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Writing about Writing

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Helping Students Use Textual Sources Persuasively

MARGARET KANTZ

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Framing the Reading

Several articles in this chapter suggest that writing and reading are not just about transmitting and receiving information, and that texts don't mean the same things to every reader: Rather, we *interact* with texts, putting something of ourselves into them and drawing meaning from their **context**.

Margaret Kantz's work takes us to the next logical step, in discussing how it is that we write a new text from other existing texts. In Kantz's article we follow the learning experiences of a particular student, Shirley. Whereas Shirley had been taught in high school that "research" meant compiling facts and transmitting them to a teacher, she must now learn to use a variety of conflicting sources to make an original **argument** on the subject she's researching. Kantz analyzes how Shirley has moved from the realm of *reporting* "just the facts" to the more sophisticated world of *arguing about what the facts might be*, and she shows readers how many new ideas are involved in that change.

A key concept in this change is learning to recognize that facts aren't so much inherently true statements as they are **claims**—that is, assertions that most of a given **audience** has *agreed* are true because for that audience sufficient proof has already been given. You, like most people, would probably classify the statement "the Earth is round" as a "fact." Its status as a fact, however, depends on our mutual agreement that "round" is an adequate description of the Earth's actual, imperfectly spherical shape. What Kantz wants us to see is that what makes the statement a fact is not how "true" the statement is but that most people have *agreed* that it's true and treat it as true. Statements about which we haven't reached this consensus remain *claims*, statements that people *argue* about. Kantz's work here demonstrates why it's so important to read texts—even "factual" works like textbooks and encyclopedias—as consisting of claims, not facts.

This idea that textbooks and other "factual" texts aren't inherently true but instead simply represent a *consensus of*



opinion is a major conceptual change from the way most students are taught in school before college. Like the ideas that writing is always personal (not purely factual or objective) and that error is very much in the eye of the beholder (not simply inherent in a text), this idea requires us to revise our thinking about writing and move from the notion of writing as transmitting “information” to making and supporting claims.

While Kantz wrote this piece as a professor at Central Missouri State University, she conducted the research for it while a graduate student at Carnegie Mellon University. One of her professors there was Linda Flower and one of her classmates was Christina Haas, whose names you will encounter elsewhere in this chapter (and, if you pay close attention, in Kantz’s Works Cited list). We make this point to remind you that texts are authored by real people, and these people are often connected both inside and outside of their texts.

Getting Ready to Read

Before you read, do at least one of the following activities:

- Think about an argument you’ve had recently in which people disagreed about the facts of the issue. How did you resolve the factual dispute? Did the arguers ever agree on what the facts were? If not, how was the argument resolved?
- Write down, in a few quick sentences, how *you* define these terms: *fact*, *claim*, *opinion*, and *argument*.
- Watch three TV commercials (you might want to record them) and count the number of *facts* and the number of *claims* in each. Then think about what’s most persuasive in the ads: the facts, the claims, or the combination of the two?

As you read Kantz’s article, consider the following questions:

- How does Kantz know what she knows? What is the basis for her claims?
- What is Kantz’s research question or problem? What does she want to know, or what is she trying to solve?
- What challenges do the students about whom Kantz writes face in making sense of conflicting sources?

Although the researched essay as a topic has been much written about, it has been little studied. In the introduction to their bibliography, Ford, Rees, and Ward point out that most of the over 200 articles about researched essays published in professional journals in the last half century describe classroom

and Perry’s finding that 84% of freshman composition programs and 40% of advanced composition programs included instruction in writing research papers, more theoretical work seems needed. We need a theory-based explanation, one grounded in the findings of the published research on the nature and reasons for our students’ problems with writing persuasive researched papers. To understand how to teach students to write such papers, we also need a better understanding of the demands of synthesis tasks.

We need a theory-based explanation, one grounded in the findings of the published research on the nature and reasons for our students’ problems with writing persuasive researched papers.

