

A photograph of a white lighthouse with a red lantern room, situated on a rocky cliff. The sea is turbulent with large, white-capped waves crashing against the shore. The sky is overcast and grey.

Dorothy U. Seyler

# Read, **Reason**, Write

AN ARGUMENT TEXT AND READER

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# Read, Reason, Write

AN ARGUMENT TEXT AND READER

ELEVENTH EDITION

Dorothy U. Seyler





READ, REASON, WRITE: AN ARGUMENT TEXT AND READER, ELEVENTH EDITION

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This book is printed on acid-free paper.

1 2 3 4 5 6 7 8 9 0 DOC/DOC 1 0 9 8 7 6 5 4

ISBN: 978-0-07-803621-7

MHID: 0-07-803621-6

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Cover Designer: *Studio Montage, St. Louis, MO.*

Cover Image: © *Shaun Lowe/Getty Images*

Media Project Manager: *Jennifer Bartell*

Compositor: *Laserwords Private Limited*

Typeface: *10/12 Palatino*

Printer: *R. R. Donnelley*

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#### Library of Congress Cataloging-in-Publication Data

Seyler, Dorothy U.

Read, reason, write : an argument text and reader / Dorothy U. Seyler.—Eleventh ed.  
pages cm

ISBN 978-0-07-803621-7 (acid-free paper) — ISBN 0-07-803621-6 (acid-free paper)

1. English language—Rhetoric. 2. Persuasion (Rhetoric) 3. College readers.

4. Report writing. I. Title.

PE1408.S464 2014

808'.0427—dc23

2013040964

The Internet addresses listed in the text were accurate at the time of publication. The inclusion of a website does not indicate an endorsement by the authors or McGraw-Hill Education, and McGraw-Hill Education does not guarantee the accuracy of the information presented at these sites.

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# New to the Eleventh Edition

This new edition continues the key features of previous editions while adding new material that will make it even more helpful to both students and instructors. Significant changes include the following.

- **New essays.** Both the student essay in MLA style and the student essay in APA are new. The first is longer and focuses on the interesting topic of genetically modified foods; the second, written for a sociology course, is presented in full.
- **New coverage.** There is **new material on paraphrasing** in Chapter 1 and **new material on preparing an annotated bibliography** in Chapter 12.
- **More visuals.** There are more visuals throughout the text, consistent with the increased use of visuals in all our media today.
- **Streamlined content.** The new edition is more streamlined, without any loss of significant coverage or readings.
- **New readings.** With thirty readings in the instructional chapters and forty-six readings in the anthology chapters, this edition has a total of seventy-six readings. In addition there are now nine student essays and the literature in the Appendix. Fifty-one of the readings are new, and some readings from the tenth edition are in new places, paired with new readings, providing a fresh perspective.
- **Enhanced coverage of documentation.** Two of the new readings are rather lengthy studies, complete with documentation, offering students further examples of documentation, supporting the four student essays that contain documentation.
- **Focus on current issues that are relevant to students.** Of the eight chapters in the anthology section, all have new readings, and most have a new focus. For example, the chapter on education in this edition concentrates entirely on issues relating to colleges, issues of cost and value to students as well as the purpose of higher education. The sports chapter examines the Penn State scandal and doping in sports, especially in cycling. The final chapter is still about America, this time looking to the future through the prism of past and present problems and successes.



# Features of *Read, Reason, Write*

These are among the features that have made *Read, Reason, Write* a best-selling text for so many editions.

- An emphasis on good reading skills for effective arguing and writing.
- Instruction, models, and practice in understanding reading context and analyzing elements of style.
- Instruction, models, and practice in writing clear, accurate summaries.
- Focus on argument as contextual: written (or spoken) to a specific audience with the expectation of counterarguments.
- Explanations and models of various types of arguments that bridge the gap between an understanding of logical structures and the ways we actually write arguments.
- Presentation of Aristotelian, Toulmin, and Rogerian models of argument as useful guides to analyzing the arguments of others and organizing one's own arguments.
- In-depth coverage of induction, deduction, analogy, and logical fallacies.
- Guidelines and revision boxes throughout the text that provide an easy reference for students.
- Instruction, models, and practice in finding and evaluating sources and in composing and documenting researched papers.
- A rich collection of readings, both timely and classic, that provides examples of the varied uses of language and strategies for argument.
- A brief but comprehensive introduction to reading and analyzing literature, found in the Appendix.

