research material you have found, what are the main ideas you want to get across?
  What subordinate points do you need to make to support your main ideas?
  What would be the most effective organization of this idealized argument?
  How does your actual research material relate to this ideal paper?

Table 1

	Elements of Disney Culture						
	View of the Imagination			View of the Past		View of the Future	
Reactions to the Two Parks Abroad	artificial environment	cartoon characters	imagination as commodity	European history/ tradition	American history	Disney's management style	technological progress
Tokyo Disneyland	a welcome retreat from complexity	simple and "American"	appeals to new affluence	new, different, and idealized	new, different, and idealized	efficient and orderly	unlimited
Euro Disneyland	"tacky"	"infantile"	money-oriented	an offensive, simplified copy of their own history	false and idealized	oppressive	limited

Outlining the Argument

On shorter, less complex papers, a few organizational notes may be enough to fix the structure of the argument in your mind before you begin writing, but research papers are usually too long and too complex to organize by haphazard methods. An essay of anywhere from five to twenty or more pages incorporating a range of ideas and information from many sources requires conscious, careful planning. Preparing a full outline will let you think over your plans, consider them from several perspectives, and revise them accordingly.

The outline places in schematic form the main topic and issues you will discuss in the paper and arranges the subtopics and specifics underneath the major statements. It is the bare bones, the skeleton, of the paper you will write. As such, you should neither take it lightly nor arrange the material in a mechanical, automatic fashion. Rather you should consider the essentials of what you want to convey and what the most effective arrangement of the material will be.

The outline is your way of putting the subject together. Your major statements and the arrangement of them, although built out of your reading of sources, should *not* resemble the pattern of any source. If you borrow the skeleton of someone else's work, it will resemble that person's work, no matter how you flesh it out. But because you have consulted many sources—and compared, evaluated, and synthesized them—your vision of the subject will not resemble anyone else's: your original outline will be the result of a long line of original inquiry.

Actually, *you* may want to prepare an outline at any one of several stages of the research project. At each stage the outline serves a different function. Toward the end of the research period, as suggested earlier, you can make an *idealized outline* to help you determine whether your research material is adequate to the argument you have in mind. If not, you can either supplement your research or refocus your argument.

After you complete the research, but before you write a first draft, you should prepare a *working outline* to figure out the order and relationship of all the material. Then, as you actually write the paper, you can modify the working outline to solve problems, to take advantage of opportunities, or to develop ideas that you discover in the process of writing. If the organization of your paper changes significantly as you write the rough draft, you may wish to make a *draft outline* to make sure that the paper does hang together and makes the kind of argument you want it to make.

Finally, you can make *a formal outline* of the completed paper. Your teacher should let you know whether a formal outline must be submitted with the clean, final draft of your paper. The formal outline demonstrates to the teacher that your argument is well structured and can help guide the reader through your reasoning and evidence.

Usually you do not need to write all these levels of outlines for anyone project. You can choose among them, depending on the nature of the project and your personal preferences. You should, however, outline the paper at least once in the course of your writing to ensure a well-organized, coherent, purposeful argument.

You are probably familiar with the mechanics of an outline. At the top is a thesis statement, a statement that the entire paper argues for and supports. Listed underneath the thesis are the major statements that support or subdivide that thesis; these major statements are identified by Roman numerals. In turn, each major statement is supported or subdivided into secondary statements, which are listed beneath it and identified by uppercase (capital) letters. This subdivision continues as long as the material warrants, the smaller units being marked successively by Arabic numerals, lower-case letters, numerals in parentheses, and letters in

parentheses. Successive indentations visually separate the main points from the minor ones. Schematically, this is the framework of your outline:

Thesis statement
I. First major statement
    A. Secondary statement
        1. Supporting claim
            a. Specific evidence
            b. Specific evidence
            c. Specific evidence
        2. Supporting claim
            a. Specific evidence
            b. Specific evidence
                (1) Example
                (2) Example
        3. Supporting claim
        4. Supporting claim
    B. Secondary statement …
II. Second major statement
    A.

Usually the major divisions will present ideas or generalized material. The smaller divisions will cover details, evidence, or references to supporting source material.

As a convenience in preparation for the final writing stage, you may want to cross-reference your notes to the numbers on the outline. In preparing the outline, you will also discover whether you need to seek out a few additional pieces of information to complete your argument.

The importance of the outline is that it forces you to arrange your thoughts in some order and then to think that arrangement over. As you write and revise the outline, keep the following points in mind.

Guidelines for Preparing an Outline

- *Support your thesis.*
  Does every part of the outline relate directly to the thesis by presenting your case, explaining the idea, or filling in necessary background?
  Do all entries add up to a convincing argument for the claim you make in your thesis?
  Is the thesis broad enough to encompass all the important issues in your topic?
- *Clarify the order and relationship of the major points.*
  Are the statements the most logical or effective order?
  Does one statement lead to the next?
  Does the argument maintain a consistent direction—or does it backtrack or even contradict itself?
- *Establish the relationship of major and minor statements.*
  Does each group of subheadings adequately develop the major heading?
  Does each piece of specific evidence have a clear relationship to any larger claim you are making?
- *Establish your task in the introduction.*
  Does the introduction show your awareness of the prior writing on the subject?
  Is the review of the literature necessary—to fill in the reader on background?
  Does the introduction raise the major issue you will discuss in the paper?
  Does it reveal how you will pursue the issue?
  Does the introduction indicate the importance and interest of your topic?
- *Frame an effective conclusion.*
  Does the conclusion grow out of the major ideas you have discussed in the paper?
  Does the conclusion reinforce your main thoughts?
  Do you indicate how your findings relate to the findings of previous writers?
  Do you suggest possible ways of pursuing the issue in future writing?
  Does the conclusion show awareness that your own writing is part of a continuing conversation on the subject?
- *Check for coherence.*
  Does the outline reveal a paper that holds together?
  Will the final paper make the impact you desire?

Creating the Full Statement: Drafting, Revision, and Final Form

Writing a research paper demands all the skills discussed in this book, for the research paper is the synthesis of everything you can find from your reading and all the ideas you develop based on that reading. During the period of library research and the preliminary tasks of the proposal and outline, you will come to tentative conclusions. Reaching these early conclusions does not mean that you can put your concentrated thinking to rest and lapse into the mechanical task of filling in words to fit the outline. Quite to the contrary, all your powers of thought must remain alive until you have created the exact and final words of your message. That struggle to find the right words will lead you to new thoughts about the subject and cause you to reconsider—and perhaps sharpen—many of your earlier conclusions. You never know fully what you will write

until you write it. The outline can serve only as a partial guide—a stage in your thinking. Even having a complete first draft does not complete the active consideration of your subject, because the refinement of language through revision will lead you to new meanings.

Because the research paper rests on such a variety of source materials and requires such an extended development, step-by-step organization of your thoughts as they appear in the final paper is exceedingly important. You do not want your reader to get lost in the mass of information or the range of ideas you present. Beyond preventing confusion, you also need the reader to see the issues and subject from the perspective that you have finally gained. The pattern of your organization should reflect a pattern you have discovered in the material. The orderly arrangement of ideas in a way appropriate to the material is the essence of the broader meaning of *logic.*

Once you have come to an organizational logic for your paper, you need to make that logic explicit for the readers so that they know what you are trying to do. The longer and more complex the paper is, the more you need *transitions*—bridging phrases and sentences—to show the connection between one idea and the next. For more on structuring your essay, see page 486.

The reader does not know your earlier thought processes, so your final choice of words fixes the meaning that will be conveyed. Because the statements of the research paper are the result of much work and long thinking, they should be among your most informed and thoughtful statements; naturally you want them to be understood precisely. Because the medium of presentation is words, the clarity of your ideas, the precision of your argument, and the seriousness of your intentions can be transmitted only through your choice of words.

Because the research paper is a structure of your own thought built upon the written statements of others, you need to be aware of the most effective method of presenting the material from each source and the proper ways of giving credit to the sources you use. Chapter 11 will help you use source material to best advantage while allowing you to develop your own thoughts. The research paper must, of course, be completely documented, as described on page 207. The sample paper on pages 188-195 follows MLA style, while the paper on pages 195-196 follows APA style.

The last stage of preparing your paper for public presentation is the creation of a handsome final manuscript—neatly typed with generous margins. *Absolutely essential is a careful proofreading of the final manuscript.* These elements of formality and care are in themselves signs that you are making a well-considered public statement on a subject you have long wrestled with in private. Your thoughts deserve the best possible presentation.

Sample Research Paper Outline

Katherine Ellis
English 102 Section K
May 24, 1993

Outline
The Exportation of Disney Culture

Thesis: The success of Tokyo Disneyland and the apparent failure of Euro Disney reveal that Japan may share cultural tastes with the United States in ways that Europeans don't.

I. Tokyo Disneyland and Euro Disney copied the American models, but with different results.

A. Disneyland and Disney World were previous successes.
    1. Disneyland in Southern California was an immediate success, opening in 1955.
    2. Disney World, opening in early 1970s in Florida, expanded the Disney vision.
B. Tokyo Disneyland opened in ··1985.
    1. Although containing a few accommodations to Japanese culture, it mostly follows the American models.
    2. It has proved a great success.
C. Euro Disney opened outside Paris in 1992.
    1. It also followed the American models.
    2. First reactions were negative and business weak

II. "Disney culture" is defined in the "parent" parks.
A. The parks present a simplified imagination.
    1. An artificial environment makes imagination concrete.
    2. Cartoon figures follow scripts.
    3. Imagination is sold as a commodity.
B. Disney culture provides a simplified view of the past.
    1. Complex European history is turned into a world of castles and fairy tales.
    2. American history is idealized through the view of dominant groups.
C. Disney culture provides a simplified view of the future.
    1. 'The Disney Company is presented as an image of future order, conformity, and efficiency.
    2. Exhibits present technology as untroubled progress.

III. The Japanese respond positively to "Disney culture" as the best of American culture.
A. The imaginary world provides a retreat from complexity.
B. Imagination as consumption appeals to newly affluent Japan.
C. Idealized European and American history matches Japan's desire to adopt the best of the West.
D. Japanese share the Disney vision of an efficient, clean, orderly corporate future,

IV. The French find Disney distasteful as American imperialism.
A. Commentators find the Disney imagination infantile, tacky, and money-oriented.
B. French are offended by the simplification of their history.
C. The view of the future is seen as oppressive and limited.

V. Conclusion—The United States and Japan may have more in common culturally in some ways than the United "States and Europe.

Sample Research Paper Using MLA Documentation Style

Introductory paragraph sets the topic to be examined in the context of American popular culture in the 1990s, the focus for the research paper

Katherine Ellis
English 102 Section K
June 5, 1993

Exporting American Culture: Disneyland in Japan and France

Since its opening in 1955, Disneyland has been viewed as an important part of American popular culture. One critic notes, "America's two enduring gifts to modern civilized life are its music, based on black culture, and Walt

assignment.

The issue *of* the paper is focused on the relationship between cultural values and success. This point is emphasized by quoting a scholarly authority.

The next four paragraphs broaden the scope of the paper—comparing the success of the four Disney theme parks—and provide background, raising the research question: why is Tokyo Disneyland a success and Euro Disney a failure?

To bring out the comparison of the four parks, paragraphs two through five each cover the same general points: the basic physical features as well as the brief history of one of the parks.

Sources (Wilson and Flower) used to provide information. Paraphrase used instead of quotation.

Discussion of the two parks abroad expands the background by addressing specific ways in which these parks attempt to appeal to non-American cultural tastes.

Summarized sources (Neff. Katayama, Fusaho) provide analysis and facts.

Transition words and phrases—*same as, like,* and *in contrast to*--emphasize the comparison structure of the paper, identify specific points of comparison, and provide continuity between paragraphs.

This sentence summarizes and synthesizes information from many sources cited elsewhere in the paper.

Disney" (Pilger 10). Building on the tradition of worlds' fairs, Disney is credited with "developing the prototype of a technologically advanced, immensely entertaining, and commercially feasible amusement park in contemporary society" (Weinstein 147). According to one scholar, Disneyland's success is due to its ability to reflect and reinforce "America's most important beliefs, values, ideals, and symbols" (Weinstein 151).

Disneyland is separated from the suburban sprawl of Orange County, California, by a twelve-foot-high wall of earth. Inside, arranged around Sleeping Beauty's Castle, is a Main Street, and four "lands": Adventureland, Frontierland, Fantasyland, and Tomorrowland. Its "intimate, delicate, underscaled set design" is created by "forced-perspective architecture" which makes small buildings look much larger than they are (F1ower 53). From its opening, Disneyland has been a success. It seems like everyone—children and adults, celebrities, and world leaders—has visited the park, or has wanted to.

The equally successful Disney World, which opened in the early 19705, is much larger than the original park. Built on 28,000 acres in Orlando, Florida, it has three theme parks—the Magic Kingdom (a larger version of Disneyland), EPCOT (Experimental Prototype Community of Tomorrow), and the Disney-MGM Studios tour—as well as housing developments, water parks, transportation systems, hotels, restaurants, a wilderness area, and shopping centers (Wilson 176). EPCOT, a vision of the future as Walt Disney imagined it, contains exhibits funded-by American corporations such as General Motors, Kraft, and Exxon (Flower 206-207).

Based on the success of the U.S. parks, in Apri11985, Oriental Land Company, under license from Disney, opened a Disney theme park in Japan. Built on over forty-six hectares in the outskirts of Tokyo, the park copies attractions from the U.S. parks. One reporter describes it as "pure Americana" and notes that only minimal attempts are made to accommodate Japanese culture and tradition: a Japanese restaurant and covered waiting areas have been added and the Nautilus submarine ride has been excluded. Despite two fundamental rules that conflict with Japanese culture, no alcohol and no food brought in from outside the park (Neff 64), Tokyo Disneyland has been overwhelmingly successful. Attendance and profits have steadily increased since its opening and on New Year's Eve, 1987, a holiday traditi9nally spent at temples and shrines, 143 thousand people visited the park (Katayaina 152). The key to the park's success is repeat adult attendance (Katayama 152; Fusaho 62).

In April 1992 Disney and Euro Disneyland SCA, a French-based company, opened a Disney park in France. Located twenty miles outside of Paris on a plot of land one fifth the size of the City ("Euro Disney Park Opens" 295), Euro Disneyland includes many of the same attractions as the U. S. parks as well as hotels, restaurants, a convention center, a campground, a golf course, and nightclubs (Corliss 82-83). Like the Tokyo park, Euro Disneyland reflects American themes (Bower 244), but makes some attempts to appeal to its European visitors: "Discoveryland," which replaces "Tomorrowland," includes Alice's Curious Labyrinth maze and a "VIsionarium" film about Jules Verne and H. G. Wells (Corliss 83), In contrast to the Tokyo park, Euro Disneyland has been a disappointment. Before opening, it faced harsh criticism from French intellectuals, and during opening week faced bad weather, shortages of

employee housing, computer and electrical malfunctions, and a transit strike. In its first month, Euro Disney shares dropped twenty-one percent ("Euro Disney Park Opens" 295) and during its first year, it reported a 33.7 million" dollar loss ("Euro Disney Forecast Dismal" D2).

Disneyland's success in Japan and failure in Europe seem directly related to the reaction to the Disney version of American culture, While most Japanese view Disneyland as the best that American culture has to offer, some Europeans, in contrast, see it as American culture at its worst. The Disney version of American culture can be separated into three parts: its view of the imagination, of the past, and of the future. With respect to each of these aspects of Disney culture, the Japanese and European reactions are exactly opposite.

This paragraph brings together various issues of the first part and focuses on a comparative analysis of the way the two Disney theme parks abroad are perceived culturally. It is the crucial paragraph for setting out the thesis and structure of the paper. The second sentence states the thesis. The third sentence sets out the three cultural issues that will be examined. Throughout the rest of the paper, repetition of these three aspects will highlight the paper's structure. The final sentence sets up the comparison structure: between Disney culture and host country reaction, then between the Japanese and European reactions.

Disney's theme parks appeal to the imagination of Children (and of the child inside each adult). Darlene Gillespie, an original Mouseketeer, observes that, at Disneyland, "we all become the same age ... the generation gap vanishes for a little while" *(C5)*. The Disney parks, "the happiest places on earth," promise to make dreams come true. This simplified, childlike view of the imagination is reflected in the artificial environment of Disney's theme parks which puts limits on the imagination by "making thoughts concrete" and "making magic castles real" (Mills 75). The parks have been criticized for reducing the world to safe, clean, mediocrity (Flower 18) and have caused one critic to wish for happiness "grounded in a real place, a place without an idea behind it" (Freed. 20). Others, however, see the artificial environment as part of the parks' appeal: "secluded, walled off from the profane," they are welcome retreats from an increasingly complex world (Dart A3).

This paragraph and the next two outline three aspects of Disney culture's view of the imagination. Repetition of imagination in each topic sentence establishes the connection of the three paragraphs and links each to the thesis and structure set out in the previous paragraph.

Disney's simplified view of the imagination is also seen in the "live" Disney characters who populate the parks. These characters are central to the park experience, especially in Fantasyland, which includes rides based on Disney's versions of classic fairy tales. Critics often compare visiting Disneyland and going to the movies because, in both, spectators watch a show in which everything is scripted, costumed, and acted out (Gorney D8; Wllson 182). At Disney's theme parks, however, visitors also get to meet the stars and shake their hands.

This paragraph and the next elaborate on ways in which Disney's view of the imagination is embodied in the theme parks. Transition words in the topic sentences—*also* and in *addition* to—emphasize bow each point builds on the preceding one.

In addition to blurring the line between imagination and reality, the Disney parks reduce imagination to something that can be bought. One critic notes that "Disneyworld is the logical extension of America itself: a vast shopping mall" (Pilger 10). Visitors pay to get in and pay even more once they get past the turnstiles. On Main Street alone, visitors find countless ways to spend their money; food, Mickey Mouse sweatshirts, stuffed versions of any and an of the Disney animated characters, key chains, stickers—you name it, you can buy it, In Disney theme parks dreams and fantasies can be

In this and other paragraphs ideas are supported through both descriptions of the Disney world and quotations from critics. Critics' opinions about the link between Disney and American culture are used at face value as authoritative, to confirm the student's interpretation. Quotations are generally under a sentence in length, and sometimes consist

of only a short phrase.

Repetition of the term *simplified* links the second aspect of Disney culture, its view of the past, to the first, its view of the imagination.

Multiple sources indicate that critics agree, lendin, credibility to the interpretation.

News reports that offer a peek behind the scenes add a new kind of supporting evidence.

The opening sentence links the third aspect of Disney culture, its causes of the future, to the first two by repeating the term *simplified* and by stating directly the logical relationship between the past and the future. This sentence sets the topic for both this paragraph and the next.

This paragraph and others combine information from several sources, showing how all fits together in one pattern.

The discussion of Disney culture's view of the future expands to include its view of technological progress.

This paragraph begins a discussion of the positive Japanese reaction to Disney culture and its causes. After the general discussion of this paragraph, each of the following paragraphs follows the structure of views of the imagination, past and future.

Background information on Japanese economy and culture show how Disney fits the changing situation.

purchased retail.

The Disney view of the past, like its view of the imagination, is simplified. Disney culture turns complex European history and tradition into castles and fairy tales as interpreted through the Disney cartoon retellings of the European originals. The simplified Disney version of American history emphasizes the positive and ignores the negative (Zukin: Gorney; Pilger). One critic sees Disneyland as "the geographical representation not of American history itself but of an imaginary relationship that the dominant groups of U.S. society have with their history" (Wilson 161). Recent reports of Walt Disney's links to Hoover and the FBI (Mitgang C17) have also raised questions about the reliability and accuracy of the Disney version of American history. The parks' attractions, particularly Frontierland, Main Street, and the nightly fireworks, accompanied by the national anthem, certainly appeal to American patriotism.

The Disney version of the past leads-to a simplified version of the future. According to one critic, visitors to the Disney parks see the past uncritically as "a series of glorious adventures safely behind them, to be bettered only by the prospects offered by technology in an approaching future" (Mills 71-72). This idealized future is reflected in the management style of Disney's "company of the future" which emphasizes order, conformity, and efficiency. All staff, except those hired at the professional or management level, begin at the bottom and advance progressively; training in "efficiency, cleanliness and friendliness" is strict, breaks are announced over the PA system, and all employees who work directly with the public wear uniforms (Wilson 178). All potential long-term employees undergo extensive background checks (Pilger 10).

The Disney version of the future glorifies technological progress in "Tomorrowland" and EPCOT. According to one scholar, "technology figures large as an agent of history. Progress, development, expansion, growth—these will ensure (some day) leisure and well being for all" (Wllson 184). In the Disney theme parks, all progress is good progress and technology can always save us. The Exxon exhibit at EPCOT, for example, suggests that oil is the only viable source of energy and the General Motors exhibit implies that the personal car is the means to personal freedom (Flower 281-282); these messages ignore the reality of the limited natural resources (Wilson 190) as well as the problems caused by increased technology.

Reports on the success of Tokyo Disneyland indicate that most Japanese find the simplicity of Disney culture appealing. According to one Japanese executive, the park represents "our best image of the American people" (Neff 64). The Disney views of the imagination and. the past are attractive because they are "American" and, therefore, new and different. According to one critic, the Japanese wanted "a genuine American experience .... What they got was a world that envelops visitors in not one, but two fantasies—of a dreamy, simplified America, and of a land of flying elephants, talking mice and magical castles" (Stemgold FS).

Tokyo Disneyland offers an imaginative retreat from the increasingly complex and technologically advanced Japanese world. According to one report, visitors are attracted by its "dreamland effect": the sense of entering "an imaginary world" set apart from daily life (Fusaho 60). The success of Tokyo Disneyland, however, is mostly credited to Japan's attraction to

Disney's childlike, simplified view of the imagination. Because of the popularity of the Disney characters, which have been called the park's "trump card" (Fusaho 60), the president of Oriental Land Company claims that he "never had the slightest doubt about the success of Disneyland in Japan" (Katayama 152). The Japanese also find the Disney view of the imagination as a commodity new and appealing. According to one report, the success of the park is due in part to the fact that it opened "just as Japan entered a new era of affluence" (Neff 64) and with this affluence came a new consumer-oriented consciousness of leisure (Fusaho 61).

The term *simplicity*, used earlier to unify all aspects of Disney culture, is given a positive interpretation in the sections on Japan.

The Disney view of the past—American and European—is likewise attractive to the Japanese because of its simplicity. Japanese acceptance of the Disney version of the American past indicates a desire to see the best that America has to offer and forget the worst.

One reporter notes that Tokyo Disneyland's version of the American past *is* even more "squeaky clean" than the original parks: for exam· pie, Westernland has replaced Frontierland because "The Japanese don't like frontiers" (Iyer 51). Likewise, the Disney adaptations of European culture and tradition, represented in Disney stories and characters, are attractive due to their novelty.

Further positive comparisons are made between Disney culture and Japanese culture.

On the other hand, Disney's view of the future reflects shared cultural beliefs and values, some old and some new. It "appeals to such deep-seated Japanese passions as cleanliness, order, outstanding service, and. technological wizardry" (Neff 64). The Disney management style which makes visitors "feel like VIPs" and "even the lowliest job seem glamorous" (Neff 64) follows the tradition in Japanese service industries of "seeing things from the customer's point of view" even though it leaves out "giving service from the heart" and sacrificing oneself "for duty's s.ake" (Fusaho 60). That Disney's idealized view of technological progress is shared by modern Japanese culture can be seen in the final exhibit in the Carousel of Progress: "a National Panasonic model of the ideal Japanese home of the future, featuring four members of a robot-simulated family, plus dog, attending to their techno-gadgets" (Iyer 51).

The opening sentence indicates the switch from Japan to Europe, the change in reaction, and the contrasting cultural tastes causing; the different reactions. The transition sentence thus emphasizes the thesis on which the whole argument is built, just at this turning point in the argument. The following three paragraphs elaborate on and attempt to account for the negative European reaction to the three aspects of Disney culture. This structure exactly matches the previous paragraphs on Japan, but with exactly the opposite emphasis, negative reaction instead of positive.

Reports on Euro Disneyland indicate that Europeans, specifically the French, find Disney culture distasteful for the same reasons that the Japanese find it appealing. French intellectuals have criticized the park as "a representation of American cultural 'imperialism'" and one writer publicly stated his wish that the park be set on fire ("Euro Disney Opens ..." 295). Others have referred to it as "Euro Disgrace," "Euro Dismal," and "a cultural Chernobyl" (Corliss 82). Although this criticism has been dismissed by some American reporters who claim that the uproar is proof that the French are obsessed with "things American" (Corliss 82), the park's disappointing first year suggests that the clash between cultures is significant.

Negative words of European critics pile up to serve as evidence of how negative the European response is. Here the quotations serve to show the cultural rejection directly rather than to present a scholarly judgment.

The French reaction is in part based on a rejection of Disney's simplified version of the imagination. Jean Cau, a French novelist and critic, denounced the park as

> a horror of cardboard, plastic, and appalling colors, a construction of solidified chewing gum and idiotic fairy tales lifted straight from comic strips drawn for obese Americans. What better way to describe it—it will

The long block quotation shows by its tirade of insults how strong the negative feeling is. The extremity of language justifies a long quotation that adds little substantive information, just because it reflects the European rejection.

> irradiate millions of Children (not to mention their parents); it will castrate their imaginations and paw at their dreams with fingers the greenish color of dollar bills. The American dream is now within the reach of a stupefied Europe—this cancerous growth, transplanted into millions of young guinea pigs, is non-memory, consumptive make-believe, a cynically fabricated infantility (18).

Clearly, Cau rejects all three aspects of the Disney view of imagination: its artificial environment, its use of Disney characters, and its consumerism.

The French, likewise, are offended by Euro Disneyland's attempt to sell them a watered-down, Americanized version of their own history and tradition. Since much of the culture they are presented within the park is their own, the charges of "American cultural imperialism" seem well founded. Although the park includes "the obligatory Old World touches" (Leerhsen 67), critics complain that it is not "Euro" enough or "Euro" at all: "The Gallic accent is muted" (Corliss 82) and even American visitors are disappointed (Popkin 70). The French, who have a history of cultural conflict with the United States, also reject the simplified and idealized view of the American past reflected in attractions Which "celebrate America the bland and beautiful, and reinvent it, Disney style" (Corliss 82).

The word *simplified* here becomes a sign of American cu1tural limitations, as do other words treated positively elsewhere in the paper: *order, progress,* and *modern.*

This paragraph and the two that follow return to a direct comparison of the economic success of the Disney theme parks and make projections about the future as a way of concluding the analysis.

Finally, the Europeans reject the Disney view of the future that the Japan find attractive. While the Japanese admire the order and conformity of Disney's "company of the future." the French see these as oppressive. One French labor union has charged that Disney's employee Code, which Prohibits hair dye and large earrings and requires that "deodorant must be used," has "stripped them of their French 'individualism'" (Leerhsen 67). Likewise, the French reject Disney's tendency to equate technology with progress. While the French are at least as "modern" as Americans, they see Disney's view of the future to be as limiting as its view of the imagination (Cau 18).

In spite of poor revenues and attendance at the Euro Disney park, Disney reported a 25% increase in income in the second quarter of the 1993 fiscal year due to increased attendance at the parks and resorts in Florida and California and the recent successes of its film division (King B8). Disney World has been so successful that Walt Disney Company plans to build a time-share Vacation Club, nearly one hundred miles away in Vero Beach ("Disney Plans ... " D4). This trend, in difficult economic times, points to Disney's continued popularity in the United States. In 1991, the Tokyo park was still bringing in huge profits and its five official hotels were full year round (Sterngold F6); reflecting on the continued success of the park, one Japanese reporter has commented, "Maybe Mickey Mouse and Donald Duck have at long last joined the traditional Buddhas and gods" (Fusaho 58), On the other hand, in February 1993 Euro Disney executives projected a "substantial loss" for the current year due to lower than expected attendance and hotel occupancy ("Euro Disney Forecast Dismal" D2); currently, efforts are being made to attract more visitors.

The paper ends with the student contemplating the cultural implications of its findings—that perhaps the United States has more in common culturally with Japan than it does with Europe.

The continuing success of Tokyo Disneyland and the continuing failure of Euro Disneyland suggest a surprising conclusion about our cultural relations with Europe and Japan. In the United States we assume more of a cultural connection with Europe, which we see as the source of much of our heritage and traditions, than with Japan, which we have seen as foreign

and strange. The new kind of American culture which Disney represents, however, may point to values, desires, and amusements that we share more closely with Japan than with Europe. Is Disney showing us the way to the twenty-first century, the century of the Pacific Rim?

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Sample Research Paper Using APA Documentation Style

Effect of Society's Misconceptions of the Wolf
by James Riddle

At one time *canis lupus,* or the gray wolf, ranged in North America from the Arctic to the tropics and from coast to coast (Cohn, 1990). By the time of the first werewolf movie in 1935, few wolves roamed the United States outside of Alaska (Edwards, 1987). The beliefs and prejudices of such movies that depict wolves as evil creatures have led to the wolf becoming an endangered species. Those same misconceptions today still hinder efforts to increase the wolf population.

Explorers of the American West observed many wolves. John James Audubon saw as many as twenty-five a day when he traveled the Missouri River in 1843; Vernon Bailey once found twenty breeding dens in one hundred square miles of Wyoming's Wind River country. Ernest Thompson Seton estimated that there were twenty thousand wolves in Wyoming alone (Steinhart. 1988).

White settlers, however, viewed the wolf as a predator and set out to destroy the wolf. Indeed, once hunters killed off the deer, elk, and other prey, wolves did turn to attacking livestock, although never with the ferocity that mountain lions showed (Flader, 1974).

Wolves became the scapegoat for all predatory animals and were subject to systematic eradication. In 1905 the Montana legislature established a program to inoculate wolves with the disease mange and then release them to the wild, where they could infect others (Robbins, 1986). Montana paid bounties on wolves until 1933. National parks, rather than being sanctuaries, were killing grounds. Between 1914 and 1926 Yellowstone rangers trapped and killed wolves, and Glacier rangers resorted to poisoning by strychnine.

By the middle of this century only isolated wolves, without mates or pups, were seen in the Rockies. In 1973 the wolf was listed as an endangered species (Steinhart, 1988).

