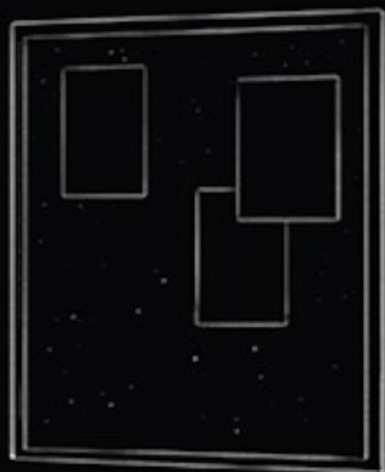


A SEQUENCE FOR  
**ACADEMIC  
WRITING**

LAURENCE BEHRENS  
LEONARD J. ROSEN  
SEVENTH EDITION



 Pearson

# A Sequence for Academic Writing

This page intentionally left blank

# A Sequence for Academic Writing

SEVENTH EDITION

**Laurence Behrens**

*University of California, Santa Barbara*

**Leonard J. Rosen**

*Bentley University*



330 Hudson Street, NY NY 10013

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

**VP & Portfolio Manager:** *Eric Stano*  
**Development Editor:** *David Kear*  
**Marketing Manager:** *Nick Bolt*  
**Program Manager:** *Rachel Harbour*  
**Project Manager:** *Marianne Peters-Riordan, iEnergizer Aptara<sup>®</sup>, Ltd.*  
**Cover Designer:** *Pentagram*  
**Cover Illustration:** *Anuj Shrestha*  
**Manufacturing Buyer:** *Roy L. Pickering, Jr.*  
**Printer/Binder:** *R.R. Donnelley/Crawfordsville*  
**Cover Printer:** *Phoenix Color/Hagerstown*

Acknowledgments of third-party content appear on pages 273–276, which constitute an extension of this copyright page.

PEARSON, ALWAYS LEARNING, and REVEL are exclusive trademarks in the United States and/or other countries owned by Pearson Education, Inc., or its affiliates.

Unless otherwise indicated herein, any third-party trademarks that may appear in this work are the property of their respective owners and any references to third-party trademarks, logos, or other trade dress are for demonstrative or descriptive purposes only. Such references are not intended to imply any sponsorship, endorsement, authorization, or promotion of Pearson’s products by the owners of such marks, or any relationship between the owner and Pearson Education, Inc., or its affiliates, authors, licensees, or distributors.

**Copyright © 2018, 2015, 2012 by Pearson Education, Inc. All Rights Reserved.**

Printed in the United States of America. This publication is protected by copyright, and permission should be obtained from the publisher prior to any prohibited reproduction, storage in a retrieval system, or transmission in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise. For information regarding permissions, request forms and the appropriate contacts within the Pearson Education Global Rights & Permissions Department, please visit [www.pearsoned.com/permissions/](http://www.pearsoned.com/permissions/).

