

INSTRUCTOR'S EDITION

Writing Analytically

David Rosenwasser

Jill Stephen

FIFTH EDITION



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Writing Analytically focuses on the writing process. That is, the book treats writing as a series of informed acts of inquiry and discovery. For some people, learning to write is like learning to arrange words, sentences, and paragraphs. Some of good writing does, of course, come from activity. Through writing we learn to think (and, of analysis), the act of writing helps us to discover what we think and believe.

All the editions of *Writing Analytically* have been established and directed at the needs of students at arts colleges (a program we have found to be successful we've found among students who do not issue papers), not passive summaries of information into the meaning of information. This is a chapter, if that, to analysis.

The main discovery we've made in the last few years of reading we'd done about the writing process is that as writers and teachers we tend to present their statements as inert statements that write to one. In practice, the relationship is dynamic.

In most good writing, the relationship is dynamic. In final drafts, in other words, the thesis acts as a lens through which the evidence, in turn, creates pressure. The relationship between attitude toward evidence and the writing process depends on them in revision depends on the relationship between the evidence and developing ideas rather than on the relationship between the evidence and the writing process.

By the time we come to the end of the book, we have observation skills. We recognize the relationship between the thesis as thought-strangling force. We begin to understand the relationship between the thesis and the writing process. We begin to understand the relationship between the thesis and the writing process before the writer becomes overwhelmed by the evidence and too narrowly thesis-driven. We begin to understand the relationship between the thesis and the writing process before they have done much.

The solution to this problem sounds easy to accomplish, but it isn't. As writers and thinkers, we all need to slow down—to dwell longer in the open-ended, exploratory, information-gathering stage. This requires specific tasks that will reduce the anxiety for answers, impede the reflex move to judgments, and encourage a more hands-on engagement with materials. *Writing Analytically* supplies these tasks for each phase of the writing and idea-generating process: making observations, inferring implications, and making the leap to possible conclusions.

WHAT'S NEW IN THIS EDITION

This edition of *Writing Analytically* marks the fourth time we've had the chance to revisit the book's initial thinking on writing. The difficult but also exciting thing about repeatedly revising the same book is that the writer must keep learning how to see the logic of the book as a whole, even as new thinking rises from earlier thinking and threatens to displace it. We believe that we have now succeeded at what we couldn't quite manage to do in the fourth edition—to integrate the early versions of the book, oriented largely toward thesis and evidence, with the later editions of the book, oriented toward observation and interpretation.

Here in brief (and in boldface) are the suggestions and criticisms to which this extensively rewritten and reorganized version of the book responds:

- **Put back the definition-of-analysis chapter containing the five analytical moves, which disappeared in the third edition.** This edition starts with a revised version of the older chapter, now called *Analysis: What It Is and What It Does*.
- **Make things easier to find! Make core ideas stand out more clearly.** And so . . . :
 1. We have organized the book into four units to make the book's arguments and advice clearer and more clearly incremental. These units are:
 - I. The Analytical Frame of Mind: Introduction to Analytical Methods
 - II. *Writing the Analytical Essay*
 - III. *Writing the Researched Paper*
 - IV. *Grammar and Style*
 2. We have created separate chapters on matters that were not adequately pulled together and foregrounded in previous editions.
 - The book's observational strategies, such as 30 on 1 and The Method, now appear prominently in a single chapter called *A Toolkit of Analytical Methods* (Chapter 3).
 - A revised chapter called *Interpretation: What It Is, What It Isn't, and How to Do It* (Chapter 4) reunites materials on interpretation that were split up in the fourth edition.
 - The book's advice on analyzing and producing arguments now appears in a single chapter called *Analyzing Arguments* (Chapter 5).

- A new chapter explicitly discusses the topic of the book's rhetorical modes.
- The book's advice is largely new chapters and Formats (Chapter 6) regarding paragraph form and paragraph form in terms of movement.

- **Get rid of the overstudied of counterproductive** that in the fourth edition, too often do—perhaps chapter have now been reorganized and revised, which now appears as that it is hard to develop what's wrong with our
- **Put the book's advice pared-down chapter** book's unit on research the book's strategies are particular to writing revised reading chapter
- **Make the book shorter sentence—in fact, even to the temptation to make the book more**

We continue to believe that thought process will make with complexity and to move give assembling of down-close media and verbal prompts for the role they can play in collaborative space. When a time, class discussion and we easily learn that good ideas

HOW TO USE THIS BOOK

Writing Analytically is designed as well as in more advanced

Though the book's chapters form a logical sequence, each can also stand alone and be used in different sequences.

