THE ALLYN & BACON GUIDE TO WRITING

CONCISE EDITION

JOHN D. RAMAGE
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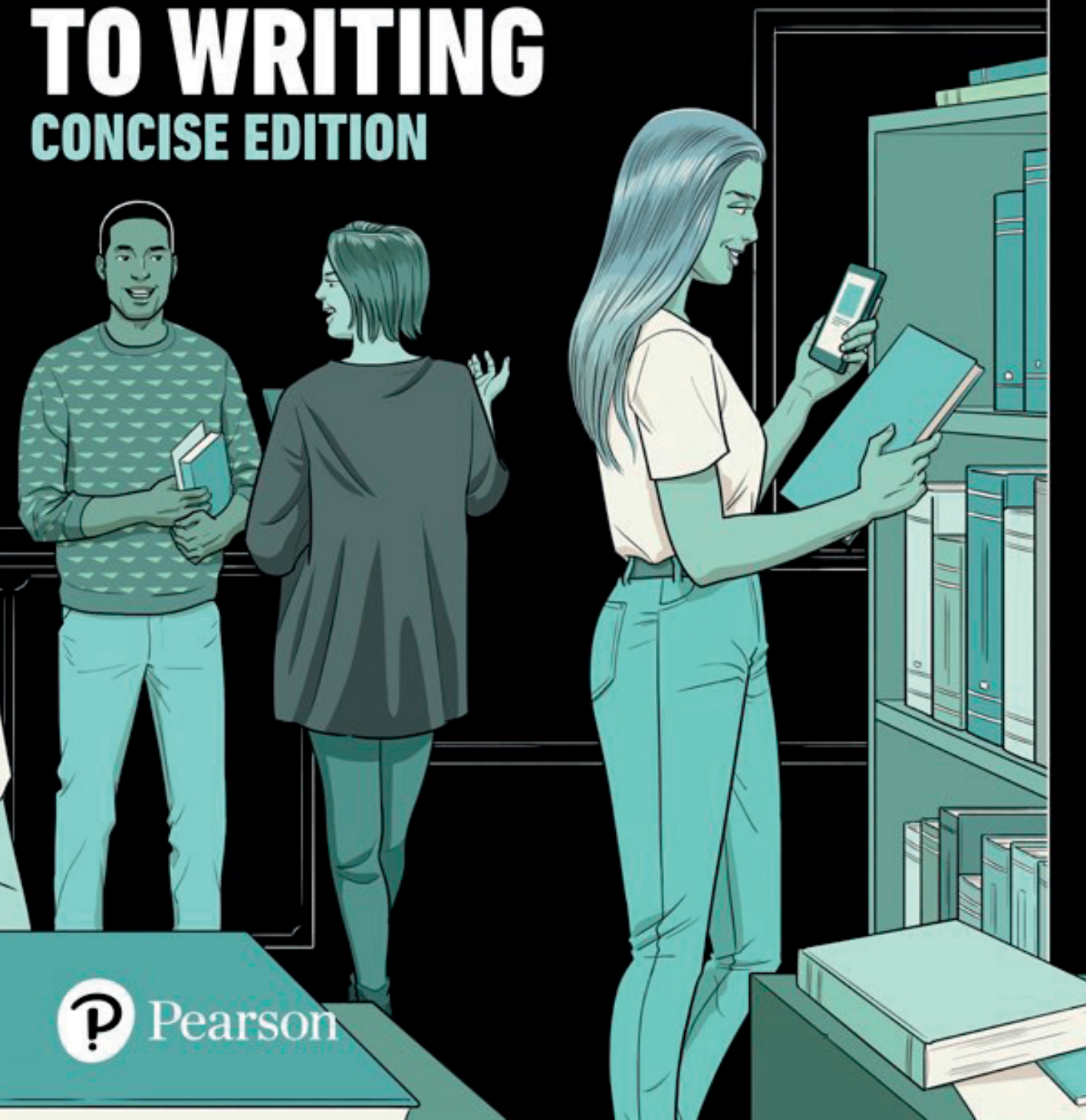
EIGHTH EDITION



Pearson

The Allyn & Bacon Guide to Writing

Eighth Edition

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WRITING PROJECTS

BRIEF PROJECT OPTIONS

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CHAPTER 3 Write two messages with different audiences, purposes, and genres.