Our cultural beliefs made it easy for settlers, rangers, and legislatures to think of the wolves as evil and villainous. Folktales such as "Little Red Riding Hood," "Three Little Pigs, "and "Peter and the Wolf" depict the wolf as an aggressive and cunning man (and pig) eater. In fact, the wolf is very shy and goes out of its way to avoid man. Numerous anecdotes confirm the timidity of wolves. For example, one field researcher actually crawled into a wolf den and took one of the pups while the parents looked on. The wolves ran off several hundred yards away and did nothing "more aggressive than howl (Rutter & Pimlott, 1968). Lee Smitts, who has tracked down numerous reports of wolf attacks on humans, concludes that "no wolf, except a wolf with rabies, has ever been known to make a deliberate attack on a human being in North America" (Meeh, 1970).

Evidence also suggests that wolves are not much of a predatory threat to livestock and wild animals. A six-year study in Alberta, Canada, found that only 16 out of 9,500 cows were killed by wolves over the period. A study in northern Minnesota found similar low levels of predation on cows, calves, and sheep (Steinhart, 1988). A National Park Service study even predicts that reintroducing wolves to national parks would only have a mild effect on wild game species such as elk, deer, moose, and bison, reducing their numbers between 10 to 20 percent. Wolves would have no effect on bear or bighorn sheep (Calm, 1990).

Yet much opposition remains to reintroducing the wolf to national parks such as Yellowstone and Glacier. Prejudices remain against this animal: it is feared it will attack children, deplete livestock herds, and reduce the wild game populations. The only limited truth to these beliefs is that the wolves will feed on a relatively small number of supposedly "game" animals that only humans are supposed to hunt. It is curious that humans will punish wolves for doing for survival what humans do for "sport." Where is the true evil in this?

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WRITING ASSIGNMENT

Write a research paper of 2,500 to 3,000 words (approximately eight to ten typed pages, double-spaced); document all sources, using parenthetical notes and a list of works cited. The audience for the paper will be the other students in your class, who will be researching related topics. The instructor may present you with a list of topics or ask you to work on one of the topics that follow.

Near the beginning of your research, submit to the instructor a short statement (one brief paragraph) defining your research area: what your topic is, as well as why you have chosen it. Midway through your research, after you-have focused your topic, submit a formal review of literature (300 to 500 words) and a formal proposal (at least 200 words). Before you begin writing the rough draft, the instructor may want to see your research notes, your prewriting, and a working outline. You may also find it helpful to keep a research log or journal that records your research process; what you have done, what you need to do, what questions you have what problems you encounter.

1. The class will be asked to investigate some aspect of American popular culture in the 199Os. Members of the class will initially write a description of some artifact or object of American popular culture, one that he or she grew up with, and then will gather information published about that artifact or object in newspapers and news magazines during a recent three-month period. Students will then write a synthesis paper compiling these materials (see page 141). Drawing on questions and issues raised by the materials compiled in the synthesis paper, every student will then pick a research topic related to his or her artifact or object. The scope of the research paper need not be limited to the three months covered in the synthesis paper but may trace the topic back to preceding years or forward to current events as appropriate for the topic. Scan a major daily newspaper or news magazine (such as the *New York Times* or *Newsweek)* and compile a list of issues currently in the news. Choose from this list one issue to investigate further. Throughout the term, compile a current events file to track these issues and conduct library research to provide relevant background. For the final paper, write a research paper that accounts for current events in terms of the past and develops an informed hypothesis as to how these events may play out in the future.

2. Conduct a survey of the students in your class to compile raw data about the ways present-day college students spend their leisure time. Choose one of these forms of leisure to examine further. Once you have narrowed your topic, conduct a more thorough and detailed survey of students at your school (for example, if you choose watching television, ask students when they watch it, what kinds of shows they watch, why they watch them). The results of your second survey may help you narrow the focus of your research even further (for example, to situation comedies, or even more specifically-to a particular show, like "Seinfeld"). Once you have sufficiently narrowed your topic, conduct a library search both on

the specific topic and on leisure in general. For the final paper, write a research paper on how the particular form of leisure that you have chosen meets college students' recreational needs.

3. The class will be asked to investigate a specific year. Members of the class will initially gather background material, perhaps by each student writing a synthesis of events for a week of the year selected. Every student will then pick an event, person, or issue in that year to investigate further. The scope of the final paper need not be limited to the original year but may trace the topic back or forward in time—as appropriate.

4. Choose a local public or private agency, corporation, or other institution to investigate, such as a local plastics company or day-care center. After informing yourself about similar institutions (for example, the development of the plastics industry or recent legislation affecting day-care programs), you are to gather specific information about your chosen institution and then get in touch with the institution directly to see whether you can obtain an interview or any additional information. For the final paper, you may focus on any issue, process, or problem concerning the institution.

5. Interview a person who has spent time in another region or country. Find Out whether he or she has observed customs, attitudes, or ways of life significantly different from those prevalent where you live. Choose one of these differences to explore in your research and to write about.

6. Investigate an ecological problem in your region-perhaps a source of pollution or an animal species threatened with extinction. Your investigation of the situation should include the local conditions and attempts to remedy the problem as well as background information that might explain how the problem arose, such as the nature and ecological requirements of the threatened species or the operations and current technology of the industry that the polluting company represents.

7. For a novel or play that you have studied in a literature course, find out how the work was originally received when it first appeared. What was the author's reputation at the time, and what did contemporaries think of this particular work? As you delve into original reviews and published discussions of the author, compare these reactions to your and the literature class's responses to the work. You may find your topic in the pattern of reception, in the comparison of original public and critical reaction with that of modern audiences and critics, or in how the work's initial reception affected the author's life. Depending on how you focus the project, the follow-up research will vary.

11

A GUIDE TO REFERENCE AND DOCUMENTATION

By making explicit the sources of your ideas and information, you let the reader know the full extent of the conversation in which you are taking part. You may use sources for many purposes, and the ways in which you refer to the source materials depend on those purposes. Whenever you cite another writer's work, whether by paraphrase, summary, or direct quote, you must document it. Proper documentation makes your use of source materials legitimate and allows the reader access to those sources. In this chapter, the documentation rules of both parenthetical reference systems and notes are presented according to the Modern Language Association (MLA), American Psychological Association (APA), and American Chemical Society (ACS) formats.

Revealing Sources

The informed writer draws on knowledge gained from many sources. Writers use existing knowledge as a storehouse that provides examples, evidence, and quotations from respected authorities as support for their ideas. The writer also uses existing knowledge as a foundation upon which to construct an orderly base of facts and ideas that most educated people will accept as reasonable-so that the writer doesn't have to prove every point from the beginning. On this shared foundation the writer can build new and ambitious structures. If the writer ignores the solid foundation-of existing knowledge and builds instead on the shifting sands of fad and whim, the structure is likely to collapse and few readers will put much faith in it.

The uses of knowledge go beyond metaphorical storehouses and foundations: the knowledge you discover in sources provides the context and much of the content for your informed writing. Other writers' ideas can inspire you to continue your research or rouse you to debate their points in your writing. As we have mentioned, you must decide whether your sources should be accepted, rejected, or compared to other sources. Several authors can provide multiple perspectives on your subject, or your research can put the writings of these authors into new perspective. You also need to consider that your writing may serve as your reader's entry into the ideas of previous writers. In short, informed writing takes place within a complex world of continuing reading and writing.

The people who read your writing may not be aware of all the facts and ideas you have discovered through your own reading. In fact, they may have come across very different information through other books. For this reason you need to make explicit what source materials you are relying on. You must identify, through reference and documentation, chose points of connection between your thoughts and the thoughts of other writers who came before you. *Reference* is the art of mentioning other writers' words, ideas, or information in the course of your own argument. *Documentation* is the technique of accurately identifying the precise source of others' words, ideas, and information. Through skillful reference and correct documentation, you can demonstrate the relationship of your own comments to the ongoing written conversation, making it easier for you to communicate what you want to say and easier for your reader to understand your meaning. Your reader will come to know the full discussion instead of just eavesdropping on one disconnected fragment.

There are other narrower—but still important—reasons for proper reference and documentation. First, you will be more likely to convince your readers of the validity of your ideas if you can show that you are building on the solid foundation of respected earlier work and that you are taking into account what is already known about your subject. Second, you should repay a debt of gratitude to writers whose work you have used; they are the ones who stocked the storehouse of ideas for you. Third, intellectual borrowing without giving credit is a form of theft called *plagiarism.* Plagiarism is passing off someone else's work-whether in the exact words or in paraphrase-as your own. There should, however, be no need to hide any of your sources if you are actively working with the material and are using the sources to develop your own thoughts. Indeed, the more clearly you identify what others have said, the more sharply your own contribution to the subject win stand out.

Using References

During the periods when you are selecting a subject, gathering information, and developing your thoughts, you will look at many sources with only a vague idea of the eventual use you will make of the material in your final paper. Many of those sources you may never use directly. As you give shape to your final statement, *you must decide not only what source material you will mention but also the purpose of each reference.* You must know how each bit of cited material advances the argument of your paper, for if you lack a clear idea of why you are mentioning someone else's work, your paper is in danger of losing direction. You do not want your paper to deteriorate into a pointless string of quotations that leaves your readers wondering what you are trying to communicate.

The purpose of any reference must fit in with the argument you are making and with the kind of paper you are writing. Otherwise the reference is an intrusion, distracting the reader from understanding and evaluating your main point. For example, in the middle of a technical paper reporting the chemical analysis of a new pesticide, it would not be appropriate to quote the political statements of the producer or of environmental groups. But you might want to mention—and even describe in detail—a new method of chemical analysis developed by another chemist., particularly if that new method allowed the user to obtain more precise and. trustworthy results. The reference must be more than loosely connected to the subject: it must fit the exact logic of the argument you are making at the place where the reference is made.

In the past, you probably have used references most frequently to quote or paraphrase the words of an authority who agrees with a statement you have made. In political debates and other situations where you are trying to persuade the audience on less than totally rational grounds, the fact .that a respected person has said something similar to what you have said—only perhaps more elegantly—may lend some acceptability or believability to your claims. In persuasive debate, citing authority remains an effective strategy, particularly if you can embarrass the opposition by showing that one of its heroes really supports your side on the issue. Political journalists delight in such tactics. However, persuasion through passing mention of an authority .will not lend strength to a scholarly analysis for a professional audience. In a scholarly paper your argument must stand up to scrutiny on its own merits without regard for the graceful words of poets or the reputation of your idea's supporters.

In more serious academic writing, you can use the authenticated findings of other researchers to support your own findings-but only in carefully limited ways. One way is to follow your general point by citing another researcher's specific data or a case study as evidence. Another way is to present all your own evidence and reasoning and then compare your conclusions to those of other researchers, showing how both studies—yours and theirs—are consistent and confirm each other. In both these situations you retain primary responsibility for your argument and use other studies only to show that your conclusions agree with what others have found.

Just as you look to some writers for support, so you may also turn others—to attack what you consider foolish nonsense. In persuasive debate situations, where destroying your opponent's arguments is almost as good as making your own case, quoting the opposition's ideas as the first step in tearing them apart is often a good tactic. While attacking, you may sometimes have the opportunity to bring in your own, more praiseworthy ideas. But in academic or professional writing, where your purpose is establishing the truth and not gaining votes, you should attack only in limited circumstances, such as when an error is so convincing and so firmly believed by most experts that it stands in the way of more accurate thought. Then you should show why the

cited ideas are wrong, but you should not ridicule them as outrageous or foolish. Ridicule may be an effective political cool, but it undermines the cooperative community necessary for rational academic discourse. The insults traded by nineteenth-century German philosophers may be amusing to read in retrospect, but they only created deeper divisions among philosophers than were necessary. If, however, you do find a fair critique of another writer's argument a useful way to advance your own argument, you should refer as precisely as possible to the specific ideas you are criticizing—even to the extent of lengthy quotation. This detailed reference should then become the starting point for your specific and carefully argued criticisms.

At times your essay may call for interpretation or analysis of primary-source material. One example would be a paper in which you were trying to understand Thomas Jefferson's thinking through an examination of his letters. In this kind of textual analysis, as with critiques, you need to make specific reference to the exact ideas or passages being analyzed, by quotation, paraphrase, or summary, along with page and line reference. This reference identifies exactly what material you are working with and allows the reader to compare your interpretation and analysis to the original in order to judge whether your arguments are convincing. Similarly, if you are comparing the thoughts of two or more writers, you need to present enough of the originals so that the reader can understand and evaluate your comparison. Put yourself in your readers' position and analyze how much they need to know of the originals. Such specific comparisons of two arguments can serve as the basis for your own synthesis, resolving the conflicts between the two earlier writers. Extensive comparison, interpretation, and analysis of the thoughts of a number of writers may be necessary if you are tracing the evolution of ideas on a particular issue. In all the uses of reference mentioned in this paragraph, opinions expressed in the sources are what is being studied. That is, you are analyzing the opinions you cite rather than just citing them in support of your idea. The sources are part of the subject you are discussing.

At other times, various writers' works may serve as a general background for your own ideas. You may be building upon someone else's theory; or your own findings may be understood fully only when they are set against other research findings; or you may borrow a method of analysis from another writer. In all, such cases you may have to discuss the original sources at some length in order for your readers to understand the ideas, assumptions, information, and methods that lie behind your own approach. Even more specifically, your paper may present an experiment or argument testing someone else's theory; you must then certainly let the reader know the source of the theory in question.

In the course of your own reading and writing, you may discover many other uses for mentioning the work of others. You will also develop a sense of the most effective and important places to bring in references. In citing source material, you must always know why you are citing it and how it fits most effectively into your ongoing argument. You must never let your use of sources overwhelm the forward impetus of the main statements of your paper.

Two structural devices can help you maintain the forward motion of your writing while still discussing all the relevant references: a review-of-the literature section and the content footnote. In many essays a *review of the literature,* limited to those items specifically relevant to the essay, can provide most of the necessary background (see page 176). Such a review, usually presented early in the essay-perhaps directly after the introduction frees the writer to follow his or her own line of thought, with fewer interruptions, later in the essay. if some sources develop interesting sidelights to your main issue or if other sources make points you want to answer, discussing either might interrupt me flow of your main argument. In that case, you can place the· secondary discussion in a *content footnote.* Such footnotes are also the place to discuss detailed problems with evidence, further complexities of background, and additional reviews of literature limited to a specific point made in passing.

Methods of Reference

Each time you refer to another writer's work, you need to decide in how much detail to report the content of that reference. You have a range of options, varying in explicitness from identification of a concept by the use of name only (e.g., the Freudian Oedipus complex) to lengthy quotation of the writer's original words. Each option has advantages and disadvantages that must be weighed in every reference situation. The decision of which option to use should be based on the nature of the material cited, the need to provide your reader with a precise understanding, and the role the reference takes within your larger argument. The following specific considerations may help you choose among the alternatives.

Reference by Name Only

In each field the writings of certain key individuals are so well known that any person familiar with the field will recognize a concept—or even a whole series of findings—just from a short *tag name.* Sometimes the tag names include the name of the original author or researcher, as in *Bernoulli's effect* or the *Michelson-Morley experiment;* at other times the name is more generalized, as in *the second law of thermodynamics.* The three examples cited all have complete and precise meanings to trained physicists. Similarly *Turner's thesis* has a definite meaning to any historian, and *Grimm's low* is recognized by any linguist. Such tag names allow you to bring in a concept quickly without any pause in the forward motion of your ideas.

However, you must consider not only whether all your readers will recognize the reference but also whether they will understand it exactly the way you do and grasp the way you are applying it to the subject under discussion. Philosophers will recognize Plato's *allegory of the cave,* but they will probably disagree on its meaning. Turner presented his thesis concerning the role of the frontier in American history in several different versions. The reader could easily mistake the aspect of Turner's thought you have in mind and therefore misinterpret how that thought fits in with the point you are making. If the references used are even more indefinite, the potential for confusion increases. Just think of the grab bag of separate meanings different readers attach to the term *constitutional guarantees of freedom* or to the phrase *President Reagan's foreign policy.* In short, rely on tag names only when their application is so limited and self-evident in the context of your argument that the reader will not mistake your meaning. If any possibility for confusion exists, use a more explicit means of reference.

Summary

As described fully in Chapter 4, a summary allows you to explain in a short space aspects of the source material that are relevant to your argument. You can focus on the most important points pertaining to your discussion, letting the reader know how you understand the ideas you are referring to. You can also adapt the summary to fit into the continuity of your prose and the organization of your essay. The summary is particularly useful for establishing background information, for reviewing an established theory, and for reporting supporting data from other studies. In these situations the reader frequently does not need all the details of the original and is not likely to question your interpretation of the original. However, in those situations that require a detailed examination of the source material or where you are presenting a controversial interpretation or critique of the original, you may need to give a more complete paraphrase—or even a direct quotation. Particularly if you are using the summary to introduce a source you will then attack, you must not make your task too easy by exaggerating the weaker parts of the

original and leaving out the stronger points, the qualifications, and the explanations necessary for an accurate assessment. Such straw man tactics keep you from confronting the more basic points of dispute and lead readers to suspect the integrity of your argument.

Paraphrase

Detailed restatement of a passage in the form of a paraphrase lets you keep control of the style and continuity of the writing (see Chapter 3). Paraphrase allows you to move smoothly from your own points to the source material, preventing the disconcerting shifts of tone of voice that often result from excessive quotation. You can also keep the focus on your main argument by emphasizing certain points in the paraphrase. Paraphrase is indispensable when the original source never makes an explicit and complete statement of the relevant ideas in one place; you must then reconstruct the important material in a single coherent paraphrase. 'Two other kinds of special material, transcripts of spoken conversation and the condensed prose of reference books, usually must be paraphrased in order to be easily readable. Because of the importance of sustaining the logical order of your argument and keeping your own statement sharply in focus, you should generally prefer paraphrase to exact quotation for reporting sources in detail.

Quotation

Direct quotation is the most obvious and most abused form of referring to another writer's thoughts. It should be used only when you will analyze the exact words of the original text or when the meaning is so open to interpretation that any change of words might lead to distortion. Occasionally you may want the direct testimony of other writers if their phrasing is so precise and stirring that the rhetorical effect strengthens your own argument or if you need to re-create the mood of a historic confrontation. In any case, it is not enough just to quote and move on: you ·must work the quotation into the line of your argument. You need to underscore the relevance of the quotation to the point you are making and to indicate what the reader should understand from the quotation. You must therefore select the quotation carefully to make the point you wish to make-and no more. Keep the quotations short and relevant; always explicitly indicate their relevance. Unless you can give good reasons for including the quotation, the reader may skip over it. The greatest danger of using quotations is that they may remain foreign, undigested lumps interrupting your ongoing argument.

Depending on the needs of your paper, you may want to use several methods of reference within a short space. For example, you may use a summary to introduce the context of a reference, followed by a paraphrase of the key points and a quotation of an important phrase you will analyze later.

Whatever methods you use to refer to source materials, you should give an accurate representation of the original. Moreover, you should use the material in ways that are consistent with the original form, intent, and context. The greater the detail in which you present the source material, the less chance there is that you may—unintentionally or intentionally—distort, twist, or unfairly deride the material. Even direct quotation can turn a meaning around by leaving out an important context or a few key words. Reasons of intellectual honesty should keep you on guard against the possible unfair use of sources. More practically, if the reader knows the original and catches you distorting it, the penalty is steep: loss of the reader's trust in your judgment and honesty. In matters of written communication, losing the reader's trust is losing the whole game.

Punctuating References

When you refer to sources by name or paraphrase, you are using words and sentences that are your own and are therefore punctuated in the same style as the rest of your writing—except for the documentation of bibliographic information, discussed later in this chapter. You need to be careful, however, to make clear through the phrasing of your sentences exactly where the borrowed material begins and ends. It is necessary to distinguish your own thoughts and ideas from those you obtained from sources.

Direct quotation, because it promises accurate reproduction of the words of the original source, presents special problems of punctuation. First, the other writer's words need to be set off from your own. Whenever you use the exact words of your source, even for just a short phrase, you must set off the quoted words. When you summarize an author's work in the course of your own writing, you must be careful to mark the author's original words with quotation marks. For short quotations-that is, quotations of five or fewer typed lines-this may be done through quotation marks, as I am now doing in quoting the theoretical physicist John Ziman, "A scientific laboratory without a library is like a decorticated cat: the motor activities continue to function, but lack coordination of memory and purpose."

For quotations within short quotations, the interior quotation should be marked with *single* quotation marks, as in the following example: "Toulmin shares Kuhn's view that there are periods in science when knowledge does not cumulate. He calls them 'recurrent periods of self doubt,' during which scientists tend to question whether science can explain anything."

Longer quotations need to be set off from the main body of your writing. You begin them on a new line, indent ten spaces, and double-space the entire quoted passage. Double-space again before returning to your own words. This form of quotation is called a *block quotation.* When you set off the quoted material in this way, do *not* use quotation marks to begin or end the quotation, for they would be redundant. As an example, I will quote what the sociologist Robert Merton has to say about the use of reading in his field.

> No great mystery shrouds the affinity of sociologists for the works of their predecessors. There is a degree of immediacy about much of the sociological theory generated by the more recent members of this distinguished lineage, and current theory has a degree of resonance to many of the still unsolved problems identified by the earlier forerunners.
>
> However, interest in classical writings of the past has also given rise to intellectually degenerative tendencies in the history of thought. The first is an uncritical reverence toward almost any statement made by illustrious ancestors. This has often been expressed in the dedicated but, for science, largely sterile exegesis of the commentator. It is to this practice that Whitehead refers in the epigraph to this chapter: «A science which hesitates to forget its founders is lost." The second degenerative form is banalization. For one way a truth can become a worn and increasingly dubious commonplace is simply by being frequently expressed, preferably in unconscious caricature, by those who do not understand it. (An example is the frequent assertion that Durkheim assigned a great place to coercion in social life by developing his conception of "constraint" as one attribute of social facts.) Banalization is an excellent device for drying up a truth by sponging upon it.
>
> In short, the study of classical writings can be either deplorably useless or wonderfully useful. It all depends on the form that study takes. For a vast difference separates the anemic practices of mere commentary or banalization from the active practice of following up and developing the theoretical leads of significant predecessors. It is this difference that underlies the scientists' ambivalence toward extensive reading in past writings.

Notice that the beginnings of paragraphs within the quotation are double indented and that the quotation from Whitehead within the block quotation is set off by double quotation marks. For quotations within a quotation typed in block form, use single or double quotations—as in the original.

Because you are claiming to present the exact words of the original, you must clearly mark any additions, deletions, or other changes. The only unmarked change you may properly make is converting the opening letter of the quotation to a capital or a .lower-case letter in order to fit the grammatical context of your introductory sentence. If you delete some words from the quotation because they are not relevant to your argument, you must indicate the deletion by an *ellipsis,* which is three dots (...). If the ellipsis begins at the end of a complete sentence, you must use a fourth dot-as a period where one normally belongs—to indicate the end of the complete sentence. The material deleted from the following quotation by the anthropologist Jack Goody requires the use of both three-dot and four-dot ellipses:

> There are two main functions of writing. One is the storage function that permits ·communication over time and space, and provides man with a marking, mnemonic and recording device.... The second function of writing ... shifts language from the aural to the visual domain, and makes possible a different kind of inspection, the reordering and refining not only of sentences, but of individual words.

In the original text this quotation was preceded by the phrase "We have seen that ...," but because the deletion did not come in the middle of the quotation, it did not require an ellipsis. Further, since the remaining part of the sentence could stand independently as a grammatical sentence, the *t* of the first word, *there*, was capitalized. You may also have noticed that there was no double indentation for the paragraph beginning; double indenting is' needed at the beginning of a quoted paragraph only when the quotation extends to a second paragraph.

You should avoid adding anything to the exact quotation. Your comments on the quoted material should be placed either before or after the quotation. However, you may occasionally have to add a word or two of explanation to clarify the meaning of the quotation, either because die quotation uses material clarified earlier in the original text or because you need to summarize deleted material to bridge two parts of the quotation. All added material must be put in square brackets—[interpolation]. If your typewriter does not have brackets, add them by hand. Do not use parentheses, because they may be confused with parentheses used by the original writer. The historian Elizabeth Eisenstein, for example, in discussing the chilling effect of censorship on scholarship, notes that on "hearing of Galileo's fate in 1633, he [Descartes] stopped working on his grand cosmological treatise and perhaps clipped the wings of his own imagination by this negative act."

If the quotation contains an error of spelling, grammar, or fact, you should not correct the error. Rather place the italicized or underlined word *sic* in square brackets directly after the error. The Latin word *sic* means "thus" and indicates that the original was phrased exactly thus, including the error. As one third-grader remarked, "We must all sometimes "eat our missteaks *[sic]."*

On rare occasions you may wish to emphasize a word or phrase in a -quotation by underlining or italicizing it. If you do, you must indicate that you-not the original author-are assigning the emphasis, as in the following quotation from the political scientist Paul Boller: "Quotemanship—the utilization of quotations to prove a particular point-has in recent years become a highly *skilled* art [emphasis added]."

Making the Most of References

Not only must you yourself know why and how you are using a reference, the reader must also understand what you want to show by the reference and what conclusions you have drawn from it. A reader may find material drawn from sources puzzling, or even interesting, for the wrong reasons. Therefore, you must give the reader specific guidance as to the relevance of the material to your argument and the full set of implications for your thought. You need to introduce the reference-that is, to show how the material fits into the continuity of your essay-and then you need to follow the reference with interpretation, analysis, or other discussion.

The introduction to the reference serves as a transition between the ideas you are developing yourself and the material you are bringing in from sources. You need to connect the material with your previous statements and then to indicate where the material comes from. Even though the details of the source may be fully stated in a footnote, the reader usually needs to be given at least a general idea of the source in the text in order to evaluate the material. So that the reader may properly understand the reference, you may also have to include some background information in the introduction.

Transitions are, of course, necessary throughout your writing, but they are unusually important before references because you are introducing material foreign to your own statement. That external material, particularly if it is quoted in its original form, may seem quite distant from what you are saying unless you show the reader the point of connection. In fact, unless you make the justification for the material obvious to the reader, the material may appear so digressive that the reader will skim over it to get back to what seems to be the main line of the argument. Further, since the inserted material may seem to, have a number of interpretations for your statement, you must specify the interpretation you want the reader to consider.

Depending on the material and the function of the reference, the introduction may be short and direct, such as "These findings concerning growth rates are confirmed by a similar experiment conducted by Jones," or it can be quite complex, incorporating much background, interpretation, and directiveness:

> This long-standing ambivalence Smith felt towards authority figures can be seen even in his letters as a teen-ager. The following passage from a letter to his father, written when Smith was only fourteen, shows his desire to be respectfully at odds about his father's opinions. Notice particularly how the polite phrases at the beginning of sentences almost seem ironic by the end when he starts to assert his own contrary opinion.

Here the introduction was lengthened by the necessity of identifying the exact feeling "at odds" and the particular features of the quoted material that indicate the conflict.

Once you have presented the reference, you should not leave the reader in the dark about the specific conclusions or inferences you want to draw from it. Draw out the conclusions and relate them to the larger points of your essay. If you include a quotation to be interpreted or analyzed, you must carry out those tasks in full detail-and not simply rely on a few brief general comments. Similarly, if you cite a set of detailed data, let the reader know exactly what you have found in the mass of specifics. You have gone to the trouble of presenting quotations or data, *so* go to just a bit more trouble to wring all the meaning out of them that you can. Often you will find that, in the 'process of making your analysis or conclusions explicit for your reader, you yourself will become more precise about the consequences of the cited-material. Only rarely will the meaning of the reference be so clear-cut and self-evident that no discussion is needed. What you may at first

consider tedious belaboring of the obvious may turn out to be the kind of attention to detail that leads to interesting new thoughts.

The introduction and discussion of sources are the main means you have of showing how other· writers' thoughts and information can be assimilated into your own argument. No matter how much you have thought through your reading, your references will seem like pedantic quote-dropping to your reader unless you tie them directly into your argument. Only through thoughtful transitions and discussions of the source material can you maintain the continuity of your thoughts and keep everything under the control of your main argument. No matter how many sources you use, yours must be the controlling intelligence of the paper.

Documentation: What and How

What to Document

You must give full documentation-that is, specifically identify the source you are using—each time you directly refer to the work of another writer. You must also do so each time you use material—facts, statistics, charts, ideas, interpretations, theories, or the like—from another writer, even though you do not directly mention the writer's name. In other words, whenever someone else's work appears within your writing—whether undisguised through direct reference and quotation or submerged through paraphrase and summary into your own argument—you must give credit to the specific source, either in the form of in-text documentation or in notes.

You can decide for yourself whether to document those sources that you have not explicitly used in the final version of your essay. If certain ideas or information from other sources lie behind your own original ideas, you may want to identify such sources in a bibliographical discussion within a footnote. In the bibliography, you may mention all the books you have consulted, or only those that you found useful, or all those that other readers may find useful, or only those that you have actually cited in your essay. Choosing which kind of bibliography is appropriate to each piece of writing will be discussed later.

There are only two exceptions to these general rules: common knowledge and deep sources of your thinking. *Common knowledge* is the information that most people familiar with your subject would already know and that few experts would dispute. (For example, most people know-and few would dispute-that separation of powers is one of the principles behind the United States Constitution.) If a number of your sources mention the same fact or idea with little discussion and with no disagreement among them, you can generally assume that this fact or idea is part of common knowledge and therefore does not need documentation.

What you should consider common knowledge does depend, to some extent, on the particular audience. In addition to the general shared knowledge of our culture, each subgroup has its own shared common knowledge, which may be unknown to other groups. To students of English literature, for example, it is common knowledge that T. S. Eliot was partly responsible for the revival of metaphysical poetry in this century. But readers without a specialized interest in English literature might not even know what metaphysical poetry is, let alone whether it was revived by T. S. Eliot, whoever he might be. If you were writing as one expert to another, you would not need to document your claim about Eliot. But if you were writing as a nonexpert to other nonexperts, you would need to document the claim and to indicate what expert you are relying on. The *deep sources* of your thinking are those ideas and information that you came across long before you began work on the essay in question. Even though you did not have your Current project in mind when you read those materials-perhaps many years ago—they may have

influenced how you approached the current problem and how you interpreted the material that you did search out particularly for this project. However, such influences may be so far in the back of your memory that there is no way To identify which writers helped shape your thinking with respect to your current project.