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 book's writing exercises 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 they employ. Many of the "Try This" exercises could generate papers, but usually they are more limited in scope, asking readers to experiment with various kinds of data-gathering and analysis.

The book acknowledges that various academic disciplines differ in their expectations of student writing. Interspersed throughout the text are boxes labeled Voices from across the Curriculum. These were written for the book by professors in various disciplines who offer their disciplinary perspective on such matters as reasoning back to premises and determining what counts as evidence. Overall, however, the text concentrates on the many values and expectations that the disciplines share about writing.

THEORETICAL ORIENTATIONS

We have had the good fortune to interest others enough in our work to stimulate attack, much of it, we think, the result of misunderstanding. In an effort to clarify our own premises and origins, we offer the following disclosure of our influences and orientations.

The book is aligned with the thinking of Carl Rogers and others on the goal of making argument less combative, less inflected by a vocabulary of military strategizing that discourages negotiation among competing points of view and the evolution of new ideas from the pressure of one idea against another.

The book is also heavily influenced by the early proponents of the process movement in writing pedagogy. Books such as Peter Elbow's *Writing Without Teachers* and Ken Macrorie's *Telling Writing* were standard fare in graduate programs when we began to teach. We came of age, so to speak, accepting that writing instruction should focus on writers' process and not just on ways of shaping finished products. As is now generally recognized, the inherent romanticism and expressivist bias of the process approach to writing limited its usefulness for people who were interested in teaching students how to write for academic audiences. Despite the social scientific approach that researchers such as Janet Emig, James Britton, and Linda Flower (to name a few) brought to the

understanding of students' writing, it suffered a decline in status and respectability (See, for example, the arguments of Bazerman, and others, who have criticized ethnographic research on the writing process).

We continue to believe in the value of the process approach to writing, but in an epistemological manner of writing that is more in accord. We think, further, that the process approach can go a long way toward making writing more socially expressive, at least for research students' writing, precisely because of its mysterious-seeming nature.

The book has drawn some of its ideas about our connection to process writing from people who think the book is uncritically aligned with the New Critical mind set. The New Criticism has come to be misread from the physical details that it focuses on and so on. This is not the place to discuss the impact of the New Criticism on writing theory, but in turn, they also determine the assumptions about how best to teach writing. These interpretive frames, though not made clear do the details beyond the surface.

We are aware that the book's organizing contrasts suggest their immediate successors, but they are foray into the evolution of writing theory. We just say that the value assumptions (and ambiguity) and the nature of mind and culture) do not lead to thinking and writing the way we do. The necessity of recognizing tenets of universal structures of mind and culture that there is value in trying to understand the characteristic moves of writing and better able to arrive at a more sophisticated understanding.

Here are some other writing process understandings. Its employment of step-by-step procedures to evolve, should not be confused with the book does not prescribe a fixed

describe systematically what good thinkers do—as acts of mind—when they are confronted with data.

Our focus on words has also attracted critique. The theoretical orientation that has come to be called performance theory has emphasized the idea that words alone don't adequately account for the meanings we make of them. Words exist—their interpretations exist—in how and why they are spoken in particular circumstances, genres, and traditions. Our view is that this essential emphasis on the significance of context does not diminish the importance of attending to words. The situation is rather like the one we addressed earlier in reference to the New Criticism: Words mean in particular contexts. It is reductive to assume that attention to language means that only words matter or that words matter in some context-less vacuum. The methods we define in *Writing Analytically* can be applied to nonverbal and verbal data.

Interestingly, we were aware of, but had not actually studied, the work of John Dewey as we evolved our thinking for this book. Looking more closely at his writing now, we are struck by the number of key terms and assumptions our thinking shares with his. In his book *How We Think*, Dewey speaks, for example, of "systematic reflection" as a goal. He was interested, as are we, in what goes on in the production of actual thinking, rather than "setting forth the results of thinking" after the fact, in the manner of formal logic. On this subject Dewey writes, "When you are only seeking the truth and of necessity seeking somewhat blindly, you are in a radically different position from the one you are in when you are already in possession of the truth" (revised edition 1953, 74–75).

