WRITING
ANALYTICALLY

DAVID ROSENWASSER ▪ JILL STEPHEN ▪ SEVENTH EDITION

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PREFACE

When we first contemplated writing this book two decades ago, we wanted to produce a short monograph that would provide a common language for faculty teaching in cross-curricular writing programs. Going into its seventh edition, *Writing Analytically* has been through many changes, but it is still what we hoped it would be in the beginning: a process-oriented guide to analytical writing that can serve students' needs at different stages in their college careers and in different disciplines. We hope this new edition will continue to provide a basis for conversation—between faculty and students, between students and students, and, especially, between writers and their own writing.

The book has been designed with several audiences in mind. It can function as the primary text in a first-year composition course or in more advanced courses on writing. It can also be used as a supplemental text in writing-intensive courses across the curriculum. We think the book will help writers across a broad range of levels of preparation, ability, and interest.

A Brief Account of the Book's Origins and Rationale

Ideas for *Writing Analytically* came initially from a series of writing pedagogy workshops we offered faculty at the liberal arts college where we teach. The college had just passed a new set of graduation requirements that would call on faculty from all disciplines to incorporate writing and writing instruction into their courses. Because the two of us had training and experience in teaching writing, tutoring in writing centers, and developing writing programs, our dean decided we should offer writing pedagogy workshops for our colleagues (which we continue to do). During our first attempts at directing this workshop, we got an earful on how unprepared faculty felt to teach writing. We also heard how unhelpful they found most of the available handbooks, style manuals, and writing guides, which they thought would elicit kinds of writing from students that did not fit well with the content of their courses or with the disciplinary writing practices they wished students to learn.

We listened to what our faculty colleagues had to say, trying to find as much common ground as we could between their needs and the recommended practices of experts in the field of rhetoric and composition. We especially wanted to figure out how we could make established practices in composition pedagogy, such as freewriting and writing-to-learn, useful in the kind of writing that faculty from other disciplines wish to teach. The clearest consensus we have found among college faculty is, in fact, on the kind of writing they say they want from their students: not issue-based argument, not personal reflection (the "reaction" paper), not passive summary, but analysis, with its patient and methodical inquiry into the meaning of information. Most books of writing instruction devote only a chapter, if that, to analysis. Our faculty needed more

help teaching analysis, and they needed more on how to engage with students in their writing processes; simply providing rules of form and marking what students did wrong was not working.

The solution to this problem, we believe, is to provide a more detailed, process-oriented vocabulary of analysis. Over time, and over the seven editions of this book, we have worked to define the concrete skills students need in order to use writing to arrive at ideas. Writing, we tell students, makes you smarter. And the writing process, although individual and unknowable to an extent, consists of mental activities that can be taught, practiced, and consciously developed. Writers can learn to become smarter.

Good analytical writing is the product of a frame of mind, a set of habits for observing and for trying to make sense of things. Entering this analytical frame of mind requires writers to overcome the desire for instant answers—to resist the reflex move to judgment and to engage course material in a more hands-on fashion. *Writing Analytically* supplies specific tasks to achieve these ends for each of the three phases of the idea-generating process: making observations, inferring implications, and making the leap to possible conclusions. The book encourages writers to assume an exploratory stance toward ideas and evidence, to treat ideas as hypotheses to be tested rather than as self-evident truths, and to share their thought processes with readers.

Writing Analytically's employment of verbal prompts like "So what?" and its recommendation of step-by-step procedures, such as the procedure for making a thesis evolve, should not be confused with prescriptive slot-filler formulae for writing. Our book does not prescribe a fill-in-the-blank grid for producing papers. Instead, it offers schematic descriptions of what good thinkers do—as acts of mind—when they are confronted with data.

We continue to believe that the book's way of describing the analytical thought process will make students more confident thinkers, better able to contend with complexity and to move beyond simplistic agree/disagree responses and the passive assembling of information. We have faith in the book's various heuristics, not only for their abilities to spur more thoughtful writing, but also for the roles they can play in making the classroom a more collaborative space. When students and teachers can share the means of idea production, class discussion and writing become better connected, and students can more easily learn to see that good ideas don't just happen—they're made.