At some point in your intellectual growth, you may find it interesting and enlightening to try to reconstruct your intellectual autobiography and to trace how your thoughts and interests grew in relation to the books that you read at various points in your life. Such self-searching may lead you to reread and rethink the sources of your ideas. But for most of your writing, you need not go back to these earlier sources; such a deep search may, in fact, distract you from the immediate task at hand. So it remains a matter of judgment whether or not to include any deep sources, even in cases where you know them. Include them only if they will increase the strength and clarity of your argument. Generally, your direct responsibility is only to document those sources that you sought out and used for the current project.

How to Document

As the following sections will explain, you may document in one of several ways: by using in-text mention, parenthetical short references and a list of works cited", or footnotes or endnotes. Different disciplines follow particular format rules for each of these options. This chapter will explain the formats favored by the Modern Language Association (widely followed in many of the humanities), the American Psychological Association (widely followed in the social sciences), and the American Chemical Society (followed in some sciences and technological fields). If you have further questions above these formats or formats favored in other disciplines, you may consult the following style manuals.

Style Manuals

American Institute of Physics. *Style Manual.* 3rd ed. New York: American Institute of Physics, 1978.

American Mathematical Society. *A Manual for Authors of Mathematical Papers*. 8th ed. Providence, RI: American Mathematical Society, 1984.

American Medical Association. *AMA Manual of Style.* 8th ed. Baltimore, MD: Wilkins & Wilkins, 1989.

American Psychological Association. Publication Manual of the American Psychological Association. 4th ed. Washington, DC: American Psychological Association, 1994.

Council of Biology Editors. *CBE Style Manual.* 5th ed. Bethesda, MD: Council of Biology Editors. 1983.

Dodd, Janet S., ed. *The American Chemical Society Style Guide: A Manual for Authors of Papers.* Washington, DC: American Chemical Society, 1986.

Fleischer, Eugene B. *A Style Manual for Citing Microform and Nonprint Media.* Chicago: American Library Association, 1978.

Gibaldi, Joseph, and, Walter Achtert. *The MLA Handbook for Writers of Research Papers*. 3rd ed. New York: Modern Language Association of America, 1988.

Harvard Law Review. *A Uniform System of Citation.* 15th ed. Cambridge, MA: Harvard Law Review Association, 1991.

National Association of Social Workers. *Information for Authors About NASW Publications.* Silver Spring. MD: National Association of Social Workers, 1985.

Turabian, Kate. *A Manual for Written of Term Papers, Theses and Dissertations.* 5th ed. Chicago: University of Chicago Press, 1987.

University of Chicago Press. *The Chicago Manual of Style for Authors, Editors, and Copywriters*. 14th ed. Chicago: University of Chicago Press, 1993.

Because so many specific formats are available for documentation (although they all generally follow the principles explained in this section), you should inquire which system your teacher or the journals in your discipline prefer. Often, on the page describing submission procedures, journals include a short statement on their documentation style. Whichever system you choose, be consistent and use it throughout your piece of writing.

In-Text Mention Every time you mention or quote a source—or any idea, fact, or piece of information from that source—you must indicate at that point in the text the documentation of the reference. The documentation includes author, title, and publication information for general references to a work. If the reference is to a specific fact, idea, or piece of information, you must also include the exact page on which the original item appears.

If the bibliographic information is concise and can be incorporated smoothly into the text of your writing, you may do so and thereby avoid excessive notes. In the following example of in-text documentation, the information fits naturally into the flow of the discussion.

> The publication in 1962 ofThomas Kuhn's challenging study *The Structure of Scientific Revolutions* (Chicago; University of Chicago Press) caused historians and philosophers of -science to re-evaluate their ideas about how scientific knowledge advances. From the very first page of the book, Kuhn takes issue with the traditional view of scientific growth, which he claims derives from "the unhistorical stereotype drawn from science texts."

Parenthetical Systems Many academic disciplines now document sources through a short reference in parentheses in the text linked to fuller information in a list of works cited or references at the end of the paper or chap. ter. A number of similar systems of parenthetical references currently exist. The most common system, used throughout the social sciences, is the *author-date system* recommended by the American Psychological Association (APA). In this APA style, each piece of information or quotation requiring documentation is immediately followed by the author's last name, the date of the publication, and (if necessary) the specific page reference. If the author and/or the date is clearly mentioned nearby in the text, such information should not be repeated in the parentheses. The reader can then easily find more complete bibliographical information in the references list. The APA format for the reference list is described on page 367. The following sample illustrates how these references are referred to in the text under the APA system.

> Some studies have indicated that perceptual distortion is multi-causal (Jones, 1958; Smith & Smith, 1965; Brown, 1972). Green contested this, claiming "only a single cause stands behind all the perceptual distortion observed in earlier studies" (1979, p. *158)*. In 1983, however, Green reversed his opposition when he found some errors in his own laboratory procedures.

Also used are the *author-title system* (Kinney, "New Evidence on Hinckley's Theory," p. 357) and the *numerical system* (35, 357). The numerical system is often used in engineering and scientific fields and is one of those recommended by the American Chemical Society. In this system, each item on the list of references is given a reference number. In the parenthesis this

reference number may be underlined or italicized to distinguish it from the page reference that follows. The format of the reference list is described on pages 368-369. The Modern Language Association (MLA) recommends the use of a parenthetical system, suggesting that the parenthetical reference contain only the minimum amount of information necessary to identify the item on the list of works cited (which should be prepared according to MLA bibliographical form, as detailed on pages 212-216). In many cases the author's name will suffice as a parenthetical reference, but that may need to be supplemented by a short version of the book's or article's title if several different sources by the same author are referred to. If the source is adequately identified in the text itself, no parenthetical information is needed. Page references, however, should be supplied if appropriate, as in the illustration below of the MLA system.

> The question of influence has been approached historically (Jones), but the psychological approach has recently been argued (Smith, *A New Approach)*. Green has even suggested that influence is "entirely a matter of psychological projection" (137). But Smith, in his case study of Coleridge's influence on his friends *(Romantic Forces),* finds a wider range of psychological issues. Even though this study has been called "nonsense" (Edwards 236), Smith has continued the argument in his latest book, *Coleridge, Once Again*.

Note that in the MLA system there is no comma between the author's name and the page number, and no "p." before the page number.

Notes Until about a decade ago footnotes (or endnotes) were widely used in the humanities, but then the Modern Language Association changed its recommendation and now prefers a parenthetical reference system. Both the sciences and social sciences had moved away from notes earlier this century. However, a few disciplines, notably history and philosophy, still find that the note system best fits their needs. For further details on note format you may consult Turabian's *Manual, The Chicago Manual of Style,* or *The MLA Handbook for Writing of Research papers,* which describes notes even though it does not recommend their use. Selections in this book taken from sources using notes can be found on page 219.

Reference Lists and Bibliographies

Bibliographies are lists of sources related to the subject of your writing. However, in a bibliography you do not indicate the specific information you have used or the location of that information in the sources. Thus a bibliography serves only as a general listing of the sources that you have used or that your readers may wish to use.

Because bibliographies can vary in completeness and selectivity, it is better to label the bibliography in your paper with one of the more specific titles presented below than to use the loose overall term *bibliography.*

The two most common types of bibliography indicate the sources you actually used in preparing your paper. A *Works Consulted* bibliography lists all the materials you looked at in the course of your research on the subject, although you usually omit the titles that turned out to be irrelevant to your subject. A *Work Cited* or *References* bibliography presents only those so you actually refer to in the course of your paper. Both the *Works Consulted* and the *Works Cited* bibliographies demonstrate the quality of your research and the bases of your own work. They also allow readers to search out any of your references that seem potentially useful for their purposes. These two kinds of bibliographies are those that are usually attached to formal essays.

Bibliography for the Reader

Other kinds of bibliography are directed more toward reader use. In the *Complete Bibliography* you list all works on the subject—even if you did not consult them for the present project and even if you have never seen· the publications. The preparation of such a complete listing requires such an exhaustive and extensive search for materials that it is frequently a project in itself. The primary purpose of compiling a *Complete Bibliography* is to help future scholars on the subject quickly discover the materials relevant to their new projects. Thus a *Complete Bibliography* must meet high standards for completeness and reliability. The kind of bibliography usually titled *For Further Reading* is directed more toward the nonscholarly reader who would like to know more about the subject but who does not intend to go into the subject as deeply as the writer. This list is therefore usually short and selective, presenting sources that expand topics raised in the preceding work but that are not too technical for the general reader. If you feel that a few comments on each source listed might make either the *Complete Bibliography* or the *For Further Reading* list more useful to the reader, you can turn either into an *Annotated Bibliography.* In your annotations you may comment on the content, quality, special features, viewpoints, or potential uses of each source. The annotations should come right after the formal bibliographic listing of each book, and your comments may range from a few fragmentary phrases to a full paragraph. The following examples of annotated entries are from the bibliography at the end of H. C. Baldry, *The Greak Tragic Theatre* (New York: Norton, 1971).

R C. Flickinger. *The Greek Theater and Its Drama* (Chicago University Press, 1918; 4th edition 1936, reprinted 1965). Greek drama explained through its environment. Detailed discussion of technical problems.

A. E. Haigh. *The Attic Theatre* (Oxford University Press, 1889; 3rd edition revised by A. W. Pickard-Cambridge, 1907; New York, Haskell House, 1968). Still useful in part, but out of date on many aspects.

A. W. Pickard-Cambridge. *The Theatre of Dionysus in Athens* (London & New York, Oxford University Press, 1946). The standard work, fully documented and illustrated, on the history of this theatre down to the Roman Empire.

If you wish to discuss relationships between works or problems that arise in a number of sources, you may want to write a *Bibliographic Essay* instead of simply presenting a list. The bibliographic essay is closely related to the *review of the literature* discussed on page 176, except that the bibliographic essay is done after the project is completed rather than in the early stages. As such, it should focus either on the usefulness of particular sources for your project or on the potential usefulness of the sources for future readers—either scholarly or nonprofessional.

Bibliography Format

Bibliographies are organized as alphabetized lists by the last name of the author (or the first word of the title for anonymous works). For the sake of clarity and usefulness, the bibliography can sometimes be broken up into several titled categories-with the entries still alphabetized within each category. For example, the 'works by an author who is the main subject of the study may be separated from critical and biographical works about the author. Or extensive archival sources may be listed separately from more conventional print sources. The' bibliographic essay is, of course, organized around the topics discussed and is the only exception to the general rule of alphabetical listing:

Each bibliographic entry contains three kinds of information: author, tide, and publication information. Because bibliographies are alphabetized, the author's last name must be .put first; a comma follows the last name to show that the order is reversed. Because the comma is required for that function, *periods* must be used between the major divisions of information. Note that each period is followed by two spaces.

Modern Language Association Bibliographic Form

Following are the basic rules for MLA form. For more details, consult *The MLA Handbook for Writers of Research Papers* (see page 208).

Basic Bibliography Punctuation

For a Book

- First line flush with left margin; second and following lines indented
- Author's last name first, followed by comma and first name
- Book title underlined
- Colon between place of publication and publisher
- Periods between major parts and at end

Author, Jane. Any Old Title. City: Publisher, 1995.

For an Article in an Anthology

- Article tide in quotation marks; book tide underlined
- Editor after book title, name in normal order
- Inclusive pagination of article at end; second page number abbreviated

Author, Jane. "The Articulate Article." The Scholarly Collection. Ed. Tom Jones. City: Publisher, 1995. 140-4-1.

For an Article in a Periodical

- Article title in quotation marks; periodical tide underlined
- Volume number after periodical title
- Date of issue in parentheses, followed by colon
- Inclusive pagination of article at end
- If the article appears on nonconsecutive pages, first page listed with a + sign (12+)

Author, Jane. "This Month's Title." Metropolis Quarterly 35 (1995): 12-26.

Modifications of Basic Form

Depending on the nature of your sources, you may have to modify the basic models in the following ways.

Author

If no author is given, begin directly with title. Also:

If two authors: Author, Jane, and John Writer.

If three authors: Author, Jane, Joan Scribbler, and John Writer.
If four or more authors: Author, Jane, et al.

Multivolume Set

If citing all of a multivolume set, use tide of entire set for main entry, followed by number of volumes; use inclusive dates for main publication date.

Author. My Life. 3 vols. City: Publisher, 1992-94.

If you are referring to only one volume of a multivolume set that uses a separate title for each volume, give the title of the single volume, then the publication information for that single volume, followed by the volume number and title of the multivolume work. Then give total number of volumes in set and their dates.

Author. My Childhood. City: Publisher, 1992. Vol. 1 of My Life. 3 vols. 1992-94.

Edition

If other than the first edition, list edition number or name after the main title.

Author. Title. 2nd ed. City: Publisher. date.

Translator and/or Editor

List after edition information in the order they appear on the book's title page.

Author. Title. Edition. Trans. Jane Jones. Ed. John Jones. City: Publisher, date.

Series

List series title and number of this volume in the series just before the publication information.

Author. Title. Edition. Translator. Editor. American Biographical Classics 37. City: Publisher, date.

Date of Publication

This is the first publication date unless you are citing a more recent edition or unless another edition (such as a paperback edition) is specified. In that case, give the date of the original edition before the publication information of the edition being cited.

Author. Title. 1957. City: Publisher, 1993.

Type of Periodical

For popular magazines and newspapers, omit the volume number and parentheses; give the exact date of the issue for weekly or biweekly magazines. For monthly or bimonthly periodicals, give the month and year of the issue.

Author. "Title of Article." Newspaper 17 June 1993: A8.
Author. "Title of Article." Monthly Journal Jan. 1994: 76-78.

Book Review

If an article in a periodical is a book review, directly after the title place *Rev.* o/followed by tide of book and author. If the article has no title, simply use *Rev. of*

Author. 'Writing About Disaster." Rev. of Disaster, by S. Smith. Periodical information: pages.

Samples of MLA Documentation

Book, Single Author

Bettelheim, Bruno. The Uses of Enchantment. New York: Knopf, 1976.

Book, Two Authors, Translator, Part of Series

Jung, Carl G., and Carl Kerenyi. Essays on a Science of Mythology. Trans. R. F. C. Hull. Bollingen Ser. 22. Princeton: Princeton UP. 1963.

Book, Group Authorship, Translator

Zuni People. The Zunis: Self-Portrayals. Trans. Alvina Quam. New York: New American Library, 1974.

Book, Anonymous Author, Joint Editors and Translators

The Mwindo Epic. Ed. and trans. Daniel Biebuyck and Kahombo C. Mateene. Berkeley: California UP, 1969.

One Volume in Multivolume Work (separate titles for each volume, revised edition)

Campbell, Joseph. Primitive Mythology. Rev. ed. New York: Penguin, 1962. Vol. 1 of The Masks of God. 4 vols. 1962-65.

One Volume in Multivolume Work (one title for whole set)

Gaster, Theodore H. Myth, Legend, and Custom in the Old Testament. Vol. 2. New York: Harper, 1969. 2 vols.

Unpublished Dissertation

Edmondsen, Herbert Paine, Jr. "Aspects of the Prometheus Myth in Ancient Greek Literature and Art." Diss. U of Texas at Austin, 1977.

Pamphlet

Kirkwood, G. M. A Short Guide to Classical Mythology. New York: Holt, 1959.

Article in an Anthology

Hyman, Stanley Edgar. "The Ritual View of Myth and the Mythic." Myth: A Symposium. Ed. Thomas Sebeok. Bloomington: Indiana UP, 1955. 136-53.

Article in an Encylopedia

Lang, Andrew. "Mythology." Encyclopaedia Britannica. 1911 ed.

Article in a Scholarly Journal

Eickelman, Dale F. "Form and Composition in Islamic Myths: Four Texts from Western Morocco." Anthropos 72 (1977): 447-64.

Article in Popular Magazine (monthly)

Goleman, Daniel. "Greek Myths in Pop Fiction: Jason and Medea's Love Story." Psychology Today Apr. 1976: 84-86.

Article in Newspaper (unsigned)

"Origins of Walt Disney Cartoon Character Mickey Mouse in Mythology Noted." New York Times 3 Dec. 1977: 23.

Review in Magazine (unsigned, untitled)

Rev. of Zalmaxis, The Living God, by Mircea Eliade. Choice 10 (1973): 604.

Congressional Record

Cong. Rec. 15 Mar. 1980: 3751.

Court Case

(87 S. *Ct.* 311 refers to the volume, name, and 'page of the journal reporting the decision.)

Clagett v. Daly. 87 S. Ct. 311. U.S. Supreme Ct. 1966.

Interview

Thapar, Romila. Personal interview. 9 June 1977.

Film

The Golem. Dir. Henrik Galeen and Paul Wegener. Audio Brandon, 1920.

Radio or Television Program

"On the Road in Oscaloosa." Narr. Charles Kuralt. CBS Evening News. 28 Jan. 1980.

Recording

Jimenez, Alfonso Cruz. Folk Songs of Mexico. Folkways, FW 8727. 1959.

American Psychological Association Bibliographic Form

As discussed on page 209, the American Psychological Association recommends linking in-text parenthetical documentation to a complete reference list at the end of the paper or chapter. Following are the basics of the recommended style for that reference list. Note that in this style each period is followed by one space. For more complete details, see the *Publication Manual of the American Psychological Association* (see page 208).

For a Book

- First line flush with left margin; second and following lines indented
- Author's last name first, followed by a comma and initials (no full name)
- Two or more authors separated by &, not *and;* last name first for all names (compare with MLA)
- Date of publication in parentheses, following author's name
- Book title underlined, only the first word capitalized (except for proper nouns)
- Colon between place of publication and publisher; if not a major city, give post office abbreviation of state
- Periods to separate major divisions and at end

Author, J., & Author, H. (1995). Any old title. Hobbittown. PA: Big Feet Press.

For an Article in a Periodical

- Year in parentheses after author's name
- No quotation marks for article title, only first word capitalized

- Journal title underlined, all major words capitalized, followed by volume number and inclusive pages, all separated by commas
- Volume number underlined
- All page numbers given in full

Author, J. (1995). This month's title. Metropolis Journal, 35. 140-141.

Sample APA Reference List

References are alphabetized by first author's last name.

REFERENCES

Gerwin, D. (1974). Information processing. data inferences, and scientific generalization. Behavioral Sciences, 19, 314-325.

Greeno, J. G. (1976). Indefinite goals in well-structured problems. Psychological Review, 83, 479-491.

Klahr, D. & Siegler, R. S. (1977). The representation of children's lnowledge. In H. Reese & L. P. Lipsitt (Eds.), Advances in child development (pp. 27-52). New York: Academic Press.

Newell A., & Simon, H. A. (1972). Human problem solving. Englewood Cliffs, NJ: Prentice-Hall.

Polanyi, M. (1967). The tacit dimension. Garden City, NY: Anchor Books.

American Chemical Society Bibliographic Form

As discussed on page 209, the American Chemical Society allows the option of referring to texts by numbers placed in parentheses in the main text. These numbers are then correlated with a reference list. For more details, consult *.The American Chemical Society Style Guide* (see page 208).

For a Book

- All lines flush with the left margin.
- Author's last name first, followed by a comma and initials (no full name)
- Semicolon between multiple authors; always last name first
- Title underlined, all major words capitalized
- Semicolon after title
- Publisher followed by a colon and city of publication, then comma and year of publication; period at end

Author, J.; Author H. Any Old Title; Publisher. City, 1995.

For an Article in a Periodical

- No article title, just author, journal title, year, volume, and page reference
- Journal title abbreviated according to a standard list appearing in the *ACS Style Guide*
- After the journal title, the year in boldface (or with a wavy underline), followed by a comma
- Volume number underlined, followed by single page number (the opening page of article) and period

Author, J. A. Old Title. **1995**, 60, 2360.

Sample ACS Reference List

LITERATURE CITED*

(1) Ruzicka. J.; Hansen. E. H. Flow Injection Analysis. 1st ed.; Wiley: New York, 1981.

(2) Olsen. S.; Pessenda. L. C. R; .Ruzicka, J.; Hansen, E. H. Analyst **1983**,108, 905.

(3) Hongbo, C.; Hansen. E. H.; Ruzicka, J. Anal. Chim. Acta **1985**, 169, 209.

(4) Hansen. E. H.; Ruzicka. J.; Ghose. A. K. Anal. Chim. Acta **1978**, 100, 151.

(5) Albert, A; Serjeant, E. P. The Determination of Ionization Constants, 3rd ed.; Chapman and Hall: New York. 1984.

(6) Wmdheuser. J. J.; HiguChi. T. J. Pharm. Sci. **1962**, 51, 354.

(7) Carlin, H. S.; Perkins. A. J. Am. J. Hosp. Pharm. **1968**, 25, 271.

(8) Newton, D. W.; Kluza, R. B. Drug. lntell. Clin. Pharm. **1978**, 12, 546.

(9) CRC Handbook of Hormones, Vitamins, and Radiopaques; CRC Press; Boca Raton, FL, 1986; p. 248.

(10) Williams, R. R.; Ruehle, A. E. J. Am. Chem. Soc. **1935**, 57, 1856.

(11) Cookson, R.F. Chem. Rev. **1974**, 74, 5.

(12) Benet, L. Z.; Goyan, J. E. J. Pharm. Sci. **1967**, 56, 665.

(13) Lange's Handbook of Chemistry; McGraw-Hill: New York, 1985.

(14) Brooks, S. H.; Berthod, A.; Kirsch, B. A.; Dorsey, J. G. Anal. Chim. Acta **1988**, 209, 111.

(15) Ruzicka, J.; Hansen, E. H. Flow Injection Analysis, 2nd ed.; Wiley: New York, 1988.

(16) Loscascio-Brown, L.; Plant, A L.; Durst, R. A. Anal. Chem. **1988**, 60, 792.

(17) Brooks. S. H.; Leff, D. V.; Hernandez Torres, M. A.; Dorsey, J. G. Anal. Chem. **1988**, 60, 2737.

EXERCISES

1. For a research paper you have written or are currently working on, list the sources you refer to in the course of the paper. Explain (1) why you have included each reference, (2) what you hope to accomplish by the reference, (3) whether you have presented the reference through

* Taken from Brooks, H. B.; Rullo, G. Analytical Chem. **1990**, 62, 2059.

quotation, paraphrase, summary, or title or author's name only, and (4) why you have chosen each method listed in (3).

2. In the library, find a scholarly journal from an academic or professional field that interests you. Describe in detail the documentation system and the format of notes and bibliography used in the journal. You may find a statement of documentation policy in the first few pages of each issue.

3. Using the MLA format presented in this book, write a bibliography entry for each of the following items. Also write reference list entries following the APA and the ACS styles. Show how mention would be made in your essay for each of the items in each style.

    a. A paraphrase of an idea from page 121 of *Writing Space: The Computer; Hypertext, and the History of Writing,* by Jay David Bolter. This 1991 book was published by Lawrence Erlbaum Associates of Hillsdale, New Jersey.
    b. A quotation from page 78 of an article by Bart Kosko and Satorn Isaka from the July 1993 issue of *Scientific American,* a monthly publication. The article is entitled "Fuzzy Logic" and appears on pages 76 to 81 in volume 239, number 1, of the journal.
    c. A summary of an idea from pages 110 to 112 of the book *Situated Learning: Legitimate Peripheral Participation.* The book was published by Cambridge University Press, located in Cambridge, England, in 1991, and was written by Jean Lave and Etienne Wenger.
    d. A quotation from page 273 of an essay by Wallace Chafe, entitled "The Flow of Ideas in a Sample of Written Language." The article appears in a volume edited by William C. Mann and Sandra Thompson. The volume has the title *Discourse Description: Diverse Linguistic Analyses of a Fund-Raising Text* and was published in 1992 by John Benjamin's Publishing Company of Amsterdam. The entire essay appears on pages 267 to 294 of the book.
    e. A mention of a review that appears on pages 341 to 343 of volume 2, issue 3, of *Technical Communication Quarterly.* The issue appeared in the summer of 1993. The book reviewed was *Nineteenth-Century Rhetoric in North America* by Nan Johnson.

4. For the sample student research paper printed on pages 188-194 of Chapter 10, analyze each of the references to determine the purpose of the reference in the context of the research paper, whether the author presented the reference through quotation, paraphrase, summary, or title or author's name only, and the specific documentation techniques used.

5. The following excerpts from *The Weaker Vessel* by Antonia Fraser discuss the changing attitudes toward and expectations of women in marriage. In these excerpts identify where each reference to source material is made and the method used to present the reference-name, summary, paraphrase, or quotation. Then discuss the reason for each reference and the appropriateness of the reference method used.

[COPYRIGHTED MATERIAL REMOVED]

12

CREATING KNOWLEDGE

Statements of knowledge produced by research disciplines differ from statements of private conviction. Understanding the special character of statements of disciplinary knowledge will help you read, use, and write academic work. Claims that are likely to convince informed critical readers must go beyond the author's discoveries of personal experience to data gathered and analyzed according to a discipline's currently accepted methods and standards. Those data develop ideas and become part of the evidence for the author's conclusions. A description of data-gathering methods may in fact be a necessary part of any written research statement. The data-gathering methods and formats for arguing statements of disciplinary knowledge vary through time, from discipline to discipline, and even within disciplines. Although much of this variation comes from differences in subjects and from the historical development of techniques with each discipline, the most fundamental differences arise from the kinds of questions asked by various academic researchers. These fundamentally different questions lead to a variety of concepts, procedures, and even ways of thinking in disciplines.

Private Belief and Disciplinary Knowledge

As individuals we come to our individual conclusions. We read arguments, gather evidence, consider our experience, think the matter over, form an opinion, and make our own individual statements. Parts 1 and 2 seek to improve your skills as a writer and a reader in this process.

As citizens and members of various communities we each must come to our own opinions on issues before us and from time to time need to persuade others of our positions so that we can act together. However, even when we act together, as in electing a candidate, we act on various reasons and beliefs. The only certainty we share with fellow voters is that a number of us voted for the same candidate.

In some communities the members' need or desire for greater agreement has led to a more organized conversation over the evidence and ideas that most members can accept as community knowledge. Academic communities fostering structured statements of knowledge are called disciplines. Some examples are biology, sociology, literary studies, mathematics, and art history.

Disciplines develop research statements to answer fundamental questions, such as what causes disease, how society works, what the consequences of our number system are, or how people use written language. Basic research questions lead to other, more specific questions, such as how the AIDS virus enters a human cell and interferes with healthy cellular activity, or how the ancient Greek concept of justice changed with the advent of written language. As knowledge in a field grows, new questions proliferate and the nature of fundamental inquiries changes. Biology, for example, has over the last century shifted its fundamental question from what forms of life exist on earth to what mechanisms allow creatures to live and carry out their activities. Investigations have further generated more specific questions about organic chemical processes.

In order to develop answers that will be accepted by people working within a discipline, a discipline develops special ways of arguing and special types of evidence that members of the discipline agree are convincing and reliable for the research questions the discipline concerns itself with. Literary critics, for example, in analyzing the meaning of poetry, have developed a form of argument known as literary interpretation. Interpretation concentrates on the words of a text as major literary evidence, considers to a lesser extent the poet's statement about the work, and puts little credence in the publisher's statement. The poet's psychiatric records are usually not considered at all. These specialized types of argument and evidence are the result of a historical process, and are constantly open to change. Members of a discipline constantly argue about what the best kind of evidence is for the field, whether one experiment is more valid than another, or if one measurement procedure yields more reliable results than another. Researchers change the basic form of their argument as the issues evolve. In psychology, concern for behavior led to a shift to the use of a standardized experimental report form. More recently, the project of constructing models of mental activity has led psychology to a new form of argument.

Using whatever argumentative format and evidence are currently considered most authoritative, researchers write to convince colleagues to accept their findings as reliable knowledge. When members of a discipline accept new arguments as valid claims, researchers come to rely on those claims to carry on their own research. New research is almost always based on previous, now established claims. For example, when J. D. Watson and F. H. C. Crick first proposed the double-helix molecular structure of DNA, they had to present arguments establishing how their model fit the research data and accepted biochemical knowledge, and how several other researchers' models did not. Once the Watson-Crick model for DNA was accepted by scientists as valid scientific knowledge, researchers no longer needed to argue the Watson-Crick

model. Biochemists simply used the model to propose new research questions and projects, such as how DNA interacts with RNA, or what the exact order of certain chemicals within this structure is in the DNA of different plants and animals.

Until members of a discipline accept a new claim as reliable enough to serve as a basis for research, the status of any new claim remains uncertain and lacks authority. In this way true disciplinary writing differs from textbooks, popular writing in books and magazines, and encyclopedias and other reference works written for nonspecialists. Disciplinary knowledge presented for nonspecialists appears to be more authoritative and certain than that presented for specialists, because it is presented without arguments, qualifications or attention to opposing points of view.

As you advance in your chosen discipline or profession, you will read books and articles that argue new claims to knowledge. Rather than rely on the unquestioned statements of well-established knowledge reported by textbook authors, you will be obliged to share responsibility for assessing new findings within the discipline and you will be asked to argue what constitutes disciplinary knowledge in the field. Part of your professional job will be to read such arguments and to write them.

As you become involved in professional projects, you will need to consider seriously work in fields other than your own. If you enter real-estate development, for example, you will need more than a superficial knowledge of architecture to perform your job. Even if you do not design buildings yourself, you will need to judge the work that architects present to you. If you are able to read intelligently within the discipline of architecture, you may develop useful and profitable ideas. If you are a historian, being able to read serious work in economics may lend an added dimension to your historical writing. If you are an electrical engineer involved in computer design, reading in management may help you organize your project team more intelligently. In these cases, although you may not need to be able to write like an architect, economist, or management specialist, learning to read the work of architects, economists, and management specialists will offer you a decided advantage.

Part 3 will help you understand and evaluate disciplinary writing and use the knowledge you derive from each discipline's texts to think and develop your own statements in a variety of contexts. The readings in Part 3 introduce the kinds of texts you may later write as a member of your chosen discipline. This introduction to disciplinary reading and writing will guide you as an undergraduate toward the range of research methods and uses of languages in various fields as well as toward the distinctive writing styles of specific disciplines. When you commit yourself to a particular discipline, you may wish to take a more specialized course in the writing of that field.

