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13TH EDITION

READ, REASON, WRITE

AN ARGUMENT TEXT AND READER

DOROTHY U. SEYLER
ALLEN BRIZEE

Mc Graw Hill

Read, **Reason**, Write

AN ARGUMENT TEXT AND READER

THIRTEENTH EDITION

Dorothy U. Seyler
Allen Brizee

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About the Authors

DOROTHY SEYLER is professor emerita of English at Northern Virginia Community College. A Phi Beta Kappa graduate of the College of William & Mary, Dr. Seyler holds advanced degrees from Columbia University and the State University of New York at Albany. She taught at Ohio State University, the University of Kentucky, and Nassau Community College before moving with her family to Northern Virginia.

In addition to articles published in both scholarly journals and popular magazines, Dr. Seyler is the author of ten college textbooks, including *Introduction to Literature, Doing Research, Steps to College Reading,* and *Patterns of Reflection. Read, Reason, Write* was first published in 1984. In 2007, she was elected to membership in the Cosmos Club in Washington, D.C., for "excellence in education."

Professor Seyler is also the author of *The Obelisk and the Englishman: The Pioneering Discoveries of Egyptologist William Bankes* (2015), a "fascinating story," according to *Kirkus Reviews,* "of a figure who deserves to be much better known." She enjoys tennis, golf, and travel—and writing about both sports and travel.

ALLEN BRIZEE is associate professor of English and Director of Writing Across the Curriculum at Saint Louis University. Professor Brizee teaches graduate and undergraduate courses in writing, rhetoric, writing center theory and practice, as well as writing across the curriculum.

Professor Brizee began his professional journey as a student of Dorothy's at Northern Virginia Community College (NVCC). After graduating, he transferred to Virginia Tech, where he earned a BA in English (Phi Beta Kappa) and MA in English. Professor Brizee taught at NVCC, The George Washington University, and the University of Maryland while working as a technical writer. He then completed his PhD in rhetoric and composition at Purdue University, and while there he worked on the widely used Purdue Online Writing Lab (OWL).

Professor Brizee's research interests include rhetorical theory, writing pedagogy, technology, and public/digital humanities. He has published articles in a variety of academic journals. He also coauthored *Partners in Literacy: A Writing Center Model for Civic Engagement* and coedited *Commitment to Justice in Jesuit Higher Education,* third edition. Professor Brizee is currently working on his next book *Via Media: The Rhetoric of the Middle Way in Isocrates, Queen Elizabeth I, and the Anglican Church.* He enjoys collaborating with community groups on work like The Baltimore Project: Learning and Living Racial Justice and gaming in all its forms. He lives in St. Louis, Missouri, with his wife, Stephanie, and his son, Harry.

Brief Contents

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Contents

Preface

Read, Reason, Write teaches critical thinking, reading, and composing through a step-by-step approach to inquiry, analysis, and writing. Guided by decades of classroom experience and by research and theory in composition and rhetoric, this text introduces students to various genres and guides them in analyzing style, rhetorical construction, and effectiveness. To support this, *Read, Reason, Write* offers the following features.

Three Books in One

When using *Read, Reason, Write* with Connect, students receive access to:

- *Read, Reason, Write* eBook
- The *Connect Composition Essentials Handbook*
- The *McGraw Hill Composition Reader* with 100+ readings

Clear and Exemplified Writing Instruction

Read, Reason, Write provides instruction for beginning, drafting, completing, and then revising summaries, analyses, and arguments. Guided by convention expectations, the text provides instruction in overall organization, paragraph structure, and sentence-level issues such as tone, mechanics, and attribution tailored to various genres. Writing instruction is supported by:

- A genre approach to argument is informed by the writer's response to the rhetorical situation. Students move through material on the rhetorical situation to help them determine which argumentative genre fits their call to write. Instruction for analyzing and using visuals is designed to support students in thinking critically about—and also producing—visually enhanced communication. Coverage includes analysis of new visual media like memes but also traditional images like graphs, charts, and tables.
- Guidelines features, found in relevant chapters, provide concrete guidelines for drafting, revising, and finalizing writing assignments. Following best practices in writing pedagogy, the text helps students understand and practice the recursive process of composition based in rhetorical theory.
- Thorough and easy-to-reference coverage of both MLA and APA documentation requirements.
- Model student essays that illustrate the kinds of writing students will be asked to prepare in the course—summaries, analyses, arguments, and formally documented papers. In many cases, the student essays are accompanied by prework to illustrate different stages of the writing process and project management tools to help them plan and follow through on writing assignments.

- *Writing Assignment* allowing students to draft assignments while also benefiting from just-in-time learning resources. The built-in grammar checker and originality detection alert students to issues before they submit their work and offer resources that direct them on how to correct errors within the context of their own writing, empowering them to achieve their writing goals. Frequently used comments are automatically saved so instructors do not have to type the same feedback over and over. A peer review functionality allows students to review and comment on each other's work directly in the tool. Students can both receive feedback from peers and comment on peer submissions. Instructors can review all peer commenting and provide an overall peer review grade.
- The *Connect Composition Essentials Handbook*, featuring coverage of style, grammar, and mechanics, as well as up-to-date guidance on MLA and APA documentation. In Connect, teachers can assign a range of assessments, including quizzes, that are tied to the handbook.

