FLOW THEORY:

CONSCIOUS EXPERIENCE IN EXPOSITORY ARGUMENTATIVE WRITING

by

NAOMI IGARASHI TAKAGI

Submitted in partial fulfillment of the requirements

For the degree of Doctor of Philosophy

Dissertation Adviser: Dr. Todd Oakley

Department of English

CASE WESTERN RESERVE UNIVERSITY

May, 2009

CASE WESTERN RESERVE UNIVERSITY

SCHOOL OF GRADUATE STUDIES

We hereby approve the thesis/dissertation of

_____

candidate for the _____degree *.

(signed)_____
                        (chair of the committee)

_____

_____

_____

_____

(date) _____

*We also certify that written approval has been obtained for any
proprietary material contained therein.

Table of contents

List of figures

Acknowledgements

I owe a debt of gratitude to a number of people who have supported me in the process of completing this dissertation. However, there are several people whom I would like to acknowledge individually. First of all, I am deeply grateful to my dissertation advisor, Professor Todd Oakley, for his direction and encouragement during the long process of working on this project. It has been a privilege to receive his guidance, and I will aspire to emulate his patience and helpfulness as a teacher as well as his knowledge and productiveness as a scholar. My heartfelt appreciation also goes out to my other committee members: to Professor Kimberly Emmons who has been extremely generous with her time and provided me with crucial advice for improving my dissertation; to Professor Judith Oster whose willingness to recognize effort has given me hope on many occasions; and to Professor Per Aage Brandt for his insightful comments that allowed me to view this project in a broader perspective.

I am deeply indebted to the entire faculty of the English Department for their openness, understanding, and support throughout my study at Case Western Reserve University. Special gratitude is also extended to Betty & Roger Salomon, Judith Olson-Fallon, Elise Lindsey, and Jane Daroff who have provided me with generous support and valuable assistance—their kindness will always be remembered. I also owe many thanks to Christina Hebebrand, Asdghig Karajayerlian, Maria Assif, and Katherine Clark. They have greatly enriched my life in graduate school, and I will cherish their wonderful friendship for years to come.

Finally, I am very thankful to my parents, Katsue & Tatsuo Igarashi, and my brothers, Norio and Masato, who have insisted that I continue what I have started "until

the end." Their tacit but steadfast support and belief in me have been indispensable for the completion of this project. Many thanks are also due to my late grandparents for their warmest love and protection—their presence is always felt close to my heart. I am also deeply grateful to my American parents, Sharon & Ernoe Csaky. They took me in their home when I was a high school exchange student and have guided me ever since with exceptional love and wisdom. My pursuit of higher degrees in the United States would have been simply impossible without their unwavering support. Last but not least, I want to express my heartfelt thanks to my husband Toru and our son Leo. Their beautiful smiles and warm affection are the source my infinite happiness.

Flow Theory:

Conscious Experience in Expository Argumentative Writing

Abstract

by

NAOMI IGARASHI TAKAGI

In composition classrooms, the word "flow" is frequently used as shorthand for good writing in students' and teachers' comments alike, but its state of affair rarely draws scholarly attention, leaving it ambiguous and impressionistic. This dissertation makes a preliminary attempt to define flow in written discourse especially from the perspective of consciousness. The relation between consciousness and discourse has already been established by the linguist Wallace Chafe who claims that "language is one of the most obvious products of the human mind" and explains the ways in which the nature of consciousness translates into discourse (1973, p. 261). According to Chafe, "flow" is one of such manifestations, and he describes it in terms of the three principles: topic hierarchy, the light subject constraint, and the one new idea constraint. His discussion of these principles, however, is mostly focused on natural spoken language; hence, this dissertation examines their applicability to expository writing, specifically written argument, a mode of writing widely taught in college composition. To that end, Chafe's theory will be contextualized in the history of consciousness studies and examined in its connections to the work of William James, Bernard Baars, and Merlin Donald. Then, several modifications will be made to Chafe's theory, including adoption of the clause as the carrier of a new idea and the Stasis as the organizational framework for argumentative

9

writing. Subsequently, the relevance of flow theory will be explored with the use of a paragon argument by a professional writer as well as arguments composed by ESL students. Some of the key findings include that flow in argumentative writing is at least partially due to coordinated implementation of the three principles and that nonnative speakers of English tend to have difficulty with flow because they lack intuitive understanding of the ways in which consciousness manifests itself in English discourse. Finally, given the importance of flow theory for nonnative speakers of English, implications of adopting flow theory in ESL/EFL classrooms will be discussed. This dissertation will close by proposing future research projects such as expanding the existing flow theory and examining students' cultural, linguistic, and educational backgrounds.

1   Introduction

In the composition classroom, the word "flow" is often used as shorthand for good writing. Comments such as "You have a good sense of flow" or "I have difficulty writing flowing sentences" can be easily found in teachers' and students' evaluations alike. Yet what is flow? Despite its ubiquity, when we try to pinpoint its meaning, the word seems surprisingly elusive.

This elusiveness is partly because the phenomenon of flow has drawn little attention in the fields of rhetoric and composition, text linguistics, or discourse analysis. In fact, it is rare to find studies that focus on understanding and explaining this phenomenon. Composition textbooks and handbooks are not much help either. Many of them do not discuss this phenomenon, and even if they do, their explanations tend to vary and no consistent explanation emerges out of them. For instance, some textbooks explain flow in terms of effective use of linking words and phrases (Swales & Feak, 2004). Some handbooks associate flow with "coherence," explaining that flow is created through logical organization, repetition of key terms, and parallel sentence structures as well as the use of transition signals (Hacker, 2002; Lunsford, 2005; Maimon, Peritz, & Yancy, 2007). Others connect flow with "cohesion," which results from adhering to the known-new contract (Kolln, 2007; Williams, 2007), accommodating reader expectations, using metadiscourse, and so on (Kolln, 2007). Thus, despite its frequent use, the concept of flow has been understudied and defined variedly; hence, a theory and method of approaching this phenomenon is not only desirable but necessary.

Among a number of possible approaches, the current study argues that consciousness is the key for understanding the phenomenon of flow. Consciousness is an

11

important factor in this phenomenon because our recognition of flow is highly intuitive; we identify flow when thoughts are spelled out in a sensible and seamless manner and when we feel natural congruence with the way the text unfolds. Considering the spontaneous way we sense flow, I believe it is reasonable to trace its source in the working of our mind—we sense flow in writing when it successfully accommodates the needs of our consciousness.

The connection between flow and consciousness is by no means new. In fact, it was articulated by William James, the father of cognitive psychology, in the nineteenth century. Maintaining that one of the primary goals of psychology should be to understand complex mechanism of consciousness, he delineated some of its essential traits in his foundational work *The Principles of Psychology*. According to James, the most fundamental aspect of human consciousness is that "it flows," and he attributes a striking image of "river" or "stream" to encapsulate its continuous nature (1890/1950, p. 239). Although James's call for advancing the study of consciousness was halted due to the rise of behaviorist psychology in the twentieth century, the image of consciousness remained influential, allowing contemporary scholars to refine, develop, or refute it in their studies of consciousness.

Indeed, late in the twentieth century, consciousness was rediscovered as a valid area of inquiry not only in psychology but also in other disciplines such as philosophy, neurobiology, computer science, and others. In this interdisciplinary effort, one of the unique contributions was made by the linguist Wallace Chafe. Claiming that "language is one of the most obvious products of the human mind," Chafe explores interrelations between consciousness and discourse (Chafe, 1973, p. 261). He asserts that the

knowledge of consciousness gained thus far can help us gain insights into discourse; conversely, discourse could be a useful channel into the nature of consciousness. Based on this assumption, Chafe presents a theory of discourse that explains ways in which the nature and limitations of consciousness affect discourse production and comprehension in English.