Questions, Answers, and Evidence in Disciplines

Within disciplines, researchers ask fundamental questions about the worlds we live in: the worlds of physical objects, living beings, society and human behavior, economic activity, culture and the arts, and ideas. These questions ask for answers that can be taken as generally true-not just useful for a local practical purpose or momentarily plausible by a few people faced with a temporary choice. Within disciplines, researchers seek statements that over time will remain as descriptions of reality—how things are—statements of knowledge, therefore, must withstand the test of applicability in a wide variety of Contexts and situations. Disciplinary knowledge must be more than the ad hoc judgments we constantly make to get by isolated moments.

When building a house, for example, it may be sufficient and helpful to believe that the earth is flat or that the plot of land is not moving. However, if we wish to survey the land, a flat-earth

theory will not help us assign longitude and latitude coordinates to the site, nor will an unmoving-earth theory help relieve our fears over a solar eclipse. Astronomers and physicists across many centuries have learned much about the solar system and its movements. This knowledge is useful information for everyone to know—it describes the reality of life in the solar system—though these scientists did not specifically address daily problems faced by people building houses, surveying land, or panicking over sudden nightfall.

In order to come up with statements that reach beyond the immediate needs of a moment and that will seem true to many different people at different times and in different circumstances, disciplines put great stress on evidence—information collected about the World. The physicists' account of heavenly motions developed out of thousands of years of observations of stars, moons, and planets, as well as of moving objects on earth. Many attempts to describe heavenly motion proved inadequate to account for the evidence. Only in the sixteenth century, when Nicolaus Copernicus and Johannes Kepler began developing the notion of heliocentric planetary motion, did the argument address the evidence satisfactorily. Since the 1500s, the Copernican theory has undergone refinements, corrections, and other major adjustments to meet the changing evidence gathered about the solar system over more than four hundred years.

Evidence, or data, is the basis on which researchers in disciplines judge new findings. Evidence lends support to some claims while calling others into question. To grasp the arguments within disciplines, it is necessary to understand how evidence within various disciplines is judged as solid, how the evidence is gathered, what evidence is permissible in different arguments, and how evidence is presented in disciplinary writing.

Disciplined Evidence Gathering

Gathering convincing evidence is not easy. Almost every way of gathering information about reality presents problems. Consider interviews: does twenty people making the same statement make it any truer than one person stating it? Or are the twenty people even reporting the same thing? If each uses a slightly different phrasing, do they all mean the same thing? Or if they are using the same words, might they still intend slightly different meanings? And have the questions you asked in the twenty interviews influenced the kinds of answers you got? On the other hand, if you only observe individuals, you do not know what they are feeling. Nor do you learn what happened earlier that might affect or explain your observations. Moreover, in both interviews and observations, the variables may be so complex, with so much happening at once, that you really cannot legitimately come to any clear-cut answers. If you try to design experiments, you get into whole new sets of problems.

Since academic disciplines set themselves the task of establishing knowledge, that is, of formulating and arguing for statements that reasoning people will accept as descriptions of reality, the disciplines have developed standards and procedures for identifying and reporting acceptable evidence as well as for arguing for new ideas. The methodology—that is, the standards and procedures for gathering and presenting information about the world—helps ensure that the evidence gathered and the conclusions drawn by one researcher will seem valid to another researcher. Moreover, the use of accepted methods in most cases allows researchers to verify one another's results independently. They can examine the same documents, gather similar data, or run the identical experiment to see whether the new results coincide with the old. Thus a number of researchers may come to agree on whether the conclusions are supported by consistent evidence. The creation of knowledge is a group venture, requiring the work of many people. Mutual criticism helps develop reliable knowledge.

Method thus is part of the process that produces the final piece of writing. The quality, character, content, and function of the final statement of knowledge depend on the method that produces the evidence and ideas that appear in the paper. Different methods will produce different evidence, ideas, and arguments. Divergent methods among authors may produce disagreement. Unacceptable methods may produce unacceptable knowledge claims. Innovative methods may open up new ideas of investigation and whole new kinds of statements to be made. Method is so central to the understanding and evaluation of the final written statement that in many disciplines a writer is obliged to describe as part of the statement the method used to produce and analyze the data. In this way, many articles contain stories of how they were made.

Methods Vary

As important as method is, no single, fixed method serves for all kinds of statements. As the following pages indicate, methods vary through time, from discipline to discipline, and even within disciplines. As you take courses in different subject areas or even in two branches of the same field, you may in fact become rather confused about the many ways people go about gathering and presenting knowledge. The differences among the branches of knowledge seem so great that at times you may wonder how people with different approaches to knowledge communicate. And even if they do communicate, you may wonder what they have to say that would be mutually useful or acceptable.

One strategy for dealing with this confusion of methods and knowledge is to commit oneself to one method, declaring all others illegitimate. This strategy has been adopted with some success by many people. Adherents of a single method may call it the scientific method or the humanistic method or the method of faith. Such a strategy, however, leads one to overlook the many significant contributions of the other methods; moreover, one overlooks the similarities and interplay among these methods. One may even overlook the fact that great variety exists even within a given method. Philosophers of science have had great difficulty coming up with one definition of scientific method that consistently holds true even for a single science such as physics, let alone ail the natural sciences. Once the Social sciences are brought into the picture, the concept of one scientific method becomes even more troublesome.

A more fruitful strategy is to look at the methods used in each circumstance, try to understand why they are used, and then evaluate how appropriate they seem to the situation. That is the strategy pursued in this book. Not only will this strategy allow you to appreciate a greater variety of statements gathered by a variety of methods, it will also give you the intellectual flexibility to consider many options in how best to develop statements about questions you wish to pursue. At the very least you will understand why you are doing what you are doing, and thus you will do it better.

Methods Change with Time

As a field grows and changes, new methodological possibilities appear and ideas change. The invention of the telescope at the beginning of the seventeenth century made possible a new way of gathering evidence about the heavens, as did the invention of the radio telescope in this century. Each of these inventions opened up new kinds of data about the planets and the Stars, but each also required the development of new standards and procedures to guarantee that the results would meet the approval of other practitioners in the field. One cannot simply look through a telescope and claim to see something. Rather, one can, but then one's word is not likely to be taken seriously. To be taken seriously, one must use a certain quality instrument in an atmosphere sufficiently clear of interfering contamination. Then one must record findings in

such a way that other researchers can interpret them precisely and agree with the conclusions. Thus, members of the field must negotiate the appropriate methodology and the appropriate form of presentation.

Even without the invention of new means of observation or the refinement of old ones, methodological ideas may change just because the interests of a field change. For example, in the last twenty years, many historians have shifted their interests from the large public events—the histories of queens, kings, and wars—to the lives of ordinary people—the histories of families, sexuality, childhood, even eating. This has led to many methodological changes. Not only have certain kinds of documents become more valuable to scrutinize—such as the records of farm production or the birth and death registers of small villages—but statistical methods have been introduced to deal with trends involving many common people. The introduction of statistical material has also changed the form of the traditional historical narrative, so that now historians are arguing over how statistics should be presented, what kind of meaning they should be given, and how they should be discussed within a historical argument.

Changes in basic thinking in a field can even change whether a particular method is thought to give valuable or reliable results. As some clinical psychologists have come to believe that psychological behavior is influenced by the individual's social situation, they have come to distrust evidence from experiments that strip away realistic social situations. They prefer methods that preserve naturalistic settings in order to view the individual in the actual situation of his or her own life. Other experimental psychologists, however, still believe that such naturalistic methods contain so many variables that it is impossible to know what is really going on. Thus professionals may disagree not only on the ideas and the facts but on the very ways in which one can determine facts and present them to support ideas.

As disciplines evolve, modes of argument change in corresponding ways. The invention of the scientific journal in the seventeenth century, for example, necessitated the invention of a form for scientific articles. The form evolved over the years, so that an experimental report published in 1665 bears little resemblance to one published today. In the deepest sense, the way anyone chooses to argue about knowledge reveals that person's fundamental concept of what knowledge is and how people can know it. If one believes that people's behavior follows regular patterns and that one can observe these patterns through statistical regularities in some quantifiable aspects of behavior, one will argue by presenting general patterns supported by statistical tables. If one believes that people's behavior results from complex individual choices that take into account many levels of human experience, one is likely not to argue for general patterns but rather to layout an individual's situation, options, and choices in one particular case.

Methods Vary with Disciplines

Some of the largest fundamental differences in what counts as evidence and how to obtain it stem from the character of disciplines producing organized knowledge. Experimental psychologists go about producing knowledge in ways different from literary critics, historians, economists, or experimental physicists. To some degree the differences of the disciplines arise simply because disciplines look at separate areas of reality. Biologists look at living organisms, physicists look at the behavior of physical matter, sociologists look at group behavior, and art historians look at objects of art and the artists that produced them.

Because paintings are not electrons, they must be described in different ways, and evidence about them must be gathered and organized in different ways. Because electrons are small and move fast, scientists need special detectors to find them and measure their energy. Paintings are large enough to be seen and usually stay still; they can frequently be found easily. Electrons are

all pretty much like one another, differing only in their energies and relations to other particles, so a researcher looks for the patterns of their behavior. Paintings are different from one another, so art critics look for what makes a particular artist's work specia1. Electrons operate on the basis of laws of nature, so researchers relate their behavior to general equations. Paintings arise from the skill and imagination of an individual and they appeal to human observers, so art critics and historians try to analyze the skill and imagination of the painter and the appeal of the artwork. Electrons in Japan and America and on the moon all seem to be the same, but art varies from year to year and from culture to culture. Through such comparisons, one may be able to explain a number of differences in the procedures and knowledge of disciplines. The objects of investigation are different, requiring different kinds of data, different modes of description, and different methods of gathering data. Different special problems as well must be overcome.

Even more fundamental than the differences in objects of investigation, however, are the kinds of questions the disciplines are trying to answer. Chemists ask how elements combine to make more complex substances. Sociologists ask how social institutions and other groupings are developed and maintained, how they function and affect the lives of their members. Psychologists try to find out why people behave or think the way they do; clinical psychologists concern themselves with how people might be helped to feel better mentally and lead more successful lives. Literary critics explain what happens in a literary work; historical literary scholars want to know what the correct text is and how the text relates to events and other texts at the time of its writing.

These differences in underlying interests lead the disciplines to approach in different ways the objects they investigate, even when they are looking at the same object. Disciplines, for example, look at murder in rather different ways. The biochemist wants to find out whether homicidal behavior can be linked to a chemical structure, perhaps within the genetic material. Legal scholars want to know how the crime should be defined-and what constitutes adequate proof for conviction or acquittal. Psychologists are interested in finding out what thinking, feelings, or childhood events lead to antisocial behavior. Sociologists want to know if certain classes of society or certain social situations produce more murderers. Literary critics are interested in seeing how a character who murders acts within a literary work and perhaps serves a larger literary meaning. Last, but certainly not least, criminologists want to know how to catch suspects, and penologists want to know how to deal with them once they are in prison.

Criminologists and penologists reveal strikingly that the problems and questions a discipline addresses frequently derive from the social and political institutions they serve. Without legal and police systems as well as a criminal system, criminologists would not have a subject. Without prisons, penology would make no sense. This relationship to institutions of power appears not just in applied fields. Socialist economics differs from capitalist economics. Health and economic interests drive molecular biology to focus on certain problems at the expense of others. Even such aesthetic, non-worldly subjects as art criticism often can be seen as the product of larger social issues; different countries and different ages, after all, produce different art.

In order to solve the problems they are interested in, disciplines develop specific ways of thinking. In order to predict how elements combine and to describe the properties of combined elements, chemists try to understand and measure the binding forces in atoms and molecules. They try to determine models of how molecules fit together, and thus you may see them actually playing with oversize models that look like Tinkertoys, figuring out just how a particular molecule might fit together. Psychologists, treating the human mind and behavior as complex phenomena molded by learning, try to understand the different parts of individual perception and behavior and how they change through learning. Literary critics, concerned with how a literary text fits together, will consider how the separate parts of a story, such as character, setting, plot, imagery,

and style, fit together into a consistent design. People in more applied fields, such as social work, criminology, or even medicine, will borrow ways of thinking and results from other fields, but only in relation to solving the practical problems that motivate their fields, such as making people healthy. Modern medicine, for example, borrows techniques and theory from engineering, physics, chemistry, biology, psychology, and even sociology, but only in the context of the practical task at hand.

These different ways of thinking, in turn, lead investigators in various fields to look at different aspects of phenomena and to gather specific sorts of data. The medical doctor looking at a gunshot wound will measure the extent of blood loss and physical damage and the patient's pulse and blood pressure in order to determine treatment. The criminologist will look at the angle of entry, powder bums, caliber of the bullet, and even the extracted slug, in order to re-create the crime and identify the culprit. The sociologist will find out about the victim's class, income, and family structure, and perhaps inquire into how the victim was treated by the police and the hospital in order to see how these institutions relate to the condition of being a victim. The clinical psychologist will inquire into the victim's feelings and perceptions of the event, to help the victim cope with the trauma.

Methods Vary Within Disciplines

The same kind of variety that exists in the methods of disciplines often exists within a single discipline, often for similar reasons. Separate research groups may have various underlying assumptions about their subject, may be interested in separate problems and questions, and may look at different aspects of the same general subject that defines the discipline.

In political science or government departments at your college, you may, for example, find many approaches to the subject of government. Political philosophers, interested in such problems as the nature of political institutions, how political institutions affect human life, and what the best or most justifiable form of government might be, approach their subject in a general philosophic way. They often begin with such questions as, what is the nature of human existence? and why do people form governments? They may refer to historical examples, but they proceed largely through reasoning about a sequence of ideas (see Chapter 16). Historical scholars in political science are interested in how particular political decisions were made in history and how political institutions developed through a historical process. Their studies, based on detailed examination of evidence from the past (see Chapter 13), reveal the actual historical institutions and decisions that developed through the complex forces in history rather than the general principles sought by the political philosophers. Sometimes, in a subfield like the study of the development of constitutional governments, the philosophic and historical issues come together, for that subfield tries to understand the development of different governments as a combination of philosophic and historical goals of people who shape constitutions and of the intellectual and political forces that surround them.

Some scholars now see the political process as not just a matter of institutions and obvious political decision makers (such as heads-of state or members of legislative bodies) but one of public attitudes and indirect public action. Some of these scholars study literary texts as a reflection of political attitudes, as a demonstration of how politics affects the whole of life as represented in literature, and as historical facts of political action and public opinion making. Much contemporary writing in Eastern Europe, for example, reveals both the political tensions and the difficulties of life within the former Soviet satellites; the authors of this literature can as well be seen as a crucial part of the political opposition. These political scientists employ a kind of literary interpretation (see page 241).

Other branches of political science, such as comparative international government, are more descriptive; they assume that we must understand how governments work before we can deal with them.

Today the most common branch of political science in the United States attempts to copy what it considers the scientific method and limits itself to issues that can be studied in mathematical or statistical ways. Data often come from survey research, and findings are usually reported in standard research-report format (see Chapter 14). Although the subject does not easily lend itself to experimental work, sometimes experiments (see Chapter 15) are used to help elucidate political behavior. In this approach, researchers, who consider themselves behavioral scientists, typically ask questions about the relationship between voting patterns and economic, social, geographic, or other defining characteristics of voters. Similarly, they study the way elected officials represent the interests of their constituencies and the means by which the constituents express their interests. These political scientists treat governments (or at least the governments of modern democracies, particularly the United States) as mass phenomena. Such studies do seem to fit in well with the realities of contemporary American politics and are of much practical use to political figures trying to gain and maintain the support of large numbers of voters.

We can see then, even within one field, that one object of study can be approached from many angles with different assumptions and motivating questions. Sometimes communication may break down among these various approaches within a single discipline, for adherents of one approach may see adherents of another as totally misguided. But with proper appreciation for the assumptions, problems, and methods of different research groups, the chances for fruitful interchange increase.

Learning the Methods of Your Discipline

These differences at all levels present a daunting array of methods and forms of presentations to become acquainted with. In order to test, support, and argue for statements in a particular field, you must use the kind of data or evidence currently accepted in that field, gathered and presented in the currently accepted ways.-Fortunately, as you start to identify the disciplines you wish to work with and the kinds of underlying questions that interest you, the methodological range will narrow and you will begin to be trained in the methods and formats currently considered appropriate. Part of your methodological training in your chosen field will come indirectly through examples and through the standards you have to meet for your assignments, but part will be presented directly in laboratory and methodology classes.

Part 3 looks at some of the methods of data gathering and data presentation in various fields. This introduction to data gathering and presentation, however, barely suggests the range of methods available to different fields; moreover, it cannot live up to the standards of any field in either rigor or comprehensiveness. You do not need to master all the possibilities of method, however; at this point you need only be aware that many variations exist and that each has its reasons, assumptions, and consequences. The discussion, examples, and exercises in the following chapters will offer you a broad sense of how the statements you and others make may be grounded in forms of disciplinary methods and argument, so that as you enter into your chosen field of study and encounter readings from other fields, you will have a better understanding of what you and others are doing. By seeing how ideas are developed, tested, and presented in a variety of fields, you may gain a better sense of the meaning of what you read and

write in the contexts of disciplines. You will see that the writing of knowledge is a dynamic process filled with choices.

Basically, most disciplines work with only three kinds of data: (1) accounts, artifacts, and remains of objects and of events that have already happened; (2) observations about current situations and events as they happen; and (3) observations of new, specialized situations created through experiments. The special problems, interests, and points of view of different disciplines lead them to collect and handle these kinds of data differently, but the basic categories are shared. Chapters 13, 14, and 15 present these three kinds of data. Chapter 16 considers theoretical forms of inquiry, which attempt to address issues in the most general form, abstracted from any concrete data.

13

READING AND WRITING ABOUT PAST EVENTS: THE HUMANITIES AND HISTORICAL SCIENCES

Disciplines that use evidence from the past to come to new statements of knowledge can be either reconstructive or interpretive. Reconstructive disciplines—such as history, geology, and archeology—attempt to determine what happened in the past. Interpretive disciplines—such as literary criticism—attempt to understand human creations made in the past. Guidelines for reading and writing *essays about the past* and *interpretive essays* will help you understand your reading and prepare written work for courses in both kinds of historical disciplines.

Traces of the Past

In order to answer the questions they find interesting, fields as diverse as literary criticism, archeology, geology, history, evolutionary biology, and investigative criminology rely on the remaining traces of past events. Sometimes solid remnants like fossils or pieces of rock reveal the past; sometimes more fragile traces like fingerprints provide the only clues to what happened; and sometimes we must look at events through someone's account, as in historical documents or paintings. Indeed, in some fields such as literary criticism the interpretation of the historical document (a poem, story, novel, or play) forms the very subject of inquiry.

Reconstructive disciplines, particularly history but also the historical aspect of any discipline, attempt to reconstruct what happened or what people did during past events. They necessarily rely on previous accounts of the same events or on reports of related information. Accounts of people who witnessed the original events (e.g., private journals as well as newspaper reports), documents instrumental to the unfolding of events (e.g., correspondence between two leaders negotiating a pact), or other written records (e.g., old bills found in a desk or the registration of a business contract) may be supplemented by nonverbal objects (e.g., archeological remains of a battlefield), but historians inevitably depend on the written record prepared by others. In using such written records, historians must constantly consider the meaning, interpretation, reliability, purpose, and bias of the primary documents and the secondary literature. *Primary documents* are those that come directly from the time of events under discussion, and *secondary documents* are those that follow to discuss the earlier events. Thus the historian's basic problem of how to use the evidence of the written record resembles that of any person attempting library research; such problems are discussed throughout this book, but particularly in Chapters 7, 9, and 10. The guidelines for writing an essay about the past and the example on page 405 show how one can harness the historical record to test statements from a wide range of disciplines.

Disciplines like archeology, paleontology, and historical geology, on the other hand, 'must reconstruct past events and patterns of change and development through physical objects that remain behind. Since these objects-a broken clay pot, a few bones, or an unusual rock formation-are rare and do not speak, the researcher may not know at first what to make of them. So these disciplines have developed many techniques for finding, identifying, and dating objects. Even more important, these disciplines have found ways of relating the individual object to others that are found at the same place or are in some other way similar. Thus an archeological dig starts to provide significant meaning only if all the objects and physical traces fit together to create ~ toeal picture, both of what was happening at a single time period and what happened before and after as revealed by traces found at other layers of the dig. Moreover, the dig is compared to other digs from the same region or similar cultures. Careful classification systems allow rigorous comparisons, so that, for example, paleontologists can decide whether a fossilized tooth found at one site is from the same species of animal as the jawbone found at another site.

Interpretive fields attempt to understand the creations left by other human beings, such as literature, music, art, or even ideas. Discussion in these fields always refers back to the evidence of the poem, artwork, piece of music, or philosophic text that is the subject of discussion. Although we can never be sure what the creator was chinking or feeling, or what the creator intended to accomplish by the work, we can know what has been passed down to us in the created object. So whenever we want to check the truth of anything we read about a human creation, we need to look at the creation itself. We need to consider how well the details of the created object fit the generalized interpretation. Consequently, to verify any interpretation, you must refer back constantly to the object you are analyzing through quotation, paraphrase,

summary, and description of relevant examples. Doubtless you have had experience in English classes of writing analytical interpretations of literary works and evaluating the interpretations of others. In this book, the analysis of purpose and technique in Chapter 7 requires you to use the evidence of the analyzed text in just this way. Further advice on interpretive analysis follows in the latter part of this chapter.

Reading About the Past

We read about the past from both primary and secondary documents. To find out about the Great Depression of the 1930s, we read old newspapers, letters by people describing their experiences, economic reports, and presidential speeches; we also read history books written more than fifty years later. The two kinds of documents provide us with different kinds of information and need to be read differently. Primary documents, the statements of people at the time of the events, are themselves active pans of the events; we read them as part of the story. Secondary documents tell stories of events from a distance; we read them to learn how events have been interpreted later.

Primary documents need to be read as speeches in a drama. We need to think who is writing and why. What are the circumstances the writer is embroiled in and what role is the writer playing in them? What are the writer's character, beliefs, interests, and goals? Some of that information we must get from other primary and secondary documents to gain important contextual knowledge. But much of the drama of primary documents can emerge from careful reading of the texts themselves. In reading a slave owner's defense of slavery delivered to a state legislature Just before the Civil War, we can find traces-of his racial beliefs and his direct economic interest in the maintenance of slavery. It is not difficult to see the slave owner's attempts to diffuse threats to a system he is committed to and profits from. Our modern repugnance for these beliefs does not need to Stand in the way of our understanding as researchers the slave owner's place in history and his speech as an event in a historical drama, Just as we can see an abolitionist's letter to a Northern newspaper as part of the same drama. Analyzing the author's purpose and technique, as you did in Chapter 7, will help you see a primary document as reporting a historical action by participants.

Reconstruction by a historian writing long after events have taken place puts the drama played by primary-source actors into a narrative. This history is given a meaning and coherence through the historian's vision, selection of material, and structured argument. Other historians have probably written about the same event, but each tells the story in a new way, bringing different evidence to bear, relying on differing assumptions about how people and societies make history, showing different sympathies, and arguing for separate points. A historian writes a new history of past events to tell the story in a new way; otherwise, the work would not make a contribution to historical knowledge. The narrative would only be a retelling of existing knowledge, as in a history textbook or a historical entertainment. In reading a secondary account of past events you need to understand how the story is being told and why.

Some historians explicitly discuss what kind of story they are telling and what makes their particular version special. Such information will help you understand what is going on in the text. Other historians, however, simply tell their story. You are left to figure out how the history is being told and why. In either case, if you understand the following four elements of historical narratives, you will start to understand what you are reading.

First, the most obvious element to consider is the overall shape of events as the historian tells them. The writer presents events as more than a hodge-podge of unrelated occurrences. The

author will narrate events in a sequence, revealing coherence and perhaps meaning. As you read, therefore, pay attention to connections the writer makes. If you are taking notes or underlining, you are probably paying most attention to the events in the story, but a brief summary of twenty-five to fifty words can help you become aware of the story's gist. As part of creating coherence, an author will choose from the available evidence. and present certain events or facts as more significant than others. Noticing the choices the historian makes and being aware of what events and facts have been left out (especially if you are familiar with other accounts of the same events) helps you see how the narrative would be changed if other choices were made. Knowledge about alternative historical accounts of the same events will help you see by contrast what kind of history is constructed in the narrative before you.

Second, consider the ideas and assumptions that lie behind a historian's account. Although professional historians are trained to avoid overt bias in their narratives, they nevertheless find certain stories worth telling because of their beliefs about how history operates. They make choices as writers to support their ideas about how to make sense of history.

Third, pay attention to how a historian has gathered and selected the material in the story. Does the writer simply rely on the work of previous historians? If so, then the writer's main contribution must be in the interpretation or synthesis of existing evidence. Or does the writer seek new evidence, even new kinds of evidence to address a new question or a new way of looking at an old question? To understand where a history is leading, you need to understand what evidence the historian has gathered and why.

Fourth, determine how a historical narrative relates to stories about the same events told by other historians or accepted by scholars as historically accurate. Historians retell history to change what they believe is inaccurate knowledge about the past, because prior histories were based on incomplete evidence, inaccurate ideas, social prejudices, improper analysis, or another shortcoming. Historians believe that their narratives correct or complete what we currently accept as valid historical knowledge. There is an ongoing drama played by those who write about history just as there is a historical drama of primary events played by history's participants. To understand the drama played by historians, we must understand well the stories they tell, for theirs is a competition of storytellers. The stories historians construct from the evidence they find are the tools they use to shape society's vision of what it has been and what it is today. How we see ourselves in the present, as we make new history, is based on the vision of our past and of our ancestors constructed by historians.

Elements of Historical Narratives to Consider

1. The overall shape of events as presented by the historian
2. The ideas and assumptions behind the narrative
3. The selection of sources and evidence
4. The narrative's relation to other historical accounts

Seeing historical accounts as stories written to restructure our view of the past enables us to read history with a critical eye as well as with personal interest and involvement. More than just names and dates, even more than an account of people and events dead and gone, history becomes the attempt by scholars to understand human beings and their culture. The selection that follows provides practice in reading historical texts. A series of questions follows, based on the four elements to consider.

AN EXAMPLE: THE HISTORY OF THE EQUAL RIGHTS AMENDMENT

The following short history of equal rights amendments in the United States raises issues about the changing purposes and motivations for such a constitutional amendment. In particular it examines the protective labor legislation that set the stage for an earlier movement, in the 1920s, to pass an Equal Rights Amendment. The previous legislation had attempted to protect working women from exploitation in the workplace, and the early Equal Rights Amendment was intended to remove such protective restrictions. In comparing that movement to the one of the 1980s, author Elyce J. Rotella notes that, although the ERA in the 1920s was a right-wing conservative cause, in the 1980s it was seen as a left-wing cause. Nonetheless, she finds underlying this contrast that support of such amendments has always come from those who put the rights of the individual first, while opposition has come from those who see women as part of a group. Her historical discussion helps us see the politics and issues of the Equal Rights Amendment in a new way.

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READING STUDY QUESTIONS

1. According to Elyce J. Rotella, what were the issues that led to the 1920s movement for an Equal Rights Amendment? What specific events helped define those issues? How did legislation and court decisions define policy choices? Where did various groups stand in regard to those particular issues? How do the issues defining the more recent ERA movement contrast with issues defining the earlier one? How do the positions of various groups in regard to the more recent movement contrast with positions adopted in the earlier one? What ·similarity is there between positions taken earlier and those taken more recently? What does the author see as the underlying choice involved in considering an Equal Rights Amendment?

2. On what assumptions does Elyce Rotella base her account? Does she seem to favor an ERA? Which does she consider more important, rights of individuals or rights of groups? How can you tell whose rights she is endorsing? In retelling history, does she treat people more as individuals or as groups? What tells you this? How does her political position compare with her analysis of history? Does she seem to describe any groups or individuals more favorably--or less favorably--than others? How does she balance concern for both the individual and the group? What does she pose as the alternative facing the country and the courts?

3. What sources and evidence does Elyce Rotella use? Where do her quotations come from? What kinds of laws and court decisions does she focus on? Are there any, involving rights of women, that are not considered here, such as those concerning property, marriage, divorce, and voting? Why, do you think, does she noc discuss these? How might discussing them complicate her story or lead to a different analysis?

4. Does Elyce Rotella refer in any way to other historians' accounts? Ifso, how does her account fit with theirs? What does she imply is the usual view of the meaning and political support of the Equal Rights Amendment? How does the history she recounts modify, enrich, or

challenge that usual view? Does her account describe the view you have held of the Equal Rights Amendment? What questions or issues does Rotella's essay raise for you?

Writing an Essay About the Past

In school you learn many facts about history and how past events have led up to present situations. You must judge much of this information simply on the basis of accounts given in different books, for you may not have the opportunity to engage in a major archeological dig or read through the church records of a small French village. Other evidence, however, you can easily check out against your own judgment, and you too can make generalizations from the primary sources. Just as a historian does, you can read through Abraham Lincoln's letters and other private papers to decide Lincoln's exact motives for issuing the Emancipation Proclamation. All the relevant documents have been published and are probably available in your college library. By walking around your town, you can check out statements about its recent architectural history and come to your own conclusions. Television reruns of "I Love Lucy" and "Father Knows Best" provide easily available ·evidence for comments about cultural attitudes in the 1950s. The world is filled with traces of the past for you to see. The following guidelines for developing an essay about the past show how you can reconstruct a general pattern from separate traces.

Guidelines for Developing an Essay About the Past

1. Know why you are interested in the topic.
2. Turn your general interest into specific questions.
3. Identify a statement or specific claim to be tested.
4. Choose appropriate evidence to support your claim.
5. Gather the evidence in an organized way.
6. Analyze the data.
7. Organize the essay.

1. *Know why you are interested in a particular topic.* Although the world is fined with evidence, we usually look at only a few pieces at a time. We focus our attention because we are trying to answer a question or solve a problem or because we believe a particular piece of information will help us understand a bigger issue. In the student example by LaShana Williamson on page 238, specific attitudes and policies help us see the overall relationship between the way people think and the way the government responds to the needs of people with disabilities. (Because this discussion of the history of the disability rights movement in the United States on pages 238-240 will be used as an example throughout this section, you may wish to read it now).