Dewey thought, as do we, that habits of mind can be trained, but first people have to be made more conscious of them. This is what *Writing Analytically* tries to accomplish. It begins with some of the same premises that Dewey and others have offered:

- The importance of being able to dwell in and tolerate uncertainty
- The importance of curiosity and knowing how to cultivate it
- The importance of being conscious of language
- The importance of observation

Dewey also said that people cannot make themselves have ideas. This we believe is not true. People can make themselves have ideas, and it is possible to describe the processes through which individuals enable themselves to make interpretive leaps. It is also possible (and necessary) for people to learn how to differentiate ideas from other things that are often mistaken for ideas, such as clichés and opinions—products of the deadening effect of habit (about which we have much to say in the book's opening unit). Although the interpretive leaps from observation to ideas can probably never be fully explained, we are not thus required to relegate the meaning-making process to the category of imponderable mystery.

ABOUT THE AUTHORS

David Rosenwasser and Jill Stephen are Professors of English at Muhlenberg College in Allentown, Pennsylvania, where they have co-directed a Writing Across the Curriculum (WAC) program since 1987. They began teaching writing to college

students in the 1970s—David at William and Mary, and Jill at *Writing Analytically* has grown on writing and writing, first and at other colleges and un-

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The Analytical Introduction

CHAPTER 1
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Analysis: What

FIRST PRINCIPLES

Writing takes place now in computer and cell phone applications. Lists are replacing the classroom. If a and Google offer instant claims that we now inhabit a virtual sea. What is the future for writers and writing?

If what is meant by writing on a screen, then presumably the mission that characterize writing is of recording our thoughts in and mental habits that help at the center of what it means.

This book is primarily about its governing premise is to think well. This does not style, paragraphing, and organization writing as a way of generating.

Although it is true that display their finished products arrive at their ideas in the form of thinking will finally take, for sustained act of reflection. It is an act of reflection in an age that with information downloaded.

ANALYSIS DEFINED

We have seized upon analysis called for in college courses. We age analytical writing because

the like/dislike, agree/disagree variety and to the cut-and-paste compilation of sleek information. It is the kind of writing that helps people not only to retain and assimilate information, but to use information in the service of their own thinking about the world.

More than just a set of skills, analysis is a frame of mind, an attitude toward experience. It is a form of detective work that typically pursues something puzzling, something you are seeking to understand rather than something you are already sure you have 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.

Analyzing, however, is often the subject of attack. It is sometimes thought of as destructive—breaking things down into their component parts, or, to paraphrase a famous poet, murdering to dissect. Other detractors attack it as the purview of intellectuals and scholars, beyond the reach of normal people. In fact, we all analyze all of the time, and we do so not simply to break things down but to reconstruct our understanding of the world we inhabit.

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 a game of tennis, or you've just left a job interview, or you are looking at a 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?

If we break things down as we analyze, we do so to search for meaningful patterns, or to uncover what we had not seen at first glance—or just to understand more closely how and why the separate parts work as they do.

As this book tries to show, analyzing is surprisingly formulaic. It consists of a fairly limited set of basic moves. People who think well have these moves at their disposal, whether they are aware of using them or not. Having good ideas is less a matter of luck than of practice, of learning how to make best use of the writing process. Sudden flashes of inspiration do, of course, occur, but those who write regularly know that inspirational moments can, in fact, be courted. The rest of this book offers you ways of courting and then realizing the full potential of your ideas.

Next we offer five basic "moves"—reliable ways of proceeding—for starting ideas analytically.

THE FIVE ANALYTICAL MOVES

Each of the five moves is developed in more detail in subsequent chapters; this is an overview. As we have suggested, most people already analyze all the time, but they often don't realize that this is what they're doing. A first step toward becoming a better analytical thinker and writer is to become more aware of your own thinking processes, building on skills that you already possess, and eliminating habits that get in the way. Each of the following moves serves the primary purpose of analysis to figure out what something means, why it is as it is and does what it does.

Move 1: Suspend Judgment

Suspending judgment is a considerable effort to break dislikes, with agreeing and reminded of how pervasive they are, judgments tend to be on judgments usually say about the subject being judged, especially revealing in this regard as if this assertion clearly says about the mind of the beholder.

Consciously leading writing about this is...") leads to a state of mind, one that is not of approval and disapproval. subject you are analyzing. See Reflex in Chapter 2, Current

Move 2: Define Significance

Whether you are analyzing a painting, a substance in a chemistry class, or the process of analysis

- Divide the subject into parts.
- Consider how these parts relate to the whole.

In the case of analyzing a painting, he's dragging a leash, has a broken your larger subject into smaller parts, and determine the nature of the dog; appear unlikely to bite me.

Analysis of the painting kind you might be asked to do. Your result—ideas about the dog, not only by you with the subject. If you know would not tell you, for instance, Cubism. Even without his analytical conclusions—ideas conclude, for example, that as opposed to realistic depiction.