# Let Connect Composition Help Your Students Achieve Their Goals

McGraw-Hill's solutions are proven to improve student performance. Powered by a four-year student subscription to Connect Composition Plus Essentials 3.0, *Read, Reason, Write* offers **LearnSmart Achieve**, a groundbreaking adaptive learning resource that individualizes writing instruction and helps improve student writing.

LearnSmart Achieve combines a continuously adaptive learning plan with learning resources that focus students on building proficiency in the language and critical processes of composition. Learning resources include contextualized grammar and writing lessons, videos, animations, and interactive exercises. Students are also provided with immediate feedback on their work and progress. A built-in time-management tool keeps students on track to ensure they achieve their course goals.

LearnSmart Achieve represents the goals of individual instructors and writing programs and provides valuable reports related to progress, achievement, and students who may be at risk. With LearnSmart Achieve, instructors can have the confidence of knowing—and the data that demonstrates—that their students, however diverse, are moving toward their highest course expectations: better prepared, confident thinkers and writers with transferable skills. See the next page for more details on what you will find in LearnSmart Achieve.

McGraw-Hill's **Digital Success Academy** offers a wealth of online training resources and course creation tips to help get you started. Go to [connectsuccessacademy.com](http://connectsuccessacademy.com).

LearnSmart Achieve provides instruction and practice for your students in the following areas.

UNIT	TOPIC	
<b>THE WRITING PROCESS</b>	The Writing Process Generating Ideas Planning and Organizing	Writing a Rough Draft Revising Proofreading, Formatting, and Producing Texts
<b>CRITICAL READING</b>	Reading to Understand Literal Meaning Evaluating Truth and Accuracy in a Text	Evaluating the Effectiveness and Appropriateness of a Text
<b>THE RESEARCH PROCESS</b>	Developing and Implementing a Research Plan Evaluating Information and Sources	Integrating Source Material into a Text Using Information Ethically and Legally
<b>REASONING AND ARGUMENT</b>	Developing an Effective Thesis or Claim Using Evidence and Reasoning to Support a Thesis or Claim	Using Ethos (Ethics) to Persuade Readers Using Pathos (Emotion) to Persuade Readers Using Logos (Logic) to Persuade Readers
<b>MULTILINGUAL WRITERS</b>	Helping Verbs, Gerunds and Infinitives, and Phrasal Verbs Nouns, Verbs, and Objects Articles	Count and Noncount Nouns Sentence Structure and Word Order Subject-Verb Agreement Participles and Adverb Placement
<b>GRAMMAR AND COMMON SENTENCE PROBLEMS</b>	Parts of Speech Phrases and Clauses Sentence Types Fused (Run-on) Sentences Comma Splices Sentence Fragments Pronouns	Pronoun-Antecedent Agreement Pronoun Reference Subject-Verb Agreement Verbs and Verbals Adjectives and Adverbs Dangling and Misplaced Modifiers Mixed Constructions Verb Tense and Voice Shifts
<b>PUNCTUATION AND MECHANICS</b>	Commas Semicolons Colons End Punctuation Apostrophes Quotation Marks Dashes	Parentheses Hyphens Abbreviations Capitalization Italics Numbers Spelling
<b>STYLE AND WORD CHOICE</b>	Wordiness Eliminating Redundancies Sentence Variety Coordination and Subordination	Faulty Comparisons Word Choice Clichés, Slang, and Jargon Parallelism

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# From the Author

I have written in previous prefaces to *Read, Reason, Write* that being asked to prepare a new edition is much like being asked back to a friend's home. Although you count on it, you are still delighted when the invitation comes. I am happy that the tenth edition kept old friends and made new ones as well and that once again I am writing a preface, this time to the eleventh edition. *Read, Reason, Write* is now almost 30 years old! Over all of these years, the text has grown in size—most books have—but also in stature within the teaching community and in its value to students. Of course, even though I have retired from full-time teaching, like fine wine neither this text nor I am getting older—only better.