CHAPTER 4 Write contrasting descriptions of the same place and then analyze how you achieved these different rhetorical effects.

CHAPTER 5 Describe a multimodal text that you have created and reflect on your thinking processes as you designed it.

MAJOR PROJECT OPTIONS

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THEMATIC CONTENTS

The Allyn & Bacon Guide to Writing contains a wealth of readings by professional writers and by students. In addition, the text has many visual texts (such as advertisements, news photographs, posters, and Web sites) that can lead to productive thematic discussions.

ENERGY, ENVIRONMENT, SUSTAINABILITY, AND HEALTH

THE INTERNET, TECHNOLOGY, AND EDUCATION

VIOLENCE, PUBLIC SAFETY, AND INDIVIDUAL RIGHTS

PUBLIC POLICY AND SOCIAL ISSUES

RACE AND CLASS

GENDER

IDENTITY AND VALUES

POPULAR CULTURE, MEDIA, AND ADVERTISING

PARENTS, CHILDREN, AND FAMILY

Preface

From its inception as the flagship rhetoric of the Allyn & Bacon publishing house (which has since merged with Pearson), *The Allyn & Bacon Guide to Writing* has been informed by research in writing studies, learning theory, critical thinking, and related fields. Through seven editions, *The Allyn & Bacon Guide to Writing* has been praised for its groundbreaking integration of composition pedagogy and rhetorical emphasis. In regular, brief, and concise editions, the text has been adopted at a wide range of two- and four-year institutions where instructors admire its appeal to students, its distinctive emphasis on reading and writing as rhetorical acts, its focus on shared problems as the starting point for academic writing, its engaging classroom activities that promote critical thinking, and its effective writing assignments. Reviewers have consistently praised the book's theoretical coherence and explanatory power, which help students produce engaged, idea-rich essays and help composition instructors build pedagogically sound, intellectually stimulating courses shaped by their own strengths, interests, and course goals.

What's New in the Eighth Edition?

While retaining the signature strengths of earlier editions, the eighth edition features the following key improvements:

- **A re-organized Part 1 ("A Rhetoric for Writers") incorporates recent research in transfer of learning, threshold concepts, and metacognition** to help learners apply "big picture" concepts to new rhetorical situations.
    - **A new Chapter 1, "Posing Problems: The Demands of College Writing, Reading, and Critical Thinking," introduces students to this "big picture."** It shows how the threshold concepts of problem-posing, knowledge-making, and rhetorical reading promote deep learning, which in turn promotes the transfer of skills from first-year composition to students' study of other disciplines and to their professions.
    - **A revised Chapter 2, "Exploring Problems: Making Claims," includes a new module on analysis.** "Playing the Analysis Game" teaches students to analyze an artifact, object, or phenomenon by slowing down, describing the object in detail, and then finding what is puzzling by asking why something is this way rather than some other way (following Ludwig Wittgenstein's dictum: "Everything we see could be otherwise").
    - **A reorganized Chapter 3, "Thinking Critically About Rhetorical Problems," provides a richer introduction to rhetorical thinking as a threshold concept.** The explanations of purpose, audience, and genre are now linked to explanations of closed- and open-form prose and to the rhetoric of online environments.
    - **A newly designed Chapter 5, "Thinking Critically About Document Design, Visual Rhetoric, and Multimodal Messages," focuses on non-verbal rhetoric.** The persuasive power of document design, of images, and of multimodal messages is now discussed in a single chapter.
- **Part 2 ("Writing Projects") has been significantly streamlined for easier**

navigation and includes many refreshed, expanded, or updated chapters.

- **A revised Chapter 6, "Reading Rhetorically: The Writer as Strong Reader,"** includes more coverage of summary writing. A new reading on Internet trolling (along with related student examples and a model essay) replaces Michael Pollan's "Why Bother?"
- **A revised Chapter 8, "Writing an Image Analysis Essay,"** has many new images and examples, including new mock advertisements and advocacy posters on respect for underrepresented cultures and on environmentalism. The 7th edition's section on European impressionistic painting has been replaced with a sample analysis of Haitian-Puerto Rican American Jean-Michel Basquiat's 1983 piece *Museum Security (Broadway Meltdown*) and a painting, *Reload* (2007), by Native American artist Natalie Ball.
- **A revised Chapter 9, "Writing a Synthesis of Ideas Essay,"** includes more emphasis on analysis in the synthesis process.