One common denominator of all effective analytical writing is that it pays close attention to detail. We analyze because our global responses, to a play, for example, or to a speech or a social problem, are too general. If you 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. To say more, you would necessarily become more analytical—shifting your attention to the significance of some important aspect of the game, 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 characteristic of good thinking. To understand a subject, we need to get past our first, generic, evaluative response to discover what the subject is "made of," the particulars that contribute most strongly to the character of the whole.

If all that analysis did, however, was to take subjects apart, leaving them broken and scattered, the activity would not be worth very much. The student who presents a draft of a paper to his or her professor with the 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. Clearly, 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?"

Move 3: Make the Implicit Explicit

One definition of what analytical writing does is that it makes explicit (overtly stated) what is implicit (suggested but not overtly stated), converting suggestions into direct statements. Some people fear that, like the emperor's new clothes, implications aren't really there, but are instead the phantasms of an overactive imagination. "Reading between the lines" is the common and telling phrase that expresses this anxiety. We will have more to say in Chapter 4 against the charge that analysis makes something out of nothing—the spaces between the lines—rather than out of what is there in black and white. Another version of this anxiety is implied by the term *hidden meanings*.

Implications are not hidden, but neither are they completely spelled out so that they can be simply extracted. The word *implication* comes from the Latin *implere*, which means "to fold in." The word *explicit* is in opposition to the idea of implication. It means "folded out." This etymology of the two words, *implicit* and *explicit*, suggests that meanings aren't actually hidden, but neither are they opened to full view. An act of mind is required to take what is folded in and fold it out for all to see.

The process of drawing out implications is also known as making inferences. *Inference* and *implication* are related but not synonymous terms, and the difference is essential to know. The term *implication* describes something suggested by the material itself; implications reside in the matter you are studying. The term *inference* describes your thinking process. In short, you infer what the subject implies.

Now, let's move on to an example that suggests not only how the process of making the implicit explicit works, but also how often we do it in our every-day lives. Imagine that you are driving down the highway and find yourself

analyzing a billboard advertisement with your noticing what the athletic, and scantily clad male, fast-running river. At this point, a description of what the photo implies about the particulars of the photo implied.

You might infer, for example, that the image is of a young, fit, and energetic person. You might also infer that the person is a young man, based on the stereotypical features of the person's face. Your analysis would suggest, but not overtly state, that the person is a young man, based on the stereotypical features of the person's face. Your analysis would suggest, but not overtly state, that the person is a young man, based on the stereotypical features of the person's face.

Try this 1.1: Making Inferences
Locate any magazine ad that features a picture of a person. Use our hypothesis to make inferences about the person's age, gender, and ethnicity. Don't settle for just "young man" or "young woman" as answers. Give specific details about the person's appearance and why did the advertiser use that image?

VOICES FROM ACROSS THE

Science as a Process

I find it ironic that the discipline of science is so difficult for students. From the prevailing view of science, students come to college with the idea that everything they learn is objective and that the subjectivity that many of us have is just a barrier to argue, synthesize, or evaluate.

Anyone who has ever argued with someone from the truth. Just like a scientist, you are constantly arguing over evidence. There is rarely an absolute truth. There is rarely an absolute case of argument, obtaining evidence, and making arguments. To be sure, you can be intellectually bankrupt and still be a scientist. But to Newton, gravity had to be produced, analyzed, and then a significant fraction of his argument. Equally important, the process of science eventually be significant.

Move 4: Look for Patterns

We have been defining analysis as the understanding of parts in relation to each other and to a whole, as well as the understanding of the whole in terms of the relationships among its parts. But how do you know which parts to attend to? What makes some details in the material you are studying more worthy of your attention than others? Here are three principles for selecting significant parts of the whole:

1. *Look for a pattern of repetition or resemblance.* In virtually all subjects, repetition is a sign of emphasis. In a symphony, for example, certain patterns of notes repeat throughout, announcing themselves as major themes. In a legal document, such as a warranty, a reader quickly becomes aware of words that are part of a particular idea or pattern of thinking; for instance, disclaimers of accountability.