New to the 7th Edition

The new edition retains *Writing Analytically*'s emphasis on observation skills, but it now integrates key heuristics, such as notice and focus and the method, under broader organizing rubrics such as the Five Analytical Moves. (These key heuristics are set in small capital letters so that they may be easily identified.) Our primary task has been to better integrate, contextualize, and condense material in the book. The book's main topics—such as thesis, evidence, and writing with sources—now appear in single, rather than multiple, chapters. For example,

the discussions of how to word thesis statements and how to revise weak ones have now been combined. Similarly, the chapters on Forms & Formats and Introductions and Conclusions have been condensed into a single chapter on organization: Chapter 9, "From Paragraphs to Papers: Forms and Formats Across the Curriculum." The changes will make it easier for faculty and students to choose what they need on each of the book's major topics.

- **New Chapter 1, "The Analytical Frame of Mind."** The new first chapter now integrates discussion of counterproductive habits of mind with discussion of the five analytical moves and the book's first set of observation heuristics.

- **More help for reading analytically.** The second set of analytical tools is now integrated into "Reading Analytically" (Chapter 2), where they are given a clearer context for use. The early placement of the reading chapter allows students to begin immediately to use writing to better understand the kinds of complex reading they are asked to do in college.

- **New chapter overviews.** Each chapter begins with a brief overview that orients readers to the chapter's contents. These overviews make the book more browsable and easier to navigate.

- **New student essay with an evolving thesis.** Chapter 6, "Finding and Evolving a Thesis," includes an essay with an evolving thesis, annotated to help students track the evolution.

- **A more linear progression.** Chapters have been rearranged and in some cases combined to allow for a clearer progression from using analytical tools to discovering evidence, writing theses, working with sources, and revising for style.

- **Four-color design and new illustrations.** The four-color design helps students identify key information on each page more quickly, while graphic illustrations of the main analytical tools break down the processes involved to make them more accessible to students.

- **Even more help for writing across the curriculum.** Chapter 4, "Reasoning from Evidence to Claims," and Chapter 6, "Finding and Evolving a Thesis," evenhandedly address differences between deductively and inductively organized papers.

- **New, more comprehensive style chapter.** In place of what were separate chapters on sentence structure and diction, there is now Chapter 10, "Style: Choosing Words, Shaping Sentences."

Change always comes at a cost. Although the new edition is shorter and has fewer chapters, some of the new chapters are long: the thesis chapter, the evidence chapter, the forms and formats chapter, and the chapter on style. Our

hope is that instructors will find it easier to break these unified though longer chapters into assignments of a manageable length, rather than to piece together assignments from various, sometimes widely separated, places in the book.

How to Use This Book

Though the book's chapters follow a logical sequence, each can also stand alone and be used in different sequences. We think the following chapter sequence is the one that will work best for most readers.

Chapter 1, The Analytical Frame of Mind, introduces analysis and integrates the observation heuristics into the five analytical moves as antidotes to the counterproductive habits of mind.

Chapter 2, Reading Analytically, offers strategies for using writing in order to enhance understanding of written texts.

Chapter 3, Responding To Traditional Writing Assignments More Analytically, applies the previous two chapters' heuristics to responding to traditional kinds of writing assignments more analytically.

Chapter 4, Reasoning from Evidence to Claims, brings together discussions of evidence and claims, reasoning (the structure of argument), and using evidence to build a paper (10 on 1 and 1 on 10).

Chapter 5, Interpretation, builds on the evidence chapter, adding emphasis on choosing interpretive contexts. The chapter also includes a brief glossary of logical fallacies.

Chapter 6, Finding and Evolving a Thesis, demonstrates ways of finding, crafting, and evolving thesis statements along with ways of recognizing and fixing weak thesis statements.

