# A Sequence for Academic Writing

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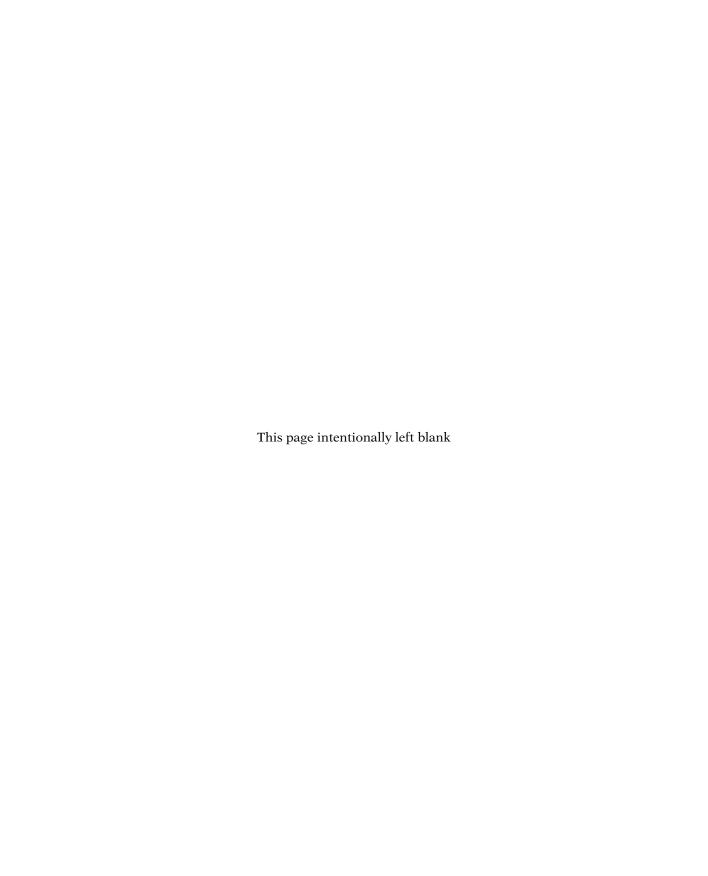
# A Sequence for Academic Writing

## SEVENTH EDITION

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*To the memory of Philip Rodkin (1968–2014)*

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# Preface for Instructors

*A Sequence for Academic Writing* evolved out of another of our texts, *Writing and Reading Across the Curriculum (WRAC).* Through thirteen editions over the past thirty-five years, *WRAC* has helped more than a million students prepare for the writing to be done well beyond the freshman composition course. *WRAC* features a rhetoric in which students are introduced to the core skills of summary, critique, synthesis, and analysis, and a reader that presents readings in the disciplines to which students can apply the skills learned in the earlier chapters.

Because the skills of summary, critique, synthesis, and analysis are so central to academic thinking and writing, many instructors—both those teaching writing across the curriculum and those using other approaches to composition instruction—have found *WRAC* a highly useful introduction to college-level writing. We therefore adapted the rhetoric portion of *WRAC*, creating a separate book that instructors can use apart from any additional reading content they choose to incorporate into their writing courses. *A Sequence for Academic Writing* is both an adaptation of *WRAC* and an expansion: It includes chapters, sections, and additional writing assignments not found in the parent text.

## What's New in this Edition?

The seventh edition of *A Sequence for Academic Writing* represents a major revision of the previous edition.

- A new Chapter 1, "An Introduction to Thinking and Writing in College," offers a visually rich invitation to academic life and orients students to key "critical habits of mind" that they will develop throughout their college years: cultivating intellectual curiosity, exploring similarities and differences, arguing with logic and evidence, and challenging arguments. The chapter opens with a definition of academic writing, distinguishing it from both personal, expressive writing and business writing. The chapter closes with a rationale for communicating critical habits of thinking through writing. Throughout, examples about the idea of money illustrate the intellectual foundations of college life. This illustration is extended to Chapter 6 in the form of a new model explanatory synthesis.

