CHAPTER 1: WRITING IN THE WORLD

This chapter maps important features of the writer's world: the importance of understanding the Audience.

- Understanding that documents have an Aim
- Recognizing the value of a strong Voice
- Why writing requires re-drawing the map of a topic
- Using the map metaphor to write about a practical problem: plagiarism
- A set of three tools for "writing to learn"

WHY BOTHER LEARNING TO WRITE?

Let's start with an example. A friend of ours is the chief nurse in the hepatic (liver) unit of a Veteran's Administration hospital. She has that position for many reasons: she is an excellent organizer, a shrewd and perceptive diagnostician, and a skilled contributor to research projects. But when asked what she does and how she rose to her position, she speaks bluntly: "Most of what I do is observe the thinking of doctors and the rest of the people around here. I figure out what they need to ask, and then I write it down so everybody understands it in the same way." When asked how much she writes, she says, "That's my job. I write reports, reviews, grant proposals, budgets, and treatment protocols. My writing is part of taking care of my patients." Her work requires the ability to think critically and write clearly. It is the kind of job that you probably would want. Strong writing leads to good grades, job promotions, and other benefits. This book shows how to create specific types of practical writing: application letters, media analyses, comparisons, and other documents found in daily life. These are the places where good writing gives the writer knowledge, power, and freedom.

Critical Thinking Transforms Training into Education

Let's think about what our friend from the world of nursing does and make a distinction between two kinds of learning:

1. **Training**
    a. *How* to do something by using a solution that already exists
    b. The trained person learns to repeatedly apply a solution to similar problems.
2. **Education**
    a. *How* to do something by using a solution that already exists
    b. The educated person *questions* existing solutions, *identifies* unrecognized problems and proposes new insights, inventions, and solutions.

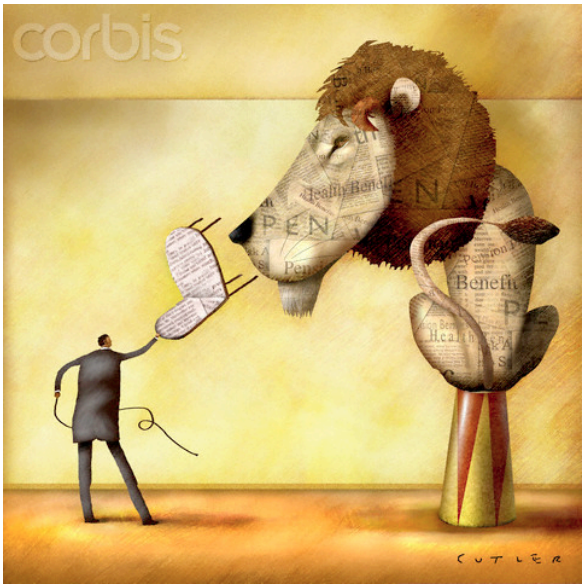
The nurse is educated in ways that let her see the problems that others have missed. She can identify unrecognized problems, and then she can use them as opportunities to improve the health of veterans. She writes critically because she thinks in ways that are both skeptical and productive. This book is meant to strengthen *your* ability to do the same kind of thinking so that you go out into the world and make use of your intelligence and talent.

Tools for Critical Thinking

The tools for effective writing include what are called "modes." Writers tell stories, describe the world, put things in groups, find differences, and use examples. You probably already do these things, but by giving them specific names such as narration, description, classification, comparison, you develop a set of tactics that help you explain your ideas to others. Learning to apply a combination of modes to real world projects helps you produce the kind of writing that increases your control over your own life.

If you can write in the world -- medical charts, lab reports, product comparisons, political strategies, educational plans, legal opinions -- it certainly benefits you. But there is another value to writing and thinking critically: it frees you from the control of bad information, and it lets you participate in civic life. You can vote, contribute to discussions of important issues, and

participate in organizations that range from the PTA to library commissions to campaign committees. Critical thinkers see the values that hide behind many of the things we do not even stop to notice. They free themselves and their readers from the control of others.