Chapter 7, Conversing with Sources: Writing the Researched Paper, engages students in ways of using sources beyond passive summary or agree/disagree.

Chapter 8, Finding, Evaluating, and Citing Sources, is a research guide on both print and digital sources, written by a college reference librarian.

Chapter 9, From Paragraphs to Papers: Forms and Formats Across the Curriculum, presents introductions, conclusions, and paragraph structure across the curriculum, focusing on how formats function, not just as a means of organizing a final product, but of generating ideas.

Chapter 10, Style: Choosing Words, Shaping Sentences, helps students learn to see the shapes of sentences and understand a writer's range of stylistic choices, rather than allowing them to think that there is just good style and bad style.

Chapter 11, Nine Basic Writing Errors (BWEs) and How to Fix Them, helps students identify patterns of errors, practice correction, and distinguish matters of error from matters of usage.

We assume that most professors will want to supply their own subject matter for students to write about. The book does, however, contain writing exercises throughout that can be applied to a wide range of materials—print and visual, text-based (reading), and experiential (writing from direct observation). In the text itself we suggest using newspapers, magazines, films, primary texts (both fiction and nonfiction), academic articles, textbooks, television, historical documents, places, advertising, photographs, political campaigns, and so on.

There is, by the way, an edition of this book that contains readings—*Writing Analytically with Readings*. It includes writing assignments that call on students to apply the skills in the original book to writing about the readings and to using the readings as lenses for analyzing other material.

The writing exercises in *Writing Analytically* take two forms: end-of-chapter assignments that could produce papers, and informal writing exercises called "Try This" that are embedded inside the chapters near the particular skills being discussed. Many of the "Try This" exercises can generate papers, but usually they are more limited in scope, asking readers to experiment with various kinds of data-gathering and analysis.

Interspersed throughout the text are brief commentaries on writing called "Voices from Across the Curriculum." These were written for the book by professors at our college from disciplines other than English, Rhetoric, and Composition. The Voices speak directly to students on stylistic, rhetorical, and epistemological differences across the curriculum, including disciplinary protocols, such as the one governing the lab report in the natural and social sciences. No single text or first-year writing course can prepare students for all of the kinds of writing they will be asked to do in college and in their professional lives. But books about writing like this one can help students acquire the attitudes and skills they'll need to adapt quickly to writing in the disciplines. Our book also foregrounds the many values and expectations that the disciplines share about writing.

Note: Readers sometimes conclude that we put the grammar and style chapters at the end of the book because we think these are unimportant or that they should only be considered at the end of the writing process. Not true. We locate these chapters at the end of the book so that they don't interrupt the sequencing of chapters from smaller building blocks—analytical heuristics applied to both writing and reading—to larger, more complex considerations (including using and interpreting evidence, thesis-driven writing, etc.). Moreover, locating the chapter on basic writing errors, with its glossary of grammatical terms, at the end of the book makes it easier to use as a reference.

It is the case, however, that we think it best not to begin a writing course with a lot of emphasis on grammatical error and the fine points of style, especially when this practice gets students focused on things that go wrong rather than on finding the courage to experiment with ways of finding something worth saying.

About the Authors

David Rosenwasser and Jill Stephen teach writing, rhetoric, and literature at Muhlenberg College in Allentown, Pennsylvania, where they have codirected a Writing Across the Curriculum (WAC) program and Writing Center for many years. David taught previously at the University of Virginia and then at the College of William and Mary. Jill taught previously at New York University and then at Hunter College (CUNY). They have offered seminars on writing and writing instruction to faculty and graduate students across the country, and they regularly teach a semester-long training course to undergraduates preparing to serve as peer tutors in their college's Writing Center.

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Ancillaries

MindTap

Writing Analytically is also available on MindTap. MindTap is a total course solution for English Composition, combining all digital assets—e-Book, writing assignments, multimedia, assessments, and a gradebook—into a singular, customizable learning path designed to improve student skills in grammar, research, citation, and, above all, writing. MindTap is well beyond an e-Book or digital supplement. MindTap is the first in a new category—The Personal Learning Experience.