As an example for discussing this complex topic, I have used a typical college sophomore. This student is a composite derived from published research, from my own memories of being a student, and from students whom I have taught at an open admissions community college and at both public and private universities. I have also used a few examples taken from my own students, all of whom share many of Shirley’s traits. Shirley, first of all, is intelligent and well-motivated. She is a native speaker of English. She has no extraordinary knowledge deficits or emotional problems. She comes from a home where education is valued, and her parents do reading and writing tasks at home and at their jobs. Shirley has certain skills. When she entered first grade, she knew how to listen to and tell stories, and she soon became proficient at reading stories and at writing narratives. During her academic life, Shirley has learned such studying skills as finding the main idea and remembering facts. In terms of the relevant research, Shirley can read and summarize source texts accurately (cf. Spivey; Winograd). She can select material that is relevant for her purpose in writing (Hayes, Waterman, and Robinson; Langer). She can make connections between the available information and her purpose for writing, including the needs of her readers when the audience is specified (Atlas). She can make original connections among ideas (Brown and Day; Langer). She can create an appropriate, audience-based structure for her paper (Spivey), take notes and use them effectively while composing her paper (Kennedy), and she can present information clearly and smoothly (Spivey), without relying on the phrasing of the original sources (Atlas; Winograd). Shirley is, in my experience, a typical college student with an average academic preparation.

Although Shirley seems to have everything going for her, she experiences difficulty with assignments that require her to write original papers based on textual sources. In particular, Shirley is having difficulty in her sophomore-level writing class. Shirley, who likes English history, decided to write about the Battle of Agincourt (this part of Shirley’s story is biographical). She found half a dozen histories that described the circumstances of the battle in a few pages each. Although the topic was unfamiliar, the sources agreed on many of the

of retelling the story, and modelling the narrative structure of her paper on that of her sources. Since the only comments Shirley could think of would be to agree or disagree with her sources, who had told her everything she knew about the Battle of Agincourt, she did not comment on the material; instead, she concentrated on telling the story clearly and more completely than her sources had done. She was surprised when her paper received a grade of C- (Page 1 of Shirley's paper is given as Appendix A.)

Although Shirley is a hypothetical student whose case is based on a real event, her difficulties are typical of undergraduates at both private and public colleges and universities. In a recent class of Intermediate Composition in which the students were instructed to create an argument using at least four textual sources that took differing points of view, one student, who analyzed the coverage of a recent championship football game, ranked her source articles in order from those whose approach she most approved to those she least approved. Another student analyzed various approaches taken by the media to the Kent State shootings in 1970, and was surprised and disappointed to find that all of the sources seemed slanted, either by the perspective of the reporter or by that of the people interviewed. Both students did not understand why their instructor said that their papers lacked a genuine argument.

The task of writing researched papers that express original arguments presents many difficulties. Besides the obvious problems of citation format and coordination of source materials with the emerging written product, writing a synthesis can vary in difficulty according to the number and length of the sources, the abstractness or familiarity of the topic, the uses that the writer must make of the material, the degree and quality of original thought required, and the extent to which the sources will supply the structure and purpose of the new paper. It is usually easier to write a paper that uses all of only one short source on a familiar topic than to write a paper that selects material from many long sources on a topic that one must learn as one reads and writes. It is easier to quote than to paraphrase, and it is easier to build the paraphrases, without comment or with random comments, into a description of what one found than it is to use them as evidence in an original argument. It is easier to use whatever one likes, or everything one finds, than to formally select, evaluate, and interpret material. It is easier to use the structure and purpose of a source as the basis for one's paper than it is to create a structure or an original purpose. A writing-from-sources task can be as simple as collating a body of facts from a few short texts on a familiar topic into a new text that reproduces the structure, tone, and purpose of the originals, but it can also involve applying abstract concepts from one area to an original problem in a different area, a task that involves learning the relationships among materials as a paper is created that may refer to its sources without resembling them.

Moreover, a given task can be interpreted as requiring an easy method, a difficult method, or any of a hundred intermediate methods. In this context, Flower has observed, "The different ways in which students [represent] a 'stan-

Shirley may or may not need to quote, summarize, or select material from her sources; to evaluate the sources for bias, accuracy, or completeness; to develop original ideas; or to persuade a reader. How well she performs any of these tasks—and whether she thinks to perform these tasks—depends on how she reads the texts and on how she interprets the assignment. Shirley's representation of the task, which in this case was easier than her teacher had in mind, depends on the goals that she sets for herself. The goals that she sets depend on her awareness of the possibilities and her confidence in her writing skills.