2. *Turn your general interest into specific questions.* Your underlying interest in the subject will lead you to ask certain questions of the material you find. In the example, LaShana's interest in the newest social policy concerning people with disabilities, the Americans with Disabilities Act of 1990, leads her to ask about the legislation that preceded it, the attitudes that shaped and influenced it, and whether it reflects progress in the struggle for equality by people with disabilities. If she had been interested in a different issue-such as

civil rights cases involving people with disabilities-she would have gathered different kinds of information, perhaps court reports and legal analyses of key state and federal cases involving disability rights.

3. *Identify a statement or specific claim to be tested.* After examining the data, you should start to formulate an answer in a specific statement or claim. This statement might come directly from something you read; it might be a modification or expansion of something you read; or it might be a totally new conclusion. The relationship of the statement to previous statements in the literature helps provide a continuity of thinking among people interested in the subject and helps increase the likelihood that the different investigations will fit together in a larger structure, that they all will add up to more than a collection of totally separate pieces. Nonetheless, sometimes an examination of a specific case may lead your thoughts in very different directions than previous writing on related subjects. Suong new claims or ideas may persuade other writers to follow your lead, building a structure of knowledge on the basis of your work. That, however, does not happen as often as most authors would like to imagine.

   The student example presents a single dominant idea about the history of the disability rights movement, an idea that ties together all the details about public attitudes and social policy: that the history of disability rights in the United States is characterized by the shift from a functional-limitations model to a minority model, with corresponding shifts in definitions of disability. This statement comes directly from one of the sources that LaShana read: a discussion of the history of ideas underlying the disability rights movement, written by Harlan Hahn, a political scientist. The discussion of the history of social policy--particular pieces of legislation and particular details about the experiences of people with disabilities--help establish, support, and enrich our understanding of the central claim, which we come to accept, due to the fullness and detail of the account.

4. *Choose appropriate evidence to support your claim.* Having decided on the statement to be tested, you must decide on the appropriate evidence. What will best establish the shift from a functional-limitations model to a minority model, for social policy concerning people with disabilities? LaShana clearly thought that brief descriptions of the kinds of social policy enacted during specific periods, along with a discussion of the corresponding definitions of disability accepted during these periods, would establish this more clearly than would, for example, extensive analysis of particular pieces of legislation or statistical evidence showing which definitions people held.

   In considering appropriate evidence, you may find that certain Statements are not testable. Other statements may require evidence you cannot obtain. In such cases the best that the author can do is to suggest the various historical and cultural forces tending in that direction, and then hedge by using the word *probably*. You can make unprovable statements in the form of your own personal judgments or opinions, but they must clearly be identified as personal judgments and you must provide as much evidence as you can to make your opinion appear at least plausible if not absolutely certain.

5. *Gather the evidence in an organized way.* You must gather the evidence methodically and carefully, organizing it in categories relevant to the issue you are testing and seeing what patterns develop. Although the student example is based on basic familiarity with the disability rights movement, which gained momentum and visibility during the past three decades, the methods by which this familiarity was gained are not explicitly discussed.

We can, however, assume that the author certainly made a catalogue of key pieces of legislation and central ways of defining disability. The list of works cited on page 410 clearly shows chat LaShana Williamson explored two different approaches to the issue at hand--the *historical approach* (in scholarly articles and books detailing the history of social policy concerning people with disabilities, and in popular news magazines reporting recent events) and the *theoretical approach* (in scholarly articles that trace the ideas and assumptions behind these historical events).

6. *Analyze the data.* The analysis of the data involves seeing exactly what the data indicate about the statement you are testing. Since Lashana uses Harlan Hahn's categories to describe the ideological shift behind changing social policy, she constantly relates the historical details to these categories. For example, the description of the 1920 Rehabilitation Act is presented to exemplify how the economic definition of disability shaped the functional-limitations model for social policy. Each piece of historical evidence cited is likewise linked to one of the two models for social policy and is discussed in terms of the definition of disability (either medical, economic, or socio-political) underlying it.

7. *Organize the essay.* As in all essays, you should state your main idea early in the introduction. This can be an explicit claim to be tested or a generalization or idea that draws the following narrative together.

   Making an explicit claim leads to an essay similar to the social sciences essay about contemporary events described in the next chapter. In such an essay you must then explain the kind of evidence you used to test the claim and how the evidence was gathered. The major findings should follow, organized either around major themes or around categories of evidence. Finally, the meaning of the evidence and the conclusions to be drawn from it should be given. Dividing the essay into separate sections may help the reader understand the organization, although such formal divisions are not always necessary.

   Throughout the essay, you should present and discuss your findings in as specific, and concrete a way as possible, relying heavily on the evidence you have found. Remember that the main point of the essay is to see how specific evidence relates to or supports a general claim. So keep returning to that evidence even as you interpret its meaning and pass judgments on the general statement being tested.

   The second option, of simply announcing a general idea that ties your narrative together, leads to an essay like the traditional historical account, as in the following student example about the disability rights movement. This essay establishes its claim persuasively by drawing a picture of social forces (prevailing definitions of disability and models for social policy) and unfolding events (specific legislation and trends concerning the rights of people with disabilities). In this unfolding picture, the events seem almost to speak for themselves as they expose a central meaning or idea. Nonetheless, the writer works hard to present the history of social policy in the way she wants her readers to see it as reflecting and at the same time shaping public attitudes toward people with disabilities. Like LaShana Williamson, you should have a coherent vision of what happened and why; you should make that vision dear to your readers; and you should then show how all the factual details fit into that vision. Without such a controlling vision of the pattern and meaning of events, chronological narratives can deteriorate into pointless, rambling collections of disjointed facts. A history of the disability rights

movement could easily become just a list of key pieces of legislation. It is exactly this student's ability to make sense of disabilities legislation through the underlying ideas, such as the functional-limitations and minority models, that gives her essay interest and meaning.

Sample Essay About the Past

Public Attitudes and Social Policy: A History of the
Disability Rights Movement in the United States

The history of the disability rights movement in the United States indicates not only that "social policy emanates from a social context" (Biklen 515) but that social policy shapes and influences that social context. Perceptions of people with disabilities have changed, and continue to change over time; they have been viewed as "subhuman organisms, menaces, objects of pity, eternal children, burdens of charity, objects of ridicule, objects of shame, holy innocents, sick persons, and developing individuals." Not surprisingly, social policies have varied to match prevailing views (Darling and Darling 31-33), According to political scientist Harlan Hahn, the history of American social policy concerning people with disabilities is a history of the shift from a "functional-limitations model" grounded in medical and economic definitions of disability to a "minority model" which defines disability in socio-political terms.

Prior to 1850, people with disabilities were viewed as objects of charity or humanitarian concern and the definition of disability was, some argue, fundamentally social (Lazerson 37). Policy focused on "moral' treatment" (education, reform, rehabilitation) with the *goal* of returning people with disabilities to society, In the latter half of the nineteenth century, however, long term custodial, care and segregation replaced "moral treatment" (Doll; Lazerson), This shift can be seen as a response to increased demand and decreased funding, a 'growing belief that deviancy constituted a social threat, and, perhaps most significantly, a shift from a social to a biological definition of disability (Lazerson ,37-39).

The functional-limitations model, informed by medical and economic definitions of disability, was the basis of social policy concerning people with disability for most of the twentieth century, According to Hahn, the medical definition "imposes a presumption of biological or physiological inferiority upon disabled persons" and "inhibits a recognition of the social and structural sources of disability"(88-89). It views the person with a disability or rather the disability itself as a "problem" or "misfortune" and turns to medical treatment and/or rehabilitation as a "solution" (DeJong 39). As many historians have noted, social policy during the early part of the century, grounded in the medical definition of disability, was shaped by a mixture of scientific knowledge and fear and had as its goal social control. Medical research with an emphasis on diagnosing, classifying, and measuring disabilities (Hahn; Lazerson; Doll; Funk) provided the basis for social policy aimed at social control: the eugenics movement and increased segregation (Ryan and Thomas 108).

The economic definition of disability, which emphasizes functional limitations on amounts and kinds of work (Hahn 9{}-92), to some degree softened the policy effects of the medical definition. The Rehabilitation Act of 1920 attempted to promote economic security for people with disabilities and in 1950 Congress passed legislation granting Aid to the Permanently Disabled. Although these measures were motivated more by economic considerations long term custodial care was less cost effective than rehabilitation) than by the desire to insure the Civil and benefit rights of people with disabilities, they nonetheless led to deinstitutionalization. The period between 1920 and 1960 marked a shift from custodial care to parole or controlled release, guardianship, family care and treatment emphasizing individual variation (Doll 68-90). However, because the economic definition of disability is grounded in the assumption that "the justification of vocational rehabilitation is based on its economic return" and implied "that the ability to work is determined principally

by a person's functional capacities" (Hahn 90-91), it ignored or neglected persons judged to be incapable of gainful employment.

Although the functional limitations model was dominant during the first half of the twentieth century, there was movement ill the direction of a minority model. According to Hahn, the socio-political definition of disability regards disability as the product of a "disabling environment" rather than the functional limitations of individuals and "implies that disability stems from the failure of a structured social environment to adjust to the needs and aspirations of disabled Citizens rather than from the inability of a disabled individual to adapt to the demands of Society" (93). In the early 1960s, corresponding with the civil rights movement and the women's movement, the first signs of a disability rights movement began to be seen. By the early 1970s, growing public awareness of the struggle for legal and benefit rights by people with disabilities was leading to a shift to a socio-political definition of disability (DeJong; Funk). As a result, social policy began to address society as a whole rather than people with disabilities as "the problem."

The landmark Rehabilitation Act of 1973 was the beginning of the end of an era of "benign neglect" in social policy. Passed after Congress overrode two Nixon vetoes of earlier legislation, the Rehabilitation Act established a board to supervise the removal of artificial barriers which prevented people with disabilities: from full participation in society and Section 504 directly prohibited discrimination based on functional limitations: "No otherwise qualified handicapped individual in the United States ... shall, solely by reason of his handicap, be excluded from the participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving Federal financial assistance" (9liedman 63; Hahn 94-95). In 1975, in an attempt to end segregated education for children with disabilities, Congress passed the Education for All Handicapped Children Act (P.L. 94-142) which established the right of disabled Children to receive a free and appropriate education in the least restrictive environment (Gliedman 64) and began the *push* toward "mainstreaming."

The government's failure to effectively implement these two policies fueled the fire of activism sparked in the ·1960s. The American Coalition of Citizens with Disabilities (ACCD), a group comprised of fifty-five organizations addressing the concerns of a wide range of people with disabilities, was founded in 1974. It states as its *goals,* "improved education, expanded rehabilitation programming, enhanced employment, and self-determination and integration into the mainstream of American life" (Isbell 61). In 1977, after massive demonstrations and sit-ins by ACCD protesters, the Secretary of Health, Education, and Welfare finally signed the rules for administrating Section 504 of the Rehabilitation Act (Hahn 95; Isbell 61) and, in the same year, President Carter held a White House Conference on Handicapped Individua1s. In 1978, statutory authorization for IL services was passed and the signing of PL 95-602 created a new Title VII establishing "Comprehensive Services for Independent Living" to be administered by state rehabilitation agencies (Dejong 45).

The increased political activism of people with disabilities and their advocates also played. a central role in the emergence of the Independent Living-(IL) movement, which has strongly influenced the direction of public policy from the 1970s to the present by shifting from a focus on rehabilitation and benefit rights to civil rights, consumer rights, self-help, demedicalization, and deinstitutionalization (Dejong 40). The IL movement first gained visibility in the early 1970s when the Center for Independent Living (CIL), a self-help group providing a range of services for people living within the community, was founded in Berkeley, California. A GIL in Boston opened in 1974 and soon afterward similar centers sprang up throughout the country (DeJong 43).

Despite the growing political strength of people with disabilities and growing public awareness, during the Reagan years little progress was made toward implementing already existing laws. In fact, many of these laws were repeatedly challenged in the courts, with mixed results. Although the attempt to guarantee the rights of Americans with disabilities through social policy based on the minority model remained unfulfilled, there was nevertheless a shift toward seeing disability as "an injustice which is intolerable in society" rather than a misfortune warranting charity or pity (Dejong 39). The socio-political definition of disability emerged in popular culture as well as in academia--in the depiction of people with disabilities in the media as well as increased research in the social sciences and in the push for "disability studies" curriculum.

In the late 1980s, increased public awareness coupled with growing political strength of disability rights groups led to the creation of the Americans with Disabilities Act (ADA), a disability rights bill. 'Two issues—access and reasonable accommodation--were (and still are) at the center of the struggle for equality for people with disabilities. The ADA, which includes definitions, exclusions, exemptions, prohibitions, and incentives for compliance as well as time limits on passing regulations for implementation, aims at providing "a clear and comprehensive national mandate for the elimination of discrimination against individuals with disabilities" as well as "clear, strong, consistent enforceable standards." Specifically, it invokes "the sweep of congressional authority, including the power to enforce the 14th Amendment and to regulate commerce, in order to address the major areas of discrimination faced day-to-day by people with disabilities": employment, public services (including public transportation), public accommodations and telecommunications (Rovner 2437).

In the summer of 1990, after seemingly endless debate and extensive lobbying by disability rights activists, Congress passed, and President Bush signed, the ADA. This was, however, just the beginning. As Geeta Darclick notes, "passing a law is only a first step to full equality. Implementation is the second step, and it is just as important" (100). Since going into effect on January 26, 1991, the ADA has been discussed thoroughly in the media and has been challenged repeatedly in the courts. So far, it has withstood these challenges. Given the growing insistence on minority status by people with disabilities and the increasing acceptance of the sociopolitical definition of disability by the general public, the future of the ADA--and the disability rights movement--seems optimistic.

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Interpretation and Analysis

The humanities and fine arts, unlike the sciences, have long memories. The creative works of the past continue to be of current interest, even though we may no longer produce works like them or agree with ideas presented in them. Students of architecture try to understand buildings of the past; students of art study artworks; students of literature study literary texts; students of music study musical compositions and performances; students of philosophy study the great philosophic texts of the past even though some of these texts may no longer be considered to be correct or true. Interpretation helps us appreciate what others have accomplished; it also helps us create new works by seeing how older works convey their meaning. Both art historians and working artists gain by understanding the work of the great masters.

Whenever you study a human creation, an artifact left behind by another human being, you must interpret that creation-that is, you must find out exactly what the creation is' and does. As part of that understanding you need to look beneath the surface meaning or surface effect of the work to see how that meaning or effect was evoked. In walking into the Lincoln Memorial in Washington, you may be struck by the somber mood and monumental scale of the sculpture. You may also feel close contact with Lincoln the man. Such sensations begin an appreciation of the monument. But until you can analyze how the controlled space creates a sense of largeness and intimacy at the same time, until you see how the central statue draws your attention through its placement and contrasting stone texture, until you notice the many other details that create the experience, you will not really understand the monument.

A monument creates meaning and effect differently from a piece of music or a work of philosophy. Some critics even suggest that a modern poem creates meaning in significantly different ways than an eighteenth-century poem. In studying particular kinds of creations, you will learn the different ways they work and the different levels on which they may be interpreted and analyzed. The critical tools of your specialty will give you the means to understand works on deeper and deeper levels.

Reading an Interpretation

A critical interpretation, by its nature, usually keeps a consistent focus on the creation being interpreted, although occasionally an interpretation of a single work may lead to broader interpretation of a whole class of works or of a spirit within all the works of an artist or of an age. Because the interpreted work is so central to the essay of interpretation, you need co be familiar with the work before you begin reading the -essay. It helps to keep the work near at hand as you read. If an essay is about a literary work, read the text and have it to refer to as you read the interpretation. If the essay is about an architectural work, look at photographs and plans. If it is about music, listen and listen again to a recording. Often an interpretive essay will include excerpts from a text, a' photograph of the art, or architectural diagrams. However, the more familiar you are with the creation, the better you will be able to understand and evaluate its interpretation, so it is best to experience the work on your Own before reading the interpretive essay.

Usually an interpretation attempts to highlight a particular theme, emotion, technique, or other aspect of the creative work. The interpreter wants to emphasize a feature that you may have missed in your experience of the work or to present a new way of looking at it. In reading the interpretation try to identify the special thing the interpreter is trying to help you see. The writer

may open with an explicit statement: "The symphony keeps surprising the listener by apparently violating the obvious expectations set up in each of the sections, yet at a higher level fulfilling the expectations in a less obvious but more satisfying way." The reader is warned what to look for in the interpretation: a definition of the obvious expectations, the kinds of violations, and the more pleasing fulfillments. By pointing to a pattern, the writer promises to show exactly how the pattern works out through details of the music. If the critic does not make an explicit statement, the reader must see whether a pattern emerges from the various details that are highlighted.

In support of an interpretive theme, meaning, or mode of perception, the writer will most likely identify details of the work. As you examine the examples offered, think about how they relate to the interpreter's overall view of the work and consider how typical the details are of the work as a whole. A critic will choose the specifics that best fit his or her viewpoint only an independent familiarity with the work discussed will help you judge if other details of the work. fit the critic's ideas or whether other details suggest another interpretation. Even more than judging whether the interpretation logically fits the work as a whole, your personal experience of the work wi1l help you judge whether a critic's ideas help you understand a work better or provide new insights into the work. A critical interpretation may make sense but may be so obvious as not to add-anything new to your experience of the work. The ultimate question to ask about an interpretation is, what does it add to how I see the work? After reading the interpretation, you might do well to reexperience the original, reread the text, listen again to the music, or reexamine the art work to see whether you find new ideas, feelings, or experiences in it as a result of your critical reading.

In addition to evidence of the work's details, an interpreter may offer contextual evidence, such as what the artist or contemporary critics said of the work or what cultural concerns seemed important to the society of the time. Consider exactly how the critic connects the work to such a context and how that connection enriches your understanding of the work.

The interpreter may develop his or her interpretation out of a general view of life or art. It will help you understand such an interpretation if you can identify the critic's ideas or analytic framework. Each analysis will explore different aspects of a work, and if you grasp the analytic framework of the interpretation, you will see more readily what the critic is presenting. You may then evaluate better how the interpretation adds to your own experience of the work. A religious interpretation, looking for the spiritual meaning of a work, will identify very different details than a formalist one, which considers how parts together create a pattern.

Just as the interpretation begins with the creative work, so it ends with it. Whether or not you actually reexperience the work, after your reading you should carry in your mind a new perception of it. Ask yourself, "How did the interpretation change the work for me?" Unlike a historical narrative, a critical interpretation does not ten a story in itself: it serves another event. Even as you are reading the interpretation, your mind should be looking through that interpretation toward the creative work. If the interpretation is successful, it will reconstruct your experience of the work.

Guidelines for Reading an Interpretation

1. Be familiar with the creative work discussed and, if possible, have some form of the original available for reference.
2. Identify the aspect of the work the critic is concerned with.
3. Consider how the interpretation fits with and enhances your personal experience of the work
4. Identify the ideas or analytical framework behind the interpretation.

Writing an Interpretation

The process of writing an interpretation should begin and end with your own experience of the creative work you are interpreting. No matter how many subtle techniques and powerful frameworks for analysis you may learn, if those techniques and frameworks do not fit with your experience of the work, they are not the right tools for this particular job. Interpretation should enrich, not replace, direct experience of the work. An interpretation you develop in an essay that ignores, say, the overwhelming fear you feel whenever you watch Macbeth become embroiled in the plans that lead to his destruction will not help your readers understand the play's text as you experience it.

The guidelines below suggest generally how to turn your immediate experience into critical interpretation. With the critical tools of your specialty, you can develop more specific procedures for writing interpretive essays. For example, combining standard types of literary analysis--analysis of character, conflict, and figurative language--can lead to an analysis of how a character's outward traits metaphorically reveal that character's internal conflict. Literature often works through complex and original interplay of its various elements. The experienced interpreter of literature discovers ways to reveal that complex originality.

Guidelines for Writing and Interpretation

1. Choose a work or part of a work to interpret.
2. Make sure you understand the work's surface features, meaning, or events.
3. Experience the work again to identify the dominant effect or meaning that your essay will explore in depth.
4. Identify the particular interpretive problem and its appropriate mode of analysis.
5. Examine the work to isolate details important for your chosen interpretive problem.
6. Consider all your evidence to find new levels of the work's meaning or effect.
7. Organize and write the essay.

1. *Choose a work or part of a work to interpret.* You should choose material that had a powerful effect on you, either positively or negatively, for then you will have something to understand. Obviously, you must experience the work before you commit yourself to studying it in detail. If a novel leaves you cold, then in a sense the novel has not worked for you, and you have no

dominant effect or meaning to examine. In order to have something to say in your paper, you may be tempted to make up a meaning or effect that the work did not in truth have for you. If, however, you strongly sense that you missed an important element of the work, close interpretive attention may open up the meaning of a work that initially eluded you.

2. *Make sure you understand the work's surface features, meaning, or events.* This step necessarily precedes any deeper look into a work. In a novel, make sure you know who the characters are and what happens to them. In a philosophic text, make sure you understand the words and can follow the author's ideas. For a piece of architecture, make Sure you understand what kind of structure it is, what all the parts of it are, and how it is constructed.

3. *Experience the work again to identify the dominant effect or meaning that your essay will explore in depth.* Successful works of art and thought often achieve many effects and meanings at many levels. In such cases, no interpretive essay can hope to encompass an entire work. Rather, you should focus your attention on that aspect that is in the forefront of your mind and personal experience.

4. *Identify a particular interpretive problem and its appropriate mode of analysis.* The effect or meaning you wish to explore will point you to particular technical issues to investigate. Depending on the interpretive issue and the particulars of the work, you will need to choose a level of analysis or interpretation. Some stories or poems raise issues of character, others of setting, and still others of the interaction of several elements. Unless your instructor assigns you a particular mode of analysis, you need to choose the mode that reveals the most crucial issues in the piece of literature.

   For the particular interpretive issue that you wish to address, you may have to develop a less standard or combined mode of analysis. The peacefulness of a particular painting may suggest that you look at how colors and shapes are harmonized. Or, given the details of the painting, you may wish to consider the relaxed body postures of the figures portrayed. Or you may wish to examine all these and more, but only in relation to the issue of how the· details of the painting reduce visual tension.

5. *Examine the work to isolate details important for your chosen interpretive problem.* If you have decided to look at body postures in a particular painting, you need to go back to the painting to note all the details of body posture. In examining a literary work, you need to look at the text in respect to the particular issue or feature you wish to concentrate on.

6. *Consider all your evidence to find new levels to the work's meaning or effect.* After finding all relevant details, look for the pattern that emerges from the evidence. The pattern may suggest a reconsideration of the text. Interpretations develop through the interaction of critical ideas and direct experience with the creative work. As you start to develop ideas, you are likely to heighten your experience of the work and see new aspects of it. These insights can extend your critical thinking.

7. *Organize and write the essay.* The interpretive essay can be more flexible and open-ended in form than other types of disciplinary writing, in part because an interpretation may move through a number of levels and involve a number of side issues. Moreover, the meaning or projected effect of the work examined often deepens and becomes transformed as the interpretive essay proceeds. In most cases, one cannot properly reduce the meaning of the

interpretive essay to a single Statement to be then expanded and supported in an obvious fashion. Nonetheless, you must present your interpretation in as clear, orderly, and coherent a manner as possible.

In the opening paragraph, you need to identify the work to be discussed and raise the general interpretive problem. Depending on the complexity of the problem; you might explain the nature of the problem further or you might illustrate the importance of the interpretive issue for the work through a well-chosen example.

The next paragraphs of the essay should present the details of the analysis, giving supporting evidence to show how the general -ideas are realized in a concrete way. You want the reader to get a substantial feel for the work and your way of viewing it. The paragraphs may each look at different types of details, present a series of different levels of analysis, or follow through a series of related ideas, or they may take on another organizational principle. As long as you can develop a dear and justified rationale for the progress of your argument and present the structure of your argument clearly enough for the reader to follow it, you may develop any organization that seems appropriate for the paper.

As your interpretation develops, however, you should be giving the reader a deepened sense of the work. Toward the end of the paper you should be able to make certain observations about the work that you could not earlier. The detailed work of the earlier part of the paper frequently prepares new levels of analysis that come later. The more powerful thoughts thus tend to come toward the end, once the .reader has seen enough to understand the full importance of your statements. Certainly, by the conclusion of the essay you should give some sense of the importance of your interpretation for the meaning or significance of the work.

AN EXAMPLE: AN INTERPRETATION OF RAP MUSIC

The following essay, "Orality and Technology; Rap Music and Afro-American Cultural Resistance" by Tricia Rose appeared in the journal *Popular Music and Society.* The essay goes beyond examining a single piece of rap music to find the forces and meanings that run throughout all rap music. After an introductory discussion of the power and Cultural influence of rap music, Rose begins her interpretation by placing the music in historical and technological contexts. These contexts define the situation the music responds to, reacts against, and uses to make its an: a music of resistance within an electronic age of post-literate orality--that is, where most people are literate, but much of the culture is presented in spoken language, widely transmitted and reproduced electronically. Rose explains how many standard practices of rap musicians combine the literate and the oral to create a new kind of music and lyric. The essay includes several examples from different rap pieces but ends with a detailed discussion of a single rap. Throughout, Rose shows a familiarity with the music, the messages and feelings it conveys, the culture it is part of, and how the music is best understood as part of a way of life.

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WRITING ASSIGNMENTS

1. In your college library locate one or more journals of historical scholarship. Choose an article that discusses a period, event, or concept that appeals to you. Read and summarize its argument in two hundred words. Then write an informal journal entry discussing what is

unusual, special, or enlightening about the argument; the ideas or assumptions that seem to influence the writer's view of history; and the evidence the author uses to reconstruct history.

2. Write an essay in response to Elyce J. Rotella's short-history of the Equal Rights Amendment on page 234. In particular you may want to discuss how recent events in the early 1990s continue the historical progression of the ERA cause:

3. Write an essay in response to the student sample on the disability rights movement on pages 238-240 continuing to trace into the 1990s events and attitudes concerning people with disabilities: for example, you may want to consider· how successful the Americans with Disabilities Act is being administered and implemented or how it has held up under challenges in the courts.

4. Write an essay applying the two models for social policy outlined in the student sample on the disability rights movement (pages 238-240) to images of disabled persons shown in advertising, on television, or in films. Consider which models seem dominant in each example you examine.

5. Imagine you are on a committee preparing for a commemorative celebration of a historical person, event, discovery, or invention of importance to your community. In your library, locate several primary and secondary documents relating to the commemorative subject. On the basis of this research write a ten-minute speech on the historical, modern, or personal significance of the subject.

6. Observe reruns of old television shows to test one of the following statements, and then report your results in a short paper (300 to 500 words), as though for a course on recent history. Be sure to define key concepts precisely.
    a. Television shows of the 1950s and 1 %Os had fewer incidents of violence than the shows of the 1970s and 1980s.
    b. In the 1950s and 1960s, nonconforming or unusual characters on television shows were treated unfavorably as villains, comic fools, or otherwise unattractive persons more often than they were treated favorably as heroes and heroines or otherwise sympathetic human beings.
    c. Female characters in television shows of the 1950s and 1 %Os were confined to more traditional roles than female characters in shows of the 1970s and 1980s.
    d. The configuration of the family portrayed in television shows of the 1950s and 1960s was more traditional than the configuration of the family portrayed in shows of the 19705 and 1980s.
    e. Devise a Statement of your Own.

7. Using a few selected issues of a magazine published regularly since 1900, test one of the following statements, about magazine advertising. Present your results in a short report (300 to 500 words), as though for a class in advertising.
    a. Since 1900, magazine advertisements have increasingly used more art and fewer words.
    b. Over this century, the positive lure of becoming sexually attractive and socially and economically successful has replaced for marketing purposes the negative avoidance of becoming a social misfit as a major theme in magazine advertising.
    c. Devise a statement of your own.

8. After reading Tricia Rose's essay on the cultural implications of rap music (page 245), listen to several examples of rap music Or watch several rap videos on television. Then write an informal journal entry explaining whether Rose's interpretation of rap music as cultural resistance helped you make sense of the examples you examined. Be as specific as possible in identifying what Rose's essay showed you about the texts, or what you found, in examples, that did not fit Rose's interpretation.

9. For any poem, short story, or novel you have read in a literature course, find and read an interpretive essay in a journal or book of literary criticism. Write an essay in response to the article, describing whether and in what way you found the interpretation useful.

10. For any painting, sculpture, building, musical composition, film, or literary work that has had a strong effect on you, write an informal journal entry describing its impact on you. Then, on the basis of that effect, develop a critical interpretation of the creative work. Write your interpretation up for a course in literature or the arts.

11. In a short essay (300 to 500 words) discuss how the lyrical or musical elements--or both-of a piece of music with which you are familiar creates its effect. Choose either classical or popular music and imagine you are writing this essay for a music appreciation course.

12. In a short essay (300 to 500 words) discuss how a film with which you are familiar uses various techniques to develop its impact. You may want to consider how the techniques you examine contribute to a particular theme that the film expresses.

13. In a 500- to 750-word essay discuss how Andrew Marvell's poem "To His Coy Mistress" on pages 47-48, or any other appropriate poem assigned by your instructor, compares with lyrics from a currently popular song with similar themes.

14. Go to the college library and find data on legislation over the last thirty years concerning a contemporary ethical issue-for example, euthanasia, abortion, surrogate motherhood, capital punishment. Write a five-page historical narrative of the patterns you see emerging from these data.

14

READING AND WRITING ABOUT EVENTS AS THEY HAPPEN: OBSERVATION IN THE SOCIAL AND NATURAL SCIENCES

For a researcher studying events happening today, the problem is to focus attention on only a limited kind and amount of data from the infinity of material available. Selection of data is based on the question being researched. To make order of the potential chaos inherent in observational studies, social and natural sciences have developed general procedures for focusing and presenting finding, thus limiting the attention of both researchers and readers to narrow, testable subjects. Both general guidelines and their many variations are presented and discussed to reveal their advantages and disadvantages.

Collecting Data As Events Unfold

Many disciplines investigate what is happening not in order to establish general processes and patterns of events as well as to record unique new events. The social and behavioral sciences consider how individuals behave as individuals (psychology), as a part of groups (sociology), as a part of cultures (anthropology), in relation to governments and other political institutions (political science), and with respect to material and financial goods (economics). These fields describe how people behave in various circumstances; what people actually do provides the ultimate test of the descriptions. Related disciplines such as management, counseling, and social work apply the general findings of the social and behavioral sciences to practical situations. Again, these applied disciplines test their prescriptions against actual behavior in specific situations.