**Library of Congress Control Number: 2016052877**

# Contents

Preface for Instructors	xi		27
<b>Part One</b> Structures	1		
<b>1</b> An Introduction to Thinking and Writing in College	2		
Defining Academic Thinking and Writing	3		
Cultivating Intellectual Curiosity	4		
Exploring Similarities and Differences	7		
Arguing with Logic and Evidence	8		
Challenging Arguments	10		
Communicating Critical Thinking through Writing	11		
<b>2</b> Reading with Attention	13		
Previewing to Understand the Author’s Purpose	13		
<b>Exercise 2.1:</b> Previewing a paragraph	16		
■ External Enhancements of Memory May Soon Go High-Tech—Jyutika Mehta	16		
Forming a Preliminary Understanding of Topic and Purpose	19		
Rereading for Content and Structure	19		
■ How Brains Remember	20		
<b>Exercise 2.2:</b> Marking up a passage	21		
Looking Ahead • Writing Assignment: Reading with Attention			
<b>3</b> Summarizing and Paraphrasing Sources	22		
Summarizing and Paraphrasing <i>Parts</i> of Sources	22		
■ When to Summarize and Paraphrase	23		
Summarizing <i>Parts</i> of Sources	23		
CAN A SUMMARY BE OBJECTIVE?			
Paraphrasing <i>Parts</i> of Sources	25		
Summarizing Entire Works	25		
■ Guidelines for Writing Summaries	26		
Read, Reread, and Highlight	26		
■ Some Things Are Better Left Forgotten	27		
Divide into Stages of Thought and Write a Brief Summary of Each Stage of Thought	28		
Write a Thesis: A Brief Summary of the Entire Passage	28		
Write Your Summary	29		
WRITE A ONE- OR TWO-SENTENCE SUMMARY. • WRITE A MIDDLE-LENGTH SUMMARY. • WRITE AN EXPANDED SUMMARY			
Summarizing Challenging Sources	31		
■ Reading and Summarizing Challenging Sources	31		
Demonstration Summary of Paul Bloom’s “The Baby in the Well”	32		
■ The Baby in the Well: The Case Against Empathy—Paul Bloom	33		
Write a Brief Summary of Each Stage of Thought	40		
Write a Thesis: A Brief Summary of the Entire Passage	41		
Write a Draft by Combining Thesis, Section Summaries, and Selected Details	42		
Summarizing Graphs, Charts, and Tables	42		
Bar Graphs	43		
<b>Exercise 3.1:</b> Summarizing Graphs	45		
Line Graphs	45		
<b>Exercise 3.2:</b> Summarizing Line Graphs	47		
Pie Charts	47		
<b>Exercise 3.3:</b> Summarizing Pie Charts	48		
Other Charts: Bubble Maps, Pictograms, and Interactive Charts	48		
Tables	50		
<b>Exercise 3.4:</b> Summarizing Tables	52		
Avoiding Plagiarism	52		
■ Rules for Avoiding Plagiarism	54		
Looking Ahead • Writing Assignment: Summary			
■ Breakfast Helps Kids Handle Basic Math, Study Suggests—Marcia Wood	55		

<b>4</b>	<b>Quoting Sources, Using Signal Phrases, and Making Standard “Moves”</b>	<b>56</b>	
	Choosing Quotations	56	
	Quote Memorable Language	57	
	■ When to Quote	57	
	Quote Clear, Concise Language	58	
	Quote Authoritative Language	58	
	Altering Quotations	59	
	Use Ellipses to Indicate Omissions	59	
	Use Brackets to Add or Substitute Words	60	
	Avoiding Classic Mistakes in Quoting	61	
	Avoid Quoting Too Much	61	
	■ Quote Only What You Need	61	
	Avoid Freestanding Quotations	61	
	AVOID		
	BETTER		
	Understand When to Use First and Last Names	62	
	Don’t Introduce Well-Known Names	62	
	AVOID • BETTER		
	<b>Exercise 4.1: Incorporating quotations</b>	63	
	Using Signal Phrases	63	
	■ Signal Verbs to Introduce Quotations, Summaries, and Paraphrases	64	
	■ Signal Verbs and Tense	64	
	Six Strategies for Using Signal Phrases (or Sentences)	65	
	1. IDENTIFYING PHRASE AT THE BEGINNING •		
	2. IDENTIFYING PHRASE IN THE MIDDLE •		
	3. IDENTIFYING PHRASE AT THE END •		
	4. REFERENCE TO A SOURCE PRECEDED BY THAT •		
	5. IDENTIFYING SENTENCE AT THE BEGINNING—		
	WITH A COLON • 6. BLOCK QUOTATION		
	■ Incorporating Quotations into Your Sentences	67	
	<b>Exercise 4.2: Summarizing, paraphrasing, and quoting a brief passage</b>	68	
	Making Standard “Moves” to Build Paragraphs	68	
	Using Sources to Build Paragraphs	68	
	■ How to Use Sources to Build Paragraphs	69	
	Making Standard Moves with Source-Based Paragraphs	69	
	USE SOURCES TO INTRODUCE A FACT		
	USE SOURCES TO INTRODUCE AN IDEA • USE		
	SOURCES TO START AND CONTINUE A		
	DISCUSSION • USE SOURCES TO ILLUSTRATE •		
	USE SOURCES TO MARK A TRANSITION		
	<b>Looking Ahead • Writing Assignment: Building Source-Based Paragraphs</b>		
	<b>5</b>	<b>Critical Reading and Critique</b>	<b>74</b>
	Critical Reading	74	
	Question 1: To What Extent Does the Author Succeed in His or Her Purpose?	75	
	Writing to Inform	75	
	EVALUATING INFORMATIVE WRITING		
	■ Web Sites and the Trust Factor Know: What Sort of Site You’re On	76	
	Writing to Persuade	76	
	<b>Exercise 5.1: Informative and Persuasive Thesis Statements</b>	77	
	EVALUATING PERSUASIVE WRITING		
	■ Consumer Watchdog	78	
	■ Americans Shouldn’t Demand a “Right to Be Forgotten” Online— <i>Washington Post</i>	79	
	■ The Right to Bury the (Online) Past—Liza Tucker	80	
	<b>Exercise 5.2: Critical Reading Practice</b>	81	
	PERSUASIVE STRATEGIES • LOGICAL ARGUMENTATION: AVOIDING LOGICAL FALLACIES		
	■ Tone	84	
	<b>Exercise 5.3: Understanding Logical Fallacies</b>	86	
	Writing to Entertain	86	
	Question 2: To What Extent Do You Agree with the Author?	86	
	Identify Points of Agreement and Disagreement	86	
	<b>Exercise 5.4: Exploring Your Viewpoints—in Three Paragraphs</b>	87	
	Explore Reasons for Agreement and Disagreement: Evaluate Assumptions	87	
	Inferring and Implying Assumptions	88	
	Determining the Validity of Assumptions	88	
	Critique	89	
	How to Write Critiques	90	
	■ Guidelines for Writing Critiques	90	
	Demonstration: Critique	90	