Readings Focused on Current Issues Relevant to Students

Read, Reason, Write shares a rich collection of professional readings. To engage students, readings are both timely and classic, providing examples of the varied uses of language and strategies for argument. Current issues like the climate crisis are addressed in essays like "Air Pollution Kills" and "3 Indigenous Women Talk COP26 and What Real Climate Solutions Look Like." These two pieces use a problem-solution approach to argue for practical answers to our environmental challenges. Enduring topics like democracy and patriotism are addressed in pieces like the "Declaration of Independence" and the "Gettysburg Address." Students learn about the rhetorical concepts of induction, deduction, and the enthymeme used by the Founders in the "Declaration," as well as Lincoln's use of tone, word choice, and repetition in his historic Civil War speech.

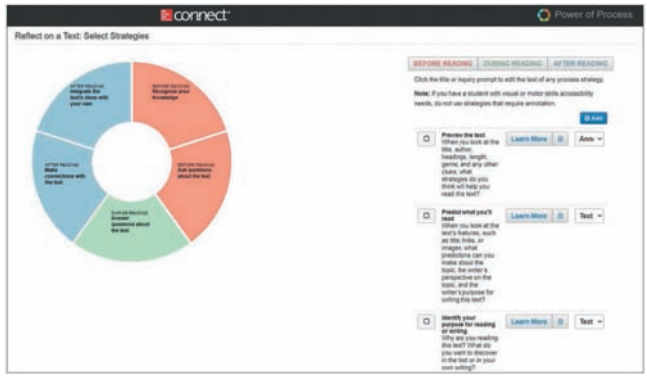
- *Read, Reason, Write* includes 74 professional readings. New to this edition are 40 readings.
- An additional 100 readings are available in Connect. These can be assigned with scaffolding through Power of Process or on their own.
- In keeping with McGraw Hill's commitment to equity, diversity, and inclusion, 50% of the readings in both the text and in Power of Process are written by Black, Indigenous, and people of color (BIPOC) authors. This edition of *Read, Reason, Write* also includes readings by authors who self-identify as LGBTQIA+.

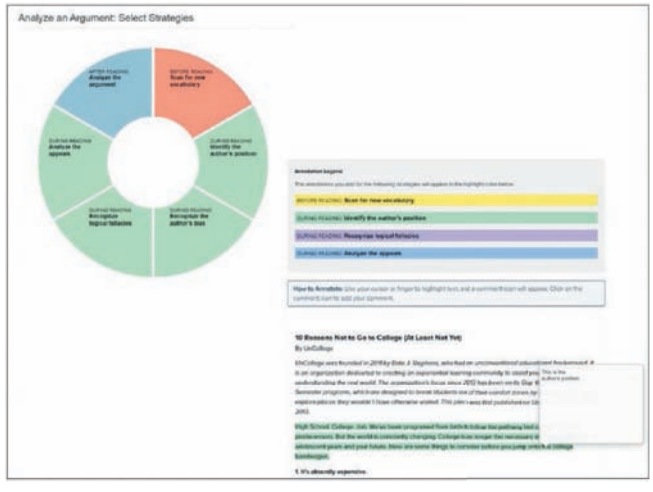
Support of Analysis and Critical Thinking

Read, Reason, Write supports students' ability to analyze and think critically in addition to writing effectively. Informed by the authors' decades of classroom experience, composition research, writing program administration, and writing assessment, this edition helps students achieve learning outcomes required by a variety of colleges and universities. Learning outcomes include analyzing and synthesizing information from a variety of credible sources; attributing and integrating these sources into ethical, persuasive arguments; and engaging in processes of invention and revision.

- Chapters begin with a Read/Reason/Write feature that prompts students to analyze the chapter-opening visual or concept introduced by the visual. This prepares students for thinking critically about upcoming chapter topics.

- Exercises, in relevant chapters, provide opportunities for students to practice what they are learning about to confirm understanding.
- Professional readings are followed by Questions for Reading; Questions for Reasoning and Analysis; and Questions for Reflection and Writing that move the reader from confirming their understanding of key concepts discussed in the reading to thinking critically about the example to planning for their own writing.
- Suggestions for Discussion and Writing provide options for classroom discussion and writing assignments that prompt student critical thinking and analysis.
- *Power of Process*, in Connect, provides strategies that guide students in learning how to critically read a piece of writing or consider a text as a possible source for incorporation in their own work. After they progress through the strategies, responding to prompts by annotating and highlighting, students are encouraged to reflect on their processes and interaction with the text. In this way, *Power of Process* guides students to engage with the text closely and critically so that they develop awareness of their process decisions. Instructors can choose from 100 readings in *Power of Process*, or upload selections from *Read*, *Reason*, *Write*. Additionally, they can choose to upload any personal selections, or have students submit their own writing.