Although some important new material strengthens the eleventh edition, the essential character of *Read, Reason, Write* remains the same. This text still unites instruction in critical reading and analysis, argument, and research strategies with a rich collection of readings that provide both practice for these skills and new ideas and insights for readers. A key purpose of *Read, Reason, Write* remains the same: to help students develop into better writers of the kinds of papers they are most often required to write, both in college and in the workplace, that is, summaries, analyses, reports, arguments, and documented essays. To fulfill this key purpose, the text must do more than offer instruction and opportunities for practice; it must also show students how these skills connect in important ways. Through all of its years, this text has been committed to showing students how reading, analytic, argumentative, and research skills are interrelated and how these skills combine to develop each student's critical thinking ability.

# About the Author

Dorothy Seyler is Professor Emerita of English at Northern Virginia Community College. A Phi Beta Kappa graduate of the College of William and Mary, Dr. Seyler holds advanced degrees from Columbia University and the State University of New York at Albany. She taught at Ohio State University, the University of Kentucky, and Nassau Community College before moving with her family to Northern Virginia.

She is the author of *Introduction to Literature* (second edition), *Doing Research* (second edition), *The Reading Context* and *Steps to College Reading* (both in their third editions), and *Patterns of Reflection* (seventh edition). In 2007 Dr. Seyler was elected to membership in the Cosmos Club in Washington, DC for “excellence in education.”

Professor Seyler has published articles in professional journals and popular magazines. She is currently working on a narrative nonfiction book about early-nineteenth-century explorer William John Bankes. She enjoys tennis and golf, traveling, and writing about both sports and travel.

# Acknowledgments

No book of value is written alone. I am pleased to acknowledge the contributions of others in shaping this text. My thanks are due—as always—to the library staff at the Annandale Campus of Northern Virginia Community College who over the years helped me find needed information. I would also like to thank all of the students whose essays grace this text. They should be proud of the skill and effort they put into their writing. And I am indebted to Erik Neilson of the University of Richmond and Michael Hughes of Virginia Tech University for providing me with the student essays from their colleges, giving me a nice “stack” from which to choose the new essays for this edition. I appreciate the input of many reviewers over the years.

My former editor Steve Pensinger needs to be remembered for steering me through four editions. I am also grateful to Tim Julet and Alexis Walker for guidance through the fifth edition and to Chris Narozny, developmental editor of the sixth edition. My hat’s off to Lisa Moore, executive editor for the sixth and seventh editions; to Christopher Bennem, sponsoring editor for the eighth, ninth, and tenth editions. Last, but not least, my thanks go to past developmental editors Joshua Feldman, Phil Butcher, Janice Wiggins-Clarke, and to my current developmental editor Susan Messer. I have been blessed with a chorus of voices enriching this text through my wonderful journey with this book: May you all live long and prosper!

I’ll close by once again dedicating *Read, Reason, Write* to my daughter Ruth who, in spite of her own career and interests, continues to give generously of her time, reading possible essays for each new edition and listening patiently to my endless debates about changes. And for all students who use my text: May you understand that it is the liberal education that makes continued growth of the human spirit both possible and pleasurable.

**Dorothy U. Seyler**

**Professor Emerita**

**Northern Virginia Community College**

# Critical Reading and Analysis





# Writers and Their Sources



**READ:** What is the situation in the photo? Who are the two figures, where are they, and how do they differ?

**REASON:** What ideas are suggested by the photo?

**REFLECT/WRITE:** Why might this visual have been chosen for Chapter 1?

"Are you happy with your new car?" Oscar asks.

"Oh, yes, I love my new car," Rachel responds.

"Why?" queries Oscar.

"Oh, it's just great—and dad paid for most of it," Rachel exclaims.

"So you like it because it was cheap," Oscar says. "But, wasn't your father going to pay for whatever car you chose?"

"Well, yes—within reason."

"Then why did you choose the Corolla? Why is it so great?"

Rachel ponders a moment and then replies: "It's small enough for me to feel comfortable driving it, but not so small that I would be frightened by trucks. It gets good mileage, and Toyota cars have a good reputation."

"Hmm. Maybe I should think about a Corolla. Then again, I wouldn't part with my Miata!" Oscar proclaims.

A simple conversation, right? In fact, this dialogue represents an **argument**. You may not recognize it as a "typical" argument. After all, there is no real dispute between Oscar and Rachel—no yelling, no hurt feelings. But in its most basic form, an argument is a *claim* (Rachel's car is great) supported by *reasons* (the car's size, mileage, and brand). Similar arguments could be made in favor of this car in other contexts. For instance, Rachel might have seen (and been persuaded by) a television or online Toyota advertisement, or she might have read an article making similar claims in a magazine such as *Consumer Reports*. In turn, she might decide to develop her argument into an essay or speech for one of her courses.