The repetition may not be exact. In Shakespeare's play *King Lear*, for example, references to seeing and eyes call attention to themselves through repetition. Let's say you notice that these references often occur along with another strand of language having to do with the concept of proof. How might noticing this pattern lead to an idea? You might make a start by inferring from the pattern that the play is concerned with ways of knowing (proving) things—with seeing as opposed to other ways of knowing, such as faith or intuition.
2. *Look for binary oppositions.* Sometimes patterns of repetition that you begin to notice in a particular subject matter are significant because they are part of a contrast—the basic opposition—around which the subject matter is structured. A binary opposition is a pair of elements in which the two members of the pair are opposites; the word *binary* means “consisting of two.” Some examples of binary oppositions that we encounter frequently are nature/civilization, city/country, public/private, organic/inorganic, voluntary/involuntary. One advantage of detecting repetition is that it will lead you to discover binaries, which are central to locating issues and concerns. (For more on working with binary oppositions, see Chapters 3 and 5.)
3. *Look for anomalies—things that seem unusual, seem not to fit.* An *anomaly* (*a* = not, *nom* = name) is literally something that cannot be named, what the dictionary defines as deviation from the normal order. Along with looking for patterns, it is also fruitful to attend to anomalous details—those that seem not to fit the pattern. Anomalies help us to revise our stereotypical assumptions. A TV commercial, for example, advertises a baseball team by featuring its star reading a novel by Dostoyevsky in the dugout during a game. In this case, the anomaly, a baseball player who reads serious literature, is being used to subvert (question, unsettle) the stereotypical assumption that sports and intellectuality don't belong together.

Just as people tend to leap to evaluative judgments, they also tend to avoid information that challenges (by not conforming to) opinions they already hold. Screening out anything that would rattle the pattern they've begun to

see, they ignore the evidence in this process of *confirmation bias* (Chapter 9, Making a Theory). This often leads to mistakes. For example, have arisen not to with a prevailing

Move 5: Keep Reformulating

Analysis, like all forms of purposeful analytical writing, begins with a question: How do the subject's parts fit together, and what does that tell us? The uncertainty to understand the

The following three moves they're derived from) he or she attempts to understand that you want to think about you locate and try to explain

Which details seem significant?

What does the detail mean?

What else might it mean?

(Move 5: Define Significance)

How do the details fit together?

What does this pattern tell us?

What else might this same pattern explain?

(Move 6: Look for Patterns)

What details don't seem to fit the pattern?

What does this new part tell us?

How do these details fit together?

(Move 7: Look for Anomalies)

The process of posing questions is one of trial and error. Learning to ask good frame questions. One of the disciplines is knowledge of the subject. For example, an economics professor might ask about a phenomenon, such as a stock market crash, its causes and significance in

Instructions for this chapter are located in the margin of the text.

benefits are financed and how changes in government policy and the country's population patterns might explain the declining supply of funds for the elderly. The sociologist might ask about attitudes toward the elderly and about the social structures that the elderly rely on for support.

ANALYSIS AT WORK: A SAMPLE PAPER

Examine the following excerpt from a draft of a paper about Ovid's *Metamorphoses*, a collection of short mythological tales dating from ancient Rome. We have included annotations in blue to suggest how a writer's ideas evolve as he or she looks for patterns, contrast, and anomaly, constantly remaining open to reformulation.

The draft actually begins with two loosely connected observations: that males dominate females, and that many characters in the stories love the ability to speak and thus become submissive and dominated. In the excerpt, the writer begins to connect these two observations and speculate about what this connection means.

There are many other examples in Ovid's *Metamorphoses* that show the dominance of man over women through speech control. In the Daphne and Apollo story, Daphne becomes a tree to escape Apollo, but her ability to speak is destroyed. Likewise, in the Syrinx and Pan story, Syrinx becomes a marsh reed, also a life form that cannot talk, although Pan can make it talk by playing it. (The writer establishes a pattern of similar detail.) Tygheion and Galathea is a story in which the male creates his conception of the perfect female. The female does not speak once; she is completely silent. Also, Fontana is referred to as "she" and never given a real name. This lack of a name renders her identity more silent. (How the writer begins to link the contrasts of speech/silence with the absence/presence of identity.)

Ocyroe is a female character who could tell the future but who was transformed into a mare so that she could not speak. One may explain this transformation by saying it was an attempt by the gods to keep the future unknown. (Notice how the writer's thinking expands as she sustains her investigation of the overall pattern of men silencing women; here she tests her theory by adding another variable—punishment.) However, there is a male character, Tiresias, who is also a seer of the future and is allowed to speak of his foreknowledge, thereby becoming a famous figure. (Interestingly, Tiresias during his lifetime has experienced being both a male and a female.) (Notice how the Ocyroe example has spawned a contrast based on gender in the Tiresias example. The pairing of the two examples demonstrates that the ability to tell the future is not the sole cause of silencing because male characters who can do it are not silenced—though the writer chooses to note that Tiresias is not entirely male.) Finally, in the story of Mercury and Herse, Herse's sister, Aglauros, tries to prevent Mercury from marrying Herse. Mercury turns her into a statue; the male directly silences the female's speech.