INSTRUCTION IN CLASSICAL AND CONTEMPORARY RHETORICAL THEORY

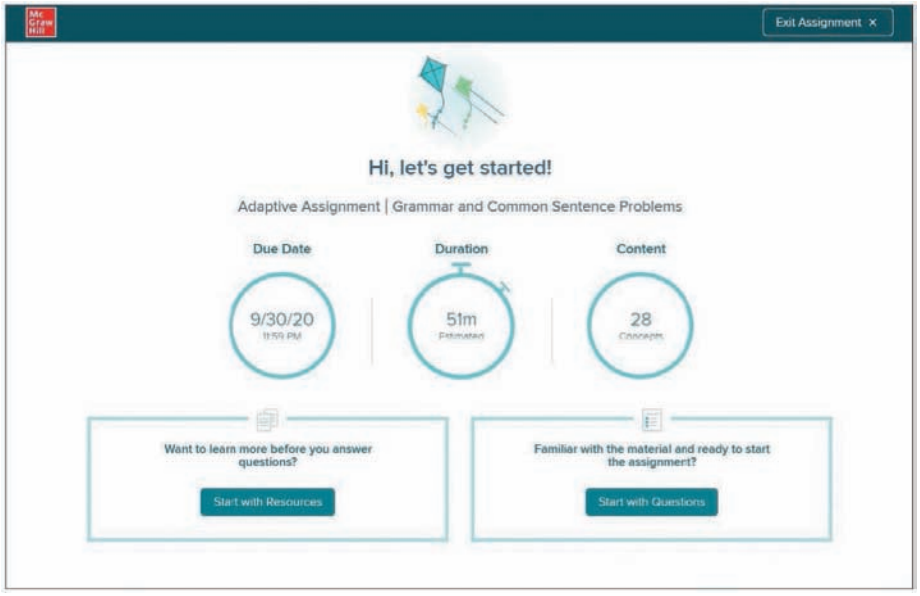
Read, Reason, Write provides instruction in both classical and contemporary rhetorical theory. Rhetorical concepts like *kairos, ethos, pathos,* and *logos* are covered in depth, as are induction, deduction, and the logical fallacies. These classical theories are paired with contemporary theories from Toulmin, visual rhetoric, and transfer theory. The text presents these rhetorical theories in an accessible way to help instructors teach and students learn these concepts. But, *Read, Reason, Write* also presents argument as contextual: written (or spoken) to a specific audience with the expectation of counterarguments. New to this edition are *stasis* theory as a model for inquiry and analysis and basic concepts from Kenneth Burke, as well as an expansion of visual rhetoric that covers memes and other online images.

Introduction to Analyzing Literature

Read, Reason, Write offers a brief but comprehensive introduction to reading and analyzing literature. Found in the appendix, this section also contains selections from the traditional literary canon, a student essay of literary analysis, and contemporary work from critically acclaimed authors. New to this edition are works from poets J Mase III and Crisosto Apache, as well as an award-winning short play by Alex Rubi, an undergraduate student majoring in English.

Opportunities for Confirmation of Key Concepts and Practice of Key Skills

- SmartBook 2.0, found online in Connect, uses adaptive assessments to create a personalized reading experience customized to individual student needs. By studying using SmartBook, students come prepared with the foundational knowledge needed to engage in analysis and critical thinking in class.
- Reading, writing, and research skills are further supported by Adaptive Learning Assignment. Found in Connect, *Adaptive Learning Assignment* provides each student with a personalized path to learning concepts instructors assign in their courses. The assignments continually adapt to the individual, identifying knowledge gaps and focusing on areas where remediation is needed. All adaptive content—including questions and integrated concept resources—is specifically targeted to, and directly aligned with, the individual learning objectives assessed in the course.



- The Connect Question bank includes practice quizzes as a formative assessment option.

Accessible eBook and Online Resources

This thirteenth edition of *Read, Reason, Write* offers an improved reading experience for all learners. Enhancements include improved eBook functionality for viewing and interacting with annotated readings. At McGraw Hill Higher Education, our mission is to accelerate learning through intuitive, engaging, efficient, and effective experiences, grounded in research. We are committed to creating universally accessible products that unlock the full potential of each learner, including individuals with disabilities.

New to the Thirteenth Edition

In the thirteenth edition, we have given greater attention to diversity, equity, and inclusion in text and illustrations, and when choosing the authors and subject matter of readings to better reflect the lives of our diverse students. Half of the professional readings in the text are written by Black or Indigenous writers or people of color.

All content has been updated to match current MLA and APA guidelines. Additionally, Learning Outcomes have been added to the start of each chapter to focus students and provide clarity for writing assessment.

Specific changes in each chapter follow.

Chapter 1: Writers and Their Sources

- New student analysis example
- Expanded Analytic Response "How Is It Written? How Does It Compare with Another Work?"
- Expanded Research Response "How Does It Help Me to Understand Other Works, Ideas, Events?"
- New student summary of "Toward Disability Justice: Don't Forget the Plastic that Gives Me Freedom"
- New student reading: "Toward Disability Justice: Don't Forget the Plastic that Gives Me Freedom"
- Updated grammar and style examples
- New reading: "Howard University's Removal of Classics Is a Spiritual Catastrophe"