Online Instructor's Manual

This manual is available for downloading or printing on the instructor website. It includes an overview of the book's pedagogy, chapter-by-chapter teaching suggestions, and guidelines for evaluating students' writing. Whether you are just starting out or have been teaching for years, the authors have designed this manual to accommodate you.

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CHAPTER 1

The Analytical Frame of Mind

Overview In this chapter we define analysis and explain why it is the kind of writing you will most often be asked to do in college and beyond. We explain the characteristics that college teachers look for in student writing and the changes in orientation this kind of writing requires: the analytical frame of mind. The chapter identifies the counterproductive habits of mind most likely to block good writing and offers in their place the book's first set of strategies for becoming a more observant and more confident writer: NOTICE & FOCUS, Free-writing, ASKING "SO WHAT?" and THE METHOD. These strategies are embedded in a discussion of what we call The Five Analytical Moves.

Writing as a Tool of Thought

Learning to write well means more than learning to organize information in appropriate forms and to construct clear and correct sentences. Learning to write well means learning ways of using writing in order to think well.

Good writing does, of course, require attention to form, but writing is not just a container for displaying already completed acts of thinking; it is also a mental activity. Through writing we figure out what things mean.

This book will make you more aware of your own acts of thinking and will show you how to experiment more deliberately with ways of having ideas—for example, by sampling various kinds of informal, exploratory writing that will enhance your ability to learn.

As this chapter will show, the analytical process consists of a fairly limited set of basic moves—strategies—that people who think well have at their disposal. *Writing Analytically* describes and gives names to these strategies, which are activities you can practice and use systematically in order to arrive at better ideas.

Our attempt to formulate these moves is not without precedent. Long before there were courses on writing, people studied a subject called rhetoric—as they still do. Rhetoric is a way of thinking about thinking. It offers ways of generating and evaluating arguments as well as ways of arranging them for maximum effect in particular situations. This book is a rhetoric in

the sense that it offers methods for observing all manner of data and arriving at ideas. The division of rhetoric devoted to the generation of ideas is called "invention." *Writing Analytically* is an invention-oriented rhetoric.

In classical rhetoric, procedures and forms that served as aids to discovery were called *heuristics*. The term comes from the Greek word *heuriskein*, which means "to find out" or "to discover." This book's analytical methods, such as the ones you will find in this chapter, are heuristics.

You know how in the cartoons when a character gets an idea, we see a light bulb go on over his or her head? That's the point of view this book opposes, because that scenario dooms you to waiting for the light bulb to go on. Heuristics are more reliable ways of turning on that light bulb than lying around waiting for inspiration.

Why Faculty Want Analysis

For over two decades we've co-directed a Writing Across the Curriculum program in which writing is taught by our colleagues from all of the other disciplines. They have helped us to see why analysis is what they expect from student writing. They want analysis because of the attitudes toward learning that come along with it—the way it teaches learners to cultivate curiosity, to tolerate uncertainty, to respect complexity, and to seek to understand a subject before they attempt to make arguments about it.

Overall, what faculty want is for students to learn to do things with course material beyond merely reporting it on the one hand, and just reacting to it (often through like-dislike, agree-disagree responses) on the other (see Figure 1.1). This is the issue that *Writing Analytically* addresses: how to locate a middle ground between passive summary and personal response. That middle ground is occupied by analysis.

Analysis Defined

To analyze something is to ask what that something means. It is to ask how something does what it does or why it is as it is. Analysis is, then, a form of detective work that typically pursues something puzzling, something you are seeking to understand rather than something you believe you already have

HAVING IDEAS
(doing something with the material)

versus

RELATING ←------------------------→ REPORTING
(personal experience   (information
  matters, but . . .)   matters, but . . .)