Chafe's theory of discourse based on consciousness will be of great use and insight for this study. Unlike many other studies of textual linguistics and discourse analysis, Chafe recognizes the central role consciousness plays in the flow of discourse and makes an empirical case for his assertion using natural spoken language as an example. By doing so, he brings to light some of the fundamental ways in which consciousness affects natural spoken language. Using Chafe's theory of discourse as its underpinning, the current study aims to articulate facets of flow in written discourse, specifically expository argumentative writing. It will present some of the ways in which conscious experience shapes argumentative writing in English and argue that such knowledge is necessary in order to create the sense of flow that is compatible for both the writer and the reader. It will also argue that understanding the facets of flow would be useful for ESL (English as a Second Language) / EFL writers (English as a Foreign Language) because how conscious experience translates into reading and writing in English is often a mystery for those writers.

In brief, Chafe's theory of discourse consists of three principles. The first one is called the one new idea constraint. That is, natural spoken language is not continuous but broken into segments, and according to Chafe, each segment (i.e., "intonation unit") carries no more than one new idea, just as consciousness can focus on only one thing at a

13

time. Another constituent of Chafe's theory, which is closely related to the first one, is the light subject constraint. Since the goal of each intonation unit is to express a new idea, the subject, which is the starting point of the intonation unit, is most likely given or available information, thus carrying light information load. In accordance with these two constraints, speech flows from a given or accessible idea to a new idea, and from one intonation unit to another. The course of discourse, however, is by no means arbitrary—it is guided by so-called "topic hierarchy," which is yet another principle of discourse. Namely, a sequence of intonation units is directed by a larger unit called a center of interest, and a sequence of centers of interest is led by an even larger unit called a discourse topic. With these principles, Chafe explains the ways in which flow of consciousness reveals itself in natural spoken language.

The current study applies these three principles to expository argumentative writing. Concurring with Chafe's assertion that consciousness is the heart of discourse, it will argue that these principles can be usefully applied to expository argumentative writing to explain the foundation of its flow. In doing so, however, several adjustments need to be made because Chafe's theory mainly focuses on natural spoken language, which can be considerably different from expository argumentative writing. The first of such adjustments concerns the one new idea constraint. As mentioned above, the intonation unit refers to the smallest division of natural spoken language marked by pauses, breaks, and changes in intonation, pitch, and voice quality. Since these elements are unavailable in written discourse, an alternative unit needs to be proposed. To that end, this study recommends the use of a clause as the carrier of new information. As will be explained in Chapter 3, a clause is a reliable alternative to an intonation unit because its

boundaries can be more clearly defined. Also, Chafe explains that a new idea usually appears in the predicate, which is a clausal component; thus, it should be reasonable to consider the clause as the alternative to the intonation unit.

The second adjustment involves topic hierarchy. Because the present study focuses on argumentative writing, it is important that this principle is complemented by an appropriate organizational tool. To that end, this study recommends Jeanne Fahnestock & Marie Secor's (1983, 2004) modern stasis theory. After collecting scores of student propositions, they found out that arguments can be categorized into four kinds—definition, causal argument, evaluation, and proposal. They explain that students first learn the first two basic types of arguments and their characteristic structures and then move up to the latter, more complex ones, which often contain the first two as their preliminary arguments. They explain that teaching written argumentation according to the Stasis can be beneficial for students for two reasons. First, students can use the Stasis as an invention tool for their arguments. Because they gain a clear sense of the types of argument and their respective structures, they can focus on content development to achieve their communicative goals. Second, they can use the acquired knowledge for analyzing others' arguments: now that they have the frame of reference that allows them to identify the types of propositions and their structures, they are better equipped to evaluate arguments according to the congruity between them.

The term "argument" could have various meanings, but the current study adopts Fahnestock & Secor's definition because of its versatility and practicality. The Stasis is versatile because, as they state, learning the four types of argument and their structures "gives the student transferrable structures which are suitable for any subject but are not so

automatic as to preclude the student from doing his or her own thinking" (1983/2000, p.

230). That is, the process of investigation is applicable to any effort of understanding or

interpreting a subject matter, though it is not so mechanical as to exclude or dictate the

writer's own thinking. Also, the organizational patterns as described by the Stasis are

practical because they are widely used in academic and professional discourse. As

mentioned above, Fahnestock & Secor's four types of argument are derived from a

collection of students' expositions. Rose (1983/2000) also conducted a similar study to

conclude that expository argument is a frequently required mode of writing in college

courses (p. 195). Moreover, as will be explained in Chapter 5, the four types of argument

can be seen in more advanced academic writing for graduate students (Swales & Feak,

2004) as well as professional writing like project proposals. Hence, it is safe to assume

that the Stasis as outlined by Fahnestock & Secor is practiced widely in academic and

professional discourse.

Additionally, the decision to focus on argumentative writing comes from my own

experience of being educated in Japan. Unlike in the United States, argument is generally

deemphasized in Japanese schooling: students are rarely assigned to express their

opinions or engage in dialogues with people of differing views. The consequences could

be grim. Students may be well-trained in rote memorization of facts (Carson, 1992), but

when it comes to formulating their views, they find themselves naive and

inarticulate—not only do they lack knowledge and skills to express their views, but they

also do not have any views to express to begin with. Such was my experience as well as

that of many others who come to the United States to study (see Chapter 5 for more

discussion) that I find it necessary to better understand this particular discourse and

explore ways of teaching it to ESL/EFL students.

The theory of flow that will be proposed in this study can contribute to the fields of text linguistics and ESL/EFL pedagogy in several ways. First, studying flow from the perspective of consciousness makes it possible to integrate the existing division of coherence and cohesion in text linguistics. As mentioned earlier, the concept of flow is often associated with "coherence" and "cohesion." These two concepts have been studied extensively as essential elements that hold a text together (Beaugrande & Dressler, 1981). Briefly, in text linguistics coherence is often defined as an underlying meaning structure of a text, while cohesion is explained in relation to lexical features that contribute to clausal and sentential connectivity (e.g., Bednarek, 2005; Mahlberg, 2006). More often than not, however, they have been studied separately and their relation has remained a mystery (Kuo, 1995). Chafe's theory is innovative in the sense that by assuming consciousness as the foundation of flow of discourse, it integrates coherence and cohesion under one theory of discourse management. In other words, he presents the way the moment-to-moment expression of ideas (i.e., cohesion) is guided by topic hierarchy (i.e., coherence) as one unified theory. As an application of Chafe's theory, the current study also aims to integrate coherence and cohesion. It attempts to define a theory of flow in argumentative writing based on consciousness, which by extension, explains the relation between coherence and cohesion.

Second, the current study could also contribute to ESL/EFL pedagogy. Although their proficiency in English varies greatly, ESL/EFL students often find it challenging to organize papers and construct sentences that are up to par with those of native English speakers. First of all, they are surrounded by overwhelming issues and problems—lack of

vocabulary, limited knowledge of grammar, confusion over the right use of articles and prepositions, to name a few. Besides, as will be explained in Chapter 5, many ESL/EFL students do not have experience and knowledge of major genres in English, which put them at a considerable disadvantage as they lack a frame of reference that could guide their writing processes. In this sense, the current theory of flow based on consciousness can be highly instructive for ESL/EFL students. Specifically, they can learn the basics of information distribution within a clause through the two constraints of flow. They should find these two constraints useful because more often than not they are unaware of such practical rules even though they are knowledgeable about grammatical aspects of the clause. Moreover, they can learn the major types of argumentative discourse as well as their purposes and general structures gradually and systematically. Such knowledge could be especially helpful for those who are not familiar with major organizational patterns of academic discourse (Rose, 1983/2000). In this sense, the three principles of flow can provide ESL/EFL students with useful invention and revision strategies for the flow of argumentative writing.

In summary, this study aims to propose a theory of flow for expository argumentative writing. It will use Chafe's theory of discourse as its theoretical foundation but will make changes in order to enhance its applicability to argumentative writing. One of such changes is to incorporate Fahnestock & Secor's modern Stasis theory, which offers a coherent organizational framework for argumentative discourse. Also, the current study aims to discuss ways in which flow theory can be usefully implemented in the composition classroom targeting ESL/EFL students. Although preliminary in its attempt, this study takes a step towards a consciousness-based understanding of flow in

argumentative writing.