## READING, WRITING, AND THE CONTEXTS OF ARGUMENT

Arguments, it seems, are everywhere. Well, what about this textbook, you counter. Its purpose is to inform, not to present an argument. True—to a degree. But textbook authors also make choices about what is important to include and how students should learn the material. Even writing primarily designed to inform says to readers: Do it my way! Well, what about novels, you "argue." Surely they are not arguments. A good point—to a degree. The ideas about human life and experience we find in novels are more subtle, more indirect, than the points we meet head-on in many arguments. Still, expressive writing presents ideas, ways of seeing the world. It seems that arguments can be simple or profound, clearly stated or implied. And we can find them in much—if not most—of our uses of language.

You can accept this larger scope of argument and still expect that in your course on argument and critical thinking you probably will not be asked to write a textbook or a novel. You might, though, be asked to write a summary or a style analysis, so you should think about how those tasks might connect to the world of argument. Count on this: You will be asked to write! Why work on your writing skills? Here are good answers to this question:

- Communication skills are the single most important skill sought by employers.
- The better writer you become, the better reader you will be.

- The more confident a writer you become, the more efficiently you will handle written assignments in all your courses.
- The more you write, the more you learn about who you are and what really matters to you.

You are about to face a variety of writing assignments. Always think about what role each assignment asks of you. Are you a student demonstrating knowledge? A citizen arguing for tougher drunk-driving laws? A scholar presenting the results of research? A friend having a conversation about a new car? Any writer—including you—will take on different roles, writing for different audiences, using different strategies to reach each audience. There are many kinds of argument and many ways to be successful—or unsuccessful—in preparing them. Your argument course will be challenging. This text will help you meet that challenge.

## RESPONDING TO SOURCES

If this is a text about *writing* arguments, why does it contain so many readings? (You noticed!) There are good reasons for the readings you find here:

- College and the workplace demand that you learn complex information through reading. This text will give you lots of practice.
- You need to read to develop your critical thinking skills.
- Your reading will often serve as a basis for writing. In a course on argument, the focus of attention shifts from you to your subject, a subject others have debated before you. You will need to understand the issue, think carefully about the views of others, and only then join in the conversation.

To understand how critical thinkers may respond to sources, let's examine "The Gettysburg Address," Abraham Lincoln's famous speech dedicating the Gettysburg Civil War battlefield. We can use this document to see the various ways writers respond—in writing—to the writing of others.

### THE GETTYSBURG ADDRESS | ABRAHAM LINCOLN

Fourscore and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here have consecrated it far above our poor power to add or to detract.

The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people shall not perish from the earth.

### What Does It Say?

#### THE RESPONSE TO CONTENT

Instructors often ask students to *summarize* their reading of a complex chapter, a supplementary text, or a series of journal articles on library reserve. Frequently, book report assignments specify that summary and evaluation be combined. Your purpose in writing a summary is to show your understanding of the work's main ideas and of the relationships among those ideas. If you can put what you have read into your own words and focus on the text's chief points, then you have command of that material. Here is a sample restatement of Lincoln's "Address":

Our nation was initially built on a belief in liberty and equality, but its future is now being tested by civil war. It is appropriate for us to dedicate this battlefield, but those who fought here have dedicated it better than we. We should dedicate ourselves to continue the fight to maintain this nation and its principles of government.

Sometimes it is easier to recite or quote famous or difficult works than to state, more simply and in your own words, what has been written. The ability to summarize reflects strong writing skills. For more coverage of writing summaries, see pages 10–13. (For coverage of paraphrasing, a task similar to summary, see pp. 18–20.)

### How Is It Written? How Does It Compare with Another Work?

#### THE ANALYTIC RESPONSE

Summary requirements are often combined with analysis or evaluation, as in a book report. Most of the time you will be expected to *do something* with what you have read, and to summarize will be insufficient. Frequently you will be asked to analyze a work—that is, to explain the writer's choice of style (or the work's larger rhetorical context). This means examining sentence patterns, organization, metaphors, and other techniques selected by the writer to convey attitude and give force to ideas. Developing your skills in analysis will make you both a better reader and a better writer.

