

Fourth Edition

The  
**Academic  
Writer** A BRIEF RHETORIC

**Lisa Ede**

## Questions for Analyzing Your Rhetorical Situation

### Writer

#### 1. Why are you writing?

to convey information?

to change the reader's mind?

to entertain the reader?

to move the reader to action?

#### 2. How will your goals affect the form, content, and medium of your text?

#### 3. Is the role you will play in the text ...

fixed  
(e.g., essay exam)?

or

flexible  
(e.g., narrative)?

#### 4. What image of yourself do you want to convey to your readers? Will you write as ...

a serious student?

a concerned citizen?

something else?

*How will you use language to achieve this effect?*

### Reader

#### 1. Who is your intended audience?

a specific audience  
(e.g., readers of a particular magazine)?

a general audience?

a specific reader (e.g., your teacher)?

*Do you need to consider demographics, such as age, gender, religion, income, occupation, education, or political preference?*

#### 2. What role do you want readers to adopt as they read?

*What cues will you use to signal this role?*

#### 3. How will your writing appeal to readers' interests, values, beliefs?

*Will they be interested from the outset, or do you need to create and maintain their interest?*

#### 4. How might your readers' needs and expectations influence the form, content, and style of your writing?

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# The Academic Writer

**A BRIEF RHETORIC**

**Fourth Edition**

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Chapter 7, “Doing Research: Joining the Scholarly Conversation,” with

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*For students and teachers everywhere—and for Gregory*

## Preface for Instructors

**W**hat does it mean to be an “academic writer” in today’s world? What is the role of print texts in a world that increasingly favors multimedia presentations? How can students strengthen their academic writing skills while also developing their ability to compose multimodal texts? How can students think critically and effectively evaluate the abundance of sources to which they now have access? How can students make informed decisions about how and where to access texts, whether in print or on a variety of devices, including smartphones, at a time when computing is increasingly mobile? In a world of YouTube, Facebook, Twitter, Snapchat, and other social media, what role does and should print communication play? Does writing really *matter* anymore?

# Thinking Rhetorically: A Foundational Concept for the Book

The longer and harder I thought about the challenges and opportunities that contemporary writers face, the more I found myself wondering about the continued relevance of the **rhetorical tradition**. Could this ancient tradition have anything left to say to twenty-first-century students?

I concluded that it still has a *lot* to say. Some of the most important concepts in Western rhetoric were formulated in Greece during the fifth century B.C.E., a time when the Greeks were in the midst of a transition from an oral to an alphabetic/manuscript culture. It was also a time when principles of democracy were being developed. In Athens, an early limited democracy, citizens met in the Assembly to make civic and political decisions; they also served as jurors at trials. Those arguing for or against an issue or a person made public speeches in the Assembly. Because each case varied, rhetoricians needed to develop flexible, situation-oriented strategies designed to achieve specific purposes.

Modern rhetorical practices derive from these ancient necessities. A rhetorical approach to communication encourages writers to think in terms of *purpose* and *effect*. Rather than providing “rules” about how texts should be organized and developed, rhetoric encourages writers to draw on their commonsense understanding of communication—an understanding they have developed as speakers, listeners, writers, and readers—to make local, situated decisions about how they can best communicate their ideas. As the revised Chapter 2, “Reading Rhetorically,” indicates, a rhetorical approach can also help students make appropriate decisions about how deeply they must interact with texts and how best to access them, given their rhetorical situation.

In keeping with these principles, the rhetorical approach in *The Academic Writer* encourages writers to think—and act—like problem solvers. In its discussion of rhetoric and of the rhetorical situation, *The Academic Writer* shows students how best to respond to a particular challenge, whether they are writing an essay exam, designing a Prezi presentation for work, reading a difficult text for class discussion, writing an email to their teacher or supervisor, or conducting research. “Thinking Rhetorically” icons that appear throughout the book highlight the rhetorical advice, tips, and strategies that will help them do so efficiently and effectively.