- **Many new, high-interest student model essays, images, and updated examples appear throughout the text.**
  - **New student essays include** a student's exploratory analysis of a surrealist painting by Dorothea Tanning; a "summary/strong response" essay examining Internet trolling; and a zine arguing for improved museum programs for children.
  - **Updated examples and visuals** focus on current issues: Europe's refugee crisis, "Black Lives Matter," prescription drug controversies, social media, climate change, and many others.
  - **A revised introduction to research in Chapter 15, "Using Sources,"** increases the emphasis on rhetorical reading and rhetorical purpose to help students understand research as a knowledge-making activity.
  - **A revised Chapter 16, "Citing and Documenting Sources,"** includes updated information on MLA format based on the 8th edition of the *MLA Handbook*.

What Hasn't Changed? The Distinctive Features of *The Allyn & Bacon Guide to Writing*

The Allyn & Bacon Guide to Writing takes a distinctive pedagogical approach that integrates composition research with rhetorical theory and insights from writing across the curriculum. It treats writing and reading both as rhetorical acts and as processes of problem posing, inquiry, critical thinking, analysis, and argument. Its aim is to evoke the kind of deep learning that allows students to transfer compositional and rhetorical skills across disciplines and professional fields. What follows are the text's distinctive features aimed at achieving these goals.

- **Focus on transfer of learning into the disciplines.** Recent cognitive research shows that transfer of knowledge and skills from one course to another depends on deep rather than surface learning. *The Allyn & Bacon Guide to Writing* promotes deep learning in a variety of ways. As one example, the text emphasizes four underlying skills that novice academic writers must acquire: (1) how to pose a problem that engages targeted readers, (2) how to summarize the conversation that surrounds the problem, (3) how to produce a thesis that adds something new, challenging, or surprising to the conversation, (4) how to support the thesis with appropriate forms of reasons and evidence. Armed with knowledge of these principles (deep learning), a student entering a new discipline can ask, "How does this

discipline ask questions? How does it summarize the scholarly conversation surrounding this problem (literature reviews)? What constitutes evidence in this discipline?"

- **Classroom-tested assignments that guide students through all phases of the reading and writing processes and make frequent use of collaboration and peer review.** The Writing Projects in Parts 1 and 2 promote intellectual growth and stimulate the kind of critical thinking valued in college courses. Numerous "For Writing and Discussion" exercises make it easy to incorporate active learning into a course while deepening students' understanding of concepts. The text's focus on the subject-matter question that precedes the thesis helps students see academic disciplines as fields of inquiry rather than as data banks of right answers.
- **Easy navigation through the text with headings linked to learning outcomes and with numbered take-away points highlighted as "Concepts" or "Skills."** These concepts and skills help students build big-picture understanding—by emphasizing transferable principles that promote metacognitive reflection and give students control over their own solutions to subject-matter or rhetorical problems.
- **Placement of nonfiction writing on a continuum from closed to open forms.** This innovative pedagogical strategy introduces students to the rhetorical concepts of purpose, audience, and genre and shows why the "rules" for good writing depend on rhetorical context. The text focuses on closed-form writing for entering most academic, civic, and professional conversations and on open-form writing for communicating ideas and experiences that resist closed-form structures and for creating stylistic surprise and pleasure.
- **Coverage of a wide range of genres and aims, including academic, civic, and professional genres as well as multimodal, personal, and narrative forms.** The text presents students with a wide range of genres and aims, and it clearly explains their rhetorical function and stylistic features. The range of genres is extended to multimodal texts that combine features of closed-form and open-form prose with visual or aural elements to produce powerful new media compositions.
- **Use of reader-expectation theory to explain how closed-form prose achieves maximum clarity and how open-form prose achieves its distinctive pleasures.** Our explanations of closed-form prose show students why certain closed-form strategies—such as identifying the problem before stating the thesis, forecasting structure, providing transitions, placing points before details, and linking new information to old information—derive from readers' cognitive needs rather than from the arbitrary rules of English teachers.
- **Treatment of research as a knowledge-making activity requiring rhetorical reading.** An often-noted strength of *The Allyn & Bacon Guide to Writing* is its method of teaching rhetorical reading so that students can summarize complex readings and speak back to them through their own analysis and critical thinking. This skill is crucial for summarizing the conversation surrounding a subject-matter problem (literature review) and for any research project that uses verbal, visual, or multimodal texts as primary sources. Our instructional approach to research teaches students to understand the differences between print and cyberspace sources; to analyze the rhetorical occasion, genre, context, intended audience, and angle of vision of sources; to evaluate sources according to appropriate criteria; and to negotiate the World Wide Web with confidence.
- **An organizational structure that offers flexibility to instructors.** The modular