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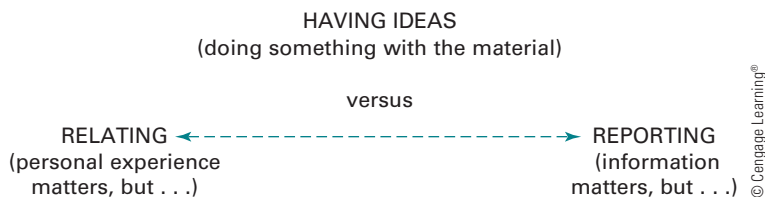
FIGURE 1.1

What Faculty Want from Student Writing

the answers to. Analysis finds questions where there seemed not to be any, and it makes connections that might not have been evident at first. Analysis is, then, more than just a set of skills: it is a frame of mind, an attitude toward experience.

Analysis is the kind of thinking you'll most often be asked to do in college, the mainstay of serious thought. Yet, it's also among the most common of our mental activities. The fact is that most people already analyze all of the time, but they often don't realize that this is what they're doing.

If, for example, you find yourself being followed by a large dog, your first response—other than breaking into a cold sweat—will be to analyze the situation. What does being followed by a large dog mean for me, here, now? Does it mean the dog is vicious and about to attack? Does it mean the dog is curious and wants to play? Similarly, if you are losing at a game of tennis or you've just left a job interview or you are looking at a large painting of a woman with three noses, you will begin to analyze. How can I play differently to increase my chances of winning? Am I likely to get the job, and why (or why not)? Why did the artist give the woman three noses?

Analysis Does More than Break a Subject into Its Parts

Whether you are analyzing an awkward social situation, an economic problem, a painting, a substance in a chemistry lab, or your chances of succeeding in a job interview, the process of analysis is the same:

- divide the subject into its defining parts, its main elements or ingredients
- consider how these parts are related, both to each other and to the subject as a whole.

In the case of the large dog, for example, you might notice that he's dragging a leash, has a ball in his mouth, and is wearing a bright red scarf around his neck. Having broken your larger subject into these defining parts, you would try to see the connection among them and determine what they mean, what they allow you to decide about the nature of the dog: possibly somebody's lost pet, playful, probably not hostile, unlikely to bite me.

Analysis of the painting of the woman with three noses, a subject more like the kind you might be asked to write about in a college course, would proceed in the same way. Your end result—ideas about the nature of the painting—would be determined—as with the dog—not only by noticing its various parts, but by your familiarity with the subject. If you knew little about painting, scrutiny of its parts would not tell you, for instance, that it is an example of the movement called cubism. You would, however, still be able to draw some analytical conclusions—ideas about the meaning and nature of the subject. You might conclude, for example, that the artist is interested in perspective or in the way we see, as opposed to being interested in realistic depictions of the world.

One common denominator of all effective analytical writing is that it pays close attention to detail. We analyze because our global responses, say, to a play or a speech or a social problem, are too general. If you try, for example, to comment on an entire football game, you'll find yourself saying things like "great game," which is a generic response, something you could say about almost anything. This "one-size-fits-all" kind of comment doesn't tell us very much except that you probably liked the game.

In order to say more, you would necessarily become more analytical—shifting your attention to the significance of some important piece of the game as a whole—such as "they won because the offensive line was giving the quarterback all day to find his receivers" or "they lost because they couldn't defend against the safety blitz." This move from generalization to analysis, from the larger subject to its key components, is a characteristic of the way we think. In order to understand a subject, we need to discover what it is "made of," the particulars that contribute most strongly to the character of the whole.

If all analysis did was take subjects apart, leaving them broken and scattered, the activity would not be worth very much. The student who presents a draft to his or her professor with the encouraging words, "Go ahead, rip it apart," reveals a disabling misconception about analysis—that, like dissecting a frog in a biology lab, analysis takes the life out of its subjects.

Analysis means more than breaking a subject into its parts. When you analyze a subject you ask not just "What is it made of?" but also "How do these parts help me to understand the meaning of the subject as a whole?" A good analysis seeks to locate the life of its subject, the aims and ideas that energize it.