Writing for a Specific Audience

When people write or speak, they make choices about how they want to sound. Most of the choices reflect an understanding of a relationship with the audience. Think of the various ways that you could report getting a ticket:

1. *To your friends:* "The cops have it out for anybody driving a Camaro. It's gonna be $120 and two points for twenty over."

   To friends, police officers become "cops," and "gonna" replaces "going to." Your friends know that "twenty over" means "twenty miles per hour over the posted speed limit." You and your friends have probably had this experience before, and it makes sense to condense the language and let it be informal. Your audience is automatically sympathetic because you know that they are on your side.

2. *To your teachers:* "I was rushing to class, and an officer stopped me and gave me a speeding ticket."

   This audience requires you to be in class on time. Your more formal diction emphasizes that you were trying to satisfy the audience, but that a police officer (not a

"cop") interfered with your good intentions. Here, you cannot assume that the audience is on your side. Part of what you are trying to do is assure them that you were doing what you were supposed to. Your task is a persuasive task, and your audience is highly skeptical. You do not want to give her/him an opportunity to say, "I only grade your classroom performance, not your automotive misfortunes."

3. *To your parents:* "Be careful. They lowered the speed limit on Main Street. I got ticketed."
   First, note that you are using passive voice to present your information: the ticketing was done to you; you did not "do" the action. It is a good choice because it hides responsibility for the problem. Even better, you have begun by looking out for the audience by warning them that there has been a change in the speed limit. You are placing both yourself and your parents in the same group: people who are not aware of the change in the speed limit and who might "accidentally" be ticketed.

These alternatives have to do with word choice, levels of formality, phrasing, accuracy, and usage. Such choices underlie the language of anything you write. Audiences have specific expectations, and your language has to reflect those expectations.

Assessing the Audience

Good writers know what the audience thinks, what it believes, what it needs to know, and what it does not want to know. These things determine *how* writers present their work. Will it be formal? Will the voice be casual? How much detail does the audience need? How much does

the audience already know about the subject? The answers to such questions help shape the writing.

Audiences in the Real World

Imagine that you attend a university with the help of a scholarship that pays your tuition. It requires you to maintain a "B" average and pass all your courses. In addition, your grandparents pay your room and board, and they expect the same performance.

Unfortunately, you have become ill with mononucleosis and can barely drag yourself across your dorm room, let alone attend class. You want to stay in school. To do so, you have to write to both your college and to your grandparents. Your goal is to *inform* them of your situation, but also to *persuade* them to continue helping you once you are well. Make a brief list of the major differences in each audience, and then write the appropriate letters.

It is also crucial to know how much power you have in relation to the audience. This requires that your map of the audience includes a clear understanding of your own expertise. You have to understand your role in the document. Are you writing about yourself and your own feelings, or are you adding new facts, making new insights, or identifying important problems for further discussion? You have to know your audience's expectations if you are going to be credible.

Specialized Audiences: Discourse Communities

People who share interests tend to create communities. They exchange information, argue, publish, have meetings, and participate in the development of their topic. Sometimes these communities are informal. For example, people interested in a specific team or musician might follow a particular player or actor on Twitter. The community can be spread across states or even countries, but it is tied together by a focused interest.

Other communities are more complicated, and they emphasize specialized knowledge, learning, and research. There is an important name for these groups of knowledgeable people and institutions: discourse communities. University departments, professional associations, and scholarly publications are communities of experts. Discourse communities tend to agree that some things really are part of what they are interested in. They also agree that some things are *not* part of how they think about a subject. They have a history with key historical figures, and they have key events and discoveries that have shaped their research and writing. Discourse communities set up a framework for people to think about a topic. This framework enables writers to expand the network of knowledge about a topic.

Discourse Communities in the Real World

1. Informal communities form around researchers, political issues, actors, scientific information, musicians, writers, and a huge number of other things. Tumblr and Twitter are two digital tools that connect the people who share interests. What do you follow on Twitter, Tumblr, or other social media? How do you judge whether or not a posting is "within" the community's interests? How are postings controlled? Does the kind of control have an effect on how much you accept what you read?