# Organization

**PART ONE, “WRITING AND RHETORIC IN ACTION,”** provides the foundation for the book. In addition to introducing the principles of rhetoric—with particular emphasis on the **rhetorical situation**— Part I focuses on two central concepts:

1. Writing as design
2. The rhetorical nature of reading

Increasingly, scholars of rhetoric and writing argue that the most productive way to envision the act of composing texts is to think of it as a kind of design process: Among other things, both activities are open-ended, creative, persuasive, and problem solving in nature. In fact, given the extent to which visual and multimedia elements are now routinely incorporated into composition classrooms and other writing spaces, the distinctions between what was traditionally conceived of as “design” and what was traditionally conceived of as “writing” are disappearing. *The Academic Writer* draws on this research, and it does so in a clear, user-friendly manner. This discussion creates bridges between students’ self-sponsored writing on such social networks as Facebook and Pinterest (where they literally design self-representations) and the writing they undertake as college students. It also creates bridges between the diverse ways that students now create and consume texts—in print or on their smartphone, iPad, or computer—and the reading and writing they do as students.

A substantially revised chapter on reading rhetorically emphasizes the extent to which reading and writing are parallel processes. As with reading, students must learn to construct meaning within the context of the community by learning to embed themselves in the ongoing conversation in the disciplines. Doing so requires the same habits of mind needed to write successfully in college: curiosity, openness, creativity, engagement, persistence, responsibility, flexibility, and metacognition. *The Academic Writer* draws on current research in reading to provide students with a rhetorical context for reading as well as practical strategies they will need as they confront challenging academic texts.

**PART TWO, “WRITING IN COLLEGE,”** focuses, as its title suggests, on the demands that contemporary students face. **Analysis, synthesis, argument, and research**

are central to academic writing, and this section provides coverage of each of these topics as well as a chapter on **writing in the disciplines**.

**PART THREE, “PRACTICAL STRATEGIES FOR COMPOSING TEXTS,”** provides concise, reference-friendly advice for students on the writing process: **invention, planning, drafting, revising, editing, and proofreading**. It also includes a new chapter on **multimodal composing**, with strategies that are versatile and eminently practical for writers producing texts in our fluid, ever-changing technological present.

## Key Features

- **Every feature of the text, in every chapter, reinforces the book’s primary aim: to help students learn to think rhetorically.** The text as a whole encourages transfer by emphasizing decision making over rules. In other words, as the old trope goes, it teaches students to fish rather than presenting them with a fish. **“Thinking Rhetorically” icons** flag passages where rhetorical concepts are explained and exemplified, and **“For Exploration,” “For Collaboration,” and “For Thought, Discussion, and Writing” activities** encourage students to apply and extend what they have learned.
- **A wide range of model student essays** includes a multipart case study and eleven other samples of student writing—including a new essay by Elizabeth Hurley—that serve both to instruct students and to inspire them.
- **Thoughtful discussions of visuals and of writing as design** in Chapters 1, 2, and 11 suggest strategies for reading, writing, and designing multimodal texts.
- **Strong coverage of reading, research, and writing in the disciplines** in Chapters 1, 2, and 5 through 10 emphasizes the importance of consuming and creating texts rhetorically and enables students to succeed as academic readers and writers.
- **Guidelines and Questions boxes** present key processes in flowchart format, reinforcing the importance of decision making and active engagement in the processes of writing, thinking, and reading and helping students easily find what they need.

## New to This Edition

- **Careful attention to multimodal composing is infused throughout the text** to help today’s students employ all the resources available to them—words, images, design, media—effectively. In this edition, I have now also added a new Chapter 11, “Strategies for Multimodal Composing,” to provide thoughtful strategies for analyzing the rhetorical situation when composing or creating multimodal texts, including considerations of design and the practical demands of composing with multiple modes and media.
- **A revised Chapter 2, “Reading Rhetorically,” foregrounds the importance of reading rhetorically.** This chapter pulls together all the reading coverage from previous editions into a single chapter that focuses on helping students become active, critical readers by teaching them to develop and apply rhetorical sensitivity to their reading, to use practical strategies for reading actively and critically, and to “read” visuals in a rhetorically sensitive way. New to this edition is an extensive discussion of how medium and device influence the reading process and how students can make rhetorically appropriate decisions about their reading.
- **A new section on the habits of mind for academic success in Chapter 2 draws on the Framework for Success in Postsecondary Writing** developed by the National Council of Teachers of English, the Council of Writing Program Administrators, and the National Writing Project. Although habits of mind (such as curiosity, openness, flexibility, and responsibility) can help students become more active and reflective writers, they are particularly important in relation to reading because students encounter reading demands that are not only more stringent but are different in kind from what they experienced in high school.
- **New discussions of the role of kairos** (the ability to respond to a rhetorical situation in a timely or appropriate manner) now appear in Chapter 1, where I have added a discussion of kairos and the rhetorical situation; Chapter 3, which now includes a discussion of kairos and the appeals to logos, ethos, and pathos; and Chapter 5, where I include kairos as a tool for critical reading and analysis.