Distinguishing Analysis from Summary, Expressive Writing, and Argument

How does analysis differ from other kinds of thinking and writing? A common way of answering this question is to think of communication as having three possible centers of emphasis: the writer, the subject, and the audience. Communication, of course, involves all three of these components, but some kinds of writing concentrate more on one than on the others (see Figure 1.2). Autobiographical writing, for example, such as diaries or memoirs or stories about personal experience, centers on the writer and his or her desire for self-expression. Argument, in which the writer takes a stand on an issue, advocating or arguing against a policy or attitude, is reader-centered; its goal is to bring about a change in its readers' actions and beliefs. Analytical writing is more concerned with arriving at an understanding of a subject than it is with either self-expression or changing readers' views.

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              writer-centered
             (expressive writing)



                  communication

  subject-centered                    reader-centered
(summary and analysis)                  (argument)
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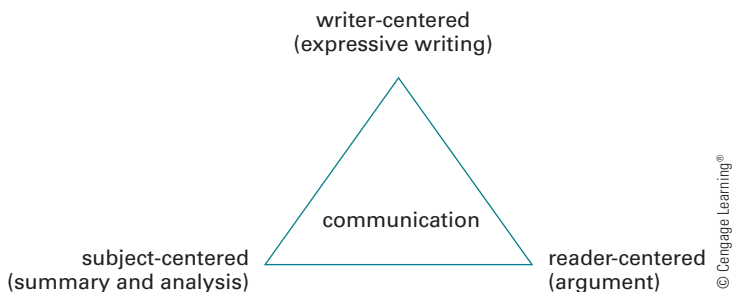
FIGURE 1.2
The Communication Triangle

These three categories of writing are not mutually exclusive. So, for example, expressive (writer-centered) writing is also analytical in its attempts to define and explain a writer's feelings, reactions, and experiences. And analysis is a form of self-expression since it inevitably reflects the ways a writer's experiences have taught him or her to think about the world. Similarly, analysis is a close cousin of argument in its emphasis on logic and the dispassionate scrutiny of ideas ("What do I think about what I think?"). But as we shall see, analysis and argument are not the same.

Analysis and Summary

One of the most common kinds of writing you'll be asked to do in college, in addition to analysis, is summary. Summary differs from analysis, because the aim of summary is to recount in reduced form someone else's ideas. But summary and analysis are also clearly related and usually operate together. Summary is important to analysis, because you can't analyze a subject without laying out its significant parts for your reader. Similarly, analysis is important to summary, because summarizing is more than just shortening someone else's writing. To write an accurate summary you have to ask analytical questions, such as:

- Which of the ideas in the reading are most significant? Why?

- How do these ideas fit together? What do the key passages in the reading mean?

Like an analysis, an effective summary doesn't assume that the subject matter can speak for itself: the writer needs to play an active role. A good summary provides perspective on the subject as a whole by explaining, as an analysis does, the meaning and function of each of that subject's parts. So, summary, like analysis, is a tool of understanding and not just a mechanical task. But a summary stops short of analysis because summary typically makes much smaller interpretive leaps.

Laying out the data is key to any kind of analysis, not simply because it keeps the analysis accurate, but also because, crucially, it is *in the act of carefully*

describing a subject that analytical writers often have their best ideas. The writer who can offer a careful description of a subject's key features is likely to arrive at conclusions about possible meanings that others would share.

Here are two guidelines to be drawn from this discussion of analysis and summary:

1. Describe with care. The words you choose to summarize your data will contain the germs of your ideas about what the subject means.

2. In moving from summary to analysis, scrutinize the language you have chosen, asking, "Why did I choose this word?" and "What ideas are implicit in the language I have used?"

Analysis and Expressive Writing

At their extremes, analysis and expressive writing differ significantly in method and aim. The extreme version of expressive writing focuses on the self, with other subjects serving only to evoke greater self-understanding. The extreme version of analytical writing banishes the "I" and, although its insights may derive from personal experience, it foregrounds the writer's reasoning, not his experiences.