2. Formal discourse communities emphasize that their work is specialized. Below is how a journal introduces the nursing article by Heather McCurdy. Who is the audience for this article? How can you tell? What makes this audience part of a discourse community? How can you tell? How do you think publication is controlled?

Gastroenterology Nursing:
March/April 2013 - Volume 36 - Issue 2 - p 114–120
doi: 10.1097/SGA.0b013e318288c8be
Features

Improving Outcomes for Patients Receiving Transarterial Chemoembolization for Hepatocellular Carcinoma

McCurdy, Heather M. BSN, RN

Abstract

Hepatocellular carcinoma is a cancer with increasing incidence in the veteran population. This type of cancer can be treated with transarterial chemoembolization, an invasive procedure performed by specially trained interventional radiologists. The most common serious complications are liver failure, sepsis secondary to ischemic cholecystitis or liver abscess, gastrointestinal bleeding, and death. However, nursing staff and physicians often have little or no experience in caring for patients in the hospital who have had this procedure. Patient safety can be threatened by this lack of knowledge. Sources of threat to patient safety are described by the Institute of Medicine as falling into 4 categories: management, workforce, work processes, and organizational culture. To promote patient safety, defenses need to be deployed to address each category. In this article, the author provides a case example, describes threats to the patient's safety, and describes a plan to improve the care of all patients undergoing this procedure.

A good writer understands the discourse community. Sometimes the writer's work is for experts in the discourse community. Other times, the writer brings information and insight from the discourse community to a more general audience. Each audience has different needs and expectations that shape the writer's work. If you are aware of audiences and discourse communities, you can become a stronger writer.

Audiences Expect New Knowledge, Information, or Insight

Understanding the audience is important, but good writers can go beyond controlling and manipulating others. Good writers engage in a written conversation with others who know about the topic and who want to learn more about it. Let's use a simple example. Suppose you are a fan of the Detroit Red Wings. Now, imagine that you are at a party where someone offers three reasons they will win 80 games during the coming season. You look around, and you say that you think the Red Wings will win 80 games during the coming season. Then, you offer the same three reasons without offering any new information or insight to the discussion. People will think you are ridiculous. They know that a good guest would suggest new reasons or other outcomes. Like a good writer, a good guest adds to what is already said so that the conversation grows richer and more complex. This is the case in almost all conversations and almost all writing. Business people want to see unrecognized opportunities; scientists want new discoveries; engineers want better solutions; doctors want better diagnoses and treatments. Almost every audience wants added insight to whatever it is that they study. The group of experts who are already discussing a topic is often your audience.

WRITING WITH AN AIM: EXPRESSION, PERSUASION, AND INFORMATION

After understanding the audience, the writer has to recognize that the document will *emphasize* one of three general purposes:

1. **EXPRESSION**: expressive writing presents your personal beliefs and feelings. Such writing is about the writer. For example, a love letter expresses the writer's emotions and feelings about the loved one. Much personal writing is expressive, but

employers rarely want it, and it is almost never required in college classrooms. Even though you probably will not be asked to create expressive papers, you know that some of your most important writing is done in the world of family, friends, and loved ones who need to hear your voice. You might also know that many people are superb expressive writers who have not yet learned other types of writing. It is not that they are bad writers. They need to learn other aims for different contexts.

2. **PERSUASION**: persuasive writing attempts to change the reader by appealing to the reader on the basis of the writer's credibility, the idea's logic, or an emotion's power. These persuasive tools try to bring the reader to an acceptance of the writer's idea. Used honestly, these tools are symptoms of good writing, but when used to manipulate the audience, they can be unethical.

3. **INFORMATION**: informative writing conveys information. It focuses on evidence and on the topic. Informative writing creates credibility through quotation, vocabulary, and organization that are tied to a discourse community. Emotional appeals rarely appear. Genuinely informative writing usually occurs between readers and writers who have similar interests or expertise.

While it is true that individual documents have a primary purpose -- expressive, persuasive, or informative -- it is equally true that good writing combines elements of all three. Writing is a complex interaction between writer/text/reader. Good writers have learned to recognize how much emphasis to place on each.

Purpose in Online Postings

1. Would you think that the purpose of the nursing article by McCurdy is primarily expressive, persuasive, or informative? Which of these purposes would you think is most important in her writing? Why?