- The seventh edition separates the discussion of critical reading from the writing of summaries. In the new Chapter 2, "Reading with Attention," students learn clear, accessible strategies for previewing selections to identify an author's purpose and for reading to understand the structure and content used to achieve that purpose. Students will find a fresh example reading, with margin notations and markups, concerning the brain's ability to remember.

- The new Chapter 3, "Summarizing and Paraphrasing Sources," is the first part of a revised pedagogical strategy to separate quotation into its own Chapter 4 and emphasizes (in Chapter 3) working with *partial* sources, sources in their entirety, and especially challenging sources. The new example article in Chapter 2 on how brains remember is used to illustrate core concepts in Chapter 3. Paul Bloom's level-appropriate but still challenging "The Baby in the Well" is carried over from the sixth edition and presents students with the opportunity to read, understand, and take pride in understanding a provocative essay.

- We devote a new Chapter 4, "Quoting Sources, Using Signal Phrases, and Making Standard 'Moves,'" to instruction not only on what and how to quote but also on how to integrate quotations into the flow of both sentence and paragraph. The discussion of modifying quotations with ellipses and brackets receives all new examples. The new section Six Strategies for Using Signal Phrases (or Sentences) illustrates techniques for integrating quotations, summaries, and paraphrases into sentences. And the new Making Standard "Moves" to Build Paragraphs shows students how to use quotations and paraphrases to build paragraphs in five distinct ways typical of academic discourse: to introduce a fact, to introduce an idea, to start and continue a discussion, to illustrate, and to mark a transition.

- Chapter 5, "Critique and Critical Reading," presents a new model critique on the "The Right to Bury the (Online) Past," an op-ed that appeared in *The Washington Post* in September 2015. The op-ed writer Liz Tucker makes a compelling argument (with which the *Post* disagrees): that the Web's endless storage capacity can hurt those whose youthful indiscretions or painful memories follow them endlessly online, creating both psychological and economic damage. We set the op-ed alongside two additional articles on the debate, which was triggered when a European court required search engine companies to review and, when warranted, grant requests to remove links to sensitive (and no longer relevant) materials. The new model critique takes on a current, contentious issue regarding digital life and issues of free speech and censorship.

- Chapter 6, "Explanatory Synthesis," presents a new model explanation on the idea of money (a topic introduced in the new Chapter 1). The new synthesis explains how money is less an object than it is an agreement, or shared idea,

about how we value goods and services. That is, both a dollar bill and a diamond have value only to the extent that we agree they do. The new model paper explores an idea that illustrates academic inquiry at its fascinating best. Money as an idea is a strange (though accessible) notion that will get students thinking. The chapter also features two new passages on the topic of concussions; they demonstrate the differences between arguing and explaining.

- A research librarian has completely revamped Chapter 10, "Locating, Mining, and Citing Sources," to incorporate current practices and techniques on conducting research and on using the latest digital tools and methods. The chapter includes coverage of the 2010 American Psychological Association (APA) guidelines for citation format, **along with the 2016 Modern Language Association (MLA) guidelines**—changes that reflect the latest editions of the MLA and APA manuals.

- Readers familiar with earlier editions will note an increased use of photos and graphics. *A Sequence for Academic Writing* is necessarily a print-heavy text, offering strategies for thinking critically about academic sources. Notwithstanding the digital revolution, sources remain largely (though by no means exclusively) print-based, whether read onscreen or on paper. Working within that constraint, we have tried to ease the visual heaviness of earlier editions and to make *A Sequence for Academic Writing* more visually appealing.

In sum, the seventh edition of *A Sequence for Academic Writing* offers a major revision of a familiar text that freshens examples, clarifies and expands instruction, and generally makes more accessible a book that has helped introduce numerous students to source-based writing in a variety of academic settings. As always, we rely on the criticism of colleagues to improve our work, and we invite you to contact the publisher with suggested revisions.

## Organization and Key Features

We proceed through a sequence from "summary, paraphrase, and quotation" to "critical reading and critique," to "explanatory synthesis" and "argument synthesis," to analysis. Students will find in Chapter 9 a discussion of the writing process that is reinforced throughout the text. Chapter 10, "Locating, Mining, and Citing Sources," introduces students to the tools and techniques they will need in order to apply the skills learned earlier in the text to sources they gather themselves when conducting research.