Feeling unhappy about her grade, Shirley consulted her friend Alice. Alice, who is an expert, looked at the task in a completely different way and used strategies for thinking about it that were quite different from Shirley's.

"Who were your sources?" asked Alice. "Winston Churchill, right? A French couple and a few others. And they didn't agree about the details, such as the sizes of the armies. Didn't you wonder why?"

"No," said Shirley. "I thought the history books would know the truth. When they disagreed, I figured that they were wrong on those points. I didn't want to have anything in my paper that was wrong."

"But Shirley," said Alice, "you could have thought about why a book entitled *A History of France* might present a different view of the battle than a book subtitled *A History of British Progress*. You could have asked if the English and French writers wanted to make a point about the history of their countries and looked to see if the factual differences suggested anything. You could even have talked about Shakespeare's *Henry V*, which I know you've read—about how he presents the battle, or about how the King Henry in the play differs from the Henrys in your other books. You would have had an angle, a problem. Dr. Boyer would have loved it."

Alice's representation of the task would have required Shirley to formally select and evaluate her material and to use it as proof in an original argument. Alice was suggesting that Shirley invent an original problem and purpose for her paper and create an original structure for her argument. Alice's task is much more sophisticated than Shirley's. Shirley replied, "That would take me a year to do! Besides, Henry was a real person. I don't want to make up things about him."

"Well," said Alice, "You're dealing with facts, so there aren't too many choices. If you want to say something original you either have to talk about the sources or talk about the material. What could you say about the material? Your paper told about all the reasons King Henry wasn't expected to win the battle. Could you have argued that he should have lost because he took too many chances?"

"Gee," said Shirley, "That's awesome. I wish I'd thought of it."

This version of the task would allow Shirley to keep the narrative structure of her paper but would give her an original argument and purpose. To write the argument, Shirley would have only to rephrase the events of the story to take an opposite approach from that of her English sources, emphasizing what she perceived as Henry's mistakes and inserting comments to explain why his decisions

As this anecdote makes clear, a given topic can be treated in more or less 15 sophisticated ways—and sophisticated goals, such as inventing an original purpose and evaluating sources, can be achieved in relatively simple versions of a task. Students have many options as to how they can fulfill even a specific task (cf. Jeffery). Even children can decide whether to process a text deeply or not, and purpose in reading affects processing and monitoring of comprehension (Brown). Pichert has shown that reading purpose affects judgments about what is important or unimportant in a narrative text, and other research tells us that attitudes toward the author and content of a text affect comprehension (Asch; Hinze; Shedd; Goldman).

One implication of this story is that the instructor gave a weak assignment 16 and an ineffective critique of the draft (her only comment referred to Shirley's footnoting technique; cf. Appendix A). The available research suggests that if Dr. Boyer had set Shirley a specific rhetorical problem such as having her report on her material to the class and then testing them on it, and if she had commented on the content of Shirley's paper during the drafts, Shirley might well have come up with a paper that did more than repeat its source material (Nelson and Hayes). My teaching experience supports this research finding. If Dr. Boyer had told Shirley from the outset that she was expected to say something original and that she should examine her sources as she read them for discrepant facts, conflicts, or other interesting material, Shirley might have tried to write an original argument (Kantz, "Originality"). And if Dr. Boyer had suggested that Shirley use her notes to comment on her sources and make plans for using the notes, Shirley might have written a better paper than she did (Kantz, *Relationship*).

Even if given specific directions to create an original argument, Shirley might 17 have had difficulty with the task. Her difficulty could come from any of three causes: 1) Many students like Shirley misunderstand sources because they read them as stories. 2) Many students expect their sources to tell the truth; hence, they equate persuasive writing in this context with making things up. 3) Many students do not understand that facts are a kind of claim and are often used persuasively in so-called objective writing to create an impression. Students need to read source texts as arguments and to think about the rhetorical contexts in which they were written rather than to read them merely as a set of facts to be learned. Writing an original persuasive argument based on sources requires students to apply material to a problem or to use it to answer a question, rather than simply to repeat it or evaluate it. These three problems deserve a separate discussion.