■ Model Critique	91	■ Organize a Synthesis by Idea, Not by Source	110
■ Works Cited	94	Write Your Synthesis	110
<b>Exercise 5.5:</b> Informal Critique of the Model Critique	94	■ Explanatory Synthesis: First Draft	111
■ Critical Reading for Critique	95	Revise Your Synthesis	113
Looking Ahead • Writing Assignment: Critique	95	<b>Exercise 6.3:</b> Revising the Explanatory Synthesis	114
■ Why We Need Violent Video Games—Ethan Gilsdorf	96	■ Model Explanatory Synthesis: The “Idea” of Money—Sheldon Kearney	114
	96	■ Works Cited	119
	98	■ Critical Reading for Synthesis	120
	98	Looking Ahead	
	99	■ Writing Assignment: Ethical Dilemmas in Everyday Life	120
<b>6 Explanatory Synthesis</b>			
What is a Synthesis?		<b>7 Argument Synthesis</b>	<b>121</b>
Using Summary and Critique as a Basis for Synthesis		What is an Argument Synthesis?	121
Using Inference as a Basis for Synthesis: Moving Beyond Summary and Critique	99	The Elements of Argument: Claim, Support, and Assumption	122
Identifying Your Purpose	99	ASSUMPTIONS	
EXAMPLE: SAME SOURCES, DIFFERENT USES	99	<b>Exercise 7.1:</b> Practicing Claim, Support, and Assumption	123
Using Your Sources	100	The Three Appeals of Argument: <i>Logos, Ethos, Pathos</i>	123
Types of Syntheses: Explanatory and Argument	100	LOGOS	
■ Seau Suffered from Brain Disease—Mary Pilon and Ken Belson	101	<b>Exercise 7.2:</b> Using Deductive and Inductive Logic	125
■ Concussion Problem Not Unique to U-M— <i>The State News</i> Editorial Board	101	ETHOS	
How to Write Syntheses	102	<b>Exercise 7.3:</b> <i>Using Ethos</i>	126
■ Guidelines for Writing Syntheses	103	PATHOS	
Writing an Explanatory Synthesis	103	<b>Exercise 7.4:</b> <i>Using Pathos</i>	127
Demonstration: Explanatory Synthesis—The “Idea” of Money	104	The Limits of Argument	127
<b>Exercise 6.1:</b> Exploring the Topic	104	FRUITFUL TOPICS FOR ARGUMENT	
■ A Brief History of Money: Or, How We Learned to Stop Worrying and Embrace the Abstraction—James Surowiecki	105	How to Write Argument Syntheses	128
■ Apple, Banks in Talks on Mobile Person-to-Person Payment Service—Robin Sidel and Daisuke Wakabayashi	105	Demonstration: Developing an Argument Synthesis—Responding to Bullies	128
■ Germany in the Era of Hyperinflation—Alexander Jung	106	■ Bullying Statistics—Pacer.org	129
Consider Your Purpose	107	■ The 2013 National School Climate Survey: The Experiences of Lesbian, Gay, Bisexual, and Transgender Youth in Our Nation’s Schools—Joseph Kosciw, Emily A. Greytak, Neal A. Palmer, and Madelyn J. Boesen	130
<b>Exercise 6.2:</b> Critical Reading for Synthesis	107	■ Olweus Bullying Prevention Program	131
Formulate a Thesis	108	■ White House Report/Bullying—And the Power of Peers—Philip Rodkin	131
Decide How You Will Use Your Source Material	108		
Develop an Organizational Plan	109		