The woman silences the man in only two stories stated. (Here the writer searches out an anomaly—women silencing men—that grows in the rest of the paragraph into an organizing contrast.) In the first, "The Death of Orpheus," the women make use of "demonic shouting, Cithyrian flutes with curving horns, tambourines, the beating of breasts, and lyric howlings" (246) to drown out the male's songs, dominating his speech in terms of volume. In this way, the quality of power within speech is demonstrated: "for the first time, his words had no effect, and he failed to move them [the women] in any way by his voice" (247).

Next the women kill him, thereby destroying another of expressions: a "steeled murmur" (247), even if he is able to destroy his power completely through expression. (The writer learns from Ovid that Orpheus's lyre continues to

The second story in which a male sees Diana naked, and she "he tried to say 'Aaa!'" but he was to fulfill his own hurting team death. (This example reinforces the Ovid example.)

In some ways these four discovering a workable idea. As the examples accumulate, the writer explains. We have not thesis the draft is working to. What we want to emphasize locate it in various patterns.

Try This 1.2: Applying 1

Speeches provide rich examples. We especially recommend the URL. Locate any speech the focus of your results, for and its way of presenting it. applying the moves cause you

DISTINGUISHING AN AND EXPRESSIVE WR

How does analysis differ from answering this question is to of emphasis—the writer, it involves all three of these can on one than on the others. memoirs or stories about a desire for self-expression. Advocating or arguing against about a change in its readers with arriving at an understanding readers' views. (See

These three categories expressive (writer-centered) and explain a writer's feelings

• Analyze
 • Compare/contrast
 • Apply



FIGURE 1.2

Arrangement in Grey and Black: The Artist's Mother by James Albert McNeill Whistler, 1871.

because, crucially, it is in the act of carefully describing a subject that analytical writers often have their best ideas.

You may not agree with the terms by which we have summarized the painting, and thus you may not agree with such conclusions as “the mystery of self-sufficiency.” Nor is it necessary that you agree because there is no single, right answer to what the painting means. The absence of a single right answer does not, however, mean that all possible interpretations are equal and equally convincing to readers. 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 general rules 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 PERSONALITY

Although observations like Figure 1.3 go beyond simple painting, rather than moving such as efficiency about it. In the writer’s own mother. Such a means of prompting a sharp writer to interpret some features stand. But the writer would draw conclusions about what the subject also be reasonably inferred from.

Analysis is a creative act whose scope is governed by logic. The reading of the painting that follows might lead to different conclusions anything he or she wishes.

Data

subject in profile, not looking at us

folded hands, lined face, cap, concealed hair, expresses creases face

pattern of curtain 9:11, pleated versus a full figure and blank wall; slightly filled face curls and toes on cap versus plain black dress

slightly stretched body position and presence of support for feet

FIGURE 1.3

Summary and Analysis of Whistler's 'The Artist's Mother'

it is patiently waiting to die. Such conclusions would be unfounded speculations because the black dress is not sufficient to support them. Analysis often operates in areas in which there is no one right answer, but like summary and argument, it requires the writer to reason from evidence.

A few rules are worth highlighting here:

1. The range of assertions for explaining a given detail or word must be governed by context.
2. It's fine to use your personal reactions as a way into exploring what a subject means, but take care not to make an interpretive leap stretch farther than the actual details will support.
3. Because the tendency to transfer meanings from your own life onto a subject can lead you to ignore the details of the subject itself, you need always to be asking yourself: "What other explanations might plausibly account for this same pattern of detail?"

As we began this chapter by saying, analysis is a form of detective work. It can surprise us with ideas that our experiences produce once we take the time to listen to ourselves thinking. But analysis is also a discipline; it has rules that govern how we proceed and that enable others to judge the validity of our ideas. A good analytical thinker needs to be the attentive Dr. Watson to his or her own Sherlock Holmes. That is what the remainder of this book teaches you to do.

ASSIGNMENT: Analyze a Portrait or Other Visual Image

Locate any portrait, preferably a good reproduction from an art book or magazine, one that shows detail clearly. Then do a version of what we've done with *Whistler's Mother* in the preceding columns.