Chapter 2: Responding Critically to Sources

- Added questions to "Traits of the Critical Reader/Thinker"
- Expanded bullets in "Who Is the Author?"
- Added content to "What Are the Author's Sources of Information?"
- Added bullets to "What Are the Author's Sources of Information?" to support accessibility
- New coverage of the "Level of Diction" to expand on the concept of style
- New reading: "The Seven Deadly Sins of Politi-Speak"
- Expanded coverage of "Writing about Style"
- Updated "Drafting the Style Analysis"
- New reading: " 'Us vs. Them' Thinking Is Tearing America Apart. But Here's Why I'm Still Hopeful About the Future"
- New student essay: "Albright Style Analysis with annotations"

Chapter 3: Understanding the Basics of Argument

- Updated coverage of "Arguments Should Be Ethical"
- "World of Argument" content updated
- Introductory examples updated
- New reading: "Lynching, Our National Crime"
- New reading: "Bans on Critical Race Theory Could Have a Chilling Effect on How Educators Teach about Racism"

Chapter 4: Writing Effective Arguments

- New student sample Audience Analysis table
- New reference chart: "A Continuum of Argumentative Language" with discussion questions
- "Guidelines for Drafting" expanded
- Updated "Revise Your Draft"
- Updated example of student revision
- Updated Revision checklist
- Added content to revision advice to cover collaborative tools Google Drive and Dropbox
- Added sample student essay with annotations

Chapter 5: Reading, Analyzing, and Using Visuals and Statistics in Argument

- Updated "Responding to Visual Arguments" to include more current means of visual communication
- Added discussion questions to "Responding to Visual Arguments"
- Updated "Reading Graphics" to include new examples
- Updated graphics for "Reading Graphics" practice exercises
- Updated "Reading Graphics" exercise questions
- Updated "The Uses of Authority and Statistics"
- Updated "Evaluating Statistics" to include most recent census
- Updated content for "Preparing Graphics for Your Essay" to include information about more current tools and best practices.
- Updated "Suggestions for Discussion and Writing" to contain current information and types of media (i.e., streaming services)

Chapter 6: Learning More about Argument: Induction, Deduction, Analogy, and Logical Fallacies

- Updated examples of fallacies statements

Chapter 7: Definition Arguments

- Revised introduction to include more contemporary examples of defining terms in an argument
- Revised "When Defining *Is* the Argument"
- Revised examples of "Developing a Definition"
- Updated "Evaluating Definition Arguments"
- New reading: "Opening Statement from Congresswoman Eleanor Holmes Norton for the Hearing on 'H.R. 51 Making D.C. the 51st State,' March 22, 2021."

Chapter 8: Evaluation Arguments

- Updated examples in introduction
- Updated example in "Preparing an Evaluation Argument"
- New reading: "One Way to Fix Plummeting Birthrates: Stop Bashing America"

Chapter 9: The Position Paper: Claims of Values

- New reading: "A People's Vaccine Against a Mutating Virus"
- New reading: "It's Wrong to Target Asian-American Scientists for Espionage Prosecution"
- New reading: "With Afghanistan's Fall, the U.S. Confronts a Moral Necessity It Faced Before"

Chapter 10: Arguments about Cause

- Revised "Suggestions for Discussion and Writing"

Chapter 11: Presenting Proposals: The Problem/Solution Argument

- New reading: "Air Pollution Kills. Making That Official Can Help Us Tackle It."
- Revised text in "Preparing a Problem/Solution Argument"
- New reading: "Doctors Can't Treat COVID-19 Effectively Without Recognizing the Social Justice Aspects of Health"
- New reading: "3 Indigenous Women Talk COP26 and What Real Climate Solutions Look Like"

Chapter 12: Locating, Evaluating, and Preparing to Use Sources

- Expanded coverage of using search engines and researching on the web

Chapter 13: Writing the Researched Essay

- Revised introductory text to expand on advice for writing an essay
- Updated Guidelines
- Updated examples in "Organizing the Paper"
- Expanded text in "Organizing the Paper"
- Updated phrasing regarding writing introductions to be more specific and to include terminology more appropriate for academic discourse
- Revised text to expand on pyramid paragraph style
- Updated examples in "Choose an Effective Title"
- New student sample paper: "Solutions to Combat High Maternal Mortality Rates for Black Women"

Chapter 14: Formal Documentation: MLA Style, APA Style

- Updated citation examples to reflect readings that are included in the current edition
- New sample paper: "Rhetorical Strategies and Genre in Obama's Remarks"

Chapter 15: The Media: Image and Reality

- New reading: "'I'm Prejudiced,' He Said. Then We Kept Talking"
- New reading: "Misinformation, Disinformation, and Hoaxes: What's the Difference?"
- New reading: "7 Ways to Avoid Becoming a Misinformation Superspreader"

Chapter 16: Misinformation, Disinformation, and the Role of Social Media

- New reading: "We Are All Propagandists Now"
- New reading: "Disinformation is Evolving to Move Under the Radar"
- "How to Combat Disinformation Targeting Black Communities"

Chapter 17: Race in America

- New reading: "What 'Shang—Chi and the Legend of Ten Rings' Gets Right about Chinese Food"
- New reading: "Texas Republicans to Investigate School Districts' Books that Mention Race and Sexuality"

Chapter 18: Gender and Gender Identity

- New reading: "Feminism's Legacy Sees College Women Embracing More Diverse Sexuality"
- New reading: "The Trans History You Weren't Taught in Schools"

Chapter 19: Laws and Rights: Issues of Gun Safety and Policing

- New reading: "Three Million More Guns"
- New reading: "The Sentencing of Derek Chauvin is Punishment—Not Justice"
- "End Police Violence Against Black Americans"
- "Gun Violence Research Matters. Here's Why"

Chapter 20: The Environment: How Do We Address the Climate Crisis?