In practice, though, the best versions of analysis and expressive writing can overlap a lot. Although most analytical writing done in the academic disciplines is about some subject other than the self, all writing is, in a sense, personal, because there is an "I" doing the thinking and selecting the details to consider. Writing about the self, about one's own memories and defining experiences, is a useful way to stimulate our thinking about words and about the role of detail in shaping our ideas about things.

Virtually all forms of description are implicitly analytical. When you choose what you take to be the three most telling details about your subject, you have selected significant parts and used them as a means of getting at what you take to be the character of the whole. This is what analysis does: it goes after an understanding of what something means, its nature, by zeroing in on the function of significant detail.

Two Examples of Description as a Form of Analysis   In the two passages below, think about what it is that each writer is analyzing through the use of description. Which sentences and which details reveal the implicit analysis contained in the description?

First student description

22 Green Hill Road was the most beautiful house I had ever seen. The bricks a light brown, and the ivy growing along the sides reflected the sun with such perfection every afternoon. Everything about it was magnificent, but the best part about it was how it never changed—even from the moment I moved in when I was three, the house itself had always been there for me to come back to.

It was junior year in high school and I was visiting 22 Green Hill Road to pick up a few things, when I noticed something different under the clock that wasn't there when I moved out with my mom months earlier. It was a frame filled with pictures of a woman in the process of rolling down a luscious light green hill. I couldn't stop staring at her: her hair was dark brown and her jeans were a size too big. I had never met her before, and she certainly did not belong in my kitchen—the kitchen that was once so familiar I could recall every detail on every wall. My father walked in.

I turned to him. "Who . . . is this?" I asked him. It took him a while to figure out what to say. He sighed and answered, "That's my friend Beth." He had an ultimate innocence in his voice that never went away; I could never stay mad at him for long.

"Oh," I replied. Then I asked what I wished I had not for a long time afterward. "Did you take this?" He backed away from me.

Whenever I stopped by, from that moment on, he turned the frame around so I could not see the images of a strange yet now so familiar woman in what used to be my kitchen.

Second student description

I wish I could tell you more about that night, but it's kind of blurry. What do I remember? My father's voice, "Mommy passed away." I know I cried, but for how long I don't remember. My boyfriend was there; he only heard my end of the conversation. He drove me home from college. I guess that took a couple of hours. There was a box of tissues on my lap, but I didn't use any. He smoked a cigarette at one point, and opened up a window. The black air rushed in and settled on me like a heavy cloak.

The following assignment treats the writer's self as the subject of an analysis and calls for the writer to conduct that analysis through the careful selection and arrangement of telling detail.

TRY THIS 1.1: Writing the Self

Write a brief (two-page) descriptive piece about yourself that you would be willing to read out loud to others engaged in the same exercise. Do this by offering a narrative of some revealing and representative "moment"—perhaps a kind of moment that tended to recur—in your life. Sometimes the most telling moments, those that play a significant role in how we come to be who we are, are subtle, small moments, rather than "big" life-changing experiences. Some of these small but significant moments are barely remembered until we start looking for them with writing. Thus, they engage readers in the writer's process of discovery, which is what good writing should do. Your piece will necessarily be a blend of showing and telling, of description and more explicit analysis, but make sure not to substitute telling readers how you felt for re-creating the experience that made you feel as you did.

Analysis and Argument

Analysis and argument proceed in the same way. They offer evidence, make claims about it, and supply reasons that explain and justify the claims. In other words, in both analysis and argument you respond to the questions "What have you got to go on?" (evidence) and "How did you get there?" (the principles and reasons that caused you to conclude what you did about the evidence).

Although analysis and argument proceed in essentially the same way, they differ in the kinds of questions they try to answer. Argument, at its most dispassionate, asks, "What can be said with truth about x or y?" In common practice, though, the kinds of questions that argument more often answers are more committed and directive, such as "Which is better, x or y?"; "How can we best achieve x or y?"; and "Why should we stop doing x or y?"