organization gives instructors maximum flexibility in designing courses. Numbered concepts and skills are designed as mini-lessons that are easy for students to navigate and can be assigned in an order chosen by the instructor. Instructors can select, mix, and match writing assignments to fit their own course goals (or design their own assignments). In Parts 3 and 4, modularized lessons teach students to develop an effective writing process while gaining expert knowledge for composing closed-form, open-form, and multimodal texts. In Part 4, modularized lessons teach students expert strategies for conducting academic research in a rhetorical environment. Part 4 particularly reinforces the rhetorical concepts learned in Part 1 and is closely integrated with Chapter 6's focus on summary writing and formulating strong responses to readings.

- **Full coverage of outcome goals for first-year composition from the Council of Writing Program Administrators (WPA).** The correlation of the WPA Outcomes Statement with the eighth edition of *The Allyn & Bacon Guide to Writing* appears on the inside back covers of the book and in the Instructor's Resource Manual. In addition to helping instructors plan their courses, these correlations help with program-wide internal and external assessments.

The Eighth Edition of *The Allyn & Bacon Guide to Writing* is Available in Both Print and REVEL Editions **REVEL: Educational Technology Designed for the Way Today's Students Read, Think, and Learn**

When students are engaged deeply, they learn more effectively and perform better in their courses. This simple fact inspired the creation of REVEL: an interactive learning environment designed for the way today's students read, think, and learn.

REVEL enlivens course content with media interactives and assessments—integrated directly within the authors' narrative—that provide opportunities for students to read, practice, and study in one continuous experience. This immersive educational technology replaces the textbook and is designed to measurably boost students' understanding, retention, and preparedness.

Learn more about REVEL at http://www.pearsonhighered.com/revel/.

Resources for Instructors and Students

The Instructor's Resource Manual, Eighth Edition, integrates emphases for meeting the Council of Writing Program Administrators' guidelines for outcome goals in first-year composition courses. It continues to offer detailed teaching suggestions to help both experienced and new instructors; practical teaching strategies for composition instructors in a question-and-answer format; suggested syllabi for courses of various lengths and emphases; chapter-by-chapter teaching suggestions; answers to Handbook exercises; suggestions for using the text with nonnative speakers; suggestions for using the text in an electronic classroom; and annotated bibliographies.

Acknowledgments

We give special thanks to the composition scholars and instructors who reviewed the seventh edition, helping us understand how they use *The Allyn & Bacon Guide to Writing* in the classroom and offering valuable suggestions for improving the text.

We are particularly grateful for our new Development Editor Steven Rigolosi, who guided us through our first experience with Pearson's new Revel template and who also took on the challenging task of updating all the student essays in the text to reflect the guidelines in the eighth edition of the *MLA Handbook*. Steve's patience,

professionalism, editorial skill, and broad knowledge of textbook publishing were invaluable to us.

We would also like to thank our Seattle University students who made special contributions as researchers and writers to this edition: Scott Lindquist, Kirsten Smock, Madeline Williams, Theda Hovind, Katy Lapinski, Jane Kidder, and Annabelle Forster. Most of all, we are indebted to all our students, who have made the teaching of composition such a joy. We thank them for their insights and for their willingness to engage with problems, discuss ideas, and, as they compose and revise, share with us their frustrations and their triumphs. They have sustained our love of teaching and inspired us to write this book.

Finally, John Bean thanks his wife, Kit, also a professional composition teacher, whose dedication to her students as writers and individuals manifests the sustaining values of our unique profession. John also thanks his children, Matthew, Andrew, Stephen, and Sarah, who have grown to adulthood since he began writing textbooks and who continue to give him insights for writing assignments and contemporary issues. June Johnson thanks her husband, Kenneth Bube, a mathematics professor and geophysics consultant, for his insights into the fascinating intersections between learning to think mathematically and the critical thinking and development of writing knowledge and skills in composition. Finally, June also thanks her daughter, Jane Ellen, whose college coursework in the interdisciplinary field of environmental studies and graduate work in landscape architecture has highlighted the importance of deep learning, rhetorical knowledge, and versatile writing.