2. Use a social media site such as Twitter, Tumblr, Facebook, or LinkedIn. Examine a single posting in terms of its expressive, persuasive, or informative purpose. Do you think that your example is typical of most postings on the site?

Good Writing Improves the Discussion and Leaves the Door Ajar for Further Discovery

Good writing recognizes that it is only one step in a long, unwinding exploration of a subject. Your documents do not "prove" things. Instead, your work fills in blank spots on the map that others use to understand a subject. Adding a small improvement to an important map is a major achievement. You improve the existing map of the world, and you do it in a way that keeps open the possibility of new discoveries. The sense of our discoveries as best guesses and as tentative insights is what nourishes the root of ethical writing. Our insights connect to what others have written, and that makes our writing part of a discourse community.

Writing with a Voice

If you are a fan of J. K. Rowling, and someone handed you pages from a new book she was writing, you would probably be able to guess who wrote them. If you're an avid watcher of *Breaking Bad*, and you heard two actors rehearsing their lines, you would probably guess that the words were written by Vince Gilligan. Each of these writers has a distinct "voice" that comes through to the reader. Your own work can have its own distinctive voice if the vocabulary is distinctive, the sentences have a unique rhythm, and if the observations and insights reflect a specific type of thinking. Writing with a "voice" requires practice, but also it requires careful attention to how other writers build their work. The term seems vague, but like love, we know it when we see it or when we feel it. The voice of a work is not identical with the personality of the writer, but a genuine voice gives the sense that a person who cares about the topic has built the document.

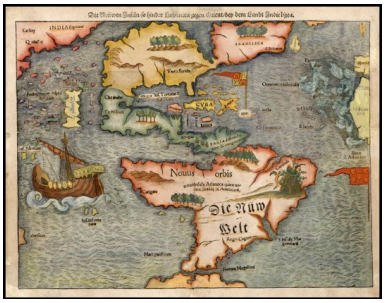
Writing and The Map Strategy

Maps are a special kind of writing. A map can tell about population, about geography, about natural resources, or about other features of a region. A map represents (re-presents) the world in a simplified set of terms. That is why there are so many maps of any region. It is also why maps change. They change because the region changes, and sometimes they change because somebody asks a new question about the region. Think: were there maps of oil reserves in 1800? There were no such maps because nobody needed, used, or understood petroleum. It did not matter, so it was not mapped. Oil matters a great deal in the modern world, and the maps of petroleum deposits are detailed.

Maps are not only the colorful squares and the globes that we traditionally imagine when we think of them. We "map out" a strategy, or we "map our future" when we plan a career. Thus, to "map" something means to understand it. Your maps are going to be drawn in words, in ideas, and in your general understanding of a topic. When you write, you will understand what has already been thought. Then, you will improve the "map" by adding, removing, and correcting information. Think about these three steps in creating a map of whatever subject you are writing about:

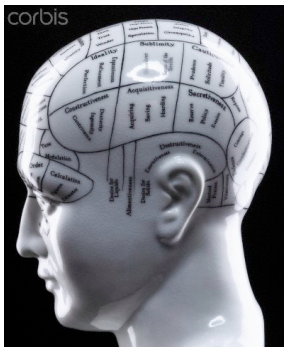
Mapping the Territory

Writers must map the discourse of their subject. They must somehow navigate their craft to the world they want to explore. To do that, they have to know their predecessors' routes and discoveries. Writers build their voyages on the maps created by others, and thus they must recognize basic tasks such as identifying trustworthy sources, developing strong reading skills, and sifting important information from the non-essential.



Identifying Gaps in the Map

Explorers and writers map the field so they can find the blank spots where they can write their own discoveries. These gaps invite research, experimentation, and discovery. Explorers do not want to simply repeat the discoveries of others. They want to add to the existing map. The blanks in a map motivate the exploration, give it focus, and connect it to the discoveries of others.