Your goal is to produce an analysis of the portrait with the steps we included in analyzing *Whistler's Mother*: First, summarize the portrait, describing accurately its significant details. Do not go beyond a recounting of what the portrait includes; avoid interpreting what these details suggest.

Then use the various methods offered in this chapter to analyze the data. What repetitions (patterns of same or similar detail) do you see? What organizing contrasts suggest themselves? In light of these patterns of similarity and difference, what anomalies do you then begin to detect? Move from the data to interpretive conclusions.

This process will produce a set of interpretive leaps, which you may then try to assemble into a more coherent claim of some sort about what the portrait "says."

Counterprodu

ANALYSIS, we have been saying, is a way of seeing and making sense of the world. It's a way of looking at things in a new frame of mind with its own potential ideas at the click of an analytical habit. Then, the more you practice your observational skills,

The meaning of observation is not to be taken as a sure bet that many of the observations are "right." And why? Because we tend to shut down the observations that don't fit our preconceptions. We go for the quick interpretation.

Having ideas is dependent on the way that we wish to act on the world. It's not too easy understanding. The more we know, the more we realize that the answers is that we are thus far from the truth. It's usually much more interesting to ask questions than to give answers.

The nineteenth-century philosopher John Dewey says that to know an object/Costa precise the object, we place a filter on the world. The kinds of information that we get from the Dickinson poem is a function of the material with which to build our conclusions, about the sense of the world. If not careful, such moves will lead us to a false sense of certainty.

FEAR OF UNCERTAINTY

Most of us learn early in life that we are not certain. Rather than ask questions and try to find out, we come to believe that we are certain. We think as we think we do. This is a natural tendency.

become better thinkers, most of us have to cultivate a more positive attitude toward not knowing. Prepare to be surprised at how difficult this can be.

Start by trying to accept that uncertainty—even its more extreme version, confusion—is a productive state of mind, a precondition to having ideas. The poet John Keats coined a memorable phrase for this willed tolerance of uncertainty. He called it *negative capability*:

I had not had a dispute but a disquisition with Dilke, on various subjects; several things dovetailed in my mind, & at once it struck me, what quality went to form a Man of Achievement especially in Literature & which Shakespeare possessed so enormously—I mean *Negative Capability*, that is when man is capable of being in uncertainties, Mysteries, doubts, without any irritable reaching after fact & reason.

—Letter to George and Thomas Keats, December 1817

The key phrases here are “capable of being in uncertainties” and “without any irritable reaching.” Keats is not saying that facts and reason are unnecessary and therefore can be safely ignored. But he does praise the kind of person who can remain calm (rather than becoming irritable) in a state of uncertainty. He is endorsing a way of being that can stay open to possibilities longer than most of us are comfortable with. Negative capability is an essential habit of mind for productive analytical thinking.

PREJUDGING

Too often inexperienced writers are pressured by well-meaning teachers and textbooks to arrive at a thesis statement—a single sentence formulation of the governing claim that a paper will support—before they have observed enough and reflected enough to find one worth using. These writers end up clinging to the first idea that they think might serve as a thesis, with the result that they stop looking at anything in their evidence except what they want and expect to see. Writers who leap prematurely to thesis statements typically find themselves proving the obvious—some too-general and superficial ideas—and worse, they miss opportunities for the better paper that is lurking in the more complicated evidence being screened out by the desire to make the thesis “work.”

Unit II of this book, Writing the Analytical Essay, will have much to say about finding and using thesis statements. But this unit (especially Chapter 3, *A Toolkit of Analytical Methods*) first focuses attention on the kinds of thinking and writing you’ll need to engage in before you can successfully make the move to thesis-driven writing. In this discovery phase, you will need to slow down the drive to conclusions to see more in your evidence.

Tell yourself that you don’t understand, even if you think that you do. You’ll know that you are surmounting the fear of uncertainty when the meaning of your evidence starts to seem less rather than more clear to you, and perhaps even strange. You will begin to see details that you hadn’t seen before and a range of competing meanings where you had thought there was only one.

BLINDED BY HABIT

Some people, especially the young, see things that the rest of us don’t see. One reason that some people become duller as they age is that their habit of seeing the world as a problem was not age but habit. If only we had seen the world more efficiently, we could tune out things that are not important.

You can test this theory by driving on the way to work or class and moving through the day and the world of the senses. Our minds are so busy that our eyes wander a few feet in front of us. Moving along the road by while we were driving on a car or the landscape. Arguably, the habit of not seeing things is a habit of not considering, the habit of not thinking.