Because historical texts often have a chronological structure, students believe 18 that historians tell stories, and that renarrating the battle casts them as a historian. Because her sources emphasized the completeness of the victory/defeat and its decisive importance in the history of warfare, Shirley thought that making these same points in her paper completed her job. Her job as a reader was thus to learn the story, i.e., so that she could pass a test on it (cf. Vipond and Hunt's

Students commonly misread texts as narratives. When students refer to a text- 19 book as "the story," they are telling us that they read for plot and character, regardless of whether their texts are organized as narratives. One reason Shirley loves history is that when she reads it she can combine her story-reading strategies with her studying strategies. Students like Shirley may need to learn to apply basic organizing patterns, such as cause-effect and general-to-specific, to their texts. If, however, Dr. Boyer asks Shirley to respond to her sources in a way that is not compatible with Shirley's understanding of what such sources do, Shirley will have trouble doing the assignment. Professors may have to do some preparatory teaching about why certain kinds of texts have certain characteristics and what kinds of problems writers must solve as they design text for a particular audience. They may even have to teach a model for the kind of writing they expect.

The writing version of Shirley's problem, which Flower calls "writer-based 19 prose," occurs when Shirley organizes what should be an expository analysis as a narrative, especially when she writes a narrative about how she did her research. Students frequently use time-based organizing patterns, regardless of the task, even when such patterns conflict with what they are trying to say and even when they know how to use more sophisticated strategies. Apparently such common narrative transitional devices such as "the first point" and "the next point" offer a reassuringly familiar pattern for organizing unfamiliar material. The common strategy of beginning paragraphs with such phrases as "my first source," meaning that it was the first source that the writer found in the library or the first one read, appears to combine a story-of-my-research structure with a knowledge-telling strategy (Bereiter and Scardamalia, *Psychology*). Even when students understand that the assignment asks for more than the fill-in-the-blanks, show-me-you've-read-the-material approach described by Schwegler and Shamoon, they cling to narrative structuring devices. A rank ordering of sources, as with Mary's analysis of the football game coverage with the sources listed in an order of ascending disapproval, represents a step away from storytelling and toward synthesizing because it embodies a persuasive evaluation.

In addition to reading texts as stories, students expect factual texts to tell 20 them "the truth" because they have learned to see texts statically, as descriptions of truths, instead of as arguments. Shirley did not understand that nonfiction texts exist as arguments in rhetorical contexts. "After all," she reasoned, "how can one argue about the date of a battle or the sizes of armies?" Churchill, however, described the battle in much more detail than Shirley's other sources, apparently because he wished to persuade his readers to take pride in England's tradition of military achievement. Guizot and Guizot de Witt, on the other hand, said very little about the battle (beyond describing it as "a monotonous and lamentable repetition of the disasters of Crecy and Poitiers" [397]) because they saw the British invasion as a sneaky way to take advantage of a feud among the various branches of the French royal family.

Churchill and the Guizots were writing for specific audiences. If she had asked a Decoder-to-Reality question—such as “What context affected your ideas and presentation?”—she might not have ignored Churchill’s remark, “All these names [Amiens, Boves, Bethencourt] are well known to our generation” (403). As it was, she missed Churchill’s signal that he was writing to survivors of the First World War, who had vainly hoped that it would be a war to end all wars. If Shirley had used an Encoder-Decoder-Reality question—such as “What are you saying to help me with the problem you assume I have?”—she might have understood that the authors of her sources were writing to different readers for different reasons. This understanding might have given her something to say. When I gave Shirley’s source texts to freshmen students, asked them to use the material in an original argument, and taught them this heuristic for rhetorical reading, I received, for example, papers that warned undergraduates about national pride as a source of authorial bias in history texts.

A factual topic such as the Battle of Agincourt presents special problems because of the seemingly intransigent nature of facts. Like many people, Shirley believes that you can either agree or disagree with issues and opinions, but you can only accept the so-called facts. She believes that facts are what you learn from textbooks, opinions are what you have about clothes, and arguments are what you have with your mother when you want to stay out late at night. Shirley is not in a position to disagree with the facts about the battle (e.g., “No, I think the French won”), and a rhetorical analysis may seem at first to offer minimal rewards (e.g., “According to the Arab, Jewish, and Chinese calendars the date was really . . .”).