- New reading: "How to Sabotage Climate Legislation? An Exxon Lobbyist Explains"
- New reading: "The Key to Beating Fossil Fuel Corps? Global Collaboration"
- New reading: "Missing from the COP26: Lifestyle Choices of Middle—Class and Rich Consumers"
- New reading: "An Ambitious Strategy to Preserve Biodiversity

Appendix: Understanding Literature

- New reading: "The Story of an Hour"
- New reading: "Josephine"
- New reading: "12. Carrizo"
- New reading: "The View from Mount Fuji"

Support for Instructors

Instructor's Manual

The Instructor's Manual is written with the diverse needs of composition instructors in mind. Faculty new to teaching reading will appreciate the brief presentations of theory that accompany the reading pedagogy in the textbook, as well as the suggestions for how to teach some of the more difficult argument writing skills. Faculty new to teaching writing will find help with ways to organize chapters into teachable sections and suggestions for selecting among the easier and more challenging readings.

Access to Readings for Use in Power of Process

All readings included in *Read, Reason, Write* are available for download through the Connect Online Learning Center. Instructors can choose to distribute copies of these readings or upload them into the *Power of Process* platform for critical and analytical reading.

Flexible Content for Your Argument Course: Customize *Read, Reason, Write* with Create™

As an alternative to the traditional text, instructors may use McGraw Hill Create™ to arrange chapters to align with their syllabus, eliminate those they do not wish to assign, and add any of the *Read, Reason, Write* content available only in Create™ to build one or multiple print or eBook texts, including Connect access codes. McGraw Hill Create™ is a self-service website that allows instructors and departments to create customized course materials using McGraw Hill's comprehensive, cross-disciplinary content and digital products. Through Create™, instructors may also add their own material, such as a course syllabus, a course rubric, course standards, and any specific instruction for students.

LMS and Gradebook Synching

McGraw Hill offers deep integration for a range of LMS products. Deep integration includes functionality such as single sign-on, automatic grade sync, assignment level linking and calendar integration.

Acknowledgments

It continues to be true that no book of value is written alone. Over its more than thirty years of life, a chorus of voices have enriched this text, too many now to list them all. Two editors should be given a special thanks, though: Steve Pensinger, who led the team through four early editions, and Lisa Moore, who brought new ideas to the sixth and seventh editions. Other portfolio managers, product developers, and content project managers have enriched the text through twelve editions and aided in the preparation of this thirteenth edition.

A special thanks to the instructors who use *Read, Reason, Write* and teach this course for their feedback and guidance throughout the revision process:

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CHAPTER 1

Writers and Their Sources

LEARNING OUTCOMES

After reading Chapter 1, you will be able to:

- Recall the purpose of this textbook.
- Recount why this textbook is organized following the read, reason, write model.
- Describe the basic elements of critical reading.
- Identify the basic elements of critical analysis.
- Describe how to write a summary.
- Summarize how to attribute ideas that are not your own.

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READ: What is the situation in the photo? Who are the figures, where are they, and how do they differ?

REASON: What ideas are suggested by the photo?

WRITE: Why might this visual have been chosen for Chapter 1?

"Are you happy with your new car?" Sam asks.

"Oh, yes, I love my new car," Alex responds.

"Why?" queries Sam.

"Oh, it's just great—and Dad paid for most of it," Alex exclaims.

"So you like it because it was cheap," Sam says. "But wasn't your father going to pay for whatever car you chose?"

"Well, yes—within reason."

"Then why did you choose the Corolla? Why is it so great?"

Alex ponders a moment and then replies: "It's small enough for me to feel comfortable driving it, but not so small that I would be frightened by trucks. It gets good mileage, and Toyotas have a good reputation."

"Hmm. Maybe I should think about a Corolla. Then again, I wouldn't part with my Miata!" Sam proclaims.

A simple conversation, right? In fact, this dialogue represents an *argument.* You may not recognize it as a "typical" argument. After all, there is no real dispute between Sam and Alex—no yelling, no hurt feelings. But in its most basic form, an argument is a *claim* (Alex's car is great) supported by *reasons* (the car's size, mileage, and brand). Similar arguments could be made in favor of this car in other contexts. For instance, Alex might have seen (and been persuaded by) a television or online Toyota advertisement or might have read an article making similar claims in a magazine such as *Consumer Reports.* In turn, Alex might decide to develop that argument into an essay or speech for one of their courses.

READING, WRITING, AND THE CONTEXTS OF ARGUMENT

Arguments, it seems, are everywhere. Well, what about this textbook, you counter. Its purpose is to inform, not to present an argument. True—to a degree. But textbook authors also make choices about what is important to include and how students should learn the material. Even writing primarily designed to inform says to readers: Do it my way! Well, what about novels, you "argue." Surely they are not arguments. A good point—to a degree. The ideas about human life and experience we find in novels are more subtle, more indirect, than the points we meet head-on in many arguments. Still, expressive writing presents ideas, ways of seeing the world. It seems that arguments can be simple or profound, clearly stated or implied. And we can find them in many—if not most—of our uses of language.