The organization of this study will be as follows. Chapter 2 will introduce some of the representative works produced in the study of consciousness. It will present the work of William James, Barnard Baars, and Merlin Donald among others because it is especially relevant to Chafe's theory of discourse. Chapter 3 presents a theory of flow in argumentative writing, which is based on Chafe's three principles of discourse. To that end, I will first discuss differences and similarities between spoken and written discourse because Chafe's principles were originally derived from natural spoken discourse. Then, I will define "argument" as used in this study because the term is used variously in composition studies. Subsequently, because the three principles are closely related to coherence and cohesion, I will present a literature review of these two concepts. After these preliminary discussions, I will explain each of the three principles by applying them to a sample argument written by a professional writer. Chapter 4 applies the three principles to writings by ESL students and argues that lack of flow in them is partly due to unsuccessful practice of the three principles. Finally, Chapter 5 explores teaching implications and future research projects. I will first explain the philosophy behind my recommendation of flow theory and propose an actual way to implement it in the ESL/EFL composition classroom. Finally I will discuss future research projects for further improvement and development of the current theory.

2   The study of consciousness: From William James to Wallace Chafe

2.1   Introduction

The philosophy that runs through Chafe's work on discourse is that language should be understood in relation to consciousness: "language is one of the most obvious products of the human mind, and one that offers significant (and I think largely unexplored) insights into what the mind contains" (Chafe, 1973, p. 261). He declares this viewpoint back in the 1970s and has been consistent in his position throughout his career. However, in the fields of text linguistics and discourse analysis, the topic of consciousness has been largely avoided even though its significance is well recognized in other areas of study. Text linguists, for instance, study information distribution within and among sentences as well as coherence and cohesion devices that leads to textual connectivity, but they rarely make any mention of consciousness as it pertains to reading and writing. Discourse analysts examine a text as a reflection as well as a changing force of existing social and cultural norms (Johnstone, 2002, p. 6), but they have been reluctant to take into account the way consciousness affects generation and comprehension of discourse, dismissing it as though discourse has nothing to do with the "squishy" notion of consciousness. Consciousness, in this sense, has been a "black box" they rather want to avoid opening.

The idea of consciousness has often been avoided partly due to the lasting legacy of behaviorist psychology. In fact, consciousness was considered philosophically and empirically intractable for decades in psychology: "If an average experimental psychologist uncovers some results that invite him to talk about consciousness, he is in deep trouble. There is no one who could tell him what consciousness is, no textbook

definitions; only an unending philosophical quarrel" (Revonsuo, Kamppinen, & Sajama, 1994, p. 21). In behaviorist psychology, knowledge of consciousness had no value at all because it was not based on verifiable test results but was gained only from introspection and subjective observation (Chafe, 1994, p. 12). Their pursuit of "scientific" evidence was influential across disciplines, and that may be part of the reason that consciousness has been avoided in the study of discourse as well.

Chafe, on the other hand, has been consistent in his assertion that discourse, especially natural spoken language, reveals close connection with the capacity and limitation of consciousness. He is arguably the first to realize and make a persuasive case that a theory of language needs to be based on the knowledge of consciousness, because without it, linguists will never be able to properly describe, let alone explain, how discourse works. Specifically, he focuses on the two most notable characteristics of consciousness: 1) it flows—ideas come and go one after another, and 2) it is capable of engaging in thoughts and events that are distant in time and place. Based on this assumption, he develops a theory of discourse that describes the ways in which actual instances of language reflect these two characteristics of human consciousness.

Additionally, it should be noted that Chafe does not endorse the telementation view of communication, which is a supposition that there is a direct conduit between the speaker's mind to the hearer's and that the hearer receives the speaker's meaning, making little or no contribution to the meaning construction process. In fact, Chafe (1974) emphasizes the importance of the listener's mind in discourse production:

At any moment in a discourse, however, the speaker cannot be ignorant of the fact that the addressee already has certain other things in his consciousness. The

speaker knows he is not introducing material from his own consciousness into an empty vessel, but that his task is to introduce new things into a consciousness (the addressee's) which already has some content. The trick is to arrange the new material so that it will be readily assimilated within the material the addressee's consciousness already contains. The speaker must make assumptions as to what the addressee is conscious of, and transmit his own material accordingly. (p. 112)

In this sense, Chafe sees discourse as a dialectical process in which the speaker conveys what he or she has in mind while measuring what is in the listener's mind at that moment. Accordingly, the linguistic structures of his or her utterances reveal not just the speaker's state of mind but also that of the listener. I will discuss Chafe's theory of discourse further later on, but before doing so, a brief overview of consciousness studies is in order. The following will provide a history of the field of study and introduce the work of some important researchers and scholars. In doing so, I will mainly focus on theories by William James, Bernard Baars, and Merlin Donald because Chafe's view of consciousness overlaps with theirs in an important way, which I will discuss toward the end of this chapter.

2.2   An overview of the study of consciousness

Consciousness is the source of our thought and action, without which we would not be able to distinguish self from others, not to mention other objects and relations (Revonsuo, Kamppinen, & Sajama, 1994, pp. 1-4). Despite the central role it plays in our lives, the history of the study of consciousness is relatively short perhaps because the subject poses a unique challenge to those who try to understand its neurological mechanisms and cognitive processes. We sense that we have something called

22

consciousness, but it has no tangible shape. It is so closely bound to all our actions and thoughts that there seems to be no way of knowing or proving its existence in an objective manner. In fact, this is partly the reason that the word "consciousness" did not exist for most part of history and few philosophers seriously studied this subject (Revonsuo, Kamppinen, & Sajama, 1994, p. 6).

At the end of the nineteenth century, however, the subject of consciousness begins to draw increasing attention in the United States. One of the milestones is the publication of William James's *Principles of psychology* in 1890. As mentioned in the introduction, James attributes the striking image of flow to consciousness, explaining that its most fundamental aspect is that "*thinking of some sort goes on*" (1890/1950, p. 224). Consciousness is like a "river" or "stream" in that it is perpetually in motion—fast and slow, straight and winding— and all the things that come and go in the mind feel as though it forms a continuous line of thought (p. 239).

James (1890/1950) specifies other essential traits of consciousness. First, the stream of consciousness is private in nature in that it belongs to each individual and is not accessible to others: "No thought even comes into direct *sight* of a thought in another personal consciousness than its own. Absolute insulation, irreducible pluralism, is the law" (p. 226, italics original). Thus, we might be able to imagine or speculate on what is in others' minds, but we can never experience it first-hand. Second, each state of mind is different from one time to another, and no two states of mind are exactly the same. The most obvious example may be reading a book for the second time—our experience of the book is never the same even though the object itself is unchanged: "*no state once gone can recur and be identical with what it was before*" (p. 230, italics original). Third, the

stream of consciousness is "sensibly continuous" (p. 237). Although it seems to move

from one thought to another, such changes in thought do not feel "absolutely abrupt";

also, even when there is a gap in time between two states, we sense them as connected to

each other as part of our "self" in our flow of consciousness (p. 237). Fourth, our

consciousness operates on the assumption that it deals with objects outside our "self," but

they are nothing more than what we "think" they are. Thus, human beings develop

metacognitive abilities (i.e., the ability to monitor one's performance) as they approach

adulthood, which signal their awareness that their sense of reality does not always come

from outside but is very much affected by their own worldview (pp. 272-273). Finally,

the stream of consciousness is also selective. We pick and choose what we pay attention

to among all the possible choices according to our own interest: "Each has selected, out

of the same mass of presented objects, those which suited his private interest and has

made his experience thereby" (pp. 286-287).

James (1890/1950) argues that this kind of theorizing effort is important in the

study of psychology despite the fact that consciousness belongs to each individual and

that psychology should not deprive of its distinct value:

> The aim of science is always to reduce complexity to simplicity; and in
>
> psychological science we have the celebrated 'theory of *ideas*' which, admitting
>
> the great difference among each other of what may be called concrete conditions of
>
> mind, seeks to show how this is all the resultant effect of variations in the
>
> *combination* of certain simple elements of consciousness that always remain the
>
> same. (p. 230)

Since people tend to agree on what they pay attention to, emphasize, prefer, and abhor to

a great degree, James maintains that the role of psychology is to boil down complex human consciousness to essential elements to reach an understanding of its mechanisms (p. 289).