Alice, who thinks rhetorically, understands that both facts and opinions are essentially the same kind of statement: they are claims. Alice understands that the only essential difference between a fact and an opinion is how they are received by an audience. (This discussion is derived from Toulmin’s model of an argument as consisting of claims proved with data and backed by ethical claims called warrants. According to Toulmin, any aspect of an argument may be questioned by the audience and must then be supported with further argument.) In a rhetorical argument, a fact is a claim that an audience will accept as being true without requiring proof, although they may ask for an explanation. An opinion is a claim that an audience will not accept as true without proof, and which, after the proof is given, the audience may well decide has only a limited truth, i.e., it’s true in this case but not in other cases. An audience may also decide that even though a fact is unassailable, the interpretation or use of the fact is open to debate.

For example, Shirley’s sources gave different numbers for the size of the British army at Agincourt; these numbers, which must have been estimates, were claims masquerading as facts. Shirley did not understand this. She thought that disagreement signified error, whereas it probably signified rhetorical purpose. The probable reason that the Guizots give a relatively large estimate for the English army and do not mention the size of the French army is so that

high estimate for the French army magnify the brilliance of the English victory. Before Shirley could create an argument about the Battle of Agincourt, she needed to understand that, even in her history textbooks, the so-called facts are claims that may or may not be supported, claims made by writers who work in a certain political climate for a particular audience. She may, of course, never learn this truth unless Dr. Boyer teaches her rhetorical theory and uses the research paper as a chance for Shirley to practice rhetorical problem-solving.

For most of her academic life, Shirley has done school tasks that require her to find main ideas and important facts; success in these tasks usually hinges on agreeing with the teacher about what the text says. Such study skills form an essential basis for doing reading-to-write tasks. Obviously a student can only use sources to build an argument if she can first read the sources accurately (cf. Brown and Palincsar; Luftig; Short and Ryan). However, synthesizing tasks often require that readers not accept the authors’ ideas. Baker and Brown have pointed out that people misread texts when they blindly accept an author’s ideas instead of considering a divergent interpretation. Yet if we want students to learn to build original arguments from texts, we must teach them the skills needed to create divergent interpretations. We must teach them to think about facts and opinions as claims that are made by writers to particular readers for particular reasons in particular historical contexts.

Reading sources rhetorically gives students a powerful tool for creating a persuasive analysis. Although no research exists as yet to suggest that teaching students to read rhetorically will improve their writing, I have seen its effect in successive drafts of students’ papers. As mentioned earlier, rhetorical reading allowed a student to move from simply summarizing and evaluating her sources on local coverage of the championship football game to constructing a rationale for articles that covered the fans rather than the game. Rhetorical analysis enabled another student to move from summarizing his sources to understanding why each report about the Kent State shootings necessarily expressed a bias of some kind.

As these examples suggest, however, rhetorical reading is not a magical technique for producing sophisticated arguments. Even when students read their sources rhetorically, they tend merely to report the results of this analysis in their essays. Such writing appears to be a college-level version of the knowledge-telling strategy described by Bereiter and Scardamalia (*Psychology*) and may be, as they suggest, the product of years of exposure to pedagogical practices that enshrine the acquisition and expression of information without a context or purpose.

To move students beyond merely reporting the content and rhetorical orientation of their source texts, I have taught them the concept of the rhetorical gap and some simple heuristic questions for thinking about gaps. Gaps were first described by Iser as unsaid material that a reader must supply to infer from a text. McCormick expanded the concept to include gaps between the text and the reader; such gaps could involve discrepancies of values, social conven-

a gap may occur between the Encoder-Decoder corners when the reader is not a member of the author's intended audience. Shirley fell into such a gap. Another gap can occur between the Decoder-Reality corners when a reader disagrees with or does not understand the text. A third gap can occur between the Encoder-Reality points of the triangle if the writer has misrepresented or misunderstood the material. The benefit of teaching this concept is that when a student thinks about a writer's rhetorical stance, she may ask "Why does he think that way?" When a student encounters a gap, she may ask, "What effect does it have on the success of this communication?" The answers to both questions give students original material for their papers.