You can accept this larger scope of argument and still expect that in your course on writing, argument, and critical thinking you probably will not be asked to write a textbook or a novel. You might, though, be asked to write a summary or a style analysis, so you should think about how those tasks might connect to the world of argument. Count on this: You will be asked to write! Why work on your writing skills? Here are good answers to this question:

- Effective communication is the single most important skill sought by employers.
- The better writer you become, the better reader you will be.
- The more confident a writer you become, the more efficiently you will handle written assignments in all your courses.
- The more you write, the more you learn about who you are and what really matters to you.

You are about to face a variety of writing assignments. Always think about what role each assignment asks of you. Are you a student demonstrating knowledge? An activist arguing for greater access to voting in response to voter restriction laws? A scholar presenting the results of research? A friend having a conversation about a new car? Any writer—including you—will take on different roles, writing for different audiences, using different strategies to reach each audience. There are many kinds of argument and many ways to be successful—or unsuccessful—in preparing them. Your writing course will be challenging. This text will help you meet that challenge.

RESPONDING TO SOURCES

If this is a text about *writing* arguments, why does it contain so many readings? (You noticed!) There are good reasons for the readings you find here:

- College and the workplace demand that you learn complex information through reading. This text will give you a lot of practice.
- You need to read to develop your critical thinking skills.
- Your reading will often serve as a basis for writing. In a course on argument, the focus of attention shifts from you to your subject, a subject others have debated before you. You will need to understand the issue, think carefully about the views of others, and only then join in the conversation.

THE GETTYSBURG ADDRESS

ABRAHAM LINCOLN

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 to 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.

Abraham Lincoln, "The Gettysburg Address," (1863).

To understand how critical thinkers may respond to sources, let's examine "The Gettysburg Address," Abraham Lincoln's famous speech dedicating the Gettysburg Civil War battlefield. We can use this document to see the various ways writers respond—in writing—to the writing of others.

What Does It Say?

THE RESPONSE TO CONTENT

Instructors often ask students to *summarize* their reading of a complex chapter, a supplementary text, or a series of journal articles on library reserve. Frequently, book report assignments specify that summary and evaluation be combined. Your purpose in writing a summary is to show your understanding of the work's main ideas and of the relationships among those ideas. If you can put what you have read into your own words and focus on the text's chief points, then you have command of that material. Here is a sample restatement of Lincoln's "Address":

> Our nation was initially built on a belief in liberty and equality, but its future is now being tested by civil war. It is appropriate for us to dedicate this battlefield, but those who fought here have dedicated it better than we. We should dedicate ourselves to continue the fight to maintain this nation and its principles of government.

Sometimes it is easier to recite or quote famous or difficult works than to state, more simply and in your own words, what has been written. The ability to summarize reflects strong writing skills. For more coverage of writing summaries, see pp. 9–11. (For coverage of paraphrasing, a task similar to summary, see pp. 16–17.)

How Is It Written? How Does It Compare with Another Work?

THE ANALYTIC RESPONSE

Summary requirements are often combined with analysis or evaluation, as in a book report. Most of the time you will be expected to *do something* with what you have read, and to summarize will be insufficient. Frequently you will be asked to analyze a work—that is, to explain the writer's choice of style or rhetorical strategies. This means examining sentence patterns, organization, metaphors, use of reasoning, and other techniques selected by the writer to influence and perhaps even persuade readers. Developing your skills in analysis will make you both a better reader and a better writer.

Many writers have examined Lincoln's word choice, sentence structure, and choice of metaphors to make clear the sources of power in this speech.* Analyzing Lincoln's style, you might examine, among other elements, his effective use of *tricolon:* the threefold repetition of a grammatical structure, with the three points placed in ascending order of significance.

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* See, for example, Gilbert Highet's essay, "The Gettysburg Address," in *The Clerk of Oxenford: Essays on Literature and Life* (New York: Oxford UP, 1954), to which we are indebted in the following analysis.

> Lincoln uses two effective tricolons in his brief address. The first focuses on the occasion for his speech, the dedication of the battlefield: "we cannot dedicate—we cannot consecrate—we cannot hallow. . . ." The best that the living can do is formally dedicate; only those who died there for the principle of liberty are capable of making the battlefield "hallow." The second tricolon presents Lincoln's concept of democratic government, a government "of the people, by the people, for the people." The purpose of government—"for the people"—resides in the position of greatest significance.

A second type of analysis, a comparison of styles of two writers, is a frequent variation of the analytic assignment. By focusing on similarities and differences in writing styles, you can observe more clearly the role of choice in writing and may also examine the issue of the degree to which differences in purpose affect style. One student, for example, produced a thoughtful and interesting study of Lincoln's style in contrast to that of Martin Luther King, Jr.:

> Although Lincoln's sentence structure is tighter than King's, and King likes the rhythms created by repetition, both men reflect their familiarity with the King James Bible in their use of its cadences and expressions. Instead of saying eighty-seven years ago, Lincoln, seeking solemnity, selects the biblical expression "Fourscore and seven years ago." Similarly, King borrows from the Bible and echoes Lincoln when he writes "Five score years ago."