The deadening effect of habit is not just a problem for scientists or artists as well as for writers. As defined the aim of art as “defining the new,” the novelist David Lodge, “is to make the familiar things in unfamiliar.” Victor Shklovsky, wrote, “Literature is a way of making things unfamiliar, and the fear of war. . . .” (David Lodge, *The Art of Fiction*)

Growing up we all become used to things. We tend to forget the specific things that we see. Instead we respond to our expectations. Often, these are shared expectations.

A lot of what passes for thought is just habit. If you’ve read a lot of books, you probably couldn’t relate to a book that you hadn’t read. And they are surprised when you offer one for a description of a place that you’ve never been to. Offer a description of a place that you’ve never been to. Offer a description of a place that you’ve never been to. Offer a description of a place that you’ve never been to.

We live in a culture of immediate answers. We are constantly assaulted with mind-numbing information. We never want anyone else’s. We want our own. And easy answers (“Be yourself”) can do away with heroism.

That’s one reason for the “box” which appears to me to be a habit. But more than that, we are trapped inside the box of our own responses. This

the philosopher David Hume, writing about perception, asserted that our lives are spent in “dogmatic slumbers,” so ensnared in conventional notions of just about everything that we don’t really see.

We turn now to three of the most stubbornly counterproductive habits of mind: the judgment reflex, generalizing, and overpersonalizing.

THE JUDGMENT REFLEX

It would be impossible to overstate the mind-numbing effect that the judgment reflex has on thinking. Why? Consider what we do when we judge something and what we ask others to do when we offer them our judgments. Ugly, realistic, pretty, wonderful, unfair, crazy; notice how the problem with such words is a version of the problem with all generalizations—lack of information. What have you actually told someone else if you say that something is ugly, or boring, or realistic?

In its most primitive form—most automatic and least thoughtful—judging is like an on/off switch. When the switch is thrown in one direction or the other—good/bad, right/wrong, positive/negative—the resulting judgment predetermines and overrides any subsequent thinking we might do. Rather than thinking about what *X* is or how *X* operates, we lock ourselves prematurely into proving that we were right to think that *X* should be banned or supported.

The psychologist Carl Rogers has written at length on the problem of the judgment reflex. He claims that our habitual tendency as humans—virtually a programmed response—is to evaluate everything and to do so very quickly. Walking out of a movie, for example, most people will immediately voice their approval or disapproval, usually in either/or terms: I liked it or didn’t like it; it was right/wrong, good/bad, interesting/boring. The other people in the conversation will then offer their own evaluation and their judgments of the others’ judgments: “I think that I was a good movie and that you are wrong to think it was bad,” and so on. Like the knee jerking in response to the physician’s hammer, such reflex judgments are made without conscious thought (the source of the pejorative term “knee jerk thinking”). They close off thinking with likes and dislikes and instant categories.

This is not to say that all judging should be avoided. Obviously our thinking on many occasions must be applied to decision-making: whether we should or shouldn’t vote for a particular candidate, should or shouldn’t eat French fries, should or shouldn’t support a ban on cigarette advertising. Ultimately, in other words, analytical thinking does need to arrive at a point of view—which is a form of judgment—but analytical conclusions are usually not phrased in terms of like/dislike or good/bad. They disclose what a person has come to understand about *X* rather than how he or she rules on the worth of *X*.

In some ways, the rest of this book consists of a set of methods for blocking the judgment reflex in favor of more thoughtful responses. For now, here are two moves to make in order to short circuit the judgment reflex and begin replacing it with a more thoughtful, patient, and curious habit of mind. First, try the cure that Carl Rogers recommended to negotiators in industry and government: Do not assert an agreement

data towards imm
leaps to
data

FIGURE 2.1
The Problems with Generalizing

or disagreement with another way the other person would because we are usually so busy what the other person is saying.

Second, try eliminating judgments take the form of *should* consider putting such feelings characterized by the words: new law? Why do laws of the rather than orders? How do

You might also try eliminating no data. “Green” is a descriptive. “Beautiful” is an evaluative.

■ Try this 2.1: Distinguishing

The dividing line between judgment is difficult to discern in practice. Use the following list as judgment reasoning: monstrous, delicious, tedious, pungent, unrealistic.

■ Try this 2.2: Experiment

Write a paragraph of criticism using any evaluative adjectives, adjectives and adverbs in a paragraph.

GENERALIZING

What it all boils down to: to speech was...

Generalizing is not always or speeches to a reasonably skill. We generalize from our

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