Natural sciences studying large uncontrollable physical phenomena such as astronomy, meteorology, and the geology of earthquakes and volcanoes must collect data as the events unfold. Researchers cannot stop an exploding volcano or a rapidly expanding distant supernova to run experiments on it. In some ways journalistic reporting is like watching exploding volcanoes. Current events can't be controlled or stopped; you just have to collect as much data of the right kind as you can while events occur.

By experiments, both natural and social sciences often can control and design the events researchers study. Thus psychology as a discipline is sometimes observational and sometimes experimental, as are biology, physics, and sociology. Even applied fields like management, counseling, and education have both experimental and observational branches. In this chapter we consider only the observational branches of these fields. Chapter 15, "Reading and Writing About Designed Events," examines the experimental branches.

Advantages and Disadvantages of Unlimited Data

Obtaining evidence as events unfold presents special problems. You have the advantage of being able to gather as much data as you want and being able to choose what and how to record the data; you are not limited by the luck of what historical traces happen to be left behind. You can observe what happens; you can take measurements; you can even preserve aspects of the events through various recording devices. Moreover, if people participate in the events, you can ask them questions. The amount of data seems infinite.

So as not to be buried under masses of data, you must consider how to limit data to manageable proportions, how to select and record the data most appropriate to your purposes, and how to interpret and combine the many different kinds of data. If you collect too much data of too many different kinds, you won't be able to harness them to clear, significant generalizations. Events in the past have been simplified for us just because we have limited kinds of evidence about them, but events happening today present themselves in all their complexity, so we must focus attention to gain some clarity.

With newly emerging events, furthermore, you have the advantage and disadvantage of not knowing how matters will turn out. With past events you know, in a sense, the meaning of the events, because you know the results: who won the war or which creatures survived the evolutionary struggle; thus you can try to figure out why one side prevailed or what anatomical features helped survival. You can put information together in a neat package, certain that events will turn out in the anticipated way.

But current events present uncertainties about where they come from and where they are going. Subsequent developments may prove anything you say to be wrong, foolish, or trivial

Historical material can easily mislead you to assume that what happened was the necessary and only possible consequence of prior events and that, moreover, it was all for the best; current material will keep you properly cautious. The uncertainty of the future, as well, allows you to test ideas by seeing if your predictions come true. If what you learn about the present leads you to foretell correctly what will happen in the future, you can have confidence in your knowledge. But like meteorologists and economists, you must prepare yourself for the disappointment of many failed predictions.

Reading Studies of Events As They Happen

General Problems, Specific Data

Research using current evidence specifically gathered for the study usually is designed around a problem or question the researcher seeks to resolve. In a written report the research problem or question is typically introduced in the opening section. The problem may be-suggested by everyday experience, by common sense, by current uncertainties about a subject, or by disagreements in the discipline that have developed in the literature of the field. It is important for the reader to identify what the research problem is and where it comes from.

The problem of Joe Foote's paper "Women Correspondents' Visibility on the Network Evening News" comes directly from the social issues surrounding women's changing role in the workplace and the influence of television in shaping public attitudes. While changes in public policy and in the media in recent decades had resulted in a visible presence of women reporters, the claims of women reporters and other evidence suggested that women were not yet treated equally on the news staff. The problem this paper undertakes to investigate is patterns of gender discrimination in the visibility of women reporters on television. The student essay "Freaking Out" by Stacy Riskin (pages 257-259) takes its problem from the teacher's assignment; that assignment is to help students identify how words establish categories that label and stigmatize groups of people. So the underlying -problem of the student paper is to understand how prejudice works.

Once the problem is identified, the writer usually proposes examination of a particular group of people, an event, or a situation to resolve the problem. The appropriateness and usefulness of the particular research site will usually be explained. Particular data will be singled out as relevant, and data-gathering methods will be explained. Communications specialist Joe Foote, in order to investigate the four questions he specifies at the end of his introduction, systematically records and tabulates how often male and female reporters presented stories on network evening news over a seven-year period. This comprehensive count is then displayed in various ways to allow interpretation of the data in relation to the research questions. The paper by Stacy Riskin uses a more informal interview method to find out how her peers use the term *freak*. When reading about the choice of research site and data-gathering methods, ask yourself why the researcher considers these appropriate—and why alternative sites and methods were not chosen. By understanding the reasoning of the researcher's choices, you gain a sense of the inner logic of the study. Then you can begin to evaluate how much light the research will shed on the underlying problem.

The substance of the research data, or results, are then presented. Findings may be presented gradually as part of an unfolding narrative of events or logical argument, or they may be presented all together without narrative, argument, or interpretation. In the latter case, discussion and conclusions drawn from the data will likely follow. Toward the end of both forms

of articles a more general discussion of the research results usually helps resolve the problem the research introduced.

Writing notes of a few sentences in response to each of the four questions that follow· may help you gain an overview of a research paper, as a basis for understanding and evaluating each of the parts written up in a research study.

Questions to Ask in Reading Observational Studies

1. What is the underlying problem addressed in the study? Where does that problem come from?
2. How does the researcher propose to approach the problem? What research site and data-gathering methods are used?
3. When the problem is applied to the research site, what specific research questions emerge?
4. What are the reported results, and what do they indicate about the underlying problem identified by the researcher?

AN EXAMPLE: WOMEN REPORTERS ON NETWORK NEWS

The following statistical study by Joe S. Foote examines how often female reporters appear on the evening news. Despite its reliance on strict statistical method, the study ties the data to our own experience of watching the news. Foote achieves this by mentioning specific prominent reporters and by recounting some of the larger patterns of change that all television viewers have witnessed. Moreover, the analysis of the data is set against the personal experiences of women reporters, to establish whether personal impressions are supported by rigorous examination of the facts. The study indeed confirms that from 1983 through 1989, there was little improvement in opportunities for female reporters.

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READING STUDY QUESTIONS

1. What is the underlying problem Joe Foote addresses? How is that problem tied to larger social issues? How is the problem turned into a specific set of questions for this study?

2. How does the author find a way to gain answers to his questions? Which data sources does he select and how does he gain access to them? What methods does he use to collect and display the data? In what ways are the data and methods appropriate or not appropriate for the questions of the study?

3. What methods of display and analysis allow the author to address his research questions? Would other kinds of display and analysis be more useful, or less?

4. What specific results and conclusions come from the statistical study? How do these results relate to the historical account and personal experiences Foote presents? What overall

conclusions do both statistical and narrative data lead to, concerning the underlying problems of the paper?

Writing Studies of Events As They Happen

Varying Methods, Standard Procedures

The methods currently used for finding out about ongoing events vary, of course, from discipline to discipline, depending on what information they find useful. They range from satellite probes measuring electromagnetic emissions of distant galaxies to interviews with gang members hanging out on a street comer. These methods can be very highly developed, requiring much training for their design and proper use-not only for technological hardware, but for such apparently simple procedures as questionnaires. Many advanced books discuss the problems and appropriate methods of survey research employing questionnaires. Moreover, the same basic method when applied to different disciplines or different problems may require quite different handling. Interviews with Nobel Prize-winning scientists about their career paths require substantially different techniques than interviews with schoolchildren about the fears aroused by witnessing a violent event. Although you will become familiar with the particular methodological concerns, problems, and techniques of your field of study, the following general guidelines for developing and presenting data should help you in a wide variety of situations.

Guidelines for Writing an Essay in the Observational Sciences

1. Know the underlying problem you are trying to solve.
2. Turn the general problem into specific questions to be answered.
3. Choose a research site or source of data that will likely provide significant answers to your specific questions.
4. Know exactly what claim you are testing.
5. Make the claim clear and simple enough to be tested.
6. Know the kind of data that will provide an adequate test.
7. Choose the method that will produce the kind of data you want. Know the biases, limitations, and character of the results of your method.
8. Carry out the method carefully so as to produce the best results possible.
9. Record and present your data in as objective a way as possible, as free from your biases, personal viewpoint, feelings, or interpretations as possible.
10. Present and discuss your data so as to provide as specific an answer as possible to the original questions.
11. Organize your presentation of the evidence according to the standard research report format unless you have strong reasons to organize differently.

1. *Know the underlying problem you are trying to solve.* The underlying problem is a basic issue or question you need to resolve in order to understand your subject. Anyone studying the sun, for example, needs to know if stars change through time and where in this cycle the sun

is currently located. People interested in labor relations need to know why some industries are more highly unionized than others.

2. *Turn the general problem into specific questions to be answered.* The underlying problem will frequently be too general to research directly narrowing the questions to more concrete issues makes meaningful answers more likely. The problem of why some industries unionize more than others, although important, suggests too many variable factors and too many possible solutions to handle in any single research project. However, narrowing the question to the influence of what are likely to be key factors' in unionization can lead to a reasonable research project. Data and conclusions already in the literature may even be part of your answer. Typical specifying questions might be as follows: Do social and economic differences among workers in different industries make workers more likely to affiliate with a union, or less? Do the work environment, work task, or social relations among workers differ so as to influence union membership? Do differences in management organization, planning, or policies affect union membership?

3. *Choose a research site or source of data that will likely provide significant answers to your specific questions.* Since the resources of any research project are limited, you must select only one or a few groups, incidents, or organizations to study. Insofar as you have control over the material you will study; you should try to choose a research site that highlights your particular questions. If, for example, you want to find out the effect of work environment on union membership, you should try to examine companies that are similar in all ways except their work environment-perhaps in a partly modernized industry, all factors are similar except that some workers work in old and unpleasant facilities, whereas others work in modem, pleasant facilities.

4. *Know exactly what claim you are testing.* Focus your attention on the particular data relevant to your interests. If you don't know exactly what you are trying to find-out, you may wind up with a lot of data but no clear knowledge 'about anything. Of all the information you could know, for example, about union members, their backgrounds, their companies, or their jobs, only a manageable amount would be relevant to the specific claim "The more power the worker has to schedule and organize his 'or her own work, the less likely he or she is to join a union." To test this particular claim, you need to gather data only about who makes scheduling and work decisions and correlate that to union membership.

5. *Make the claim clear and simple enough to be tested.* Specific claims offer a manageable model of reality to work with. For the time being, they eliminate the overwhelming number of potential variables to allow a clear answer on one specific item rather than a fuzzy, indecisive conclusion about a more complex proposition. If a statement is too complex or offers no clear test, then you cannot gain a solid conclusion about its truth.

   For example, the statement "Unhappy workers join unions" is both fuzzy and complex. What indicates happiness or unhappiness? Is it the percentage of time that workers frown? Is it the amount of complaining they do? Is it the number of nervous disorders they suffer? Is it simply whether they say they are happy? It could be all or none of these. Workers of a particular social group may be more vocal in complaining: does this mean they are more unhappy than workers from a quietly suffering group? Even if all the fuzziness could be eliminated from the statement, happiness or unhappiness would be made up of many complex variables, such as sense of adequacy of pay, harmonious relations with fellow

workers, perception of power or powerlessness with respect to many different aspects of the job and organization, and so on. In this case, you would not have reduced the number of relevant variables to manageable proportions. A more focused claim would be, “When the ABC union first recruited membership among the workers at the XYZ factory, those workers who became union members reported a greater distrust about management's concern for the workers and a greater sense of powerlessness as individuals to influence their work conditions."

In order to obtain manageably simple claims, researchers in many disciplines in the natural and social sciences work with self-consciously simplified models of the events they are studying. They know that the world is far more complex than their models and that they are eliminating some potentially significant variables, but these simplifications do produce useful results. Indeed, the whole discipline of economics rests on the large simplification that all people always act in the economically most rational way to maximize gains and minimize losses. Economists do not consider what happens when you do business with your grandparents.

Although social scientists appreciate the need for precision and clarity, some anthropologists, sociologists, and psychologists have resisted the simplifying assumptions of their disciplines. Particularly in recent years a number of researchers have been reminding us that culture, society, and the human mind are rich, complex phenomena and that simple descriptions seriously distort understanding. Their writings have tried to present a richer or thicker description of the events these scientists analyze. They present multiple factors and multiple dimensions in their discussions, resulting in a more flexible, open sort of presentation, in some ways similar to the interpretive essay in literature or the other arts.

6. *Know the kind of data that will provide an adequate test.* Different kinds of statements require different kinds of data. Statements concerning worker feelings and perceptions about unions require evidence of what the workers themselves say, which could be provided by interviews or questionnaires. Statements concerning relationships between economic status and union membership require statistics concerning the economic status of members and nonmembers. Furthermore, different economic statistics present different interpretations of economic status. Earned income, total individual income, family income, family assets, home ownership, debt, and ownership of luxury items, such as a boat or VCR—each of these sets of statistics will give a different picture of economic condition. You have to decide exactly what you mean by economic status and decide which statistics will most accurately reflect your definition.

7. *Choose a method that will produce the kind of data you want. Know the biases, limitations, and character of the results of your method.* Many techniques may be available to you, and each will produce different kinds of results.' The social sciences raise this problem most critically in terms of how close researchers are intellectually and personally to the people they study. The price for getting inside the minds or experience of people often seems to be a loss of objectivity; correspondingly, the price of objectivity often seems to be a limitation on the depth of the evidence. Here are some of the options with their advantages and disadvantages.

   - *In-depth interviews* give the subject's conscious perception of events or a situation in great detail. You will learn the conscious thoughts, actions, and motivations of the subject. However, unless you compare the interview with other kinds of evidence, you may not be aware of the self-deceptions, unconscious thoughts, or limitations of the

individual's perspective. One person's account, no matter how detailed and honest, is not necessarily a true and complete account of what happened. Further, the person being interviewed may not fully open up to the outside interviewer. And the interviewer, the kind of questions, and the manner of asking may influence the answers the subject gives.

- *Participant observation* tries to eliminate the "outsider" problem by having the researcher actually take part in events so that the other people being studied treat the observer as an insider and the observer also has his or her own experience to report. Although participant observation gets the researcher further into the actual experience of events, the researcher may lose objectivity and may not be able to see the events from the outside.
- *Case studies* view events from the outside by obtaining all possible information about a single event, but because the study focuses on a single complex event, general conclusions may not be warranted. The results from interviews and participant observation often suffer the same problem of lack of generalizability, because the researcher obtains so much information particular to the situation being studied. That is, the individuality of the event appears more forcefully than its representativeness and typicality.
- *Questionnaire surveys,* by asking a large number of people exactly the same questions answered in a standard form, allow more generalized results that are less influenced by the personal dynamics of the individual interview and the subjective impressions of the interviewer. However, such surveys tend to be rather removed from the events studied, so you have to rely on the word of the interviewee. Saying that you will vote for a particular candidate or that a particular issue is important to you is not the same as pulling a lever in a voting booth.
- *Behavioral observation,* that is, watching what people do and say but not asking them questions and ideally not even letting them become aware they are being observed, also is an attempt to gain objective data of the events, influenced neither by the perceptions of the subjects nor by the presence and thinking of the researcher. However, what is gained in objectivity may be lost from the richness of the data.
- *Publicly available statistics,* such as census data or economic figures, are perhaps the least influenced by subjective considerations, the broadest in base, and most generalizable. But public statistics report only limited specific information of interest to the organization collecting the data, not necessarily directly relevant to your research questions. Also, the figures usually refer only to external behavior and do not report feelings or perceptions.

8. *Carry out the method carefully so as to produce the best results possible.* Depending on your field of research and the methods you use, this may mean choosing an appropriate and adequately sized sample to work with, providing appropriate control groups, eliminating or taking into account various factors that might contaminate the results, and designing and tuning the instruments correctly. Proper instrument design and use refers not only to actual hardware such as Geiger counters, but also to intellectual tools such as questionnaires. Extensive research has gone into how to design questionnaires and carry out surveys so as to get the most honest, uninfluenced, and useful results possible.

9. *Record and present your data in as objective a way as possible, as free from your biases, personal viewpoint, feelings, or interpretations as possible.* Language is a powerful' tool, allowing you to express moods, attitudes, feelings, judgments, concepts, interpretations, and conclusions at the same time as you describe an event. All these subtleties of expression,

however, reflect your personal viewpoint. You need to record and present your evidence in such a way that everyone can agree on the data. The following sentence is loaded with personal judgments made by the observer: "The anxious man thought for a long time before making a defensive gesture." Does the writer know what he was thinking? Is the movement the man made necessarily a gesture with implied meaning? How can the writer know that the man was anxious and defensive, or even that anxiety and defensiveness are psychologically valid concepts to invoke? How long is "a long time"?

Social scientists and natural scientists, in order to avoid such problems, attempt to keep their language *value free and judgment free.* That is, they try to avoid words that imply any opinion, thought, or attitude about the factual material being reported. Frequently they attempt to find a *mathematical* or *statistical* way to represent their results, because numbers are free of connotations. Most disciplines, as well, have developed *specialized vocabularies* to express information crucial to the field in terms that most members of the field feel are objective and precise. In describing what they observe, social scientists sometimes attempt to use what they call *behavioral* language—that is, words that simply describe subjects' external behavior, carefully avoiding anything that implies reasoning, thoughts, feelings, motivation, or intention. Thus they might phrase the earlier example, "The man did not speak or move his limbs for four seconds. His right arm then moved from hanging straight down to a bent position, the upper arm horizontally straight forward and the lower arm at ninety degrees, horizontally positioned in front of the face, with the hand open and facing outwards." Similarly, other scientists might use what they call *operational* language—that is, language that defines all concepts in terms of a series of operations or actions so that any person will be able to identify the same operations or actions and come up with the same concept. Thus a cake would be defined by the recipe to make it. If readers follow the recipe precisely, their actions result in a cake.

In some kinds of studies and with certain types of data, such as when you are involved with participant observations that really try to get at the inside of events, you will not be able to maintain entirely value- and judgment-free language. As mentioned earlier, a number of anthropologists, sociologists, and psychologists, seeing the richness of human behavior, write their work in a more interpretive fashion, to get at the complex personal experience behind the behavior. Some would even argue that the use of behavioral and operational language implies a mechanistic view of humans as both subjects and researchers and that a more human-centered view requires a different kind of language. In such situations, the language is understandably somewhat less tightly objective. Because objectivity of language is complex, difficult, and uncertain does not mean you should give up the struggle. Objectivity can remain an ideal goal, even when unreachable. You should always attempt to eliminate the obvious biases of your language. Even when presenting a highly personal perspective, you might begin by stating what your perspective is so that readers will be able to take that into account when they read your presentation of the evidence.

10. *Present and discuss your data so as to provide as specific an answer as possible to the original questions.* You must state the original issue clearly and then specifically relate the data to the problem. You must never let the data overwhelm the point you are trying to make. Always keep your eye on the central issue and make sure the reader knows the connection between each piece of data and the overall point. In some fields, statistical techniques for combining and focusing the data facilitate clear-cut answers to the issue at hand. Yet no matter how technical the statistical methods you use, you should always return to a clear verbal statement about the relationship between the statistics and the claim you are testing.

11. *Organize your presentation of the evidence according to the standard research report format unless you have strong reasons to organize differently.* Sometimes your ideas and evidence may suggest an unusual organization for the presentation of your results, but in general you should organize your paper in the following pattern, whether or not you formally divide your essay into separate sections with subheadings:

- Statement or thesis to be tested
- Source of the statement or review of the relevant literature
- Choice of evidence or data, including the specific situation or event being investigated (sometimes called the *research site)* and justification for the choice
- The method of data collection, including details of the interview technique, questionnaire, or observation method
- Presentation of the data, possibly including charts or other statistical displays, but always described or summarized in ordinary prose
- Discussion of the findings and conclusions

A STUDENT EXAMPLE: HOW WORDS CATEGORIZE PEOPLE

For an introductory sociology course Stacy Riskin, along with her classmates, was assigned to investigate how people used words to categorize or label groups of people. Each student was to choose a word that labels people as belonging to a category. After examining dictionary definitions of the word, they were then to survey two to twenty of their classmates to find out how they used the word. The results were to be written up in a report of about five pages. Since when she was younger Stacy had sometimes been taunted as "freaky" by some of her junior high classmates, and in high school had made friends with people who identified themselves as freaks, she thought *freak* would be a good word to look at. She found out that the identity could be positive and negative, depending on what you thought of being conventional.

Sample Essay

"Freaking Out"; Dancing to a Different Drummer
by Stacy Riskin

According to the Oxford English Dictionary, the term freak can be traced to the 16th century and its origin is not certain. One possibility is that it comes from the Old English frician, which means "to dance" (OED 1:1074). In spite of this seemingly positive association, the connotations of freak have historically been negative. In fact, it is most commonly used as a label for people who do not "fit in" to "normal" society. However, in late 20th century popular usage, especially among people who value nonconformity, creativity. And individuality, the term seems to be regaining its positive connotations. The results of my survey of classmates indicate that both positive and negative connotations are still carried by the term. While people who do not care for nonconformity use the term freak to stigmatize non-conformists, other people are proud to adopt the label of nonconformity and call themselves freaks. By implication, they then consider those who follow the norm as stigmatized for their lack of creative energy.

The first definition of freak cited in the Oxford English Dictionary, "A sudden causeless change or turn of the mind; a capricious humor, notion, whim, or vagary," certainly has negative connotations. The terms sudden, causeless, capricious and whim all indicate a lack of seriousness or thoughtfulness which may have disastrous consequences. As the

examples given to illustrate usage indicate, someone or something "freakish" is probably behaving irresponsibly: "So, I feare the fickle freakes ... Of Fortune" and "One of the grimmest freaks that ever entered into a pious mind." Clearly, freaks--in any form--should be avoided.

A second definition from the Oxford English Dictionary is even more specific, and more negative, and is more closely tied to current usage: "A monstrosity, an abnormally developed individual of any species." In the nineteenth century, especially in the United States, the term was used to refer to "a living curiosity exhibited in a show." The "living curiosities" in "freak shows" were human beings who looked or acted differently than the "normal" people who paid money to see them: for example, "geeks" (people who bit the heads off of live chickens), "midgets" and "giants," "primitives," "bearded ladies," "tattooed men," and hermaphrodites. Freak in this sense refers to an "outsider" or "outcast" who has no place in society except to amuse and entertain "normal" people.

To see whether the term freak was still used to identify outsiders who did not fit in normal society, I made a survey of seventeen undergraduate students at this college during the second week of February this year. The seventeen students, all of whom are personal acquaintances of mine, were interviewed at various places on campus at various times of the day: eight during lunch and dinner at the student cafeteria, five during the afternoon in a study room at the library, and four at the dorm in the evening. All were given the same series of questions in writing and were asked to respond in writing. The questions are listed in the appendix.

I then sorted through the written responses to determine which definitions were used by the various correspondents, whether they associated positive or negative connotations with the words, and whether they identified themselves in any way with the term. In my analysis of the responses, I supplemented what was said by the respondents with my own personal knowledge of each. Since, however, there was no discrepancy between my personal knowledge and the responses of each, I will rely purely on the written responses in my report.

The survey results show that the word still has negative connotations, especially among those who consider themselves to be part of the "norm." The term freak is used to refer to unpredictable or capricious things or people who should be avoided if at all possible. One respondent, using the term in a sentence, wrote, "Hurricane Andrew was a freak storm that resulted in enormous amounts of damage to property and even took human lives." A second responded, "My best friend's brother is a speed freak--you never know when he's going to flip out and do something crazy." Several of the synonyms for freak given by respondents suggest this sense of threat or danger: for example, "a psycho," "a crazy person," "someone who is out of control." Not surprisingly, when asked if they had ever been called a "freak," most of these respondents answered, "no" or "never."

Survey results also suggest that the second definition, along with its negative connotations, is still the most common way the term is used. Freak is almost always used to refer to people who are perceived to be abnormal and the range of negative synonyms yielded by my survey demonstrates that being abnormal is not a positive trait; among other things, a freak is "somebody who acts bizarre," "an oddball," "a punk," "a misfit," "a weirdo." These same respondents almost unanimously gave one term as the antonym for freak: normal. Although the term no longer refers to someone who is exhibited in a show, the sense of standing out from the crowd is still central to being a freak. When asked to define the term in one sentence, more than half of the respondents expressed the idea that a freak is someone who is different in a negative way: for example, "someone who refuses to play by the rules," "a person who deviates from the norm, in a negative way," "someone who does crazy or stupid things," "someone out of the ordinary who is not accepted by society or amuses society." The majority of these same respondents, when asked if they would consider the label an insult or a compliment, responded "an insult."

However, those respondents who admitted to having been labeled or who label themselves freaks gave responses that suggest a shift to a more positive connotation. In this usage, the term no longer has a negative connotation of threat or, as one respondent put it, "flakiness." One respondent wrote, with obvious pride, "When I moved away to college, I became a club freak. Every Saturday night my friends and I go out to the underground clubs and dance until four in the morning. It's a good way to relax and have fun after a long week of studying and going to class." This example shows how the term has shifted from a

dangerous "whim" or "capricious humor" to an "obsession" which, in this person's opinion, is neither dangerous nor irresponsible. Strangely enough, this respondent also referred to "freaking out" on the dance floor. What are we to make of this lingering connection to the sixteenth century origins of the term?

The second definition, of being "different from the norm," also has a more positive connotation when used by those who describe themselves as freaks. One female respondent, who admits that she has been called a freak numerous times, and each time, she took it as a compliment, defines a freak as "someone who is in any way striking, worth more than a glance." This same respondent gives creative and interesting as synonyms and dull and boring as antonyms. Another self-professed freak wrote that even if the term was meant as an insult, he would take it as a compliment: "If someone views me as a freak, so what? I don't aspire to just being 'normal.' I'm not a sheep," Interestingly, these respondents, like those who view the term negatively, *admit* that being a freak is being different. However, they insist that being different is not a bad thing. In fact, being a freak means being unique, being an individual.

The meaning of the term freak, like other terms with long histories and multiple, even conflicting definitions--for example, cool, bad, straight, and radical—is constantly evolving. In the nineteenth century, freak was a label attached to human beings whose appearance or behavior so deviated from the norm that they made their living in traveling carnivals. By the 1960s it had evolved into a term used to refer to members of the counter-culture. By the mid-1970s, it was turned into a verb and used to refer to frenzied dancing. By the mid-1980s, this verb was used to describe any kind of anxiety-produced reaction. Today, it still retains some of its nineteenth century meaning, but the later meanings have mixed in, and along with growing awareness and appreciation of diversity, the negative connotations seem to be slipping away.

Survey Questions

1. Define the term freak in no more than one sentence.
2. Give at least one term that means the same as freak.
3. Give at least one term that means the opposite of freak.
4. Use the term freak (or some variation of it) in a sentence.
5. Have you ever used this term? If so, briefly describe when and why.
6. Have you ever been called a freak? If so, briefly describe when and why.
7. Have you ever called yourself a freak? If so, briefly describe when and why.
8. If someone were to call you a freak, would you think it was an insult, or a compliment? Explain.

A SECOND STUDENT SAMPLE: AN OBSERVATION REPORT IN THE BIOLOGICAL SCIENCES

The following observational report by student Sherry Singh was written for a field laboratory course in environmental science. The assignment from the instructor specified data-gathering and analysis techniques as well as the format of the report:

Write a lab report for the Coal Oil Point experiment, using the standard format for a scientific paper. The introduction should include a statement of purpose and a description of habitat. The materials and methods section should describe both the descriptive and quantitative sample techniques. In the results sections, you should include the data from the quadrant in unanalyzed and analyzed form, using tables and graphs. The discussion should consist of a comparison of the abundance and distribution of the three animal species within and between transects and offer possible reasons for variations. In the conclusion section, you should restate concisely the major results and findings and the significance of the study.

Sample Observational Report

LAB REPORT
Sherry Singh
Environmental Science 1001

The Rocky Intertidal Ecosystem:
Animal Species Distribution at Coal Oil Point

INTRODUCTION

The purpose of this report is to determine the abundance and distribution of the dominant animal species at the rocky intertidal zone at Coal Oil Point, located on the Pacific Coast about ten miles north of Santa Barbara, California. Coal Oil Point is a Monterey formation of shale and silt stone protruding into the Pacific Ocean to the south. The point is bordered on the east and west by ocean and on the north border by a cliff. The point can be divided into two main areas: a boulder field and a reef. Tidal and wave action, temperature, dessication (the "drying" of organisms), water salinity, currents, shelter areas, competition, and predation greatly influence the distribution and abundance of the organisms found at Coal on Point.

This laboratory experiment will compare the abundance of three animal species between and within the boulder field and reef and will address the following questions:
What are the dominant species at each location?
Where ls each species' habitat within each location?
What biological and physical factors influence abundance at each location?

MATERIALS AND METHODS

The data collection took place on May 14, 1993 at approximately 6:30 a.m. at low tide at the rocky intertidal zone at Coal Oil Point. The sampling was done at two locations--a reef and a boulder field--and two types of sampling methods were used.

Descriptive Sampling: In this type of sampling, the two locations to be studied were divided into three tidal zones: low, middle, and high. Within these zones, the following characteristics were noted concerning specific organisms:
What microhabitat the organism lives in.
Whether the organism is exposed to air or submerged for long periods of time.
Whether the organism is usually found in isolation or in communities.

Quantitative Sampling: In this type of sampling, the distribution and abundance of the dominant species were determined by the construction of three 30-meter transect lines at the two study areas, which extended from the low to high tidal zones. Eight quadrants measuring 1/4 square meter each spaced at 4-meter intervals starting at the low tidal zone were placed along each transect line.

The following three animal species were sampled and recorded within each quadrant: *Pollicipes polymerus* (gooseneck barnacles), *Paguras hirsutiusculus* (hermit crabs), and Notoacmaea (limpets).

DESCRIPTION OF THE ORGANISMS STUDIED

Hermit crabs (crustaceans) live on rocky shores in tidal pools, on gravel bottoms, and under rocks. Their habitat ranges from the middle to low tidal zones to more than 50 feet. Natural predators include sea birds. Barnacles, which are also in the crustacean class, are usually found in the exposed upper areas of rocks and boulders. Gooseneck barnacles are found on wave-swept boulders between the high and low tidal zones. Sometimes they are mixed with mussels on steep, vertical rock surfaces. Limpets (of the class Gastropoda) live on rocks throughout the rocky intertidal zone. They are most active at night, when they feed on algae. Natural predators include the sea star.

RESULTS

Data collected from the lab experiment are presented in unanalyzed and analyzed forms. Unanalyzed data are presented in tabular form. Analyzed data are presented in three pairs of histograms which present graphical representations of the quantity of organisms at each quadrant within a transect. These histograms compare the abundance and distribution of the three species within and between the two locations studied.