James considers psychology a science, but his methodology is distinct from pure experimental psychology, which was gaining momentum at that time. Influential scholars like G. Stanley Hall took a reductionist approach, examining the issue of the mind by breaking it down into parts and looking at them quantitatively. By doing so, they attempted to dissociate their discipline from philosophical methods which heavily rely on introspective analysis. While admitting merits in this approach, James argues that solely depending on quantitative experimental methodology is insufficient for the study of the mind. He argues that the mind needs to be studied in its entirety and that quantitative results obtained in a laboratory complement the analytical method but cannot replace it: "*Introspective Observation* is what we have to rely on first and foremost and always. The word introspection need hardly be defined—it means, of course, the looking into our own minds and reporting what we there discover" (1890/1950, p. 185, italics original). At the base of his methodology lies his view of psychology as a "natural science":

> the mind which the psychologist studies is the mind of distinct individuals inhabiting definite portions of a real space and of a real time. With any other sort of mind, absolute Intelligence, Mind unattached to a particular body, or Mind not subject to the course of time, the psychologist as such has nothing to do. (p. 183)

While acknowledging the potential inaccuracy and fallibility of introspective observation, James maintains that the wholeness of the mind should not be compromised. Hence, although experimental psychology also had considerable support at that time, James's

approach attracted influential followers like J. McKeen Cattell and J. Mark Baldwin who shaped the direction of psychology after James (Evans, 2004, pp. 26-31). In sum, relying on his own introspection, James confers a memorable image to consciousness, comparing it to a stream, a river, and a flow. Also, as he explores essential traits of consciousness, he offers an important warning that the human mind should be studied in its entirety instead of reducing it to a mere conglomeration of quantitative data.

Soon after the turn of the century, however, psychology began to follow a different path than the one James and his associates cleared. Given their influence in the field of psychology, consciousness was supposed to be the central concern. However, contrary to the expectations, the emergence of the aforementioned behaviorist psychology pushed it aside as a fringe subject that merits hardly any serious attention. This trend was triggered partly by the popularity of I. P. Pavlov's "scientific physicalism" which claimed that all sorts of human behaviors can be explained as the outcome of certain stimuli. This supposition was supported by other influential researchers like John B. Watson and B. F. Skinner (Baars, 2003b, p. 4), who emphasized objectivity and repeatability of test results in order to establish psychology as a pure science (Baars, 2003b, p. 1; Chafe, 1973, p. 262; Revonsuo, Kamppinen, & Sajama, 1994, pp. 8-9). Under this circumstance, consciousness was regarded as ambiguous and incompatible with science, and it remained "a scientific taboo" in psychology for the most part of the twentieth century (Baars, 2003b, p. 1).

During the last few decades of the twentieth century, however, the study of consciousness gradually regained its previous vigor. Having witnessed decades of preoccupation with environmental stimuli and their effects on behavior, cognitive

scientists began to assert that understanding the nature and functions of the mental is as consequential as investigating those of the physical. Thus, researchers and scholars of philosophy, psychology, neurobiology, computer science, and many other disciplines began to investigate the subject matter from different angles and presented various definitions in their fields of expertise. Among them is the philosopher Daniel Dennett. His idea of consciousness is founded on the negation of so-called "Cartesian materialism" or "Cartesian theater," an assumption that there is "a single functional summit or central point" in the brain that is responsible for all the conscious states (1997, p. 83). Dennett finds this idea unwarranted: there is no location that yields some kind of authentic and coherent line of thought which constitutes our sense of "self." For the same reason, Dennett also criticizes James's stream of consciousness. Although he recognizes that consciousness may feel as though it has a stream-like quality, considering it as the true nature of consciousness is misleading: "There is no single, definitive 'stream of consciousness,' because there is no central Head quarters, no Cartesian Theater where 'it all comes together' for the perusal of a Central Meaner" (1997, p. 85). As an alternative, Dennett proposes the Multiple Drafts Model of Consciousness. In this model, there is no control center but multiple channels which receive and interpret them to yield various thoughts and actions. In the same way that a computer is made of specialized parts that process particular information, consciousness is merely the result of these numerous channels working in parallel, while producing "multiple drafts" on the way (1997, p. 85). Dennett, in this way, offers a reductive and materialistic notion of consciousness, asserting that the existence of the integral consciousness is an illusion.[1]

---

[1] Owen Flanagan (1997) refutes Dennett's claim that a stream is not the true nature of consciousness. He

On the other hand, other philosophers of the mind caution against reductionism in explaining the function of consciousness. For instance, Thomas Nagel (1974) is an earlier figure who argues that consciousness cannot be considered in the same way that water can be reduced to H_2O or lightening, electrical discharge (p. 435). Consciousness is closely tied with an individual's point of view, and that makes it a subjective phenomenon. He warns that creating an objective model that fits all sorts of conscious experience would ignore this essential property. Similarly, John Searle (1984, 1994) argues against reducing consciousness to an information processing machine such as a computer. While admitting that consciousness is a result of biological processes of the brain (i.e., neuron firings at synapses in the brain), he explains that these lower-level biological processes cannot explain the entire function and meaning of consciousness. To make this point, he refers to an example called "the Chinese room argument." Namely, a person who has no knowledge of Chinese is put into a room and given a question in Chinese. Since the room is equipped with necessary syntactic instructions, he or she manages to answer the question correctly. But Searle maintains that this does not mean that the person understood the meaning of the question and answer as native speakers do. Likewise, a computer may be able to process information and reach the same conclusion as humans do, but this does not mean that the computer has the same level of understanding as humans do:

Understanding a language, or indeed, having mental states at all, involves more

asserts that the fact that it "feels" like a stream is the most important point: "What we have is the interesting problem of explaining how the streamlike quality so dominates ordinary awareness when the brain processes subserving it are so gappy" (p. 89). While agreeing with Dennett's claim that there are multiple processing agents in the brain, Flanegan emphasizes the fact that consciousness feels like a stream and the mechanism of this phenomenon is what needs to be investigated first and foremost.

than just having a bunch of formal symbols. It involves having an interpretation, or

a meaning attached to those symbols. And a digital computer, as defined, cannot

have more than just formal symbols because the operation of the computer, as I

said earlier, is defined in terms of its ability to implement programs. And these

programs are purely formally specifiable—that is, they have no semantic content

(1984, p. 33).

Human consciousness is capable of understanding the world in its intricate relations of

meanings, while a computer is limited to processing formal symbols no matter how

sophisticated it is. Hence, the human mind cannot be considered as equal to the computer.

But then, how does the human mind actually work? Although Nagel's and Searle's

discussions above offer an important warning to scholars and researchers of

consciousness, they do not necessarily present a clear picture as to how consciousness

works. In this sense, Nagel's and Searle's discussions reveal the predicament of earlier

researchers; namely, while they sensed the need to establish a theory of consciousness in

order to fend off the label of ambiguity, they also needed to take into account the

subjective nature of consciousness so that they would not lose sight of its essential

attribute.

　　　While consciousness remains a contested subject of study, Bernard Baars offers a

neurobiological/psychological explanation of consciousness. His theory has been

influential partly because it succeeds in integrating two competing but equally important

theories of consciousness. Specifically, one theory claims that all the incoming

information is processed in parallel by specialized nervous systems in the brain (e.g.,

Dennett's multiple draft model of consciousness), while the other maintains that the

information that comes and goes in our brain feels as though it forms a stream (e.g.,

James's stream of consciousness). Baars argues that a viable model of consciousness

needs to take into account the diversified nervous systems in the brain as well as

so-called the "one track mind" premise (i.e., our consciousness can hold only one thing at

a time).