- **More attention to practical strategies for writing** now appears in Part Three. To make this text more useful to instructors and students using *The Academic Writer* on its own, I've added coverage of drafting, revising, and editing, with new emphasis on drafting paragraphs and proofreading, to Chapters 9 and 10.
- **Streamlined advice for conducting academic research** appears in Chapter 7, "Doing Research: Joining the Scholarly Conversation." This chapter was written in conjunction with Anne-Marie Deitering, an expert on research and learning technologies, who revised the chapter to highlight the importance of academic habits of mind to successful research and to provide up-to-date coverage of research tools, from using filters and facets of databases to staying organized with citation managers.

## The Instructor's Edition of *The Academic Writer*

We have designed *The Academic Writer* to be as accessible as possible to the wide variety of instructors teaching composition, including new graduate teaching assistants, busy adjuncts, experienced instructors, and writing-program administrators. To that end, we provide detailed *Instructor's Notes*, written by Lisa Ede and Sara Jameson (also of Oregon State University). This material, bound together with the student text in a special instructor's edition (ISBN 978-1-319-03724-6), includes correlations to the Council of Writing Program Administrators' Outcomes Statement, multiple course plans, practical tips for meeting common classroom challenges and for teaching key concepts, detailed advice for working with each chapter in the text, and ten sample student writing projects. These new *Instructor's Notes* are also available for download by authorized instructors from the instructor's tab on *The Academic Writer's* catalog page at [macmillanlearning.com](http://macmillanlearning.com).

## Acknowledgments

Before I wrote *The Academic Writer*, acknowledgments sometimes struck me as formulaic or conventional. Now I recognize that they are neither; rather, acknowledgments are simply inadequate to the task at hand. Coming at the end of a preface—and hence twice marginalized—acknowledgments can never adequately convey the complex web of interrelationships and collaborations that make a book like this possible. I hope that the people whose support and assistance I acknowledge here not only note my debt of gratitude but also recognize the sustaining role that they have played, and continue to play, in my life and in my work.

I would like to begin by thanking my colleagues in the School of Writing, Literature, and Film at Oregon State University who supported me while I wrote and revised this text. I am indebted to my colleagues Chris Anderson, Vicki Tolar Burton, Anita Helle, Sara Jameson, Tim Jensen, and Ehren Pflugfelder for their friendship and their commitment to writing. I am especially grateful for Sara Jameson's and my ongoing collaboration on the *Instructor's Notes for The Academic Writer*. I also owe a great debt of gratitude to another friend and teacher, Anne-Marie Deitering, who is at the cutting edge of all things involving digital literacies, writing, research, and undergraduate learning. I am deeply grateful for her work on the chapter on research for *The Academic Writer*.

For this edition, I particularly thank the reviewers who advised me as I revised Chapter 2, "Reading Rhetorically," and wrote Chapter 11, "Strategies for Multimodal Composing": Alice Horning, Oakland University; Brittany Stephenson, Salt Lake Community College; Patricia Ericcson, Washington State University; and Jason Dockter, Lincoln Land Community College. Alice and Brittany provided much useful feedback and thoughtful criticism on the revisions I made to Chapter 2, and Patty and Jason were indispensable as I drafted the new Chapter 11 on multimodal composing. I also want to thank Janine Morris of Nova Southeastern University, who shared her dissertation research on reading in digital environments with me, and Rachel Chapman of Texas Christian University, who similarly shared her innovative multimodal composition course materials. Thanks to Janine and Rachel, and the previously mentioned reviewers, Chapters 2 and 11 are stronger and more pedagogically useful.

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Lisa Ede

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## **SYNTHESIZING, WRITING, AND CITING**

### **Evaluating Sources**

### **Choosing Evidence**

#### **QUESTIONS TO CONSIDER AS YOU CHOOSE SOURCES**

Navigating Source Requirements

Understanding Academic Audiences

### **Synthesizing Information and Ideas**

### **Structuring a Supporting Paragraph in a Research Project**

### **Quoting, Paraphrasing, and Summarizing**

Using Signal Phrases

#### **WHEN SHOULD I QUOTE, PARAPHRASE OR SUMMARIZE?**

Quoting, Paraphrasing, and Summarizing Appropriately and Ethically

### **Avoiding Plagiarism**

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#### **GUIDELINES FOR AVOIDING PLAGIARISM**