The horizontal axis of each histogram represents the quadrant number (with one being the low and eight being the high tidal zone). The vertical-axis represents the average (or percentage) number of organisms found in each quadrant, which is calculated by averaging the number of organisms at the same quadrant of each transect.

DISCUSSION

In this section the abundance and distribution of the three animal species and possible reasons for differences in abundance and distribution will be discussed.

As the histograms suggest, the animals found at both the rocky boulder and reef areas increase in abundance as they get closer to their optimal habitat. The differences in abundance and distribution between the two locations can be attributed to biological and physical factors.

Gooseneck Barnacles: This species is moderately abundant in the boulder field in middle tidal zones. If is found in higher numbers and at higher tidal zones in the reef. There are several possible explanations for these variations:

1. This species of barnacles may be more vulnerable to competition in the boulder field than in the reef, which would account for greater abundance ill the reef. For example, there may be more mussels in the boulder area than in the reef which compete with the barnacles.
2. The barnacles may be found at a lower tidal zone in the boulder field because they are able to grow on rocks that rise from the water while in the reef they can maintain the same level of immersion in water in a higher tidal zone to prevent dessication.

Hermit Crabs: This species is found in great abundance in the boulder field in lower tidal zones. Fewer organisms were found in the reef and most of them were in higher tidal zones. There are several possible explanations for these variations:

1. The boulder field provides greater shelter from wave action than the reef, which allows more crabs to live in lower tidal zones where more food is available.
2. The reef offers little protection from wave action except in high tidal zones {where the force of waves is dissipated}, but this zone contains less food (because there is less water) and therefore fewer crabs.
3. Hermit crabs, a species vulnerable to predation by birds, are evenly distributed in the low to *middle* tidal zones which provide protection from predation, but decrease in abundance in the higher tidal zones due to the absence of protection from predation.

Limpets: This species is found in great abundance in the lower tidal zones of the boulder field and in gradually decreasing quantities in higher tidal zones. It is found in much lower quantities in medium and high tidal zones in the reef. There are several possible explanations for these variations:

1. The boulder field Provides more shelter from wave action than the reef, which allows more limpets to live in lower tidal zones where more food is available.
2. Limpets need a hard surface to attach to, and the surface area in the boulder field provides a larger habitat than the reef.

CONCLUSION

The compiled and analyzed data for the three plant species at Coal Oil Point suggest the following conclusions:

1. In the boulder field, limpets were found in the lower tidal zones and gooseneck barnacles and hermit crabs were found in the middle tidal zones. No species seemed to be particularly suited to the higher tidal zones in the boulder field.
2. In the reef, limpets, gooseneck barnacles, and hermit crabs were found in the higher tidal zones.

These conclusions suggest that species are best suited to habitats which are determined by biological factors such as predation, competition, temperature, amount of water. and amount of protection from tidal action. Species are abundant in habitats to which they are best suited. Depending on its physical characteristics, its vulnerability to predation and changing environmental stress, habitats are formed which are most conducive to the survival of the species. The intricate workings of the intertidal ecosystem itself accounts for the diversity and ultimate survival of the animal species found at Coal Oil Point.

WRITING ASSIGNMENTS

1. Summarize Joe Foote's "Women Correspondents' Visibility on the Network Evening News" (pages 251). Then write an informal journal entry answering the four reading questions on page 251.

2. For an introductory course in sociology, write an informal response essay to Foote's article, comparing women's roles in other fields of employment to those of women in the media.

3. Observe six different half-hour network evening news shows--three local and three national--and note the presence or absence of female correspondents in order to see if the visibility of women has improved since the publication of Foote's article. Pay special attention to data relating to Foote's four research questions (pages 251). Then write a 500-word update to Foote's article.

4. After reading Stacy Riskin's essay, choose a word that labels people as belonging to a category, or two words, one of which labels people positively and the other, negatively. After examining dictionary definitions of the word(s), survey ten to twenty of your classmates to find out how they use the word(s). Use the survey questions that Stacy created (259) as models. Then write a five-page report detailing the results of your research and your survey.

5. Write a letter to the editor of your college newspaper arguing for the 'political correctness" of one label over another. In your editorial, draw on details from your survey findings to provide support for your position.

6. Conduct an anonymous survey of your classmates immediately after the due date for a paper assigned in another course you are raking, and again immediately after the papers have been returned. For the first half of your survey, design the questions to determine how much time each student spent reading, thinking, prewriting, drafting, and revising the paper; the total rime spent; when he or she Started writing it, and so on. For the second half of the survey, design the questions to determine results--such as the grade received and the kinds of comments the instructor made--as well as each student's response to these results. Then write a five-page report detailing the relationship between the students' writing process (including time management and time spent) and results. Compare your findings with the findings of other students in your class and discuss any differences.

7. Find one or more research articles in academic journals concerning a contemporary social

problem that interests you. Write an essay for a column in your school newspaper entitled "What the Experts Say" describing what you have learned from the articles or how they deepened your insight into or your understanding of the subject.

8. Look at the latest issue of a psychology, sociology, or economics journal. Find an article that presents an item of general interest; then write a short article (100 words) for your local newspaper reporting these findings.

9. Erving Coffman, in his book *Gender Advertisements,* observes the way gender images and identities are reinforced in advertisement illustrations. Among the visual features he observes in these illustrations are relative size, the feminine touch, function ranking, family grouping, the ritualization of subordination, and psychological withdrawal. After reading the following excerpts, which describe some of the thematic papers he finds, design and carry out a series of observations of current advertisements on television and in magazines that test the validity of Goffman's findings. Then write up your observations and conclusions in a short report to your classmates.

15

Reading and Writing about Designed Events: The Experimental Sciences

Experimental sciences attempt to simplify the problems of observation by creating narrowly focused, carefully controlled events to generate specific types of data. Where applicable, experiments are powerful ways to develop and confirm knowledge. Experimental methods and laboratory techniques vary from field to field and problem to problem, but all experimenters share four features: they minimize personal factors, they measure precisely, they control extraneous factors, and they test theory. Familiarity with the format of the experimental report should aid you as you read and write within experimental scientific disciplines.

Controlling Events

The scientific experiment simplifies and focuses observations by simplifying and focusing the event itself. Because the experimenter designs the initial conditions (but not the results) of the event, he or she can control personal and other extraneous factors and can maximize precision of measurement. Moreover, the experiment can be designed to test a particular theory or hypothesis.

Not all events can be studied through experiment; for example, no one has yet been able to create an earthquake or a political revolution under laboratory conditions. Moreover, laboratory conditions may so distort some events that the experimental results, Stripped of natural complexity and context, may be misleading. Studies of writing done under laboratory conditions, for example, have been questioned because the artificial laboratory atmosphere both changes the behavior of the writers studied and divorces them from the reality of the writing task. Particularly in studying human behavior, experiments might not tell what you would want to know about behavior in naturally occurring situations. But for those situations where experimental techniques apply, experiments can provide definitive, focused tests of claims.

Experimental methods vary among disciplines and even among approaches within the same discipline. Particular research questions, objects under study, equipment, procedures, and modes of analysis lead to different criteria of precision and validity. What counts as an experimental fact in one discipline may be of little interest to another, understandably enough; somewhat more surprisingly, that same fact may not even be considered valid in another field—and not just because some disciplines may be more rigorous than others. A physicist may find it hard to accept certain results in experimental psychology because the results do not directly relate to a strong theoretical framework; at the same time, the experimental psychologist may find the physicist's results too dependent on a long chain of theoretical reasoning and not based on a large enough set of occurrences.

You will have to study long at the laboratory bench of an experimental discipline to be able to produce results that will be considered valid for that discipline. Experiments and experimental reports do, nonetheless, share common elements in all disciplines.

Experimental Methods

Minimizing Personal Factors

The best way to understand what scientific experiments try to achieve is to explore the limitations of ordinary observations. As pointed out earlier, an individual's observations are affected by the individual's beliefs, prejudgments, and interests. To some extent, a person will see what he or she expects to see or thinks he or she should see. In the first feature of conducting an experiment, therefore, the experimenter tries to minimize personal factors by establishing objective measures that can be recorded without requiring interpretation by the observer. Statistical counts, machine readings, chemical tests, and descriptions using a specified technical vocabulary all reduce the interpretive role of the observer. The results produced by such techniques are less likely to be criticized as "just one person's way of looking at things." The results of the experiment

have even better claims to objectivity if other experimenters in other laboratories produce the same results when they repeat the experiment.

Measuring Precisely

Another problem in ordinary observations is the lack of precision of human senses and ordinary language. Imagine you are watching two crystals of about the same size dissolve in water, each in a separate beaker of about the same size, containing about the same amount of water. You see the first crystal vanish some time before the second. That tells you something, but not all that much. If you had various kinds of measuring instruments, from clocks, rulers, and scales to microscopes and spectrometers, you could find out much more about what was going on-not only about the time involved, but about the nature, size, and density of the crystals, as well as about the changes that took place when the crystals dissolved. Moreover, much of your data would be quantitative, allowing detailed comparison between the two samples, and perhaps allowing the use of formulae to make further calculations. Finally, the use of planned measures and standard instruments allows other trained observers to get similar results, which is preferable to relying on the individual judgment of each person. The use of instruments to take preplanned measurements extends the ability to observe precisely and thoroughly, provides quantitative data useful for detailed analysis, and allows data to be standardized.

Controlling Extraneous Factors

Decreasing personal interpretation and increasing precision of observation are only half of what experiments do. The third feature of a well-designed experiment puts in focus what is to be observed and attempts to eliminate other factors that would interfere with the results. In informal daily observation, many factors beyond what you are interested in knowing enter into what you see and feel.

Testing Theory

The fourth feature of an experiment is that particular variables isolated by the experiment have been chosen specifically because they test a particular theory. In order to test his theory that all objects fall at the same speed, Galileo is said to have designed the experiment of dropping two unequal weights from the top of the Tower of Pisa. The observation that the objects released at the same time did, in fact, land at the same time confirmed Galileo's hypothesis and contradicted an alternative hypothesis that heavier objects fall faster.

To test the hypothesis that obedience to authority is such a strong motivating force in many human beings that they will even follow orders to hurt strangers, Stanley Milgram set up a laboratory situation where subjects were ordered to administer strong--even lethal--electrical shocks to punish other human subjects. You may be happy to learn that the shocks were not real; on the other hand, you may be distressed to find Out that most people obeyed orders even past the point where their victims would have been killed had the shocks been real.[*] These experiments set up situations that are not like everyday circumstances in order to highlight only those unknowns that will test a particular theory--whether of gravity or of obedience.

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[*] Stanley Milgram, *Obedience to Authority: An Experimental View* (New York: Harper& Row, 1974), p. 35.

By these four methods—eliminating personal factors, increasing precision, controlling extraneous factors, and testing theory—experimenters drive reality to extremes not ordinarily experienced. Experiments are said to "twist the tail of nature" to make nature reveal its secrets. The conversion of matter into energy through atomic fusion, for example, although it is the Source of the sun's energy, is observable on earth only under the most extraordinary circumstances that have to be set up intentionally by physicists.

Reading and Writing Experimental Reports

Even though experimentation varies from field to field, a few general features of the writing of experimental results are common throughout most disciplines. Reports of experiments almost always include these steps: (1) a preliminary abstract, (2) a statement of the researcher's purpose and hypothesis (the introduction), (3) a description of procedure, materials, and apparatus (often entitled "Method"), (4) a report of results, (5) a discussion of the meaning of the results, and (6) a conclusion about the validity of the hypothesis and the implications for further study. Sometimes these parts are further broken down and expanded; sometimes they are presented in a continuous narrative. No matter what form they take, these parts are usually found in the experimental report.

The standard form of the experimental report: makes it easier both to read and to write than more open-ended forms of research writing. Once you know what section you are reading, you know what information is being presented and what function it serves in the article. If you need to check information, you know exactly where to go in the report. In fact, it is possible to read the article out of order, jumping from part: to part or even skipping parts, just because you know what the report form is.

Scientists frequently read experimental reports by initially skimming an abstract or summary that precedes the full text to see whether they are interested in reading more. If they decide to read on, they may read the first few lines of the introduction, where the problem is proposed, and the last few lines, where the contribution of the experimental study is stated. Then these readers will jump to the end of the report to find the full conclusions. If they remain interested, they will read backward into the discussion and results. Finally, if the article is very important to read in detail, they will scrutinize the methods section and review all the parts of the report more carefully.

As part of this methodical scanning of reports, scientists will often "black-box" (that is, skip over with no effort to understand) difficult or complicated sections. Only if they decide they really need to understand the experiment and the writer's argument fully will they open up the" black box" to read carefully the details inside.

When you write up an experiment, the standard format of the report allows you to write sections out of order. It may be easiest for you to describe your procedure or your results first, then go on to the discussion and conclusions before returning to the introduction. The opening abstract is often most easily written last.

However, the possibilities of reading and writing the experimental report in sections should not blind you to the overall logic tying the parts together. The methods are a logical consequence of the-problems being investigated; the results are a practical consequence of the methods; and discussion and conclusions grow out of the method and results in relation to the issues raised in the introduction. In some articles these connections are discussed explicitly, but elsewhere (he connections are left for the reader to infer, as in the study on page 270, of mothers' perceptions of children's stress.

The Abstract The abstract or summary provides an overview of the entire experimental report, particularly focusing on the special contribution (or "news") of the article. A brief description of the experiment, the most striking results, and most significant conclusions allows the reader to decide whether the article would be interesting to explore in greater detail. For more difficult and complicated articles, the abstract can serve as a kind of guide or outline to keep the reader oriented to the material. For these reasons, the abstract should usually be read first and written last. In reading, it tells you where you are going, and in writing, it helps you sum up what you have done.

The Introduction The introduction presents the background of previous work—in both theory and experiments—that led to the current hypothesis being tested. The hypothesis may be an original one or one taken from a previous researcher in the field. In college laboratory courses, you will usually be given a hypothesis to test; as you advance to more independent work, you will most likely have to develop hypotheses of your own. The introduction, which establishes the logic and purpose of the experiment in terms of prior work published in the field, helps the reader see exactly what the experiment is designed to prove.

The introductory section of experimental reports can, according to applied linguist John Swales, be seen as composed of four sections he terms "moves," each aimed at identifying and establishing the value of the contribution to be made by the article.*

MOVE ONE	Establishing the field a) by asserting the centrality of the problem, *or* b) by stating current knowledge
MOVE TWO	Summarizing previous research
MOVE THREE	Preparing for present research a) by indicating a gap in the research, *or* b) by raising a question about the research
MOVE FOUR	Introducing the present research a) by stating the purpose, *or* b) by outlining present research

In Move One, the introduction establishes that there is an important field or problem area to be investigated. Move Two summarizes what has already been established through previous research. Move Three, in order to warrant new research, identifies a gap or inadequacy in the research. Move Four indicates what the writer has done to fill the gap, which will be expanded upon in the body of the report. Through the series the writer

* John Swales, *Aspects of Article Introductions* (Birmingham, England; U of *Aston,* 1981*).*

creates general contexts within which the current report has meaning (the field, Move One, and the literature, Move Two), a particular space within which the report has importance (the gap, Move Three), and a particular task that the report promises to perform (the gap filler, Move Four).

In actual practice, as Swales and others have discovered, the order of the four moves may vary, especially if a report presents a series of experiments, addressing a sequence of gaps. In many cases as well, the fourth move may be left implicit, since the definition of the gap immediately implies what needs to be done, which obviously corresponds to the substance of the experiment as written in the article. Despite this variation, Swales's four moves can provide a very useful framework to use as you read experimental report introductions and as you write them.

The ""Method" Section The experimental design should be explained in the section on procedure, materials, and apparatus in order to indicate how the experiment isolates those factors to be measured and eliminates any possible interfering factors. The description of the experimental design should also indicate a method of observation and measurement that will achieve precision and decrease personal bias. Finally, the description should be clear and precise enough to allow another experimenter to re-create the experiment and confirm your results.

The Results The report of results should, of course, be as accurate as the experiment allows: you should indicate the degree of accuracy of your claims, and you should never claim to have found more than you actually did find. In some cases a narrative of the actual progress of the experiment helps put the results in better perspective.

The Discussion The results, however, are not sufficient in themselves; they must be discussed and interpreted. What kinds of patterns emerged? Were the results as anticipated? Were there any anomalies? How do these results compare with those of previous experiments? How strongly do the results support or contradict the original hypothesis? Do they suggest another theoretical possibility? Would information from another kind of experiment or a repeat of this one be useful in verifying the hypothesis further? Answers to these and similar questions will draw out the full meaning of the experiment and contribute to advancing knowledge in the field.

The Conclusion In organizing information outward from the specifics of the experimental results to a comparison with other published findings and then to conclusions about the original issues or problem, the concluding parts of a report reverse the organization of the introduction. The introduction moves *in* from the general problem to the literature to the specific research; the concluding section moves out from the specific research to its wider implications. Just as the introduction identifies a gap that current research fills, the conclusion integrates the research into the knowledge of the field.

Thus, although researchers may, to the uninitiated, seem to gain knowledge entirely on the basis of firsthand experience, the experiments make sense only in a framework of theory, verification, and criticism presented in the literature of the field. Study of published research helps the new researcher define problems that need investigation and provides the information necessary to carry on that investigation profitably. Afterward, the research report connects the results of the experiment with the rest of what is known

in the field, making the work available for future researchers. In this way scientists build on one another's work—checking and developing the findings of all the separate researchers.

AN EXAMPLE: MOTHERS' PERCEPTIONS OF CHILDREN'S STRESS

The following survey research, although not done in the laboratory, creates within a questionnaire a controlled situation for the participants to respond to, and therefore has many of the characteristics of an experimental report. The study, reported in the journal *Sex Roles,* examines how mothers evaluate the effect of stress on male and female children. Although social stereotypes generally portray boys as not being as upset about difficulties as girls, research has demonstrated quite the opposite, that boys are psychologically more vulnerable than girls. The question tested in this experiment was whether mothers would be more influenced by social stereotypes or by the actual behaviors of children. It turns out, at least in this case, that mothers know best.

The article follows the format recommended in the *American Psychological Association Publication Manual* for both article organization and references (see page 217). In accordance with the manual's recommendations, the article is headed by an abstract and then contains the standard parts of the research report, identified by subheadings (except for the untitled introduction and review of the literature). The report of methods is broken down into several sections.

The report of results contains not only statistics of the findings (Mean Reported Stress Levels—M), but statistics analyzing the relationships among the variables, indicated by the F (1, 76) numbers. Finally, additional numbers indicated how consistent (SD) and reliable (p) the results are. Statistical methods are essential to many disciplines; if you pursue any subject that uses numbers (including business and economics as well as experimental disciplines), you will probably take at least one course in statistics. The proper use and honest presentation of statistics are as essential a pan of the subject as individual statistical techniques.

[COPYRIGHTED MATERIAL REMOVED]

READING STUDY QUESTIONS

1. On the basis of the abstract of “Children's Vulnerability to Stressful Life Events in Mothers' Eyes: Effects of Gender and Parental Experiences," explain the major findings of the study.

2. What kinds of previous research have previously been done on the subject of stress in boys and girls? What have been the findings of this research? What puzzle is posed by putting together the different kinds of prior research? '

3. What were the two issues authors Michael Hoffman and Rachel Levy-Shiff wanted to address in this study? What results did they hypothesize they would get? To what extent did the actual results correspond with the authors' hypotheses?

4. How do the methods provide accurate tests of the hypotheses? What details of the experimental designs serve to minimize personal factors and control extraneous factors?

5. What techniques are used to make results precise?

6. How does the discussion relate to the experimental results? What overall conclusions does the discussion section develop?

7. Identify the introductory section. In this introduction, which sentences correspond to each of the four moves identified by John Swales on page 268? Which of the four moves are presented most directly and fully, and which are presented most briefly and indirectly?

8. What part of the article did you have to "black-box" because you could not understand technical details?

9. Compare the abstract with the entire article. What aspects of the article does the abstract emphasize? What aspects does the abstract omit? Why?

A STUDENT EXAMPLE: A FIRST YEAR CHEMISTRY LAB

Student laboratory experiments in first- and second-year courses often follow closely directions of laboratory manuals, which in turn are linked to course textbooks. Thus much of the background of theory, related findings, and interpretation is handed to the student, as is the specific procedure of the experiment. Moreover, since most of the experiments repeat well-known findings, there is usually little surprise to be found in the results. The experiments are more to help the students develop an understanding of how the principles work out in actuality, learn skills of laboratory work, and learn how to report what goes on in the laboratory.

To focus these learning activities, student experimental reports are often highly constrained, having to follow set outlines and questions as set out in the laboratory manuals. Often the reports of the experiment are skeletal, as so much of the surrounding meaning comes from the manuals and classroom. The introduction and review of the literature may vanish almost entirely into the textbook discussion. The methods and procedure may become a list of fixed instructions copied from the manual. The results may be presented in a schematic format. The discussion may become a fill-in-the-blank set of calculations and question answers, and the conclusion may be little more than a repetition of the general principle being demonstrated.

Nonetheless, the reports still follow the basic outline of standard experimental reports, as in the following first-year chemistry lab prepared by Jessica Mills and her partner, based on the instructions for Experiment 13 from the laboratory manual *Laboratory Experiments for General Chemistry* by Harold Hunt and Toby F. Block, reproduced here.

Experiment 13
The Vapor Pressure of Water

Laboratory TIme Required: Two hours. May be combined with Experiment 14.

Special Equipment and Supplies: Thermometer
Ice

Safety: This experiment involves moving a beaker full of hot water. Always remain alert and be cautious when handling hot water. Never leave a burner flame unattended.

First Aid: You may soothe burnt fingers by immersing them in cool water. Seek medical attention for serious burns.

Although phase changes are not chemical changes, the examination of phenomena such as vaporization is an important part of the study of chemistry. A liquid's volatility, enthalpy of vaporization, and normal boiling point are characteristics that reflect the intermolecular forces present in the liquid. This experiment employs simple apparatus in the study of a one-component system, water. Experiment 14 employs the same techniques, in scaled-down apparatus, to study vaporization of a two-component system.

PRINCIPLES

The atoms and molecules of any liquid are in constant motion, constantly changing their molecular speed and kinetic energy as a result of collisions. At any given temperature, a number of molecules may have sufficient kinetic energy to escape from the liquid at the surface, evaporating into the space above the liquid. Consequently, the particles remaining in the liquid have lower kinetic energy, and the temperature of the liquid decreases. If the liquid is in an open container, allowed to absorb heat from the surroundings to maintain a constant temperature, evaporation will continue until no more liquid remains. If, however, the liquid evaporates in a closed container, an equilibrium is established in which the rate of escape from the liquid is balanced by the rate at which gas phase particles lose energy and return to the liquid phase. The pressure exerted on the walls of the container when equilibrium has been established is called the equilibrium vapor pressure of the liquid.

The value of the equilibrium vapor pressure increases with temperature for all liquids. When the vapor pressure reaches the value of the external pressure, the liquid boils. The temperature at which the vapor pressure equals 760 torr (one standard atmosphere) is called the normal boiling point of the liquid.

In this experiment, you will study the relationship between the vapor pressure of water and temperature by monitoring the volume of an air bubble that is surrounded by a water bath. At temperatures above 5°C, water has an appreciable vapor pressure and Dalton's Law of Partial Pressures is used to relate the partial pressure of air, the vapor pressure of water, and atmospheric pressure (see Equation 13.1).

$$P_{atm} = P_{air} + P_{H20} \qquad (13.1)$$

At temperatures below 5°C, me vapor pressure of water is negligibly small. Therefore, at low temperature, the bubble may be considered to contain only air. The Ideal Gas Law can be used to relate the amount of air (n_{air}) to the volume (V) of the bubble, the bath temperature (T), and the atmospheric pressure (P), as shown in Equation 13.2.

$$n_{air} = \frac{PV}{RT} \quad T<278K$$

(13.2)

At temperatures above 5°C, the bubble becomes saturated with water vapor. However, the amount of air contained in the bubble is constant. The Ideal Gas Law can be used once again to obtain the partial pressure of air *(Poi,)* from the number of moles *(n_{air})* of air in the bubble, the volume (V) of the bubble, and the bath temperature (1), as shown in Equation 13.3.

$$P_{air} = \frac{n_{air}RT}{V} \quad T>278K$$

(13.3)

The value of P_{H2O}, the vapor pressure of water, is then obtained from Equation 13.1. Once the values for the vapor pressure at different temperatures have been obtained, they can be used to find two characteristic · properties of water—its normal boiling point and its enthalpy of vaporization ΔH_{vap}. The enthalpy of vaporization is the heat that must be supplied to evaporate a mole of water at constant pressure. The relationship of ΔH_{vap} to the vapor pressure at different temperatures is given in Equation 13.4, where P_1 and P_2 represent the vapor pressure of water at temperature T_1 and T_2, respectively. The symbol "ln" denotes the natural logarithm. The constant, R, is the ideal gas constant with the value of 8.314 joule/K mole rather than the value 0.08206 L atm/K mole, which would be used in Equations 13.2 and 13.3.

$$\ln P_2 - \ln P_1 = \frac{-\Delta H_{vap}}{R}\left(\frac{1}{T_2} - \frac{1}{T_1}\right)$$

(13.4)

The value of ΔH_{vap} is obtained by plotting ln *P* versus *1/T*. Such a plot should be a straight line, with slope equal to $-\Delta H_{vap}/R$. Once ΔH_{vap} has been obtained, one may solve the equation to find the value of *T* at which *P* would equal 760 torr.

PROCEDURE

Obtain a 10-mL graduated cylinder and a beaker large enough for the cylinder to be submerged in it. Fill the beaker half full with distilled water. Put enough distilled water in the 10-mL graduated cylinder to fill the cylinder to 90% capacity (ignoring graduations). Place your finger over the mouth of the graduated cylinder and invert the cylinder in the beaker. An air bubble, 4 to 5 mL in volume, should remain in the cylinder. Add distilled water until the graduated cylinder is covered completely. Heat the water in the beaker to 75 or 80°C. The air sample should be allowed to extend beyond the calibrated portion of the cylinder without escaping. Remove the beaker from the heat when the desired temperature has been reached. Start recording the volume of the bubble and the water temperature when the air sample is contained completely within the calibrated portion of the cylinder. Take readings every 3°C, until the water temperature has cooled to 50°C. Then add ice to the beaker to lower the temperature below 3°C. Record the volume of the air bubble at low temperature. Also record the value of the barometric pressure.

Use the data obtained at low temperature to find the number of moles of air in your bubble. Then calculate the partial pressure of air at each of those temperatures. Prepare a table with columns for *t(*°C*), T(K), 1/T,* P_{H2O} and 1n*P*. Use your tabulated results to prepare a plot of 1n*P* versus 1/*T*. Use your plot to find the value of ΔH_{vap} for water. Predict the normal boiling point of water.

Disposal of Reagents

The water and ice in this experiment can be discarded in the sink.

QUESTIONS

1. What is the uncertainty associated with each of your volume observations? How does this affect your value of P_{H2O} at 50°C?

2. You could Obtain ΔH_{vap} by inserting the data from two P_{H2O} measurements into Equation 13.4, or from a plot of data from 8-10 measurements, as in this experiment. Which procedure is better? Why?

Jessica Mills
Chemistry 1101
Section P2
October 27, 1993

I. Title: Experiment 13, The Vapor Pressure of Water

II. Purpose: By using a simple apparatus, the relationship between the vapor pressure of water and temperature will be studied.

III. Procedure:

1) Obtain beaker large enough for 10 ml graduated cylinder to be submerged in it; fill 1/2 full with distilled water.
2) Fill graduated cylinder to 90% capacity with distilled water; place finger over mouth and invert in beaker.
3) A 4 to 5 ml air bubble should remain in cylinder.
4) Add distilled water until cylinder completely covered.
5) Heat water in beaker to 75 or 80°C; remove beaker from heat.
6) Record volume of air bubble and water temperature every 3°C until water temperature cools to 50°C.
7) Add ice to beaker to lower water temperature below 5°C; record volume of air bubble.
8) Record value of barometric pressure.

IV. Data: see attached Summary Report.

V. Results:

DATA OF WATER VAPOR

moles of air	1.64×10^{-4} moles
ΔH_{vap}	41500 J/mol
predicted normal boiling pt.	100.5°C

VI. Calculations:

moles of air = PV/RT

$\Delta H_{vap} = (-\text{slope})(R)$

$\ln P_2 - \ln P_1 = \Delta H_{vap}/R(T_2^{-1} - T_1^{-1})$ where T_1 is the predicted normal boiling pt.; convert to C

VII. Questions:

1) The percentage uncertainty would be higher at a lower temperature such as below 50°C because the volume of the air bubble would be more difficult to read and record accurately.

2) It is best to use the given equation in order to obtain a more accurate measurement. By using the plotted data, it is more difficult to predict what the actual value is, thereby obtaining only a rough estimate of the change in vaporization enthalpy.

VIII. Conclusion:

A direct relationship between the effect of temperature and pressure on the volume of an air bubble can be determined. The pressure of air increases as the temperature and volume of the water decrease. With various vapor pressures, the normal boiling point of water and the enthalpy of vaporization can be determined.