Thus, Baars (1994) develops Global Workspace Theory that incorporates these two

aspects of consciousness. Briefly, there are three components involved in this model:

contexts, specialized processes, and the global workspace. First of all, contexts are our

background knowledge which we are unconscious of but regulate our conscious

experience. Specialized processors receive information from the outside world, and they

compete for an access to the global workspace so that the input information they handle

can be recognized in our mind. Once one of the inputs successfully enters the global

workspace, it is disseminated by the workspace to all the specialized processors, thus

occupying its short-term memory. According to Baars, this is how we become conscious

of a certain object, state, and thought.[2] For instance, let us imagine a situation in which

we are working on a paper at a desk that faces the window. As we write, we hear people

doing yard work, cars passing by, birds chirping, and blinds rattling. We are also aware of

all the surrounding objects in the room like books, pictures, a printer, and so on.

Furthermore, we may be hungry, eager to finish the work, or expecting a call from a

family member or a friend. According to Global Workspace Theory, all these sensory

---

[2] Baars & Newman (1994) seek the neurophysiological equivalent of the global workspace. They find that
there is a system of processors in the cortex called the Extended Reticular-Thalamic Activating System
(ERTAS) whose function largely overlaps that of the global workspace. Namely, ERTAS includes brain
parts such as "the reticular formation of the brain stem and midbrain, the outer shell of the thalamus, and
the set of neurons projecting upward diffusely from the thalamus to the cerebral cortex," all of which
constitute conscious experience (p. 217).

stimuli are received by the nervous system, or "specialized processors," and these inputs

compete to occupy the workspace. Yet as many inputs as there are, only one of them can

enter the workspace at a time because of its limited capacity.[3] Therefore, in this scenario,

our workspace would be, more often than not, occupied by our thought on the paper such

as what to say next or how to change wording of the paper, though other inputs also

occupy the workspace occasionally. Global Workspace Theory is a descriptive model for

conscious experience that accounts for "*both* distributed and limited capacity aspects of

consciousness" (2003a, p. 1126, italics original).

One of the important aspects of Baars's theory is its emphasis on unconsciousness.

He states that in order to gain a comprehensive understanding of consciousness, it needs

to be compared and contrasted with its variant, unconsciousness. This approach called

"contrastive phenomenology" has been used for many scientific breakthroughs. For

instance, Newton came to an understanding of friction on earth by assuming the

frictionless state in space (Baars, 1997, pp. 187-188; Baars & McGovern, 1996, p. 65). In

his Global Workspace Theory, unconsciousness plays an equally important role, for even

though it is denied access to consciousness, it has a significant bearing on conscious

experience. For instance, our visual perception of light is affected by our unconscious

measurement of its direction and intensity (Baars, 1994, p. 157). Also, we recognize the

appropriateness of a sentence because of our unconscious understanding of semantics,

syntax, pragmatics, etc. (Baars, 1994, p. 154; Baars, 2003a, p. 1126). Baars's theory, in

this sense, is designed to take into account the functions of both consciousness and

---

[3] Baars (1997) compares the psychological phenomenon of consciousness to a "theater" in that it can focus on one thing at a time as if "the spotlight shining on the stage of a theater may show each individual actor speaking to the audience one at a time" (p. 41).

unconsciousness that are equally important to our conscious experience.

As to the methodology for the study of consciousness, Baars (2003b) also maintains the validity of personal accounts in constructing a theory. Consciousness is not something to which we have direct access to unless it is our own, so investigators necessarily rely on people's testimonies. He emphasizes that inferring a theory from public reports is nothing unusual in science and it is perfectly legitimate as a method:

> It cannot be overemphasized that inferred constructs are not unique to psychology and brain science. All sciences make inferences that go beyond the observations. The atom was highly inferential in its first modern century; so was the gene; so was the vastness of geological time, a necessary assumption for Darwinian evolution; and other scientific constructs too numerous to list. (p. 4)

Baars explains that using people's reports in a theorizing process and testing the theory carefully is a valid and productive method for cognitive psychology, too. With the use of observation and introspection, Baars develops an influential psychological model for the phenomenology of consciousness.

Merlin Donald is another important figure who has made unique contribution to the study of consciousness. As to the basic principle of consciousness, Donald's theory is mostly in line with James and Baars. He emphasizes the integral role of consciousness in human cognition and criticizes scholars and researchers who see consciousness as largely an epiphenomenon of neurons and minimize the centrality of consciousness (p. 1). Donald also stresses the fact that we cannot bring to mind numerous pieces of acquired information at the same time. Instead, because of the way our brain is designed, we can attend one thing at a time (2001, p. 16). This seeming limitation of our brain capacity,

32

however, does not work against us, since many cognitive tasks are automated and we do not have to attend them consciously (p. 90).

Donald's perspective on consciousness, however, is different from James and Baars for his assertion that culture plays a crucial role in its development and function. According to Donald, consciousness is a "'hybrid' product of biology and culture" (2001, xiii). That is, consciousness is not simply a biological fact—the way consciousness operates is greatly affected by culture because we go through a constant enculturation process ever since we are born in this world. And this aspect of consciousness, according to Donald, makes us uniquely human.

Donald (2001) explains the significant influence of culture on our consciousness by putting it in an evolutionary perspective. According to Donald, the human species has gone through three major transitions in their evolutionary process: the mimetic stage, the mythic stage, and the theoretic stage. In the mimetic stage, humans were yet to develop language, so they used gesture and imitation to communicate with each other, and that was how they developed a "group mentality" (p. 261). In the mythic stage, they developed an oral culture that allowed them to share and bequeath increasingly sophisticated knowledge and elaborate technologies. Finally, in the current theoretic stage, humans have learned to keep their knowledge using physical symbols so that they can store and reclaim knowledge without relying solely on their mnemonic ability. Donald asserts that these major transitions in human cognition occurred due to the development of culture: "The scenario of human evolution seems to be one of tension between culture and conscious capacity, with culture steadily pushing that capacity to the edge, so that it continuously expanded" (p. 260). In other words, humans have improved their capacity

significantly in each stage because in order to thrive in a culture, they needed to learn and further develop the existent knowledge and bequeath it to succeeding generations.

In this sense, Donald (2001) challenges an existing view that human cognitive capacity develops first before culture takes shape, which in turn enhances the cognitive capacity further. In this view, consciousness is the precondition for cultural development. Donald, on the other hand, proposes Theory of Human Cognitive Origins, in which culture is the precondition of human cognitive evolution, not the other way around. To support this claim, he cites Lev Vygotsky and Jerry Bruner's work which proves that children can develop their cognitive capability only if there is an intimate and consistent exchange with culture such as interactions with caregivers (2000, p. 22). Likewise, Donald asserts that the brain does not evolve by itself apart from culture; rather, culture is the factor that has brought about brain development: "The brain is not, on its own, a symbolizing organ. The brain depends entirely on culture for the exploitation of its symbolic capacity, and some of its most impressive functions have a purely cultural origin" (p. 27). Donald, in this way, argues that interaction with culture needs to be taken into account in order to understand the nature of consciousness:

> We stubbornly adhere to the idea that we are distinct individuals, yet we are also
>
> highly cultural beings. Indeed, humanity might be defined as the only species on
>
> earth that combines individual with collective cognitive processes and in which the
>
> individual can identify with, and become part of, a group process. (xiii)

His theory expands the scope of consciousness studies, for it argues that consciousness is not just a neurobiological phenomenon but also a cultural one—human consciousness develops as it absorbs and integrates cultural norms and expectations. In this sense,

consciousness is not just something inside the head; it is as much something outside the head that emerges between the minds.

As can be seen in this brief overview of the key players in consciousness studies, the study of human consciousness has made a significant stride for the past few decades. The study of the human mind that James and his associates initiated more than a century ago was to go through decades of inertia, but it has been received with renewed interest and enthusiasm by contemporary scholars of cognitive science. Among all, Baars's and Donald's works are representative: Baars has offered a concrete psychological and neurobiological account of the phenomenology of consciousness, while Donald has widened the scope of the discussion by considering the role of culture in the evolution and function of consciousness. As the following discussion reveals, Chafe is also consistent with James, Baars, and Donald in his view of consciousness. Yet he uses the knowledge of consciousness in order to understand the production of discourse. For Chafe, discourse is not an independent entity dissociable from conscious experience; hence, understanding the nature and limitation of consciousness is of crucial importance for his theory of discourse.