Many writers have examined Lincoln's word choice, sentence structure, and choice of metaphors to make clear the sources of power in this speech.\* Analyzing Lincoln's style, you might examine, among other elements, his effective use of *tricolon*: the threefold repetition of a grammatical structure, with the three points placed in ascending order of significance.

Lincoln uses two effective tricolons in his brief address. The first focuses on the occasion for his speech, the dedication of the battlefield: "we cannot dedicate—we cannot consecrate—we cannot hallow. . . ." The best that the living can do is formally dedicate; only those who died there for the principle of liberty are capable of making the battlefield "hallow." The second tricolon presents Lincoln's concept of democratic government, a government "of the people, by the people, for the people." The purpose of government—"for the people"—resides in the position of greatest significance.

A second type of analysis, a comparison of styles of two writers, is a frequent variation of the analytic assignment. By focusing on similarities and differences in writing styles, you can see more clearly the role of choice in writing and may also examine the issue of the degree to which differences in purpose affect style. One student, for example, produced a thoughtful and interesting study of Lincoln's style in contrast to that of Martin Luther King Jr.:

Although Lincoln's sentence structure is tighter than King's and King likes the rhythms created by repetition, both men reflect their familiarity with the King James Bible in their use of its cadences and expressions. Instead of saying eighty-seven years ago, Lincoln, seeking solemnity, selects the biblical expression "Fourscore and seven years ago." Similarly, King borrows from the Bible and echoes Lincoln when he writes "Five score years ago."

### Is It Logical? Is It Adequately Developed? Does It Achieve Its Purpose?

#### THE EVALUATION RESPONSE

Even when the stated purpose of an essay is "pure" analysis, the analysis implies a judgment. We analyze Lincoln's style because we recognize that "The Gettysburg Address" is a great piece of writing and we want to see how it achieves its power. On other occasions, evaluation is the stated purpose for close reading and analysis. The columnist who challenges a previously published editorial has analyzed the editorial and found it flawed. The columnist may fault the editor's logic or lack of adequate or relevant support for the editorial's main idea. In each case the columnist makes a negative evaluation of the editorial, but that judgment is an informed one based on the columnist's knowledge of language and the principles of good argument.

Part of the ability to judge wisely lies in recognizing each writer's (or speaker's) purpose, audience, and occasion. It would be inappropriate to assert

\* See, for example, Gilbert Highet's essay, "The Gettysburg Address," in *The Clerk of Oxenford: Essays on Literature and Life* (New York: Oxford UP, 1954), to which I am indebted in the following analysis.

that Lincoln’s address is weakened by its lack of facts about the battle. The historian’s purpose is to record the number killed or to analyze the generals’ military tactics. Lincoln’s purpose was different.

As Lincoln reflected upon this young country’s being torn apart by civil strife, he saw the dedication of the Gettysburg battlefield as an opportunity to challenge the country to fight for its survival and the principles upon which it was founded. The result was a brief but moving speech that appropriately examines the connection between the life and death of soldiers and the birth and survival of a nation.

These sentences begin an analysis of Lincoln’s train of thought and use of metaphors. The writer shows an understanding of Lincoln’s purpose and the context in which he spoke.

### How Does It Help Me to Understand Other Works, Ideas, Events?

#### THE RESEARCH RESPONSE

Frequently you will read not to analyze or evaluate but rather to use the source as part of learning about a particular subject. Lincoln’s address is significant for the Civil War historian both as an event of that war and as an influence on our thinking about that war. “The Gettysburg Address” is also vital to the biographer’s study of Lincoln’s life or to the literary critic’s study either of famous speeches or of the Bible’s influence on English writing styles. Thus Lincoln’s brief speech is a valuable source for students in a variety of disciplines. It becomes part of their research process. Able researchers study it carefully, analyze it thoroughly, place it in its proper historical, literary, and personal contexts, and use it to develop their own arguments.

To practice reading and responding to sources, study the following article by Deborah Tannen. The exercises that follow will check your reading skills and your understanding of the various responses to reading just discussed. Use the prereading questions to become engaged with Tannen’s essay.

### WHO DOES THE TALKING HERE?

#### DEBORAH TANNEN

Professor of linguistics at Georgetown University, Deborah Tannen writes popular books on the uses of language by “ordinary” people. Among her many books are *Talking from 9 to 5* (1994) and *I Only Say This Because I Love You* (2004). Here she responds to the debate over who talks more, men or women.