John C. Bean

June Johnson

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Part I
A Rhetoric for Writers

This image is a photograph of a kinetic sculpture by Billie Grace Lynn. The sculpture won the 2011 grand prize at the West Collection, headquartered in Oaks, Pennsylvania. This electric/hybrid motorcycle, which is made from cow bones, a bicycle frame, and a motor, is fully rideable. Lynn has also built a larger version of the Mad Cow on a motorcycle frame designed to run on waste vegetable oil, and she has taken the motorcycle on a cross-country tour. This activist sculpture is intended to draw people into conversation about the consumption of meat, the health of our bodies, and the sustainability of our lifestyles. What questions does this sculpture raise for you? How might a sculpture like this make an "argument" about the environment?

Mad Cow Motorcycle by Billie Grace Lynn

Chapter 1
Posing Problems: The Demands of College Writing, Reading, and Critical Thinking

Learning Objectives

1.1 Understand subject-matter problems as the starting point of academic writing.

1.2 Read rhetorically.

1.3 See the "big picture" about college writing and reading in order to promote transfer of learning.

It seems to me, then, that the way to help people become better writers is not to tell them that they must first learn the rules of grammar, that they must develop a four-part outline, that they must consult the experts and collect all the useful information. These things may have their place. But none of them is as crucial as having a good, interesting question.

—Rodney Kilcup, historian

What abilities and skills do the professionals and global citizens of the twenty-first century need? According to Harvard educator Tony Wagner, among the most important competencies are the ability to think critically and solve problems, to communicate effectively both orally and in writing, to assess and analyze information, and to exercise curiosity and imagination.[1] One recent study

[1]Tony Wagner, *The Global Achievement Gap: Why Even Our Best Schools Don't Teach the New Survival Skills Our Children Need—and What We Can Do about It* (New York: Basic Books, 2008): 14–15, 34–41.

showed that college graduates in business or professional life spend, on average, 44 percent of their time writing, including (most commonly) letters, memos, short reports, instructional materials, and professional articles and essays. With an eye to your future, this textbook seeks to cultivate the reading, critical thinking, and writing skills that you need to succeed in college and your career. However, because no writing course can teach you everything you need to know about writing, the key to your success is to become the kind of learner who knows *how to learn*. Particularly, you need to understand key principles about writing and reading so that you can transfer the skills you acquire in first-year composition to new writing situations.

In Part I of this book, we introduce some of these important big-picture principles. Specifically, we want you to see problem posing as the heart of college-level writing and reading. As we show throughout this textbook, writers pose two sorts of problems: *subject-matter problems* (for example, What can the United States do to reduce gun violence?) and *rhetorical problems* (for example, Who are my readers? What are their current views about gun violence? What form and style should I use?).

Psychologists who study critical and creative thinking see problem solving as a productive and positive activity. Indeed, humans pose and solve problems all the time and often take great pleasure in doing so. According to one psychologist, "Critical thinkers are actively engaged with life. . . . They appreciate creativity, they are innovators, and they exude a sense that life is full of possibilities."[2] In this chapter, we explain the demands of college writing and reading and provide strategies for developing these skills. The payoff will be a big-picture overview that will help you transfer what you learn in this course to your other courses, your major, and your career.

Concept 1.1: Subject-matter problems are the heart of college writing.

1.1 Understand subject-matter problems as the starting point of academic writing.

From your previous schooling, you are probably familiar with the term **thesis statement**, which is the main point a writer wants to make. However, you may not have thought much about the question that lies behind the thesis. A paper's thesis statement is actually the writer's proposed answer to the question or problem that the writer is trying to solve, and it is this question that has motivated the writer's thinking. Experienced writers immerse themselves in subject-matter questions in pursuit of answers or solutions. They write to share their proposed solutions with readers who share their interests.

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[2]Stephen D. Brookfield, *Developing Critical Thinkers: Challenging Adults to Explore Alternative Ways of Thinking and Acting* (San Francisco: Jossey-Bass, 1987): 5. Academic writers regularly document their quotations and sources. In this text, sources are documented either on the page or in the Credits section at the end of the text.