Re-Drawing the Map for a Specific Audience

Explorers can discover a new island, a new lake, or even a continent. These discoveries force them to re-draw the map. The old map still matters because the explorers connect their discoveries to what is already known. Your writing will do the same thing. You will produce a new "map" (paper) that uses existing knowledge, but you will make discoveries that require a re-writing of the map to improve it. Good writing offers new ideas to specific audiences. The way writers re-draw the map will respect each audience's level of interest and expertise. The redrawn map becomes the map that future writers study and improve.

APPLYING THE MAP METAPHOR TO A PRACTICAL PROBLEM: PLAGIARISM

A lazy, dishonest writer who steals others' work deserves to be punished. Plagiarism can lead to being fired, to the end of an academic career, and it can ruin a reputation. It is easy to plagiarize, but it nearly impossible to recover from getting caught. If you are tempted to plagiarize, remember that catching plagiarizers is becoming easy. Search engines and other digital tools make it simple to find where something has been taken from.

However, plagiarism is more complicated than simple thievery. At times, plagiarism shows that the writer does not know *how* to show the reader what others have written. Plagiarism becomes

even more complicated when writers use online sources. Linking to videos, publishing web sites, and other sources can lead to trouble. The rules about plagiarism are complicated, and they are important.

There are Two Types of Plagiarism

It is important to understand what the term "plagiarism" means. Let's begin by dividing plagiarism into two basic types. There is an unethical type of plagiarism, and there is a kind based on ignorance of basic writing skills.

1. *Intentional Plagiarism:* such plagiarism tries to deceive the reader. The intentional plagiarist tries to make the reader believe that s/he wrote the document and that the ideas are original. It is wrong because it deceives the reader, and it betrays the ethical responsibility of the writer. Instructors are infuriated by this kind of behavior. Colleges have become more willing to fail students who buy papers, who copy-and-paste online sources, or who recycle papers from other classes. Students have two reasons not to plagiarize: first, it is an ethical failure; second, it comes with real academic and economic threats. Panic, writer's block, or an impossibly busy life are behind some cases of intentional plagiarism. While these things *explain* such a risky choice, they do not justify it. Do not do it.

2. *Naive Plagiarism*: Naive plagiarism is common among new writers. Students should know how to use quotation marks, how to cite sources, and how to honestly paraphrase a source. *Mistakes with these simple tasks create mistakes that look exactly like intentional plagiarism. A student can get in terrible trouble by making an "honest mistake."* If teachers assume that students have these basic skills, the mistakes are treated as if they were intentional.

   Note: One of the values of a rough draft is that it gives you, your instructor, your tutor, or a peer reviewer the chance to avoid naive plagiarism.

   Writers who leave out the name of sources are missing an opportunity. By naming the source, the student shows an understanding of the existing research. When the sources are not named, everything is treated as if it is the student's own insight. This leaves the paper with no connection to the discourse, and the paper loses credibility.

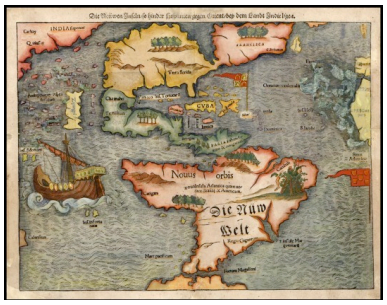
Almost every day, newspapers and magazines report on plagiarism. These reports complain that it is common, a growing problem, and that it has bad consequences. The complaints are all so similar that using a simple version of the mapping metaphor can create questions about plagiarism. Let's use the mapping metaphor to think about plagiarism.

Mapping the Territory of Plagiarism: understanding what has already been said about plagiarism

Let's begin by reporting on what others have said about plagiarism. A small paper might begin with a summary of what is already known.

Mapping What Others Have Said About Plagiarism:

Many writers describe plagiarism. Some report high rates of plagiarism.



Others name the sources for plagiarized papers, or discuss ways to catch plagiarism. Even the punishments for plagiarism have been listed. These facts need explanations that add to the understanding of the problem, and the writers usually provide them. The explanations tend to emphasize that online sources make plagiarism easy, but also they tend to accuse students of bad judgment, bad ethics, laziness, and other vices. Most writers see plagiarism as the combination of easy access and moral weakness.