<b>Exercise 7.5: Critical Reading for Synthesis</b>	133	■ <b>What's in a Phone?—Jon Agar</b>	159
Consider Your Purpose	133	<b>Selecting and Using an Analytical Tool</b>	160
Making a Claim: Formulate a Thesis	133	Selecting the Analytical Tool	161
Decide How You Will Use Your Source Material	134	Using the Analytical Tool	161
Develop an Organizational Plan	135	<b>Exercise 8.1: Using a principle or definition as a tool for analysis</b>	162
Draft and Revise Your Synthesis	135	<b>Planning and Writing the Analysis Paper</b>	162
■ <b>Model Argument Synthesis: Responding to Bullies—Peter Simmons</b>	136	Devising a Thesis	163
■ <b>Works Cited</b>	141	Developing the Paragraph-by-Paragraph Logic of your Paper	163
The Strategy of the Argument Synthesis	143	Writing the Analysis Paper	164
<b>Developing and Organizing the Support for your Arguments</b>	144	■ <b>Guidelines for Writing Analyses</b>	164
Summarize, Paraphrase, and Quote Supporting Evidence	144	Reviewing Your Analysis: Does It Pass Key Tests?	165
Provide Various Types of Evidence and Motivational Appeals	144	HAVE YOU WRITTEN A SUMMARY RATHER THAN AN ANALYSIS? • IS YOUR ANALYSIS SYSTEMATIC? • HAVE YOU ANSWERED THE "SO WHAT?" QUESTION? • HAVE YOU ATTRIBUTED SOURCES?	
Use Climactic Order	145	<b>Exercise 8.2: Planning an analysis</b>	166
Use Logical or Conventional Order	145	Demonstration: Analysis	166
Present and Respond to Counterarguments	146	■ <b>Model Analysis: The Case of the Missing Kidney: An Analysis of Rumor—Linda Shanker</b>	166
Use Concession	146	■ <b>Works Cited</b>	171
■ <b>Developing and Organizing Support for Your Arguments</b>	147	Looking Ahead • Writing Assignment: Analysis	
Avoid Common Fallacies in Developing and Using Support	147		
<b>The Comparison-and-Contrast Synthesis</b>	147		
Organizing Comparison-and-Contrast Syntheses	148		
ORGANIZING BY SOURCE OR SUBJECT • ORGANIZING BY CRITERIA			
<b>Exercise 7.6: Comparing and Contrasting</b>	149		
A Case for Comparison and Contrast: World War I and World War II	150		
COMPARISON AND CONTRAST ORGANIZED BY CRITERIA			
■ <b>Model Exam Response</b>	151		
The Strategy of the Exam Response	153		
<b>Summary of Synthesis Chapters</b>	154		
Looking Ahead • Writing Assignment: Ethical Dilemmas in Everyday Life			
<b>8 Analysis</b>	156		
What is an Analysis?	156		
■ <i>from</i> The Invisible Addiction: Cell-Phone Activities and Addiction among Male and Female College Students—James Roberts, Luc Honore Petji Yaya, and Chris Manolis	158		
		<b>Part Two Strategies</b>	173
		<b>9 Writing as a Process</b>	174
		Writing as Thinking	174
		Stages of the Writing Process	174
		■ The Writing Process	175
		Stage 1: Understanding the Task	175
		PAPERS IN THE ACADEMIC DISCIPLINES	
		<b>Exercise 9.1: Analyze an Assignment</b>	176
		Stage 2: Gathering Data	176
		TYPES OF DATA • PRIMARY AND SECONDARY SOURCES	
		Stage 3: Invention	177
		■ The Myth of Inspiration	177
		CHOOSING AND NARROWING YOUR SUBJECT	
		■ The Myth of Talent	178
		<b>Exercise 9.2: Practice Narrowing Subjects</b>	179
		INVENTION STRATEGIES	