**PREREADING QUESTIONS** What is the occasion for Tannen’s article—what is she responding to? Who does most of the talking in your family—and are you okay with the answer?

It’s no surprise that a one-page article published this month in the journal *Science* inspired innumerable newspaper columns and articles. The study, by Matthias Mehl and four colleagues, claims to lay to rest, once and for all, the

stereotype that women talk more than men, by proving—scientifically—that women and men talk equally.

- 2 The notion that women talk more was reinforced last year when Louann Brizendine's "The Female Brain" cited the finding that women utter, on average, 20,000 words a day, men 7,000. (Brizendine later disavowed the statistic, as there was no study to back it up.) Mehl and his colleagues outfitted 396 college students with devices that recorded their speech. The female subjects spoke an average of 16,215 words a day, the men 15,669. The difference is insignificant. Case closed.
- 3 Or is it? Can we learn who talks more by counting words? No, according to a forthcoming article surveying 70 studies of gender differences in talkativeness. (Imagine—70 studies published in scientific journals, and we're still asking the question.) In their survey, Campbell Leaper and Melanie Ayres found that counting words yielded no consistent differences, though number of words per speaking turn did. (Men, on average, used more.)
- 4 This doesn't surprise me. In my own research on gender and language, I quickly surmised that to understand who talks more, you have to ask: What's the situation? What are the speakers using words for?
- 5 The following experience conveys the importance of situation. I was addressing a small group in a suburban Virginia living room. One man stood out because he talked a lot, while his wife, who was sitting beside him, said nothing at all. I described to the group a complaint common among women about men they live with: At the end of a day she tells him what happened, what she thought and how she felt about it. Then she asks, "How was your day?"—and is disappointed when he replies, "Fine," "Nothing much" or "Same old rat race."
- 6 The loquacious man spoke up. "You're right," he said. Pointing to his wife, he added, "She's the talker in our family." Everyone laughed. But he explained, "It's true. When we come home, she does all the talking. If she didn't, we'd spend the evening in silence."
- 7 The "how was your day?" conversation typifies the kind of talk women tend to do more



Who is the most passive figure in this group?

of: spoken to intimates and focusing on personal experience, your own or others'. I call this "rapport-talk." It contrasts with "report-talk"—giving or exchanging information about impersonal topics, which men tend to do more.

Studies that find men talking more are usually carried out in formal exper- 8  
iments or public contexts such as meetings. For example, Marjorie Swacker observed an academic conference where women presented 40 percent of the papers and were 42 percent of the audience but asked only 27 percent of the questions; their questions were, on average, also shorter by half than the men's questions. And David and Myra Sadker showed that boys talk more in mixed-sex classrooms—a context common among college students, a factor skewing the results of Mehl's new study.

Many men's comfort with "public talking" explains why a man who tells his 9  
wife he has nothing to report about his day might later find a funny story to tell at dinner with two other couples (leaving his wife wondering, "Why didn't he tell me first?").

In addition to situation, you have to consider what speakers are doing with 10  
words. Campbell and Ayres note that many studies find women doing more "affiliative speech" such as showing support, agreeing or acknowledging others' comments. Drawing on studies of children at play as well as my own research of adults talking, I often put it this way: For women and girls, talk is the glue that holds a relationship together. Their best friend is the one they tell everything to. Spending an evening at home with a spouse is when this kind of talk comes into its own. Since this situation is uncommon among college students, it's another factor skewing the new study's results.

Women's rapport-talk probably explains why many people think women 11  
talk more. A man wants to read the paper, his wife wants to talk; his girlfriend or sister spends hours on the phone with her friend or her mother. He concludes: Women talk more.

Yet Leaper and Ayres observed an overall pattern of men speaking more. 12  
That's a conclusion women often come to when men hold forth at meetings, in social groups or when delivering one-on-one lectures. All of us—women and men—tend to notice others talking more in situations where we talk less.

Counting may be a start—or a stop along the way—to understanding gen- 13  
der differences. But it's understanding when we tend to talk and what we're doing with words that yields insights we can count on.

Source: *Washington Post*, July 15, 2007, copyright Deborah Tannen. Reprinted by permission.

### QUESTIONS FOR READING AND REASONING

1. What was the conclusion of the researchers who presented their study in *Science*?
2. Why are their results not telling the whole story, according to Tannen? Instead of counting words, what should we study?