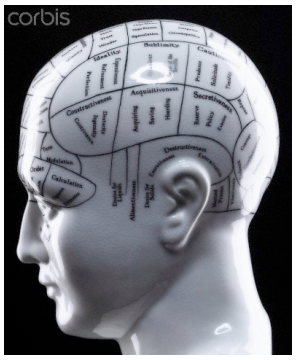
This existing map refers to facts that show that plagiarism is a problem. The writer offers explanations about the nature of plagiarism. Thus, writers present facts, but they also offer explanations of their facts. Good writing requires both.

> *Note: this paragraph summarizes the major claims that others have made about plagiarism, but it does not include new judgments or insights. Mapping the existing knowledge about plagiarism requires that you read sources that matter. If you were writing a paper about plagiarism, this section would include notes on readings and lectures, interviews with experts, reviews of data, etc. You would probably show who has said each of these things.*

Identifying Gaps in the Map: naming what is ignored or unseen in existing work about plagiarism

Let's think about what is *not* being discussed about plagiarism. Is plagiarism part of any other issues? What are they? We could continue the rough draft by naming some of these problems:

Identifying an Issue that Deserves More Discussion:



While it is obvious that buying a paper and submitting it as your own work is risky and unethical, there is more to plagiarism than the worst cases. For example, not much is written about what kinds of assignments are most likely to produce plagiarism. Is that worth exploring? What is the connection between re-using the past and inventing the future? Are the two connected? When does re-using the past become plagiarism? Copyrighted material now includes "stuff" that once moved freely in the culture; how is the growing use of copyright connected to increased anxiety about plagiarism? Why can't musicians sample other musicians within a new composition? Who benefits from so much emphasis on seeing words, music, and images as "owned"? Is plagiarism today the same as it was fifty years ago?

Note: this paragraph identifies questions about plagiarism that have not been answered. It identifies related issues -- copyright, ownership of words, images, and music -- as symptoms of contemporary thinking about ownership. The questions are the unmapped areas of the map we are building.

Re-Drawing the Map of Plagiarism: adding your own insights to the map to make it more complete

The blank spots in the map of plagiarism are an opportunity to begin writing. The blank spots give the writer something worth writing about. A question has been developed that relates to what others have already said. Now, it is possible to build on their insights and fill in the blank spots with new ideas. In this case, the map of naive plagiarism raises new questions. They could be answered this way:

Adding New Insights to the Idea of Plagiarism:

Plagiarism seems connected to the idea of owning ideas, words, images, music, and other forms of expression. Copyright law makes it a crime to steal such things, and plagiarism is often treated as a form of theft. Plagiarism and copyright violations are punished on the basis that they are the unapproved use of other's work. Purchased papers, copy-and-pasted phrases, and other intentional plagiarism can be condemned on this basis. But there is something else going on in our culture that makes plagiarism more complicated. People no longer believe that new discoveries are primarily the work of the individual. That is probably too big a claim, but if a writer believes that real innovation can not build on the previous work of others, then s/he is going to hide the new idea's connection to the existing map. Writers may tend to think this way because the idea of the isolated, genius innovator seems part of our culture's mythology. Right now, there seems to be a struggle between these two ideas about originality.

Let's think about this struggle by considering sampling in music. Re-mixing, mashups, and sampling make us think about plagiarism in new ways. For example, record companies sue rap artists who sample. The companies want money for the bits and pieces of earlier music that is transformed into new material. For musicians, there is the real threat that paying for these snippets would smother their creativity. These artists often claim that their work transforms the original material into something entirely different, and thus it is not a copyright violation.

The real issue behind the struggle between rap artists and record companies is about the presence of the past in the creative work we do in the present. What are the limits of using the past (the existing map), and at what point does the use of others' work become theft or plagiarism or copyright violation? In a culture like ours, everything seems to be owned, but creative and innovative ideas have to have their roots in what already exists. How can we have innovation without using the past? Rip! A Remix

Manifesto (available online), a film created by Brett Gaylor, is concerned about ethics, creativity, plagiarism, copyright, ideas of copyright, copyleft, intellectual property, and the public domain. He invited other people to remix his film, so there are many versions of the "original." Clearly, something is afoot, and reducing plagiarism to the practice of buying papers is not a good idea when there are so many conflicting and connected ideas to think about.