SUMMARY REPORT ON EXPERIMENT THIRTEEN

Observations

Barometric Pressure 744.9 torr

t(°C)	V(mL)
75°	7.50 mL
72°	7.20 mL
69°	6.78 mL
66°	6.40 mL
63°	6.10 mL
60°	5.90 mL
57°	5.65 mL
54°	5.40 mL
51°	5.20 mL
5.0°	3.85 mL
4.5°	3.80 mL

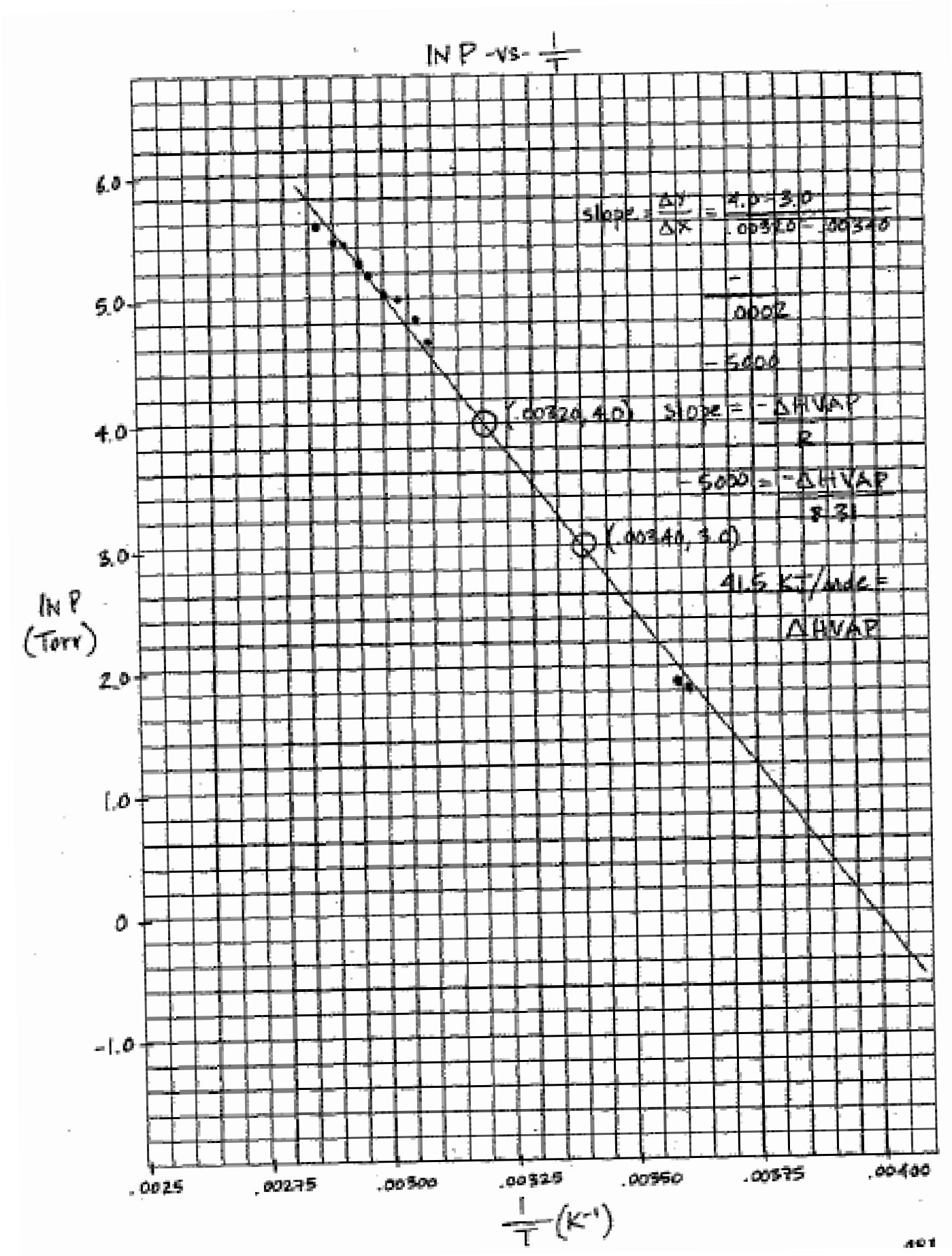
Tabulated Results

n_{air} 1.64 x 10^{-4} moles

t(°C)	T(K)	1/T(K^{-1})	P_{air}(torr)	P_{H_2O}(torr)	ln P
75°C	348K	.002873	474.6	270.3	5.6
72°C	345K	.002898	490.1	254.8	5.54
69°C	342K	.002924	515.9	229.0	5.43
66°C	339K	.002950	541.8	203.1	5.31
63°C	336K	.002976	563.4	181.5	5.20
60°C	333K	.003003	577.3	167.6	5.12
57°C	330K	.003030	597.4	147.5	4.99
54°C	327K	.003058	619.4	125.5	4.83
51°C	324K	.003086	637.3	107.6	4.68
5.0°C	278K	.003597	738.54	6.36	1.85
4.5°C	277.5K	.003604	744.9	0	-∞

ΔH_{vap} 41500 J/mol

Predicted normal boiling point of water 100.5 °C


ln P -vs- 1/T
6.0
5.0
4.0
3.0
2.0
1.0
0
-1.0
ln P (Torr)
.0025
.00275
.00300
.00325
.00350
.00375
.00400
1/T (K⁻¹)
slope = Δy/Δx = 4.0 - 3.0 / .00320 - .00340
1
.0002
-5000
(.00320, 4.0)
slope = -ΔHVAP / R
-5000 = -ΔHVAP / 8.31
(.00340, 3.0)
41.5 kJ/mole = ΔHVAP

16
READING AND WRITING ABOUT GENERALIZATIONS: THEORETICAL DISCIPLINES

Some disciplines, such as philosophy and parts of most other disciplines from physics to literary studies, formulate written statements that are generally true across many situations. Theoretical statements can be developed in a purely abstract way, independent of specific observations of the world, or they can be developed as generalizations from many specific empirical findings. Theoretical disciplines vary in their connection to empirical evidence. Theoretical writing varies in form from situation to situation, often depending on the mode of analysis being used. In general, however, theoretical writing follows a sequence of ideas, with thought being the primary organizational device. Examples in this chapter from philosophy and economic social theory lend a sense of both the form and the importance of typical theoretical arguments.

The Range of Theory

Chapters 13 through 15 have offered ways of developing and presenting statements of knowledge using data gathered through various methods. But knowledge advances by general theoretical statements as well as by narrow claims closely related to specific evidence. Theoretical disciplines try to form statements that are generally true across many kinds of situations and are abstracted from the specifics of any particular case.

Some disciplines, such as pure mathematics and formal logic, develop pure theory. Writings in these fields argue through abstract rules, independent of particular observations of the world. A geometric proof, for example, proceeds by a series of generally true mathematical statements derived from other generally true mathematical statements, using acceptable procedures of mathematical manipulation. Formal logic never asks whether the premises or assumptions actually tally with conditions in the world; it only follows out the formal consequences of those assumptions.

Certain other theoretical disciplines, although they proceed primarily by general forms of argument, incorporate common sense experiences or other familiar observations about life. Much of philosophy operates by relating general ideas to ordinary experiences. In the Platonic dialogues, Socrates constantly asks people to consider everyday events, such as how a cook makes food taste good or how we tell a good thing from a bad one. This tradition continues today when linguistic philosophers ask us to consider how we use words in everyday contexts.

Other more empirical disciplines use theory to generalize from many specific findings. Disciplines like physics have in fact been able to establish general rules, often expressed in mathematical form, that seem to apply to all the observed examples and can predict future events. On the basis of laws of motion, we know when Halley's comet will next appear near the earth and when the next solar eclipse will occur. Physicists have even been able to predict that particles never before observed could be found under precisely defined circumstances. And in some cases the particles are right where they are supposed to be.

No matter how elegant the theory gets in empirical disciplines, however, it ultimately relies on the proof of empirical evidence. If the particle cannot be found, the theory falters. Although the theory article may never mention any experiment or data, somewhere down the fine it must fit with observation and experiment. To be testable, theories must have specific real-world consequences to be compared with empirical results. Albert Einstein's general theory of relativity, first proposed in 1913, had as one of its consequences that gravity bends light. In 1919, during a solar eclipse, the astronomer Arthur Eddington took photographs confirming that light from stars was bent as it passed the sun's gravitational field. These confirming results persuaded many scientists of the theory's validity. If a theory does not offer such concrete consequences, it is untestable, unpersuasive, and of only limited value.

Because theoretical statements in the physical sciences offer such specificity of results and rest on strong confirming evidence, they can become treated as laws, statements that are always true. Complex deductions follow with great certainty and precision from these laws without the need of checking every step against empirical results. Of course, theories change and surprising (or anomalous) empirical results appear, sometimes resulting in major shifts in knowledge; however, revolutionary shifts are exceptions to normal practice, which tends to develop in ways consistent with most of what has been previously discovered.

Other empirical disciplines rely on a looser connection between theory and observations or experiments. Theory can serve to gather together and organize what people have found. Theory can even speculate about a discipline's fundamental questions for which currently no firm

answers exist. But the theory's lack of precise, thorough, and unquestionable support in empirical evidence makes complex deduction and prediction on the basis of the theory more risky and less fruitful. Sociological theory can help illuminate many social, events, can stimulate research, and can even suggest powerful answers powerful questions about how society is organized and people behave. But many competing sociological theories exist with none persuasive enough to convince most sociologists of a single point of view. A sociological argument based only on pure theory will find few adherents.

Most fields that do not have a more rigorous theory usually have one form or another of this kind of conjectural theory. Of course, conjectural theories are more tightly tied to empirical data in some disciplines than in others. Legal theory, although interpretive, is frequently well grounded in the actual legal systems in the world, whereas literary theory tends to be more speculative. Also, as some fields make certain discoveries and develop new methods of observation opening up new classes of data, speculative theories can be replaced by more firmly grounded ones. For example, the identification of DNA as genetic material and the advances in the techniques of analyzing DNA have turned the field of genetics from speculation toward an exact science.

Despite the lack of certainty of the conjectural theories, they have been used as the basis for practical action, particularly in the social sciences. Economic theories, although in conflict with one another and all to some degree unreliable as predictors, guide decision making in governments and businesses. In fact, two competing theories of economics (with many political, historical, social, and psychological consequences) guide the major political divisions of our world: capitalism and communism. On a less monumental scale, psychological and social theories guide many professionals in helping people improve their daily lives.

Reading and Writing About Theory

The initial point to consider in either reading or writing theory is what kind of work the theory is expected to do. Theory can serve many purposes, from deriving implications of axioms by rigorous logical procedures, to providing a synthesis of a range of empirical results, to creating a series of speculations that might excite further thought, to providing a political or moral framework for action. Although such purposes of theorizing (as well as others) may be carried out in similar generalized language, each indicates a different relation between the theory and actual experience.

If you have a solid grasp of the purpose of the theory as you read, you will know how to relate the theory to your knowledge of the world and the activity of the discipline the theory is part of. If you do not grasp the purpose of the theory, it may not seem to apply to solving a problem. The theory may appear to be merely a game of abstractions.

As you write, lack of a clear theoretical purpose may generate a free association of general thoughts. One idea may lead to another, but the result will accomplish little from a reader's point of view. Your train of thought may be very interesting to you but hold little significance for people who do not share your personal associations. On the other hand, if as a writer you know precisely what you wish to accomplish by your abstractions, you can direct your reasoning toward an identifiable destination.

Theoretical writing is built on methods of analysis specific to each discipline. Social-class analysis, behaviorism, and syntactic analysis are for their disciplines defined methods of arguing just as much as geometric proof, formal logic, and mathematical derivations are for theirs. Great innovators of theory provide not only theoretical systems or specific theoretical statements; they

also provide new methods of analysis, such as the calculus, quantum analysis, analysis of the subconscious, and the analysis of language in use.

All theoretical writing, nonetheless, in its presentation follows a sequence of ideas, with thought being the primary organizational device. Since theory presents a general line of reasoning rather than a description of a specific event, the narrative and descriptive elements evident in more empirical work tend to vanish. Specific descriptive and narrative details, where they appear, clearly must be subordinated to the progress of the overall thought. The formal sequence of the thought will, however, vary with the mode of analysis appropriate to the problem and the discipline. Some of the more common patterns for organizing thought found in theoretical articles include the following.

Common Patterns of Organizing Thought

- *Synthesis*—presenting a set of already accepted or plausible claims to see how they fit together or add up to a unified whole
- *Derivation*—transforming one statement or set of statements to another, using a specific set of approved transformation techniques, often from mathematics or formal logic
- *Causation*—showing how one system or state of affairs is transformed by a series of steps into another
- *Division*—breaking a problem, statement, or system down into its component parts
- *Speculation*—proposing a new idea or thought experiment and showing what the consequences of such an idea would be
- *System building*—proposing a speculative overall model for a subject and then showing how this model fits existing knowledge and what the further consequences of the system might

Although formal patterns of theoretical argument are frequently used, theoretical arguments use them in highly individual ways, constructing reasoning through a series of original steps. In reading such arguments you must be careful to identify what is accomplished at each step, where the next step begins, and how the shift is made to the new step. You must reconstruct the chain of reasoning by which the argument proceeds to its ultimate end. Making an outline or flow chart of the argument can help you grasp the text's logical progression, as can writing a summary (particularly using the miniaturizing method described on page 56).

How to Read a Theoretical Essay

1. Identify the purpose of the theory.
2. Identify the sequence of ideas and major steps of reasoning.
3. Identify the pattern or patterns used to organize the thought.
4. Identify the conclusions drawn from the reasoning.
5. Evaluate whether the conclusions are warranted on the basis of the argument.

AN EXAMPLE: THE ETHICS OF SPORTS COMPETITION

The following excerpt from a book examining ethical issues in sports, *Fair Play: Sports, Values and Society* by Robert L. Simon, considers the ethical value of competition. Simon, a philosopher, sets the views of the critics of sports competition against positive arguments made by proponents. By reasoning through the validity of each, he develops his own conclusions. In a passage just before the one excerpted here, he considers the arguments examining' whether the consequences of participation in sports are positive for society, but in this section he rums his attention to the individual. In particular he considers whether competition breeds selfishness or 'whether an underlying bond is created through cooperation in mutual challenge. His conclusion leads to another potential challenge by opponents of competition, a challenge he himself recognizes. He uses this challenge to examine whether the quest for personal excel1ence does away with competition, or whether the personal quest only makes sense in a competitive environment.

Part of Simon's method of argument is co fully state each position clearly and fairly before making counterarguments or extending the position further. He further recognizes in his position questions or potential weaknesses, which he then goes on to consider and answer. He also uses real examples to show behavior that either supports or contradicts the points being made. At times these examples become the material for further analysis and discussion. Beneath the arguments through reason and example lies an appeal to our own experience because we will accept his view that the primary ethical effect of sports competition is a sense of personal challenge and a quest for excellence only if we have seen chat in ourselves and others around us.

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READING STUDY QUESTIONS

1. What is Robert Simon trying to accomplish in this passage?

2. What are the main issues raised in this discussion? In what order are they raised? What are the main objections raised by opponents of competition and how does Simon answer each? What are the main steps in coming to the conclusion?

3. What is the method by which Simon answers each objection? How does each of Simon's answers carry his argument forward? Is there any particular reasoning or order behind the particular sequence of objections and' answers?

4. What are the overall conclusions that Simon draws?

5. What are the strengths and. weaknesses of Simon's arguments? What objections or points of support would you offer? To what extent does .his analysis fit with your experience of sports competition? Do his conclusions seem reasonable and convincing?

Writing Theory

Of all kinds of academic writing, writing theory may seem the easiest, but usually it is the hardest to do well. It may seem easy because you may feel that all you have to do is write out your ideas, following wherever your thoughts lead you without backing up what you say by slogging through detailed evidence or everybody else's conclusions. You may think chat you only have to describe ideas and reasoning that seem reasonable and important to you; then your readers will accept them as reasonable and important. But if you wander too far into your own thinking without relating it to the ideas, problems, and issues that other people find important, and to the experience, evidence, and reasoning that other people find persuasive, you may leave your readers far behind as you become lost in your private world of words—interesting, important, and convincing only to yourself.

Since theory, by its nature, consists in generalities, you cannot rely solely on the specifics of a single event, experience or object to explain your point; you do not have an immediate piece of the world over which you can meet your readers. Yet you still have to lead them down your own mental paths without getting them lost, bored, or distracted in some side alley. To do that you have' to successfully negotiate all the questions they will ask of your text and all the ways in which they will evaluate it. In a sense, the list of tasks in "How to Read a Theoretical Essay" on page 486 also defines exactly what you must put into the text. So, if your readers are to identify and must make that purpose so clear in the text that your readers will know exactly what your theory intends to do. And you must also make sure that they think your purpose is important—something worth reading and thinking about.

In writing theory, then, you need to spend time and attention on each of the areas that informed readers will pay attention to when reading and evaluating your writing. However, the order and way in which you pay attention to these areas may not be the same as the order and way in which your readers will. You may wish to compare the following steps in preparing a theoretical essay with the list of tasks in reading theory (page 233).

Steps in Developing a Theoretical Essay

1. Decide what you hope to accomplish by your theoretical statement.
2. Think through what kinds of ideas will help you accomplish that task.
3. Consider how those ideas relate to concrete and specific realities you have experienced, witnessed, learned, or read about.
4. Clearly state your ideas and the conclusions you want your readers to draw.
5. Evaluate which arguments are more likely to bring your readers to those conclusions.
6. Establish a clear pattern of reasoning that will lead your readers in the directions in which you want them to go.
7. Clarify the sequence of your ideas and the connections between them so that your readers can follow where you are going.

1. *Decide what you hope to accomplish by your theoretical statement.* Do you wish to establish a general pattern that explains how a certain mental process works so that you can try to create a computer program to carry out that process? Do you want to show why an idea or line of reasoning is flawed so that others will not make the mistake of believing it? Do you want to

resolve some question that has always troubled you and may have troubled others? Do you want to develop an overall understanding of a course's material? Do you want people to support your ideas through practical action? All of these (and many more) are tasks that theory can accomplish. The more dearly you know what your task is, the more you can develop and focus on appropriate ideas. If you don't have a dear goal, you can easily switch or muddle aims as you start to associate one idea with another.

2. *Think through what kinds of ideas will help you accomplish that task.* Different kinds of ideas can accomplish different things. A mathematical equation will help you calculate how much a change in one variable will affect another. A generalization about a series of historical events will help draw all the separate details into an overall pattern and help you conceive of the overall consequences or meaning of the events. A statement about the usual consequences of a particular kind of action will help you decide which alternative course you should follow. On the other hand, none of these ideas can accomplish everything. The equation cannot weigh the desirability of changing a variable in one direction or another, even though it can help you predict the outcome of such a change. The historical generalization does not necessarily motivate people to behave in different ways. And the general statement of consequences does not give you insight into the motivations or meanings lying behind the action. So it is as important to choose appropriate kinds of ideas for your task as it is to develop correct ideas. A brilliant critique of the faulty logic of someone else's argument will only help you avoid the other person's errors; it will not show you the better path to follow.

3. *Consider how those ideas relate to concrete and specific realities you have experienced, witnessed, learned, or read about.* Depending on the kind of theoretical essay you will be writing, you may need to refer to specific experiences and facts. If you need to discuss at length how your generalization relates to the specifics you and others have observed, you will be forced in the final essay to make convincing connections between the concrete and the general, so it is best to start examining those connections from the very beginning to make Sure your ideas do not wander too far from the ideas you can support. Even if you do not have to discuss concrete cases, the general plausibility of your argument still depends on your readers being able to find your ideas consistent with their experience and knowledge. Just because your form of writing does not force you to take soil samples of the moon does not mean that you can get away with claims about the lunar green cheese mines you hope to establish in the next century.

4. *Clearly slate your ideas and the conclusions you want your readers to draw.* As you think through your ideas and your evidence, your mind may work in a variety of fuzzy, indirect, or associative ways Inspirations can come in many different ways and from many different directions, and your first glimpse of a good idea may also be dim and out of focus. Nevertheless, it is up to you as a writer to work that idea into something focused and intelligible. If you cannot present your vision clearly, your readers are not likely to see precisely what you want them to see, and even less likely to see its truth or value.

5. *Evaluate which arguments are likely to bring your readers to those conclusions.* It is not enough that you are convinced of your ideas: you must convince others of those ideas. Simply repeating your conviction or even going over the process by which you came to your ideas will not necessarily persuade others, who have different experiences, interests, knowledge, and mental processes. Think about the concerns and beliefs of your readers and then try to

anticipate the ways in which your ideas will appeal to them and the kinds of objections they might have.

6. *Establish a clear pattern of reasoning that will lead your readers in the directions in which you want them to go.* Once you know where you want to take your readers and what kinds of arguments are likely to move them in that direction, you must still order your arguments in a recognizable way so that you will not lose your readers by forcing them to make sudden jumps in reasoning or by adopting new assumptions without preparing for them. You must help your readers understand where you are going by setting out your arguments in an easily recognizable, step-by-step pattern.

7. *Clarify the sequence of your ideas and the connections between them, so that your readers can follow where you are going.* The more clearly you mark the path of the reasoning you want your readers to follow, the more likely they will continue in the same direction. Transitional phrases, logical conjunctions (such as *therefore, consequently, nevertheless),* forward-looking descriptions of the points you will make, and backward-looking summaries of the points you have made help keep you and your readers in agreement about what it is you have written.

A STUDENT EXAMPLE: ETHICAL CHOICE IN EVERYDAY LIFE

The following student essay was written for an introductory philosophy course, as part of the class's study of the basic concepts of ethics. The instructor asked the students to write thousand-word essays considering how everyday decisions might be approached using the theories of ethics discussed in class. As part of this discussion students were asked to identify the ethical theory they themselves favored in making ethical choices and argue for that theory.

James Cadavida, whose essay follows, identifies two major ethical theories discussed in the course: absolutism and consequentialism. Moreover, he points out two variations of consequentialism—a short-term act utilitarianism and a longer-range rule utilitarianism. After seeing how these various theories might apply to two everyday kinds of choices, he considers whether anyone theory seems generally preferable. He, however, has no way to decide in general among the three, but rather argues that anyone might be appropriate depending on the case. He provides several examples to support this idea, then begins to explore how a person might decide in any particular case. James's reasoning moves step by step as he establishes cases, defines and applies concepts, compares the consequences and their implications, and then considers how to choose among them.

Sample Theoretical Essay

How to Make Those Difficult Little Choices

How should we make ethical· choices? "What kinds of assumptions lie behind the decisions we make each day of our lives? The *big ethical* issues, like abortion or euthanasia, touch our life only rarely, if ever. However, every day we are confronted with choices about ethical actions. Consider the following, seemingly insignificant cases,

The sign reads, in large bold capital letters, "DO NOT WALK ON THE GRASS." The sidewalk leading to the building where your next class meets takes a long detour around the lawn. You are already running late. If you cut directly across the grass, you can make it to class on time.

Your roommate walks in after getting a haircut. It is an extremely short buzz cut that accentuates the size of his ears and nose. You wonder why he changed his look and think to yourself that he looked much better with longer hair. He turns to you and asks you what you think.

What would you do if you found yourself in these two situations? *Would* you take the sidewalk and be late for class, or ignore the sign and cut through the grass? Would you tell your roommate what you really think or would you spare his feelings and tell a little "white lie"? Although, in situations such as these, you may think that you are simply acting on instinct and doing what seems right or best at the moment, your decisions will most likely be informed by one of two theoretical *ethical* frameworks: absolutism or consequentialism.

The absolutist looks to the action itself and asks, "Is this action, in itself, right or wrong, good or evil?" In the first example, the absolutist may refer to a general moral Principle (e.g., obey the rules) or to more specific principles which justify the existence of the rules (e.g., don't damage living things unnecessarily, do your part to maintain an aesthetically pleasing campus). These specific principles appeal to things which are good in themselves: respecting nature, being a responsible member of a community. If the absolutist decides to ignore the sign and walk on the grass, she or he must determine that the act of walking on the grass, in itself. is either morally good or at the very least morally neutral.

In the second case, the absolutist may appeal to the general principle, "Never tell a lie," and tell his roommate what he thinks regardless of the consequences or he may appeal to a different general principle, "Do unto others as you would want them to do unto you," and tell his roommate that his new haircut looks great. A problem arises when two absolute principles conflict, like the two noted above. In cases like these, the only way to come to a decision based on the morality of the act itself is to give one principle more weight or to describe the act in such a way as to avoid disregarding one of the principles (e.g., he may describe the act of lying as "being kind").

The consequentialist, in contrast, looks to the results of the action and asks, "If I do this, will more good or harm result?" In the case of walking on the grass, the consequentialist who is an act utilitarian will consider the specific case in question: "Should I, at this particular moment, walk on the grass?" The consequentialist who is a rule utilitarian will universalize the specific case: "Should everyone in the same situation as I walk on the grass?" To justify ignoring the sign, the consequentialist must determine that walking on the grass will result in more good than harm in this case only or in this case and all similar cases: e.g., the good consequences (getting to the class on time, not distracting other students by walking in late. hearing part of a lecture that enables her to get an A on the final exam) outweigh the bad (causing new seedlings to die, creating an unsightly bare patch in an otherwise beautiful lawn, making more work for the groundskeeper). The act utilitarian will probably be able to justify ignoring the sign; after all, what harm will be done if one person walks on the grass and treads very lightly? For the rule utilitarian, the decision may be more complicated.

In the second case, the consequentialist will focus on the results of telling the roommate what she or he really thinks against the results of lying (or just not saying anything). Again, the act utilitarian will have an easier time deciding to tell a lie (or be kind). After all, she or he has to live with this person for the rest of the year and telling the truth might make the roommate angry or hurt the roommate's feelings; this in turn could lead to a breakdown in their friendship. The rule utilitarian, on the other hand, might point to the long-term effects of not telling the truth. What if the roommate somehow found out what she or he really thought? This could ,result in a breakdown in trust and lead to even worse results than telling the truth in the first place.

Most people vary their approaches to ethical dilemmas, appealing to moral absolutes one minute and consequences the next, or combine the two, justifying their decisions on both absolutist and consequentialist grounds. This may cause a few problems in our daily lives, as we make choices that we think in retrospect were not the best ones. We may even have to justify or apologize for some choices we make, and others may or may not be happy with the reasons we give. However, life usually moves on with little attention to whether we have walked across the grass or been too blunt about a haircut.

Nonetheless, some decisions we face do linger in our memory, in our relationships, and in our continuing actions. It is important to us whether we make the right choice, because we have to live with what we have done. Choosing the wrong framework for considering an ethical choice could leave us with regret for perhaps being too rigid in adhering to an absolutist position in not forgiving a partner's indiscretion or, on the other hand, for being too flexible in not standing up to intimidation in order to get out of a sticky situation. One way out of this dilemma is to commit oneself fully to either an absolutist or a consequentialist policy, and then if the latter to decide on a commitment to act or rule utilitarianism. Perhaps personality, upbringing, or belief might help one decide on such a regular policy. However, no one of these theories seems to me to be always the appropriate one. Certain action choices seem to call for absolutist principles, such as spreading hurtful and inaccurate rumors about people. Such an action seems to violate a basic respect for others which is the groundwork for ethics. On the other hand, other action choices may be most usefully thought of in terms of immediate consequences, as when someone is using your basic honesty to take advantage of you--a little lying may remove you from the person's clutches and then you can avoid her or him thereafter. And still other occasions may be best considered in terms of 10ngterm consequences of patterns of ethical choices, as when you are trying to build a relationship of intimate honesty with a close friend.

Consciously choosing which ethical viewpoint to take in any situation would then require you to think through the nature of the situation, and what theory of ethics fits it. It would also mean developing criteria for making the choice of the most appropriate theory. The examples I used in the last paragraph suggest some possible criteria, such as whether the situation touches on the fundamental assumption of ethical behavior, whether the situation represents only a temporary set of circumstances 'Within which you are not being treated ethically by others, or whether the actions are part of a long term set of relationships or arrangements which you need to be concerned about.

These three criteria are certainly not comprehensive, and may overlap in some cases. So I do not yet have an adequate theory of how to choose the appropriate ethical theory in any case. Nonetheless, given the complexity of *ethical* choices, it seems better not to commit oneself to an absolutist or consequentialist/utilitarian position before looking at the facts of each situation.

WRITING ASSIGNMENTS

1. After reading Robert L. Simon's selection on the ethical value of competition (page 234), answer the five reading questions on page 234 in an informal journal entry.

2. Write a short response essay to the selection by Simon, drawing on your own experiences in sports to discuss whether you think that competition breeds selfishness or creates a bond through cooperation in mutual challenge.

3. Apply the ideas that Simon presents in the selection from his book on pages 234 to a particular professional sport and write a 500-word essay discussing whether the presentation of that sport in the media has positive or negative effects on society as a whole.

4. In an informal journal entry, summarize the two main theoretical approaches to making ethical choices outlined in the student essay by James Cadavida (pages 237-239).

5. Write a short response essay to the essay "How to Make Those Difficult Little Choices," drawing on one specific example, from your own recent experience, in which you made an

everyday ethical choice. Examine to what degree your decision-making process fell into one of the two theoretical approaches.

6. Using one of the two theoretical approaches that Cadavida describes, write a short (one-to two-page) editorial arguing for an ethical position on a difficult contemporary moral dilemma (for example, abortion, surrogate motherhood, capital punishment, gun control, euthanasia).

7. In an essay of three hundred words for a philosophy class, clarify the meaning of one of the following commonly used abstract terms; *honesty*, *love*, *virtue*, *despair*, *sin*, or *evil*. With your teacher's permission, you may substitute any similar word. In your discussion, examine what you consider incorrect or inaccurate uses of the term, and present a way of understanding the concept more precisely.

8. If you are taking a course in mathematics, logic, or one of the physical sciences, explain a proof or derivation from your textbook or class lectures. Explain the meaning of each step in the proof or derivation, how the author moves from one step to the next, and why that logical progression is justified. Your explanation can be in the form of a fuller rewriting of-the original proof or derivation (at least twice the length to allow for explanatory additions) or in the form of annotations to a photocopy of the original. The purpose of this explanation is to demonstrate to the teacher of the subject your full understanding of the proof or derivation.

9. A friend, considering taking a course you are now taking, asks you to describe what that course is really all about, what the underlying ideas are. In an essay of three hundred words, explain the basic theory of the subject as presented by the teacher, and relate that theory to the kinds of material that are taught.

10. Write a two-page essay applying the two theoretical approaches outlined by Cadavida to the moral dilemma being debated by Kamisar and Smith in the two articles on euthanasia (page 74). Consider to what degree each author falls in line with one of the two approaches to making ethical choices.

11. For a discussion group on ethics and belief, prepare a 300-word statement of a general principle or idea that you consider important to your life. Explain what the principle or idea is, why you value it, and how it affects your thought and/or behavior.

12. Write a letter to me, the author, presenting some of the concepts about writing that you got from using *The Informed Writer*. Then explain whether you believe these concepts are valid or useful. Defend your position. I want very much to receive your comments, for I want to know what students are getting or not getting from the book. Mail the letter to: Charles Bazerman, c/o College Text Division, Houghton Mifflin Company, 222 Berkeley Street, Boston, MA 02116.