2.3   Chafe's theory of discourse

Chafe (1994) defines consciousness as a "complex internal model of reality" which allows us to engage in various mental and physical activities. Characteristically, it is mostly occupied with four matters: perceptions (i.e., information we gain through our five senses), actions (i.e., our present, past, or future deeds), evaluations (i.e., emotion, opinion, attitude, desire, and decision), and introspections (i.e., meta-awareness of our consciousness). Since consciousness is dynamic in nature, it switches from one focus to

another restlessly; thus, at one moment, it may be responding to the surrounding

environment or entertaining a certain feeling or thought, but at another moment, it can be

considering a distant matter such as a remembered or imagined experience. Another

important trait of consciousness is that it is centered on our *self*. The worldview we create

is always based on our own point of view, and this is why we feel the urge to situate

ourselves in domains such as space, time, society, and ongoing activity. On the whole,

consciousness is "the very core of our existence" without which we cannot manage

complex thoughts and actions in our daily lives (p. 27).

Despite its capacity to handle a wide range of internal and external phenomena,

consciousness has its limitations in that it can activate only a small portion of knowledge

at a time. That is, instead of having numerous foci all at the same time, it activates one

focus after another in succession. Chafe (1994) explains that this limited capacity can be

clearly understood if we think of, say, "my years as an undergraduate" or "my father"; we

can call to mind only one aspect of our knowledge at a time because we are unable to

capture them in their entirety all at the same time (p. 28). Hence our consciousness is like

"a series of snapshots," one focus being connected to another, and with this constant

change of focus, we comprehend a larger reality (p. 30). A simplified image of the flow of

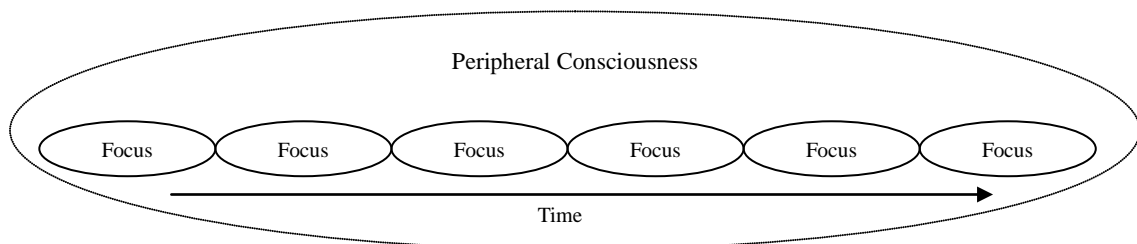consciousness can be diagrammed as follows:

Peripheral Consciousness

| Focus | Focus | Focus | Focus | Focus | Focus |

Time

Figure 2.1 Flow of consciousness

36

Chafe (1994) argues that the same pattern of focus can be observed in our discourse, especially in natural spoken language. Namely, when we make an utterance, we provide information in a succession of small segments called "intonation units." Once a certain idea is activated in an intonation unit, it remains in the semiactive state before it either reemerges in our consciousness or recedes into the inactive state. Chafe warns that demarcation of intonation units is "messy" and "inconsistent," but they are often marked by signals such as brief pauses before and after the unit, the rhythm of acceleration and deceleration, a falling pitch at the end, and/or change in voice quality (pp. 57-60). For instance, let us suppose that a speaker utters the following sentence in two intonation units a and b:

a. When I saw her last night,

b. Jennifer was really happy.

The first intonation unit "When I saw her last night" is discernible because of a brief pause and the acceleration-deceleration pattern, though there is no falling pitch contour at the end because the sentence does not end there. The succeeding main clause also constitutes another intonation unit because of a pause as well as the falling pitch at the end.

Along with the concept of intonation units, Chafe introduces two noticeable patterns of discourse: the light subject constraint and the one new idea constraint. The light subject constraint affects the semantic structure of the intonation unit. Namely, we usually begin our utterance with a subject that is either given or accessible[4] to our

---

[4] Chafe defines the "given" information as an idea that has just been mentioned and active in the minds of the interlocutors. "Accessible" information, on the other hand, is the idea which "(a) was active at an earlier time in the discourse, (b) is directly associated with an idea that is or was active in the discourse, or (c) is

interlocutor. For instance, the subject of the intonation unit "Jennifer was really happy" is

"Jennifer." According to the light subject constraint, "Jennifer" is probably already

mentioned or part of shared knowledge, unless we are contrasting "Jennifer" with

someone else.[5] By providing given or accessible information first and introducing new

information somewhere in the predicate, we can reduce the activation cost of the subject

and facilitate the listener's information processing.[6]

The one new idea constraint is related to the information distribution of the

intonation unit. That is, each intonation unit generally carries no more than one new idea,

whether it is an event (i.e., "a change during a perceptible interval of time"), a state (i.e.,

"a situation or property that exists for a certain period without significant change"), or a

referent (i.e., "the ideas of people, objects, or abstractions") (pp. 66-67). For instance, the

two aforementioned intonation units "When I saw her last night, Jennifer was really

happy" contain an event "saw," a state "really happy," and four referents "I," "her," "last

night," and "Jennifer." According to the one new idea constraint, each intonation unit

generally contains no more than one new idea. Thus, the first intonation unit, "When I

saw her last night," contains four content words (i.e., "I," "saw," "her," and "last night")

but only one of them is new. Likewise, the second intonation unit "Jennifer was really

associated with the nonlinguistic environment of the conversation and has for that reason been peripherally
active but not directly focused on" (p. 86).This so-called given-new contract has been studied by many
scholars who are influenced by the Prague School of linguistics (e.g., Sanford and Garrod, 1981; Halliday,
1994), but Chafe's theory differs from others' in that he assumes the mental domain for accessible
information in consciousness besides given and new information.

[5] In that case, we are likely to place prosodic emphasis on her name, perhaps followed by an adverbial
phrase signaling contrast, such as "on the other hand."

[6] Chafe states that one of the crucial differences between his theory and Halliday's (1994) is its definition
of the starting point. For Halliday, the starting point is the very first element of the sentence. For instance,
in the sentence "When I saw her last night, Jennifer was really happy," the starting point is "when I saw her
last night." On the other hand, Chafe regards the subject of a clause as the starting point because the subject
is a referent "from whose point of view something is expressed" (p. 168). Hence, in the above example, the
starting point of each clause is "I" and "Jennifer" respectively.

happy" includes two content words:[7] "Jennifer" and her being "really happy." But it is unlikely that both "Jennifer" and her being "really happy" are new to the interlocutor. Since "Jennifer" is the subject and should be either given or accessible, "happy" is most likely to represent new information. Incidentally, it should also be noted that not all intonation units carry one new idea. Especially in spoken language, some intonation units can be "fragmentary" because the speaker's thought is suspended in the middle before reaching any new idea (e.g., "She thought I was…"; "What I mean is…") and some are "regulatory" (e.g., "well"; "you know") since their sole function is to regulate the flow of discourse. But as long as the intonation unit is a regular, substantive one, it usually follows the one new idea constraint.

The one new idea constraint, however, may not be as simple as it sounds. According to Chafe, there are several instances in which we may find this constraint difficult to handle. The following will explain each of those instances at length.

The first of such instances is when the predicate contains both a verb and an object. In such a case, we may wonder whether the new idea is expressed in the verb or in the object. Let us look at the three major cases of the verb-object combination:

1. Independently activated verb and object

   e.g., "and he just needed to relax it." (Chafe, 1994, p. 110)

2. Low content verbs

   e.g., "have a backache," "do exercise," "make a career change" (pp. 111-2)

3. Lexicalized phrases

   e.g., "get on your case," "throw in their two cents worth" (pp. 113-4)

---

[7] Content words are synonymous with ideas that include referents, events, and states (Chafe, 1994, p. 80).