The even bigger question is about how anyone can claim to "own" words, music, images, etc. Among the many people who questioned the concept of owning an idea was Benjamin Franklin, who refused to patent his inventions such as bifocals, Franklin Stoves, and lightning rods. His opposition to patents was clear; "That, as we enjoy great advantages from the inventions of others, we should be glad of an opportunity to serve others by any invention of ours; and this we should do freely and generously." Thus, there is a long history to the struggle between the control of the past and the power of new ideas. Plagiarism seems like an important issue because it puts you right in the middle of the problem. Saying that it is "wrong" is too obvious. Saying that we need to think about why it has emerged as such an intense concern may be a way to think about important issues.

Note: the previous four paragraphs make new insights about plagiarism. The ideas attempt to go beyond the usual "it's bad to plagiarize" that students often hear. Much of the material in these four paragraphs responds to what has already been said to draw a new map of plagiarism. The next person who writes about plagiarism could use these paragraphs by identifying what needs to be clarified, corrected, expanded, or made more subtle . . . and then re-drawing the map again.

Use the content of this section to think about plagiarism, but also use it to recognize how the mapping metaphor is a good way to create a new responses to an issue.

Context and Plagiarism

1. What happens to students who are caught plagiarizing in your class? In your school? How does your school distinguish between something like buying a paper and not knowing how to cite sources?

2. Ralph Waldo Emerson wrote during the 1800s. In his writing, he often thinks about the connection between individuality and the importance of history. Consider the following written in 1876:

> We cannot overstate our debt to the Past, but the moment has the supreme claim. The Past is for us; but the sole terms on which it can become ours are its subordination to the Present. Only an inventor knows how to borrow, and every man is or should be an inventor. "Quotation & Originality," 1876

In 2008, 132 years later, Brett Gaylor, the Canadian director of *Rip! A Remix Manifesto*, uses four points made by Lawrence Lessig, a Stanford Law Professor, to think about ownership, copyright, originality, and creativity. He created "The Remix Manifesto" which has four key points:

- Culture always builds on the past.
- The past always tries to control the future.
- Our future is becoming less free.
- To build free societies, you must limit the control of the past.

What are the similarities and differences between Emerson's statement and the "Remix Manifesto"? What debt does your writing owe to what others have already said? How obliged are you to recognize any debt to what has been said by others? What view does your class and your school take of the obligation?

3. Is it useful to mix together the ideas of plagiarism, copyright, intellectual property, creativity, and innovation? Does this hide some important differences?

4. When you write, how does relying on the work of others reduce your freedom? How does it create opportunities for you?

Writing to Learn: the Writer's Toolkit

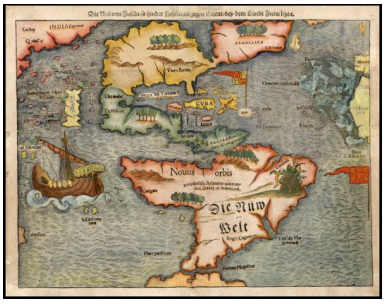
A strong thesis grows from the careful study of what others have already said about a topic. Knowing what others have said then lets the writer see what still needs to be discussed and ask new questions that deserve a careful answer. This section offers a toolkit that will simplify this three-step process so that you can build documents like the plagiarism paper. You can use these tools throughout the term as you develop the ideas that give your papers strong ideas supported by evidence.

Four practical tools help build a thesis:

- **The Terms, Expectations & Questions (TEQ) Sheet,** a critical record of what others have already said
- **The Purpose & Problem Statement**, a statement of your guiding questions
- **The Prospectus**, a first version of your own thesis

Mapping existing knowledge: TEQ Sheets

The Terms, Expectations, and Questions (TEQ) Sheet is a tool for "surveying the field" of what has been thought about a subject. Not only does it help focus your attention on the details of the source, but it also helps locate the blank spaces in the "map" that others have made of the subject. These blanks will become the focus of your paper as you ask questions about them and develop your thesis.