Shirley, for example, did not know that Churchill began writing *The Birth of Britain* during the 1930s, when Hitler was rearming Germany and when the British government and most of Churchill's readers ardently favored disarmament. Had she understood the rhetorical orientation of the book, which was published eleven years after the end of World War II, she might have argued that Churchill's evocation of past military glories would have been inflammatory in the 1930s but was highly acceptable twenty years later. A gap between the reader and the text (Decoder-Reality) might stimulate a reader to investigate whether or not she is the only person having this problem; a gap between other readers and the sources may motivate an adaptation or explanation of the material to a particular audience. Shirley might have adapted the Guizots' perspective on the French civil war for American readers. A gap between the author and the material (Encoder-Reality) might motivate a refutation.

To discover gaps, students may need to learn heuristics for setting rhetorical writing goals. That is, they may need to learn to think of the paper, not as a rehash of the available material, but as an opportunity to teach someone, to solve someone's problem, or to answer someone's question. The most salient questions for reading source texts may be "Who are you (the original audience of Decoders)?" "What is your question or problem with this topic?"; and "How have I (the Encoder) used these materials to answer your question or solve your problem?" More simply, these questions may be learned as "Why," "How," and "So what?" When Shirley learns to read sources as telling not the eternal truth but a truth to a particular audience and when she learns to think of texts as existing to solve problems, she will find it easier to think of things to say.

For example, a sophomore at a private university was struggling with an assignment that required her to analyze an issue and express an opinion on it, using two conflicting source texts, an interview, and personal material as sources. Using rhetorical reading strategies, this girl discovered a gap between Alfred Marbaise, a high school principal who advocates mandatory drug testing of all high school students, and students like those he would be testing:

Marbaise, who was a lieutenant in the U.S. Marines over thirty years ago . . . makes it very obvious that he cannot and will not tolerate any form of drug abuse in his school. For example, in paragraph seven he claims, "When students become involved in illegal activity, whether they realize it or not, they are violating other

Because Marbaise has not been in school for nearly forty years himself, he does not take into consideration the reasons why kids actually use drugs. Today the social environment is so drastically different that Marbaise cannot understand a kid's morality, and that is why he writes from such a fatherly but distant point of view.

The second paragraph answers the So what? question, i.e., "Why does it matter that Marbaise seems by his age and background to be fatherly and distant?" Unless the writer/reader thinks to ask this question, she will have difficulty writing a coherent evaluation of Marbaise's argument.

The relative success of some students in finding original things to say about their topics can help us to understand the perennial problem of plagiarism. Some plagiarism derives, I think, from a weak, nonrhetorical task representation. If students believe they are supposed to reproduce source material in their papers, or if they know they are supposed to say something original but have no rhetorical problem to solve and no knowledge of how to find problems that they can discuss in their sources, it becomes difficult for them to avoid plagiarizing. The common student decision to buy a paper when writing the assignment seems a meaningless fill-in-the-blanks activity (cf. Schwegler and Shamon) becomes easily understandable. Because rhetorical reading leads to discoveries about the text, students who use it may take more interest in their research papers.

Let us now assume that Shirley understands the importance of creating an original argument, knows how to read analytically, and has found things to say about the Battle of Agincourt. Are her troubles over? Will she now create that A paper that she yearns to write? Probably not. Despite her best intentions, Shirley will probably write another narrative/paraphrase of her sources. Why? Because by now, the assignment asks her to do far more than she can handle in a single draft. Shirley's task representation is now so rich, her set of goals so many, that she may be unable to juggle them all simultaneously. Moreover, the rhetorical reading technique requires students to discover content worth writing about and a rhetorical purpose for writing; the uncertainty of managing such a discovery task when a grade is at stake may be too much for Shirley.