In the first case, the example includes two content words in the predicate: "relax" and "it."

According to Chafe, either the verb or the object can be new, but not both. Here, the verb

"relax" should be new because the use of the pronoun "it" clearly indicates that it is

given/accessible information. In the second case, "low content verbs" are combined with

objects. Chafe explains that low content verbs are those used regularly and receive weak

stress, the most typical of which are *have*, *get*, *give*, *do*, *make*, *take*, *use*, and *say* (pp.

111-113). Those low content verbs do not represent new information because they are

"subservient to the idea expressed by the object" (p. 111). Therefore, in the examples

above, the objects "a backache," "exercise," and "a career change" are the new

information, while the low-content verbs "have," "do," and "make" are not. Finally, when

the verb-object combination has been already lexicalized (i.e., established as a

conventional set phrase) as in the third case, the verb and the object are considered as one

unit instead of two individual ones.

The problematic cases are not limited to these three cases. For instance, the

verb-prepositional phrase combination can be confusing, too. Yet, according to Chafe

(1994), the same rule applies to this combination: either the verb or the prepositional

phrase represents the new information but not both. For instance, in the intonation unit

"everybody's proud of me," it is usually the case that either "being proud" or "of me" can

be new, but not both (p. 116). Also, attributive adjectives may also pose some difficulty in

applying the one new idea constraint. We may wonder if phrases like "asthmatic

bronchitis," "rapid progress," "personal relations," "a new job" contain two separate

ideas or just one. According to Chafe, they constitute one idea because these

combinations have already been lexicalized. Finally, conjoining is also the case in which

the one new idea constraint may seem problematic. When two or more events, referents, and states are conjoined, Chafe explains that each element almost always constitutes one new idea. This is because we usually do not utter, say, "Gallbladder and heart trouble and back problems" in one intonation unit; instead, we would bring up each of the three items in separate intonation units.

Thus, the light subject constraint and the one new idea constraint reveal part of the ways in which flow of consciousness influences flow of discourse. More specifically, in the same way that consciousness enacts one focus at a time, discourse offers no more than one new idea in each intonation unit. And within an intonation unit, given/accessible information is usually followed by new one. A crude diagram of flow of discourse explained so far may look as follows:
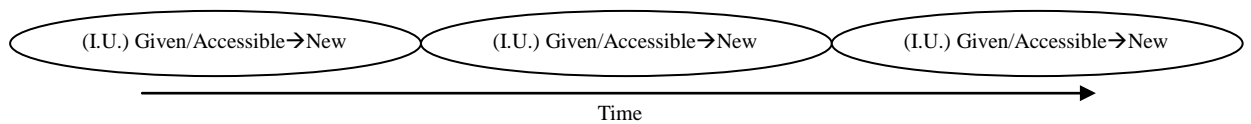
Figure 2.2 Flow of discourse

The flow of discourse, however, cannot be created merely by a succession of intonation units. Rather, when we engage in a conversation or make an extended speech, we determine the course it takes according to the context in which it occurs. Chafe (1994) argues that there is a general disposition to embed smaller units within a larger one as indicated in the following:

Intonation Unit < Center of Interest < Subtopic < Discourse Topic < Supertopic <

Supersupertopic . . .

41

In this topic hierarchy,[8] the smallest unit of discourse is the intonation unit. As mentioned earlier, the limited capacity of our consciousness, as well as the physiological capacity of our lungs, allows us to utter only one intonation unit at a time. In spite of such mental and physical difficulties, however, we are also driven by our intuitive desire to "push the capacity of focal consciousness beyond the bounds of a single focus, attempting to embrace larger more intellectually challenging conglomerates of information" (p. 140). This larger unit of content is called the "center of interest."

Furthermore, a succession of centers of interest is unified under a higher cognitive unit called the "discourse topic," which Chafe (1994) defines as follows:

> We can think of each such topic [discourse topic] as an aggregate of coherently related events, states, and referents that are held together in some form in the speaker's semiactive consciousness. A topic is available for scanning by the focus of consciousness, which can play across the semiactive material, activating first one part and then another until the speaker decides that the topic has been adequately covered for whatever purpose the speaker may have in mind. (p. 121)

As Chafe describes above, a discourse topic contains a collection of ideas that resides in our semiactive consciousness. It guides us through the discourse as we try to go over those ideas until we feel that they are sufficiently covered. In a similar manner, a succession of discourse topics is further guided by a supertopic, which is an even more inclusive framework of discourse. In this manner, flow of natural spoken language is

---

[8] Incidentally, the concept of topic hierarchy is consistent with what Baars calls "goal hierarchy" in his Global Workspace Theory. Namely, our action and experience are guided by "a dense hierarchy of goals and subgoals." For instance, the thought "I want to buy ice cream" is guided by a higher goal, which may be "maximizing pleasure and avoiding pain" (Baars & McGovern, 1996, p. 90). We are usually unconscious of higher goals like this, yet these goals have strong influence on what we become conscious of and what kind of action we take subsequently.

created partly by this topic hierarchy, which allows us to make our discourse logical and coherent.

Topic hierarchy can be observed in our daily discourse activities such as having a conversation with a group of people. In such a social occasion, we take turn to carry on a conversation, each person holding the floor for a certain period of time. And in doing so, we construct our discourse around a certain topic in accordance with the principle of the topic hierarchy. For instance, the following conversation that actually took place among friends clearly reveals such hierarchical structure. Being inspired by a comment or story of someone else, one person started to talk about a surprising event that happened in the past. One day she came home from work to find a section of her house in a mess—her curtains were torn apart and the wall was smeared with animal footprints. Obviously, an animal had found a way into her house. This animal, in fact, was a squirrel, and her story captures all the major events that took place that night as she tried to resolve the situation. In doing so, she was guided by her discourse topic (i.e., this peculiar event), and her story included several "subtopics" such as 1) realization that something went wrong, 2) search for the source of trouble, 3) discovery of the whereabouts of the animal, 4) wait for the next morning to call the municipal government for help, 5) some complications that aggravated the situation, and 6) solution. Guided by the discourse topic and subtopics, she could make her discourse easily understandable and coherent to herself and her listeners.[9]

---

[9] It is interesting to note that the way the speaker structured her story closely followed Labov's (1972) narrative schema. Briefly, Labov conducts research on narratives by inner-city African Americans and identifies that many of their narratives often include some of the following rhetorical moves: (1) Abstract, (2) Orientation, (3) Complicating action, (4) Evaluation, (5) Result or resolution, and (6) Coda. As Chafe (1994) also discusses, topical hierarchy is determined not only by the context but also by the conventional structure of a particular type of discourse.

When the first speaker finished her story, another speaker jumped in. This speaker introduced his acquaintances' story. That is, a raccoon broke in their summer house and messed it up terribly. But to make the matter worse, it poisoned itself by eating pesticide for rats that was placed in the house. The house was empty during the winter, so the unlucky owners discovered a few months later that the house was in total disarray and full of stench from the animal's corpse. Here, it should be noted that this speaker chose the topic in accordance with a "supertopic," which is something along the lines of "events occurred due to mischievous animals." Because of his awareness of this supertopic, he could successfully choose a topic which was related to the previous one. In this case, the supertopic provides the linking of different events and functions as the thematic thread connecting them. As these examples demonstrate, our discourse often reveals topic hierarchy, which allows us to make our discourse consistent and to maintain flow of discourse.