Shared Problems Unite Writers and Readers

For college professors, "a good, interesting question" is at the heart of good writing (see the quotation by historian Rodney Kilcup at the beginning of this chapter). College professors want students to become gripped by problems because they themselves are gripped by problems. For example, at a workshop for new faculty members, we asked participants to write a brief description of the question or problem that motivated their Ph.D. dissertation or a recent conference paper or article. Here is how a sociology professor responded:

> As a sociologist, I study the ways in which human behaviors that are often assumed to be biological are powerfully shaped by culture. The question of nature versus nurture is particularly relevant to the sexual behavior of adolescents. In a recent research project, I investigated how heterosexual adolescent males talk about sex. That teenage boys talk a lot about sex is a truism of popular culture (witness *Beavis & Butthead* or *American Pie*). But what do we actually know about that talk? What are some of the variations in the ways boys decide what is important or right for them when it comes to sex? How do boys talk about girls? Do they express a desire for loving relationships with a girl or do they see girls as objects to be conquered? Are there ways of talking about girls and sex that are more or less acceptable to other boys? This research question is significant because the results might show the extent to which male sexual desire is socially constructed. Although popular culture sees teenage boys driven by "raging hormones," perhaps there are social components of male sexual behavior that need to be better understood.

As you progress through college, you will find yourself increasingly engaged with the kinds of questions that motivate your professors. Around college campuses, you'll find clusters of professors and students asking questions about all manners of problems ranging from the effect of reforestation projects on soil erosion in Nicaragua to the changing portrayal of race and gender in American films. At the center of all these communities of writers and readers is an interest in common questions and the search for better or different answers. Writers write because they have a new, surprising, or challenging response to a question. Readers read because they share the writer's interest in the problem and want to deepen their understanding.

So where do these problems come from and how can you learn to pose them? The problems that college professors value might be different from what you at first think. Beginning college students typically imagine that a question has a right answer. Students ask questions about a subject because they are puzzled by confusing parts of a textbook, a lecture, or an assigned reading. They hope their professors will explain the confusing material clearly. Their purpose in asking these questions is to eliminate misunderstandings, not to open up inquiry and debate.

College Learning as Both Knowledge-Getting and Knowledge-Making

The difference between questions with right answers and questions that promote inquiry point to two different dimensions of college-level learning:

knowledge-getting versus **knowledge-making**. By *knowledge-getting*, we mean the acquisition of the new knowledge taught in every course you take. Every day you learn new facts, ideas, concepts, theories, and methods associated with the disciplines you are studying. Knowledge-getting entails transfer of knowledge from experts to new learners via textbooks, lectures, and homework activities. To do well in college generally and on exams specifically, you do need to do well in knowledge-getting.

College-level writing assignments, however, often focus on *knowledge-making*. rather than knowledge-getting. They ask you to apply what you have learned to new problems—that is, to subject-matter problems that may not have an agreed-upon answer. Such assignments ask you to make your own contribution to a conversation—to discover or invent something new to say, to add your voice to a discussion, to make new knowledge.

The questions or problems that motivate college-level writing often resist a single right answer. They ask instead for a claim that you must support with analysis or argument. By **argument** we mean the use of reasons and evidence to support your claim combined with a fair-minded examination of alternative claims and counterevidence. Your argument is aimed at an audience interested in your question but perhaps skeptical of your claim. College writing assignments thus require a high degree of critical thinking. They are part of the knowledge-making dimension of learning. They help you extend, solidify, and deepen what you have learned through knowledge-getting.

Posing a Knowledge-Making Question

Although knowledge-getting questions are important, college writing assignments usually focus on unknowns or invite multiple points of view. So how do new college students become engaged with questions that require them to make knowledge rather than simply acquire it? We offer two approaches.

Sometimes you become engaged with a question that others are already debating—an existing question that is already "out there" in ongoing public dialog. Some of these are "big questions" that have sparked conversations for years or even ages: Do humans have free will? What is the best form of government? How did the universe get created? Why do good people have to suffer? Thousands of narrower subject-matter questions are being discussed by communities all the time—in classroom debates, discussion threads on blogs, and in the pages of scholarly journals or newspapers. As you advance in your major, you'll be drawn into disciplinary problems that may be new to you but not to your professors. In such cases, a problem that is already "out there" initiates your search for a possible answer and invites you to join the conversation.

Sometimes, though, you initiate a conversation by posing a problem fresh from your own brain. For example, you find a problem whenever you see something puzzling in the natural world, note curious or unexplained features in a cultural phenomenon or artifact, or discover conflicts or contradictions within your own way of looking at the world.