### **Using Appropriate Citation Styles and Formatting**

### **Understanding Your Rights as a Content Creator**

### **Isn't There More to Say Here on Writing?**

### **Sample Research Essay Using MLA Documentation Style**

- Alletta Brenner, "Sweatshop U.S.A.: Human Trafficking in the American Garment-Manufacturing Industry"

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# **8 Writing in the Disciplines: Making Choices as You Write**

## Thinking Rhetorically about Writing in the Disciplines

### QUESTIONS FOR ANALYZING WRITING IN THE DISCIPLINES

#### Writing in the Humanities

##### Sample Student Essay in the Humanities

- Elizabeth Ridlington, “Lincoln’s Presidency and Public Opinion”

#### Writing in the Natural and Applied Sciences

##### Sample Student Essay in the Natural and Applied Sciences

- Tara Gupta, “Field Measurements of Photosynthesis and Transpiration Rates in Dwarf Snapdragon (*Chaenorrhinum minus* Lange): An Investigation of Water Stress Adaptations”

#### Writing in the Social Sciences

##### Sample Student Essay in the Social Sciences

- Tawnya Redding, “Mood Music: Music Preference and the Risk for Depression and Suicide in Adolescents

#### Writing in Business

##### Sample Student Email for Business Writing

- Michelle Rosowsky, “Taylor Nursery Bid”

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## 3 Practical Strategies for Composing Texts

### 9 Strategies for Invention, Planning, and Drafting

#### Strategies for Invention

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Freewriting

Looping

Brainstorming

#### GUIDELINES FOR GROUP BRAINSTORMING

Clustering

Asking the Journalist’s Questions

#### Exploring Ideas

Asking the Topical Questions

#### QUESTIONS FOR EXPLORING A TOPIC

Researching

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Writing a Discovery Draft

### **Strategies for Planning**

Establishing a Working Thesis

Formulating a Workable Plan

### **QUESTIONS FOR ESTABLISHING A WORKING THESIS**

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### **Strategies for Drafting**

Managing the Drafting Process

### **GUIDELINES FOR OVERCOMING WRITER'S BLOCK**

### **Developing and Organizing Your Ideas**

Using a Thesis Statement

Developing Ideas

Following Textual Conventions

Writing Effective Paragraphs

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## **10 Strategies for Revising, Editing, and Proofreading**

### **Strategies for Revising**

#### **GUIDELINES FOR REVISING OBJECTIVELY**

### **Asking the Big Questions: Revising for Focus, Content, and Organization**

Examining Your Own Writing

#### **QUESTIONS FOR EVALUATING FOCUS, CONTENT, AND ORGANIZATION**

### **One Student Writer's Revision for Focus, Content, and Organization**

Stevon's Early Draft

- **Stevon Roberts, "Identity, Rebooted"**

### **Benefiting from Responses to Work in Progress**

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Responses from Friends and Family Members

Responses from Classmates

#### **GUIDELINES FOR RESPONSES FROM CLASSMATES**

Responses from Writing Center Tutors

#### **GUIDELINES FOR MEETING WITH A WRITING TUTOR**

Responses from Your Instructor and Others

#### **GUIDELINES FOR USING YOUR INSTRUCTOR'S RESPONSES**

### **Practical Strategies for Editing**

Keeping Your Readers on Track: Editing for Style

Achieving Coherence

Finding An Appropriate Voice

#### **GUIDELINES FOR EDITING FOR COHERENCE**

Editing for Effective Prose Style

#### **GUIDELINES FOR EFFECTIVE PROSE STYLE**

### **Proofreading: A Rhetorical Approach to Correctness**

#### **GUIDELINES FOR PROOFREADING YOUR WRITING**

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## **11 Strategies for Multimodal Composing**

### **Understanding Multimodal Composing**

The Rhetorical Situation and Multimodal Composing

Multimedia Composition and the Importance of Design

Alignment

Proximity

Repetition

Contrast

### **Managing the Demands of Multimodal Composition**

#### **GUIDELINES FOR MULTIMODAL COMPOSING**

Multimodal Composing: Three Student Examples

- Christopher Buttacavoli, “Young People and Risky Behaviour” (Home Screen), Prezi Presentation
- Ben Myers, “Gap Year: Good or Bad?” (Home Page), Website
- Ben Myers, “The Disability Conversation” (Film Still), Video Presentation

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## **Writers’ References**

**MLA Documentation Guidelines**

**APA Documentation Guidelines**