The book ends with a controlled research assignment in Chapter 11, "Practicing Academic Writing." We make a special effort both to address the issue of plagiarism and to encourage students to live up to the highest ethical standards.

Key features in *A Sequence for Academic Writing* include the following:

- *Boxes,* which sum up important concepts in each chapter
- Brief writing *exercises,* which prompt individual and group activities
- *Writing assignments,* which encourage students to practice the skills they learn in each chapter
- *Model papers,* which provide example responses to writing assignments discussed in the text

While we are keenly aware of the overlapping nature of the skills on which we focus and while we could endlessly debate an appropriate order in which to cover these skills, a book is necessarily linear. We have chosen the sequence that makes the most sense to us. Teachers should feel free to use these chapters in whatever order they decide is most useful to their individual aims and philosophies. Understanding the material in a later chapter does not, in most cases, depend on students having read material in the earlier chapters.

## Supplements

### Instructor's Manual

The *Instructor's Manual (IM)* provides sample syllabi and assignment ideas for traditional and Web-based courses. Each IM chapter opens with a summary of the chapter in the student text, followed by specific instruction on that chapter's focus. Writing/critical thinking activities offer additional exercises use Internet sources. In addition, each IM chapter provides extensive lists of Web source material for both students and instructors. Contact your Pearson representative for access.

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# Part One

# Structures

# Chapter 1
# An Introduction to Thinking and Writing in College

## ⌄ Learning Objectives

*After completing this chapter, you will be able to:*

**1.1**   Define academic thinking and writing.

**1.2**   Cultivate intellectual curiosity.

**1.3**   Explore similarities and differences.

**1.4**   Understand the importance of arguing with logic and evidence.

**1.5**   Understand why arguments must be challenged.

**1.6**   Understand how writing can be a tool for critical thinking.

College may initially seem both overwhelming and bewildering. You may not even be clear, at first, what college is *for,* aside from taking classes you hope will land you a better job one day. The statistics are clear: a diploma will significantly boost your employment prospects and earning power. Of course, it's not just the diploma that improves your fortunes; it's the skills and habits of thinking you've developed along the way.

These skills and habits include your ability to

1. cultivate intellectual curiosity;
2. explore similarities and differences;
3. argue, using logic and evidence; and
4. challenge arguments.

This brief introduction to thinking and writing in college will touch on these habits and skills and will suggest some of the ways you'll grow intellectually in the coming years.

# Defining Academic Thinking And Writing

**1.1   Define academic thinking and writing.**

What do people think and write about in college? In a word, everything. Besides teaching your classes, grading papers, and serving on academic committees, your instructors also spend a great deal of time investigating questions that fascinate them. What was the main cause of the Soviet Union's collapse? What gives a poem its beauty and power? How can viruses be used to fight cancer?

Pick a topic, any topic, and you're almost certain to find someone on campus studying it in order to understand more deeply what it is and how it works. To take one example, consider a dollar bill—that is, a piece of money.



What could be more typical or ordinary? Is there any point to studying money in an academic setting? Well, yes, there is. Read this excerpt from a student paper, "The 'Idea' of Money." (You'll find the complete paper in Chapter 6, pages 111–113.)

In a barter-based economy, people traded goods and services they agreed had equal value. In an economy based on money, objects became a substitute for goods and services that would otherwise have been traded. Such substitutes became "currency" or "money." In this new system, the butcher no longer had to trade his meat for beer or shoes if he had no need for them. As long as the butcher, brewer, and shoemaker each valued the same currency—be it stone tools, gold nuggets, or cowry shells—a new kind of exchange could take place. Money emerged across different cultures for the same reason: convenience. But the *form* money took varied from one society to the next and from one historical period to the next depending on what people considered valuable. This raises an important question: If different forms of money arose in different places and at different times, what, exactly, gives money its value?

$$\$ = ?$$

Aaron Cooper's paper on the origins of money led him to a strange conclusion: the notion that money itself holds no value—that is to say, a nugget of gold is inherently worth no more than a handful of sea shells. More on that in a moment. The point here is that *any* topic, even the most ordinary, can be studied in an academic setting, and inquiries can lead to surprising results.