Lastly, you may have to analyze the rhetorical strategies a writer uses to inform and persuade readers. This is known as a rhetorical analysis. When completing a rhetorical analysis, you will study how an author develops their credibility, uses reasoning, and uses emotions to appeal to their audience.

For instance, in "The Gettysburg Address," Lincoln refers back to "The Declaration of Independence" to ground his argument in American history, thereby establishing his credibility as a leader connected to the nation's founding. He uses sound reasoning by building on the syllogism (deductive reasoning) established in "The Declaration of Independence" that asserts all people are created equal. And Lincoln appeals to the emotions of his audience by reminding them of the sacrifices made by living and dead Union soldiers.

Next, you might be asked to evaluate the effectiveness of these appeals.

Is It Logical? Is It Adequately Developed? Does It Achieve Its Purpose?

THE EVALUATION RESPONSE

Even when the stated purpose of an essay is "pure" analysis, the analysis implies a judgment. We analyze Lincoln's style and rhetorical strategies because we recognize that "The Gettysburg Address" is a great piece of writing and we want to see how it achieves its power. On other occasions, evaluation is the stated purpose for close reading and analysis. The columnist who challenges a previously published editorial has analyzed the editorial and found it flawed. The columnist may fault the editor's logic or lack of adequate or relevant support for the editorial's main idea. In each case the columnist makes a negative evaluation of the editorial, but that judgment is an informed one based on the columnist's knowledge of language and the principles of good argument.

Part of the ability to judge wisely lies in recognizing each writer's (or speaker's) purpose, audience, and occasion. It would be inappropriate to assert that Lincoln's address is weakened by its lack of facts about the battle. The historian's purpose is to record the number killed or to analyze the generals' military tactics. Lincoln's purpose was different.

> As Lincoln reflected upon this young country's being torn apart by civil strife, he saw the dedication of the Gettysburg battlefield as an opportunity to challenge the country to fight for its survival and the principles upon which it was founded. The result was a brief but moving speech that appropriately examines the connection between the life and death of soldiers and the birth and survival of a nation.

These sentences begin an analysis of Lincoln's train of thought and use of metaphors. The writer shows an understanding of Lincoln's purpose and the context in which he spoke.

How Does It Help Me to Understand Other Works, Ideas, Events?

THE RESEARCH RESPONSE

Frequently you will read not to analyze or evaluate but rather to use the source as part of learning about a particular subject. Lincoln's address is significant for the Civil War historian both as an event of that war and as an influence on our thinking about that war. "The Gettysburg Address" is also vital to the biographer's study of Lincoln's life or to the literary critic's study either of famous speeches or of the Bible's influence on English writing styles. Thus Lincoln's brief speech is a valuable source for students in a variety of disciplines. It becomes part of their research process. Able researchers study it carefully, analyze it thoroughly, place it in its proper historical, literary, and personal contexts, and use it to develop their own arguments.

Other work in this book will help you learn more about current events and how they affect you and the society in which you live. As you read these articles and essays, think about how you can use them in the research you may be doing for your class.

To practice reading and responding to sources, study the following article by Deborah Tannen. The exercises that follow will check your reading skills and your understanding of the various responses to reading just discussed. Use the prereading questions to become engaged with Tannen's essay.

WHO DOES THE TALKING HERE?

Jonathan Timmes/ Courtesy of Deborah Tannen

DEBORAH TANNEN

Professor of linguistics at Georgetown University, Deborah Tannen writes popular books on the uses of language by "ordinary" people. Among her many books are *Talking from 9 to 5* (1994) and *I Only Say This Because I Love You* (2004). Here she responds to the debate over who talks more, men or women.

PREREADING QUESTIONS What is the occasion for Tannen's article—what is she responding to? Who does most of the talking in your family—and are you okay with the answer?

It's no surprise that a one-page article published this month in the journal *Science* inspired innumerable newspaper columns and articles. The study, by Matthias Mehl and four colleagues, claims to lay to rest, once and for all, the stereotype that women talk more than men, by proving—scientifically—that women and men talk equally. 1

The notion that women talk more was reinforced last year when Louann Brizendine's "The Female Brain" cited the finding that women utter, on average, 20,000 words a day, men 7,000. (Brizendine later disavowed the statistic, as there was no study to back it up.) Mehl and his colleagues outfitted 396 college students with devices that recorded their speech. The female subjects spoke an average of 16,215 words a day, the men 15,669. The difference is insignificant. Case closed. 2

Or is it? Can we learn who talks more by counting words? No, according to a forthcoming article surveying 70 studies of gender differences in talkativeness. (Imagine—70 studies published in scientific journals, and we're still asking the question.) In their survey, Campbell Leaper and Melanie Ayres found that counting words yielded no consistent differences, though number of words per speaking turn did. (Men, on average, used more.) 3

This doesn't surprise me. In my own research on gender and language, I quickly surmised that to understand who talks more, you have to ask: What's the situation? What are the speakers using words for? 4