Table 1.1 summarizes some of the ways that writers can become gripped by a knowledge-making problem.

Table 1.1 How Writers Become Gripped by a Problem

Occasion That Leads to Your Posing a Problem	Examples	Your Interior Mental State
	The problem is already "out there." (*You enter a conversation already in progress.*)	
You encounter others arguing about a problem, and you don't know where you stand.	Our class discussion has left me uncertain about whether health care should be rationed. My classmate Trevor thinks that Atticus Finch in *To Kill a Mockingbird* is not a good father, but I can't decide whether I agree with him.	• You are equally persuaded by different views or dissatisfied with all the views. • Part of you thinks X but another part thinks Y (you feel divided).
Your gut instinct tells you that someone else is wrong, but you haven't fully investigated the issue (your instinct may be wrong).	This article's proposal for reducing gun violence seems to misunderstand why people want guns in the first place. Shanita says that we should build more nuclear power plants to combat global warming, but I say nuclear power is too dangerous.	• Your skepticism or intuition pushes against someone else's view. • Your system of values leads you to views that differ from someone else's views. • *NOTE: You aren't gripped by a problem until you have seen the possible strengths of other views and the possible weaknesses of your own. You must go beyond simply having an opinion.*
Someone gives you a question that you can't yet answer or a problem that leaves you baffled.	Your boss asks you whether the company should enact the proposed marketing plan. Your history professor asks you, "To what extent does Frederick Jackson Turner's frontier hypothesis reflect a Eurocentric worldview?"	• You feel overwhelmed with unknowns. • You feel that you can't begin to answer until you do more exploration and research. • You may be able to propose a few possible answers, but you aren't yet satisfied with them.
	You pose the problem yourself. (*You initiate the conversation.*)	
You see something puzzling in a natural or cultural phenomenon.	You note that women's fashion magazines have few ads for computers and begin wondering how you could market computers in these magazines. You notice that your little brother and his friends in middle school use Instagram as their social media of choice (rather than Facebook, Twitter, e-mail, or direct text messaging).You wonder why.	• You begin puzzling about something that other people don't notice. • Your mind plays with possible explanations or new approaches. • You begin testing possible solutions or answers. (Often you want to talk to someone—to start a conversation about the problem.)
You see something unexpected, puzzling, or unexplained in a poem, painting, or other human artifact.	Why is the person in this advertisement walking two dogs rather than just one? My classmates believe that Hamlet loves Ophelia, but then how do you explain the nunnery scene where he treats her like a whore?	• You can't see why the maker/designer/artist made a particular choice. • You notice that one part of this artifact seems unexpected or incongruous. • You begin trying to explain what is puzzling and playing with possible answers.
You identify something inconsistent or contradictory in your own view of the world.	I agree with this writer's argument against consumerism, but I really want a large plasma TV. Is consumerism really bad? Am I a materialist?	• You feel unsettled by your own inconsistent views or values. • You probe more deeply into your own identity and place in the world.

In each of these cases, the problem starts to spark critical thinking. We examine the process of critical thinking in more detail when we discuss "wallowing in complexity" in the next chapter.

For Writing and Discussion

Finding a Problem

1. ***Background:*** Figure 1.1 shows a surrealist painting, *Portrait de Famille* (1954), by American painter, artist, and writer Dorothea Tanning (1910–2012). Surrealism was an early twentieth-century artistic movement that featured surprising, strange, and often disturbing contrasts, arresting symbolism, and a blending of reality and the painter's subconscious dreams. These features make interpretation of surrealist art particularly open to speculation. What is surprising or strange about this painting? What questions does a close look at this painting inspire you to ask?
2. ***Task:*** Spend several minutes writing one or more questions that emerge from your examination of this painting. The best questions will lead to a genuine conversation among your classmates, who will likely offer differing viewpoints and hypotheses. These questions will therefore be knowledge-making questions that you have to answer by conducting your own analysis and forming your own conclusions.

Figure 1.1 *Portrait de Famille* (1954) by Dorothea Tanning

We will return to this painting in Chapter 2 during our discussion of *analysis*.

Concept 1.2: College writers must learn to read rhetorically.

1.2 Read rhetorically.

So far we have shown how college writers must bring their own critical thinking to bear on subject-matter problems. But writing in college also makes special demands on you as a reader.