Terms/**E**xpectations/**Q**uestions: **The TEQ Sheet**

Complete Citation:

_____

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Terms and Phrases

To make its claim, the source uses important concepts. These concepts organize the evidence and make sense out of it. **Identify** four key terms or phrases that are especially important to the source's claim. **Explain** why each is important to the source's claim.

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Expectations

An anomaly is something different from the normal pattern: a black polar bear, a talking dog; a blood pressure reading of 190/160. Anomalies are opportunities to make your own claim because they often identify unexplained territories that are worth writing about. List four anomalies from the source. These can be facts, claims, or relations, or information that is being ignored. How was each different from what you expected?

Anomalous Evidence or Claims	What You Expected to Read

Questions

After you have carefully reviewed the source, ask useful questions whose answer might become your claim. These questions should address the source's assumptions, evidence, thesis, or issues that it ignores.

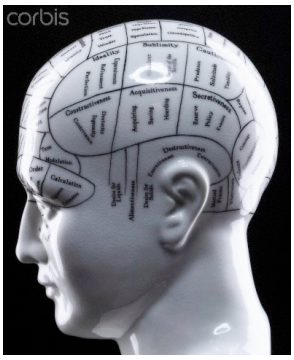
1._____

2._____

3._____

Identifying Gaps in the Map: The Purpose and Problem Statement

The Purpose and Problem Statement (PPS) focuses the TEQ sheets. It asks you to connect these sheets to the specific assignment. It begins by asking you to review the purpose of the paper. The Purpose and Problem Statement is also the place where you directly ask about the gaps in the map. It gives you a place to name the problems in the existing map that you can fill with your own insight. Separate your PPS into two sections:



1. The Purpose*:* this statement quickly summarizes the assignment and identifies issues that might be important to a successful paper. The writer asks basic questions about the expectations for the task: its level of formality; required documentation; formats. Note that the writer is identifying key tasks that s/he will have to understand to produce a document that meets the expectations of its audience. Whether at school or work, you need to do the assignment. Reviewing the purpose of the writing helps you do so.

2. *The Problem:* These are the specific questions the student has about the topic. The questions should identify an error in the existing discourse, a contradiction, an important aspect of the topic that hasn't been discussed, evidence that would improve the understanding of the issue, or some other opportunity for improving the understanding of the topic. This section often uses questions from the TEQ sheet. However, the questions are much more developed. Note that the writer remains open to ideas. S/he is willing to leave some questions unanswered, but clearly points toward the thesis. These statements often are halfway between questions and answers. The questions contain terms, phrases, ideas, sources and tactics for dealing with the assignment.

Re-Drawing the Map: The Prospectus

The prospectus is the key step between the materials you write for yourself and what is written for your audience. It is the pivot between thinking about something and expressing your ideas -- thesis -- so that *others* can share in your insight.

In many ways, it is the abstract for the paper. Of course, the paper has not been written yet, so the prospectus is tentative. It almost certainly will change, but it gives an anchor for developing the thesis. Often, an expansion of the Purposes & Problems Statement can be useful. Think of the prospectus as a larger form of an introduction. Second, note that you will want to clarify both what's already known and your insight. You might do well to start out by summarizing what others have said or what is the "standard" response to the question you face. Then, state the insight that provides a well-connected response.

SUMMARY

Maps are a useful metaphor for thinking about how you can explore topics, discover uncharted ideas, and come to your writing with guides to new territories. This means that you are more than a reporter. You take risks, offer explanations, and suggest future voyages. In the next chapter, you will learn to use some simple tools for these activities, and the result will be a kind of writing based in the strongest tool of all: your intelligence and your ability to share it with readers.

Looking Ahead

The next chapter provides tools for doing the kind of reading that will let you connect your ideas to existing ones. It shows how to use one of the tools above (the TEQ Sheet) that helps you do three things:

1. Read accurately
2. Identify the gaps in what others have said
3. Ask questions of your own that deserve to be answered in a paper

You will not only develop your ability to read the way professors expect, but also you will see how to bring your interests to the topics you write about.