<b>Exercise 9.3: Practice Invention Strategies</b>	181	■ Wikipedia: Let the Buyer Beware	211
Stage 4: Drafting	181	<b>Exercise 10.2: Exploring Encyclopedias</b>	212
STRATEGIES FOR WRITING THE PAPER • WRITING A THESIS		Biographical Sources	212
■ How Ambitious Should Your Thesis Be?	185	Statistical Sources	213
<b>Exercise 9.4: Drafting Thesis Statements</b>	186	Overviews and Bibliographies	213
Stage 5: Revision	186	<b>Conducting Focused Research</b>	214
CHARACTERISTICS OF GOOD PAPERS • THE REVERSE OUTLINE		Types of Sources	214
Stage 6: Editing	188	BOOKS • NEWSPAPERS, MAGAZINES, AND JOURNALS	
EDITING FOR STYLE • EDITING FOR CORRECTNESS • THE FINAL DRAFT		<b>Exercise 10.3: Exploring Academic Journals</b>	217
■ Common Sentence-Level Errors	190	■ For Best Results, Plan Your Searches	217
<b>Writing Introductions and Conclusions</b>	191	Finding Material for Focused Research	218
Introductions	191	DATABASES • DISCOVERY SERVICES • THE OPEN WEB	
QUOTATION • HISTORICAL REVIEW • REVIEW OF A CONTROVERSY • FROM THE GENERAL TO THE SPECIFIC • ANECDOTE AND ILLUSTRATION: FROM THE SPECIFIC TO THE GENERAL • QUESTION • STATEMENT OF THESIS		■ Focused Research: Constructing Effective Search Queries	221
<b>Exercise 9.5: Drafting Introductions</b>	195	Advanced Searching with Boolean Logic and Truncation	222
Conclusions	196	<b>Exercise 10.4: Exploring Online Sources</b>	223
SUMMARY (PLUS) • STATEMENT OF THE SUBJECT'S SIGNIFICANCE • CALL FOR FURTHER RESEARCH • SOLUTION/RECOMMENDATION • ANECDOTE • QUOTATION • QUESTION • SPECULATION		Interviews and Surveys	224
<b>Exercise 9.6: Drafting Conclusions</b>	201	■ Guidelines for Conducting Interviews	224
<i>Writing Assignment: Process</i>		■ Guidelines for Conducting Surveys and Designing Questionnaires	224
		Evaluating Sources	225
		■ Guidelines for Evaluating Sources	225
		EVALUATING WEB SOURCES	
		<b>Exercise 10.5: Practice Evaluating Web Sources</b>	226
		Mining Sources	227
		■ Critical Reading for Research	227
		The Working Bibliography	227
		Note Taking	229
		BIBLIOGRAPHIC MANAGEMENT TOOLS • GETTING THE MOST FROM YOUR READING	
		Arranging Your Notes: The Outline	230
		<b>Research and Plagiarism</b>	232
		Time Management and Plagiarism	232
		Note Taking and Plagiarism	232
		Digital Life and Plagiarism	233
		Determining Common Knowledge	233
		A GUIDELINE FOR DETERMINING COMMON KNOWLEDGE	
		Plagiarism, the Internet, and Fair Use	234
		INTERNET PAPER MILLS • FAIR USE AND DIGITAL MEDIA	
<b>10 Locating, Mining, and Citing Sources</b>	203		
Source-Based Papers	203		
■ Where Do We Find Written Research?	204		
■ Writing the Research Paper	204		
Developing a Topic into a Research Question	206		
Brainstorming a Topic	206		
■ Narrowing Your Topic	207		
The Research Question	207		
<b>Exercise 10.1: Constructing Research Questions</b>	208		
Getting Started with Research	208		
Consult Knowledgeable People	208		
Familiarize Yourself with Your Library's Resources	210		
Locating Preliminary Sources	210		
Encyclopedias	211		