Academic writing builds on careful study and differs from personal writing and business writing. Personal, expressive writing makes private experience (the "I" experience) public in ways the writer hopes will be meaningful to readers. Business writing, such as e-mails, letters, proposals, advertising brochures, and reports, promotes the interests of a company or corporation. Academic writing involves reading widely, searching for evidence, and thinking logically—all in an effort to understand more deeply and to communicate understanding in books, articles, essays, speeches, blog posts, films, and other media.

# Cultivating Intellectual Curiosity

**1.2**   **Cultivate intellectual curiosity.**

From high school you'll recall that knowledge is divided among broad areas of study—the humanities, sciences, social sciences, performing arts, and so on. These same divisions hold true in college. Within each broad area we find further divisions called disciplines, such as philosophy, physics, history, and anthropology. A single topic—let's consider money once more—can be studied from multiple disciplinary perspectives. Consider a few of the many ways that researchers might study money in an academic setting:

> *Anthropologists* study the origins of civilization. They might focus on the forms that money has taken over time and ask: What explains the different forms of money we find in different cultures—for instance, wampum and dolphin teeth?



Wampum (Beads)



Dolphin Teeth

*Historians* might investigate when and why state-issued money first became widespread. They might study the Roman Empire, which stretched from present-day Great Britain to North Africa and the Middle East. In an empire spanning such vast territories and comprising so many cultures and languages—each with its own forms of money—a common currency would have helped to promote trade and consolidate central authority. During the rule of Julius Caesar, Rome issued the aureus, examples of which survive today.



Roman Aureus

*Metallurgists* might wonder how changing technologies for extracting metals from raw ore enabled the production and widespread use of state-issued coins like the aureus. For example, how were early crucibles used for smelting gold constructed?



Crucible

*Sociologists* might study the financial organization of marriages and ask how and why the tradition of paying dowries (the transfer of wealth from the bride's family to the groom's) emerged. Does that ancient tradition survive today in the customary payment of weddings by a bride's family?

*Artists* create objects such as paintings, sculptures, stories, and poems that provoke conversations. Think how many books you have read or films you have seen that turn on the goal of acquiring money. Consider, for example, novels like Thackeray's *Vanity Fair* or Fitzgerald's *The Great Gatsby*. Consider films like *Wall Street*, *Oceans 11*, and *Trading Places*. What are the uses of conversations about objects of art?

Gun Wrapped in Money

*Economists* might ask: What *is* money? How does money get its value? What precisely distinguishes one form of money—say, cowry shells—from other forms like dollars? Why would a grocer accept dollars but *not* cowry shells as payment for a quart of milk? Is one currency inherently more valuable than others? This is the question taken up in the paper "The 'Idea' of Money" in Chapter 6.

Every discipline approaches a topic in characteristic ways, with characteristic questions. You can be sure that each approach fascinates its investigators: the historians, economists, and sociologists who study money, for instance, from their distinctive points of view. Your job in taking courses across the curriculum is to be curious: to ask *why*, to cultivate fascination. In time, your fascination will guide you in choosing a major field of study.



**Curious**

- Salt was once used as money? Why?
- The word "salary" is derived from salt? When and why did this use develop?
- Salt has been farmed and mined for profit? Where? When? How?
- How does salt raise blood pressure?

**Not so much**

This is a pile of salt.

**What does it take to be curious?**

Salt

For the most part, as a freshman or sophomore, you'll be receiving established knowledge in the form of books, articles, lectures, and lab studies. You're not likely to start out creating knowledge the way your instructors do in their own investigations. But they'll be preparing you to create knowledge by teaching you their methods of investigation. That is, they'll be teaching both the *what* of their discipline and the *how*. The *what* is content: the history of Roman money, for instance, or economic theories of money. The *how* is thinking critically about that content. *Critical* in an academic sense doesn't mean *negative* but rather *careful* and *alert*. Thinking critically involves many skills, chief among them the ability to explore similarities and differences, to argue with logic and evidence, and to challenge arguments (especially your own).