The Demands of College Reading

Many new college students are overwhelmed by the amount and complexity of their reading assignments. Many of these assignments require you to read textbooks, which are the main vehicles for the knowledge-getting dimension of college learning. Although textbooks can be challenging to read (particularly textbooks in the social or physical sciences), they are written specifically for the purpose of transmitting knowledge to new learners.

But college students are also asked to read material that is very different from textbooks—for example, historical documents, Platonic dialogs, Supreme Court decisions, scholarly journal articles, reports of scientific experiments, and a host of magazine articles, newspapers, opinion pieces, blogs, Web materials, zines, and so forth. These non-textbook readings immerse you in the knowledge-making rather than knowledge-getting side of college.

To add to the challenge, many college writing assignments are text based. By *text based*, we mean that the writing assignment asks students to analyze a reading. (These reading-based assignments ask you to approach a written text in the same analytical way we asked you to approach Dorothea Tanning's *Portrait de Famille*.) These non-textbook readings can be particularly difficult because you as student aren't the intended audience. Instead, you are an outsider. Because you are an outsider, you can expect to be confused by unfamiliar vocabulary, by references to background knowledge that you don't have, and by unfamiliar conventions of style and format.

Reading Rhetorically: Using the Reading Strategies of Experts

When you are asked to analyze a reading for a text-based writing assignment, your strategy for reading textbooks—reading to extract information—often doesn't work well. Your goal isn't to take an exam on this reading but rather to enter into conversation with it. To do so, you must learn to read these pieces rhetorically. When we say that readers read *rhetorically*, we mean that they try to reconstruct the text's original context—its place and date of publication, its original intended audience, its author's original purpose—and analyze how the piece intends to influence those original readers. Rhetorical readers also analyze whether the text works persuasively for them, and they think critically about whether to accede to or challenge the text's intentions. When giving a text-based assignment, college instructors expect you to engage with the reading, think critically about it, analyze it, and respond to it in a way that adds your voice to a conversation—in other words, that makes new knowledge.

Table 1.2 Differences between Novice and Expert Readers

Inexperienced Readers (Novice) [Weak or Minimal Rhetorical Reading]	Experienced Readers (Expert) [Strong Rhetorical Reading]
• Seek to extract information from a text (see reading as knowledge-getting)	• Go beyond extracting meaning from a text to bring critical thinking to bear on that meaning (view reading as knowledge-making)
• Approach a text's message as content to be learned	• Approach a text's message as content to be analyzed, evaluated, and perhaps argued with
• Approach a text's data and concepts as neutral facts or non-controversial ideas or theories	• Approach a text's data as selected and shaped by the writer's biases and purposes and open to evaluation and judgment
• Neglect to consider the author as a real person with a point of view, passion, and personal reason for writing; may think of readings as written by nobody	• Use textual clues and research to identify the author and determine the author's intended audience and purpose
• View the text primarily as a container of information	• View the text as trying to bring about some change in the reader's view of something; determine how much to agree or disagree with the author's view; see themselves in conversation with author
• Frequently highlight important material with a yellow marker	• Frequently take marginal notes that show the reader interacting with the writer
• Read all texts from beginning to end at the same speed	• Match reading speed to the situation and reader's purpose—sometimes skim, sometimes read with close care, sometimes read sections out of order
• Read text only once (often hoping the instructor will explain the reading in class)	• Take personal responsibility for understanding the reading; recognize that complex texts need to be read multiple times; hold confusing passages in mental suspension, hoping that later parts of the reading will clarify earlier parts

Table 1.2 summarizes the differences between the typical reading strategies of new college students and the expert reading strategies that instructors hope students will learn as soon as possible. These reading strategies are explained in more detail in Chapter 6, "Reading Rhetorically," which explains how rhetorical readers both "listen" to a text (by summarizing it) and then join its conversation through their own analysis and critical thinking.

Concept 1.3: Seeing the "big picture" about college writing and reading promotes transfer of learning.

1.3 See the "big picture" about college writing and reading in order to promote transfer of learning.

So far, this chapter has tried to give you a "big picture" view of college writing and reading. As part of this big picture we have shown how authentic subject-matter problems are the heart of academic writing, how writers are expected to make knowledge rather just get knowledge, and how academic writing depends on rhetorical reading. Learning to think about writing and reading in this