The following experience conveys the importance of situation. I was addressing a small group in a suburban Virginia living room. One man stood out because he talked a lot, while his wife, who was sitting beside him, said nothing at all. I described to the group a complaint common among women about men they live with: At the end of a day she tells him what happened, what she thought and how she felt about it. Then she asks, "How was your day?"—and is disappointed when he replies, "Fine," "Nothing much" or "Same old rat race." 5

The loquacious man spoke up. "You're right," he said. Pointing to his wife, he added, "She's the talker in our family." Everyone laughed. But he explained, "It's true. When we come home, she does all the talking. If she didn't, we'd spend the evening in silence." 6

The "how was your day?" conversation typifies the kind of talk women tend to do more of: spoken to intimates and focusing on personal experience, your own or others'. I call this "rapport-talk." It contrasts with "report-talk"—giving or exchanging information about impersonal topics, which men tend to do more. 7

Studies that find men talking more are usually carried out in formal experiments or public contexts such as meetings. For example, Marjorie Swacker observed an academic conference where women presented 40 percent of the papers and were 42 percent of the audience but asked only 27 percent of the questions; their questions were, on average, also shorter by half than the men's questions. And David and Myra Sadker showed that boys talk more in mixed-sex classrooms—a context common among college students, a factor skewing the results of Mehl's new study. 8

9 Many men's comfort with "public talking" explains why a man who tells his wife he has nothing to report about his day might later find a funny story to tell at dinner with two other couples (leaving his wife wondering, "Why didn't he tell me first?").

10 In addition to situation, you have to consider what speakers are doing with words. Campbell and Ayres note that many studies find women doing more "affiliative speech" such as showing support, agreeing or acknowledging others' comments. Drawing on studies of children at play as well as my own research of adults talking, I often put it this way: For women and girls, talk is the glue that holds a relationship together. Their best friend is the one they tell everything to. Spending an evening at home with a spouse is when this kind of talk comes into its own. Since this situation is uncommon among college students, it's another factor skewing the new study's results.

11 Women's rapport-talk probably explains why many people think women talk more. A man wants to read the paper, his wife wants to talk; his girlfriend or sister spends hours on the phone with her friend or her mother. He concludes: Women talk more.

12 Yet Leaper and Ayres observed an overall pattern of men speaking more. That's a conclusion women often come to when men hold forth at meetings, in social groups or when delivering one-on-one lectures. All of us—women and men—tend to notice others talking more in situations where we talk less.

13 Counting may be a start—or a stop along the way—to understanding gender differences. But it's understanding when we tend to talk and what we're doing with words that yields insights we can count on.

QUESTIONS FOR READING AND REASONING

1. What was the conclusion of the researchers who presented their study in *Science?*
2. Why are their results not telling the whole story, according to Tannen? Instead of counting words, what should we study?
3. What two kinds of talk does Tannen label? Which gender does the most of each type of talking?
4. What is Tannen's main idea or thesis?

QUESTIONS FOR REFLECTION AND WRITING

5. How do the details–and the style–in the opening and concluding paragraphs contribute to the author's point? Write a paragraph answer to this question. Then consider: Which one of the different responses to reading does your paragraph illustrate?
6. Do you agree with Tannen that understanding how words are used must be part of any study of men and women talking? If so, why? If not, how would you respond to her argument?
7. "The Gettysburg Address" is a valuable document for several kinds of research projects. For what kinds of research would Tannen's essay be useful? List several possibilities and be prepared to discuss your list with classmates.

WRITING SUMMARIES

While in college and after you graduate, you will have to summarize material and present your summary to others. *A summary briefly restates, in your own words, the main points of a work in a way that does not misrepresent or distort the original.* A good summary shows your grasp of main ideas and your ability to express them clearly. You need to condense the original while giving all key ideas appropriate attention. As a student you may be assigned a summary to

- show that you have read and understood assigned works;
- complete a test question;
- have a record of what you have read for future study or to prepare for class discussion; or
- explain the main ideas in a work that you will also examine in some other way, such as in a book review.

When assigned a summary, pay careful attention to word choice. Avoid judgment words, such as "Brown then proceeds to develop the *silly* idea that. . . ." Follow these guidelines for writing good summaries.

GUIDELINES for Writing Summaries

1. **Write in a direct, objective style, using your own words.** Use few, if any, direct quotations, probably none in a one-paragraph summary.
2. **Begin with a reference to the writer (full name) and the title of the work, and then state the writer's thesis.** (You may also want to include where and when the work was published.)
3. **Complete the summary by providing other key ideas.** Show the reader how the main ideas connect and relate to one another.
4. **For short summaries, do not include specific examples, illustrations, or background sections. For longer summaries of a complex work, use specific examples sparingly.** Instead, paraphrase information from the original piece (see pp. 16–18 for more information on paraphrasing).
5. **Combine main ideas into fewer sentences than were used in the original.**
6. **Keep the parts of your summary in the same balance as you find in the original.** If the author devotes about 30 percent of the essay to one idea, that idea should get about 30 percent of the space in your summary.
7. **Select precise, accurate verbs to show the author's relationship to ideas.** Write Jones *argues,* Jones *asserts,* Jones *believes.* Do not use vague verbs that provide only a list of disconnected ideas. Do *not* write Jones *talks about,* Jones *goes on to say.*
8. **Do not make any judgments about the writer's style or ideas.** Do *not* include your personal reaction to the work.