Difficult tasks may be difficult in either (or both of) two ways. First, they may require students to do a familiar subtask, such as reading sources, at a higher level of difficulty, e.g., longer sources, more sources, a more difficult topic. Second, they may require students to do new subtasks, such as building notes into an original argument. Such tasks may require task management skills, especially planning, that students have never developed and do not know how to attempt. The insecurity that results from trying a complex new task in a high-stakes situation is increased when students are asked to discover a problem worth writing about because such tasks send students out on a treasure hunt with no guarantee that the treasure exists, that they will recognize it when they find it, or that when they find it they will be able to build it into a coherent argument. The paper on Marbaise quoted above seemed to be a student's response to a task like this.

in a logical order. Although she asked the logical question about the implications of Marbaise's persona, she did not follow through by evaluating the gaps in his perspective that might affect the probable success of his program.

A skillful student using the summarize-the-main-ideas approach can set her writing goals and even plan (i.e., outline) a paper before she reads the sources. The rhetorical reading strategy, by contrast, requires writers to discover what is worth writing about and to decide how to say it as or after they read their sources. The strategy requires writers to change their content goals and to adjust their writing plans as their understanding of the topic develops. It requires writers, in Flower's term, to "construct" their purposes for writing as well as the content for their paper (for a description of constructive planning, see Flower, Schriver, Carey, Haas, and Hayes). In Flower's words, writers who construct a purpose, as opposed to writers who bring a predetermined purpose to a task, "create a web of purposes . . . set goals, toss up possibilities . . . create a multidimensional network of information . . . a web of purpose . . . a bubbling stew of various mental representations" (531–32). The complex indeterminacy of such a task may pose an intimidating challenge to students who have spent their lives summarizing main ideas and reporting facts.

Shirley may respond to the challenge by concentrating her energies on a familiar subtask, e.g., repeating material about the Battle of Agincourt, at the expense of struggling with an unfamiliar subtask such as creating an original argument. She may even deliberately simplify the task by representing it to herself as calling only for something that she knows how to do, expecting that Dr. Boyer will accept the paper as close enough to the original instructions. My students do this frequently. When students decide to write a report of their reading, they can at least be certain that they will find material to write about.

Because of the limits of attentional memory, not to mention those caused by inexperience, writers can handle only so many task demands at a time. Thus, papers produced by seemingly inadequate task representations may well be essentially rough drafts. What looks like a bad paper may well be a preliminary step, a way of meeting certain task demands in order to create a basis for thinking about new ones. My students consistently report that they need to marshal all of their ideas and text knowledge and get that material down on the page (i.e., tell their knowledge) before they can think about developing an argument (i.e., transform their knowledge). If Shirley's problem is that she has shelved certain task demands in favor of others, Dr. Boyer needs only to point out what Shirley should do to bring the paper into conformity with the assignment and offer Shirley a chance to revise.

The problems of cognitive overload and inexperience in handling complex writing tasks can create a tremendous hurdle for students because so many of them believe that they should be able to write their paper in a single draft. Some students think that if they can't do the paper in one draft that means that something is wrong with them as writers, or with the assignment, or with us for

and despair, throwing away perfectly usable rough drafts and then coming to us and saying that they can't do the assignment.

The student's first draft about drug testing told her knowledge about her sources' opinions on mandatory drug testing. Her second draft contained the rhetorical analysis quoted above, but presented the material in a scrambled order and did not build the analysis into an argument. Only in a third draft was this student able to make her point:

Not once does Marbaise consider any of the psychological reasons why kids turn away from reality. He fails to realize that drug testing will not answer their questions, ease their frustrations, or respond to their cries for attention, but will merely further alienate himself and other authorities from helping kids deal with their real problems.

This comment represents Terri's answer to the heuristic "So what? Why does the source's position matter?" If we pace our assignments to allow for our students' thoughts to develop, we can do a great deal to build their confidence in their writing (Terri raised her D + to an A). If we treat the researched essay as a sequence of assignments instead of as a one-shot paper with a single due date, we can teach our students to build on their drafts, to use what they can do easily as a bridge to what we want them to learn to do. In this way, we can improve our students' writing habits. More importantly, however, we can help our students to see themselves as capable writers and as active, able, problem-solvers. Most importantly, we can use the sequence of drafts to demand that our students demonstrate increasingly sophisticated kinds of analytic and rhetorical proficiency.

Rhetorical reading and writing heuristics can help students to represent tasks in rich and interesting ways. They can help students to set up complex goal structures (Bereiter and Scardamalia, "Conversation"). They offer students many ways to think about their reading and writing texts. These tools, in other words, encourage students to work creatively.