Citing Sources	235	■ The Tragedy of the Commons—Garrett Hardin	260
Types of Citations	235		
APA Documentation Basics	236	■ The Insurance Agent	261
APA IN-TEXT CITATIONS IN BRIEF • APA REFERENCES LIST IN BRIEF		■ Should I Protect a Patient at the Expense of an Innocent Stranger?—Chuck Klosterman	262
MLA Documentation Basics	238	■ No Edit—Randy Cohen	263
MLA CITATIONS IN BRIEF • MLA WORKS CITED LIST IN BRIEF		■ The Tortured Child—Kelley L. Ross	264
Writing Assignment: Source-Based Paper		■ The Ones Who Walk Away from Omelas—Ursula Le Guin	264
		■ A Callous Passerby	265
<b>11 Practicing Academic Writing</b>	<b>241</b>	The Assignments	265
Ethical Dilemmas in Everyday Life	241	Summary	265
Read and Prepare to Write	242	Alternate Summary Assignment	265
■ Group Assignment 1: Make a Topic List	244	Critique	266
■ Group Assignment 2: Consider Multiple Courses of Action	244	Explanatory Synthesis	267
■ Group Assignment 3: Decide for Yourself	244	SUGGESTIONS FOR DEVELOPING THE ASSIGNMENT	
The Readings and Videos	245	Analysis	268
■ The Trolley Problem: Three Variants	245	SUGGESTIONS FOR DEVELOPING THE ASSIGNMENT	
■ The Case of the Collapsed Mine—Richard T. DeGeorge	246	Alternate Analysis Assignment	269
■ A Framework for Thinking Ethically—Manual Velasquez, Dennis Moberg, Michael J. Meyer, et al.	248	Argument	269
■ Moral Inquiry—Ronald F. White	251	SUGGESTIONS FOR DEVELOPING THE ASSIGNMENT	
■ Heinz’s Dilemma: Kohlberg’s Six Stages of Moral Development—William Crain	254	Alternate Argument Assignment 1	270
A Casebook of Ethical Dilemmas	259	Alternate Argument Assignment 2	271
■ The Lifeboat—Rosetta Lee	259	A NOTE ON INCORPORATING QUOTATIONS AND PARAPHRASES	
		Credits	273
		Index	277

# 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.

### 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 boost students’ understanding, retention, and preparedness measurably.

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

## Acknowledgments

We would like to thank the following reviewers for their help in the preparation of this text: Susen Bigelow, Assistant Director of Library Services at Goodwin College; Jessica Wilkie, Monroe Community College; and Nasreen Abbas, George Washington University; Kristy Ingram, Olivet

Nazarene University; Vicki Martineau-Gilliam, National University; Kimberly Turner, Francis Marion University; Michelle Veenstra, Francis Marion University; and Jessica Wilkie, Monroe Community College.