Analysis, by contrast, asks, "What does x or y mean?" In analysis, the evidence (your data) is something you wish to understand, and the claims are assertions about what that evidence means. The claim that an analysis makes is usually a tentative answer to a *what*, *how*, or *why* question; it seeks to explain why people watch professional wrestling or what a rising number of sexual harassment cases might mean or how certain features of government health care policy are designed to allay the fears of the middle class.

The claim that an argument makes is often an answer to a *should* question: for example, readers should or shouldn't vote for bans on smoking in public buildings or they should or shouldn't believe that gays can function effectively in the military. The writer of an analysis is more concerned with discovering how each of these complex subjects might be defined and explained than with convincing readers to approve or disapprove of them.

Analysis versus Debate-Style Argument Many of you may have been introduced to writing arguments through the debate model—arguing for or against a given position, with the aim of defeating an imagined opponent and convincing your audience of the rightness of your position. The agree/disagree mode of writing and thinking that you often see in editorials, hear on radio or television, and even practice sometimes in school may incline you to focus all of your energy on the bottom line—aggressively advancing a claim for or against some view—without first engaging in the exploratory interpretation of evidence that is so necessary to arriving at thoughtful arguments. But as the American College Dictionary says, "to argue implies reasoning or trying to understand; it does not necessarily imply opposition." It is this more exploratory, tentative, and dispassionate mode of argument that this book encourages you to practice.

Adhering to the more restrictive, debate-style definition of *argument* can create a number of problems for careful analytical writers:

1. By requiring writers to be oppositional, it inclines them to discount or dismiss problems on the side or position they have chosen; they cling to the same static position rather than testing it as a way of allowing it to evolve.

2. It inclines writers toward either/or thinking rather than encouraging them to formulate more qualified (carefully limited, acknowledging exceptions, etc.) positions that integrate apparently opposing viewpoints.

3. It overvalues convincing someone else at the expense of developing understanding.

As should now be clear, the aims of analysis and argument can sometimes be in conflict. Nevertheless, it's important to remember that, in practice, analysis and argument are inevitably linked. Even the most tentative and cautiously evolving analysis is ultimately an argument; it asks readers to accept a particular interpretation of a set of data.

Similarly, even the most passionately committed argument is an analysis. If you approach an argument with the primary goals of convincing others that you are right and defeating your opponents, you may neglect the more important goal of arriving at a fair and accurate assessment of your subject. In fact, you will be able to argue much more effectively from evidence if you first take the time to really consider what that evidence means and, thereby, to find valid positions to argue about it.

Ethos and Analysis   Analysis, as we have been arguing, is interested in how we come to know things, how we make meaning. This focus privileges not just conclusions about a subject, but also sharing with readers the thought process that led to those conclusions. Rather than telling other people what to think, the best analytical writers encourage readers to think collaboratively with them. This is true of the best writers in the civic forum as well as in colleges and universities.

It follows that the character of the speaker (*ethos*) in an analysis will serve to create a more collaborative and collegial relationship with readers than might be the case in other kinds of writing.

Classical rhetoric thought of the impact that writers/speakers had on audiences in terms of three categories: *logos*, *pathos*, and *ethos*. They are very useful, especially as you go about trying to construct a written version of yourself that will allow you to succeed and grow as a college writer. The word *logos* (from Greek) refers to the logical component of a piece of writing or speaking. *Pathos* refers to the emotional component in writing, the ways that it appeals to feelings in an audience. *Ethos* will be familiar to you as a term because of its relation to the word ethics. In classical rhetoric, *ethos* is the character of the speaker, which is important in determining an audience's acceptance or rejection of his or her arguments.

Much of this book is concerned with the *logos* of academic writing, with ways of deriving and arguing ideas in colleges, universities, and the world of educated discourse. *Ethos* matters too. The thinking you do is difficult to separate from the sense the audience has of the person doing the