Whether you major in finance, nursing, computer science, or literature, the larger goal is to become a careful, disciplined thinker. That's what employers value in college graduates, and that is what is required of you in becoming an informed, engaged citizen. Plenty of biology and philosophy majors end up working in fields that have nothing to do with biology or philosophy. But the skills and habits of thinking they developed in their studies have everything to do with their success.

Let's take a closer look at four important skills that anchor intellectual life at college:

- Exploring similarities and differences
- Arguing with logic and evidence
- Challenging arguments
- Communicating critical thinking through writing

# Exploring Similarities and Differences

**1.3**   **Explore similarities and differences.**

Academic thinking often involves close study of examples. Any time you gather multiple examples of a topic and study them, you'll have an occasion to make comparisons and contrasts. Examine these images, which are forms of money from different times and places.



Cowry Shells



Gold Nugget



Stone Tools

Lobi Snakes(Iron)          Squirrel Pelts          Quarter Dollar

In comparing these forms of money, we can observe different materials: worked objects (coins, iron snakes, stone tools) and objects in their natural state (gold nuggets, cowry shells). Squirrel pelts, used as currency in medieval Russia and Finland, are both worked and unworked: squirrels had to be killed and skinned. We can also observe similarities: All these forms of money are portable. People could carry them easily. These forms of money are also divisible: People could accept one cowry shell or many as payment, a smaller lobi snake (once used in Burkina Faso) or a larger one, pennies and nickels in place of a quarter, and so on.

If you were writing a paper about money, you would quickly conclude that money takes no single form. How would you treat the differences and the similarities you found? What conclusions would you draw? In college-level work, you will frequently observe similarities and differences, and you will need to account for them. You can see how Aaron Cooper handles such comparisons and contrasts in his paper, "The 'Idea' of Money," in Chapter 6, pages 111–113.

# Arguing with Logic and Evidence

**1.4**   **Understand the importance of arguing with logic and evidence.**

In social settings, few people want to be known for arguing all the time. In academic settings, people are *expected* to argue: to use logic and evidence both to present their work and review the work of others.

Later in this text you will learn strategies and techniques for arguing. For now, consider the debatable statement that money is "an idea." Could you convince others that money is not a "thing" but rather an "agreement" among people? Arguing the point would require you to state that gold in itself, as a metal dug from the earth, is no more valuable than the feathers of a goose or chicken. Is it possible? Say you're trapped in an Arctic outpost. Winter is approaching and what you need, urgently, is insulation to keep you from freezing to death. In this

case, wouldn't three pounds of feathers (to make a down blanket) be of far more value to you than three pounds of gold? And if that's the case, what can be said about the inherent value of gold, feathers, or *any* form of money? Perhaps money *is* an idea!



Gold Nugget



Feather

We're headed toward strange territory here: the notion that money is valuable not in itself but because people agree to value it. Consider this idea: Money is an *agreement*, not a thing. Feathers could be money, and so could salt, beads, or pieces of paper in our wallets. The particular *form* that money takes is meaningless. All that's needed for the larger economy to function is for everyone to agree that whatever we exchange and call money has value. An economy based on sunflower seeds? Why not—peppercorns were once used as money! If you're not comfortable making this argument, you could look for help in the form of experts who could support your position. That's why Aaron Cooper quotes this source in his paper, "The 'Idea' of Money":

> [T]he notion that gold is somehow [a] more "real" [form of money] than paper [money] is, well, a mirage. Gold is valuable because we've collectively decided that it's valuable and that we'll accept goods and services in exchange for it. And that's no different, ultimately, from our collective decision that colorful rectangles of paper [in our wallets] are valuable and that we'll accept goods and services in exchange for them….
>
> We cling to the belief that money needs to be backed by something "solid."
>
> —James Surowiecki, IEEE Spectrum 30 May 2012

In a college setting, our knowledge of the world is built through argument: the ability to examine evidence, reach a conclusion, and convince others that our conclusions are correct or reasonable. Argument will become one of the core skills you'll learn in college.