We would also like to thank reviewers of previous editions of this text: Cora Agatucci, Central Oregon Community College; Elizabeth Baines, Truckee Meadows Community College; Patricia Baldwin, Pitt Community College; John M. Brentar, Cleveland State University; Sherri Brouillette, Millersville University; Debra J. Brown, Crowder College; Bryce Campbell, Victor Valley College; Margaret L. Clark, Florida Community College at Jacksonville; Bruce Closser, Andrews University; Diane Z. De Bella, University of Colorado; Clinton R. Gardner, Salt Lake Community College; Grey Glau, Arizona State University; Margaret Graham, Iowa State University; Susanmarie Harrington, Indiana University and Purdue University Indianapolis; Pat Hartman, Cleveland State University; Wendy Hayden, University of Maryland; Georgina Hill, Western Michigan University; Matthew Hodgson, Eastern Washington University; Jane M. Kinney, Valdosta State University; Susan E. Knutson, University of Minnesota–Twin Cities; Cathy Leaker, North Carolina State University; Randall McClure, Minnesota State University–Mankato; Kate Miller, Central Michigan University; Lyle W. Morgan, Pittsburg State University; Jamil Mustafa, Lewis University; Joan Perkins, University of Hawaii; Catherine Quick, Stephen F. Austin State University; Deborah Richey, Owens Community College; Emily Rogers, University of Illinois–Urbana Champaign; Dr. Barbara Rowland, Spoon River College; Amanda McGuire Rzicznek, Bowling Green State University; William Scott Simkins,

University of Southern Mississippi; Doug Swartz, Indiana University Northwest; Marcy Taylor, Central Michigan University; Zach Waggoner, Western Illinois University; William Water, University of Houston–Downtown; Heidemarie Z. Weidner, Tennessee Technological University; Jessica Wilkie, Monroe Community College; Betty R. Youngkin, the University of Dayton; and Terry Meyers Zawacki, George Mason University. We are also grateful to UCSB librarian Lucia Snowhill for helping us update the reference sources in Chapter 10.

The authors wish to thank Barbara Magalnick for her valuable contributions to the summary and practice chapters. For their numerous comments and suggestions on improving and updating the research chapter, “Locating, Mining, and Citing Sources,” we thank Ayanna Gaines, associate librarian at Ventura College, and Richard Caldwell, head of library instruction at the University of California, Santa Barbara Library. And for his consultation on the model synthesis “Responding to Bullies” in Chapter 7, we gratefully acknowledge the assistance of Philip Rodkin, Professor of Psychology at the University of Illinois at Urbana-Champaign.

Finally, special thanks to our Pearson editors and managers who have seen this text, and its parent, *Writing and Reading Across the Curriculum*, through to completion over many editions: Joe Opiela, Brad Potthoff, Anne Shure, and Savoula Amanatidis. And for helping us bring the current edition through production, our thanks to David Kear, Eric Stano, Carolyn Merrill, Cynthia Cox, and Marianne Peters-Riordan.

*Laurence Behrens*

*Leonard J. Rosen*

# Part One

# Structures

Chapter 1  
An Introduction to Thinking and Writing in College

Chapter 2  
Reading with Attention

Chapter 3  
Summarizing and Paraphrasing Sources

Chapter 4  
Quoting Sources, Using Signal Phrases, and Making Standard “Moves”

Chapter 5  
Critical Reading and Critique

Chapter 6  
Explanatory Synthesis

Chapter 7  
Argument Synthesis

Chapter 8  
Analysis



# 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.

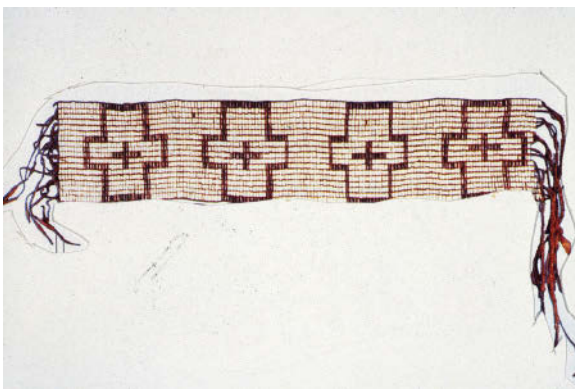
Academic writing builds on careful study and differs from personal writing and business writing. Personal, expressive writing makes private experience (the “I” experience) public in ways the writer hopes will be meaningful to readers. Business writing, such as e-mails, letters, proposals, advertising 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.



Salt

**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?**

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.