And after all, creativity is what research should be about. If Shirley writes a creative paper, she has found a constructive solution that is new to her and which other people can use, a solution to a problem that she and other people share. Creativity is an inherently rhetorical quality. If we think of it as thought leading to solutions to problems and of problems as embodied in questions that people ask about situations, the researched essay offers infinite possibilities. Viewed in this way, a creative idea answers a question that the audience or any single reader wants answered. The question could be, "Why did Henry V win the Battle of Agincourt?" or, "How can student readers protect themselves against nationalistic bias when they study history?" or any of a thousand other questions. If we teach our Shirleys to see themselves as scholars who work to find answers to problem questions, and if we teach them to set reading and writing goals for themselves that will allow them to think constructively, we will be doing the most exciting work that teachers can do,

Appendix A: Page 1 of Shirley's paper

The battle of Agincourt ranks as one of England's greatest military triumphs. It was the most brilliant victory of the Middle Ages, bar none. It was fought on October 25, 1414, against the French near the French village of Agincourt.

Henry V had claimed the crown of France and had invaded France with an army estimated at anywhere ^{from} between 10,000¹ ^{to} and 45,000 men². During the seige of Marfleur dysentery had taken $\frac{1}{3}$ of them³, his food supplies had been depleted⁴, and the fall rains had begun. In addition the French had assembled a huge army and were marching toward him. Henry decided to march to Calais, where his ships were to await him⁵. He intended to cross the River Somme at the ford of Blanchetaque⁶, but, falsely informed that the ford was guarded⁷, he was forced to follow the flooded Somme up toward its source. The French army was shadowing him on his right. Remembering the slaughters of Crecy and Poitiers, the French constable, Charles d'Albret, hesitated to fight⁸, but when Henry forded the Somme just above Amiens⁹ and was just

1. Carl Stephinson, Medieval History, p. 529.
2. Guizot, Monsieur and Guizot, Madame World's Best Histories-France, Volume II, p. 211.
3. Cyrid E. Robinson, England-A History of British Progress, p. 145.
4. Ibid.
5. Winston Churchill, A History of the English-Speaking Peoples, Volume I: The Birth of Britain, p. 403.
6. Ibid.
7. Ibid.
8. Robinson, p. 145.
9. Churchill, p. 403.

You footnote material that does not need to be footnoted.

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Questions for Discussion and Journaling

1. Kantz writes that Shirley "believes that facts are what you learn from textbooks, opinions are what you have about clothes, and arguments are what you have with your mother when you want to stay out late at night" (para. 28). What does Kantz contend that facts, opinions, and arguments actually are?
2. Make a list of the things Kantz says students don't know, misunderstand, or don't comprehend about how texts work. Judging from your own experience, do you think she's correct? How many of the things she lists do you feel you understand now?
3. As its title indicates, Kantz's article has to do with using sources *persuasively*. Did her article teach you anything new about the persuasive use of sources to support an argument? If so, what?
4. Do you think Kantz contradicts herself when she says that we should think of sources neither as stories nor as repositories of truth? Explain why or why not.
5. Which of the students in Kantz's article do you most identify with, and why?
6. Do you think Kantz's ideas will change your own approach to doing research and writing with sources? If so, how?

Applying and Exploring Ideas

1. Kantz places some blame for students' writing difficulties on poorly written assignments that don't clearly explain what teachers want. Conduct your own mini review of college writing assignments you've received. How many do you think gave sufficient explanation of what the professor was looking for? As you look at assignments that did give good directions, what do they have in common? That is, based on those assignments, what did you need to be told in order to have a good understanding of what you were being asked to write? Write one to two pages about what you find, and share what you write in class.
2. Write a short reflection on the relationship between creativity and research as you've learned to understand it prior to this class, and as Kantz talks about it. Where do your and her ideas overlap? Where does her thinking influence yours? And where does it not seem to work for you?

Meta Moment

One of the goals for this chapter is considering constructs or conceptions about writing that don't survive close scrutiny. What constructs or conceptions is Kantz trying to analyze? Why would it be useful for you to understand her findings and claims?