So far I have reviewed Chafe's explanation of the nature of consciousness and the basics of flow of discourse. Another aspect of consciousness Chafe pays close attention to is the phenomenon of displacement. Namely, our consciousness is by no means bound to the immediate environment we are in; instead, we can also think of ideas in a distant place and time or even someone else's state of mind. Chafe examines how these two states of consciousness—the immediate and displaced modes—are translated into our conversational language. When speaking in the immediate mode, our consciousness is "extroverted" in the sense that we are responding to the immediate environment by perceiving, acting, or evaluating. This extroverted consciousness has access to rich details of the surrounding environment and enjoys the sense of continuity as one segment of it is

connected to another seamlessly. In the displaced mode, on the other hand, our perception of the environment is far less detailed and continuous. This is because our introverted consciousness can only remember or imagine segments of remote experiences (i.e., "spatiotemporal displacement") or ideas that occurred in someone else's mind (i.e., "displacement of self"). Chafe points out that we tend to operate more in the displaced mode than in the immediate mode because ideas expressed in the displaced mode are 1) less shared between the interlocutors, 2) more interesting to the interlocutors because "topics that conflict with ordinary expectations are more likely to arise in an introverted consciousness," 3) more extensive in its repertoire of topics, and 4) more fully digested in himself for the remoteness of the topics (1994, p. 200). The transition between the immediate mode and the displaced mode is never complete, for we tend to keep the idea that has been brought up in our semiactive consciousness. At any rate, the ability to shift between the two modes is another characteristic trait of human consciousness.

Finally, Chafe also emphasizes the importance of the represented consciousness (i.e., "the consciousness that is represented by the language") and the representing consciousness (i.e., "the consciousness that does the representing") (1994, p. 301). When we are speaking about our own experiences, the "represented consciousness" and the "representing consciousness" are conjoined, whether we are responding to the immediate environment (e.g., praising a picture on the wall) or remembering/imagining a past/future event (e.g., recounting an unexpected incident on a trip). On the other hand, in reported speech (e.g., Martha said she was applying for graduate schools) or in free indirect speech (e.g., Martha was mumbling to herself, who knows, she might get into a school of

her choice anyway),[10] the representing consciousness and the represented consciousness are separate because in these cases the representing consciousness belongs to the speaker/the narrator, while the represented consciousness belongs to those who engaged in the thought or action.

2.4   Relations of Chafe's theory to other studies of consciousness

The discussion thus far has explained the major components and terminologies of Chafe's theory of discourse. Chafe develops his theory by reflecting on his mind and examining the way people speak in a natural conversational setting. But it is also notable that his understanding of consciousness as well as his methodology is consistent with some of the major investigators of consciousness introduced above. For instance, Chafe's discussion of flow of discourse is closely related to Jamesian phenomenology that consciousness feels as though it is a stream. He agrees with James's description of the mind and examines the interrelation between the mind and language.

Chafe is also influenced by James in terms of the methodology for studying consciousness. As was the case with James, Chafe (1994) also argues that introspection is a viable method, though it needs to be accompanied by public observations in order to complement its fallibility:

> Data that are *only* privately observable do not, by themselves, advance scientific understanding. That is not because they are worthless or invalid, but because they need to be substantiated through consensus as well as through some pairing with

---

[10] Free indirect speech is often used in literature to create the sense of immediacy of a character's experience. As the example above shows, the statement itself is an indirect speech and spoken from the perspective of the representing consciousness, but it also contains a colloquial expression (i.e., "who knows") or an adverb (i.e., "anyway") that reveal the character's (i.e., Martha's) immediate response to the environment. Chafe calls this phenomenon "verbatim indirect speech" to express the mixture of these contradictory elements in this mode of discourse (Chafe, 1994, p. 241).

data that are publicly observable. When it comes to studying the mind, language

provides the richest possible fund of publicly observable data of a relevant kind.

Language can thus help to rescue us from the solipsism that results from pure

introspection. Though difficult, introspection is an absolutely essential part of this

picture. When careful and consensual introspective observations can be paired

with public observations—and especially with overt evidence from language—the

resulting combination may be the most powerful one we have for advancing

understanding of the mind. (p. 15)

Like James, Chafe advocates for the balanced use of subjective and objective methods in

order to investigate the nature of consciousness, and he argues that actual use of language

is a fertile site for public observations of consciousness.

Chafe's theory of discourse is also compatible with Baars's explanation of

consciousness. Like Baars, Chafe argues that consciousness operates on a limited budget

and only one idea can occupy the center-stage at a time. For instance, Chafe's one new

idea constraint reflects the way such limited capacity of consciousness reveals itself in

the form of discourse. However, while Baars's Global Workspace Theory describes the

internal mechanism of the way a certain object or idea captures one's attention, Chafe's

(1994) view of consciousness highlights its relation with the external world: "I see

consciousness as the obvious locus of humans' ongoing interaction with the environment

as well as the site for inner thought and feeling" (p. 37). In this sense, Chafe's view of

consciousness also intersects with Donald's. In his Theory of Human Cognitive Origins,

Donald emphasizes the importance of the outside world, "or culture," for cognitive

development of human beings. Although at a different level, Chafe also emphasizes the

role of the environment in the formation of discourse. That is, one of the most obvious

elements of the environment is the interlocutor's mind:

> My own prejudice has been to describe information flow from the perspective of
>
> the language producer, who is by definition the person responsible for the form
>
> the language takes. I have tried to emphasize, however, how important it is to
>
> realize that the speaker's mind necessarily includes a dynamic model of what is
>
> happening in the mind of the listener. (p. 180)

Chafe's theory of discourse describes not just the way the speaker translates what he or

she has in mind when making an utterance but also the way he or she accommodates the

limited capacity of the listener's mind.

In this way, Chafe's theory of discourse embodies some of the representative works

in the field of consciousness studies. Namely, at the heart of his theory lies James's

characterization of consciousness that it flows. His theory captures the way ideas are

expressed one after another in discourse in the same way that they come and go in the

flow of consciousness. Chafe's theory is also in line with Baars's idea that we have "one

track mind." Just as the limited capacity of our consciousness allows us to focus on only

one thing at a time, we can bring up one idea in each segment of discourse (e.g.,

intonation unit). Finally, Chafe's argument for the influence of the outside world in the

formation of discourse is consistent with Donald's Theory of Human Cognitive Origins.

That is, our consciousness is not an isolated and self-sufficient entity but constantly under

the influence of the outside world. In this sense, Chafe's theory of discourse can be found

at the intersection of these important works and is one of the important developments in

the study ofconsciousness.

2.5   Summary

This chapter has introduced major studies of consciousness in order to contextualize Chafe's contribution in this field. The subject of consciousness drew attention in psychology at the end of the nineteenth century owing to the work of William James and his successors. However, the rise and dominance of behavioral psychology led to the exclusion of consciousness as a legitimate area of inquiry because it was considered unverifiable through scientific methods. In the late twentieth century, however, the study of consciousness regained its previous vigor in fields such as philosophy, psychology, neurobiology, and cognitive science. Considering the central role it plays in all aspects of human activities, scholars and researchers have realized that it is a subject they cannot avoid. Among them, Daniel Dennett, Thomas Nagel, John Searle, Bernard Baars, and Merlin Donald have presented influential definitions of consciousness in their individual fields of study. The second half of the chapter has explained Chafe's theory of discourse based on consciousness and examined its connection with those of James, Baars, and Donald in particular. Chafe's theory, however, mostly focuses on natural spoken discourse, and the discussion of its applicability to written discourse, especially expository writing, is limited. Hence, the next chapter will explore ways in which his theory can be applied to this particular type of writing. It will first consider the difference between speaking and writing, and based on that understanding, it will discuss the way of adapting Chafe's theory to explain the flow in expository argumentative writing.

3   Flow theory

3.1   Introduction

The previous chapter introduced some of the representative works in the study of consciousness. Chafe not only shares the same understanding of consciousness with those studies but also makes a distinct contribution to the area by finding close connections between consciousness and discourse. Chafe argues that discourse should be studied in relation to the capacity and limitation of human consciousness and vice versa, and among various types of discourse, he emphasizes that ordinary conversation provides the best resource to learn the connections as it is one of the most natural forms of human communication (Chafe, 1994, pp.41-50). Using Chafe's theory of discourse as its underpinnings, this chapter aims to identify principles of flow in argumentative writing, a mode of writing widely studied in college composition classrooms.

3.2   Spoken and written discourse

Before applying Chafe's theory to argumentative writing, we ought to consider the differences and similarities between spoken and written discourse first, because when he discusses his theory, he focuses on natural spoken language and much less is said about its applicability to expository writing. First, as Chafe attests, writing is different from speaking in that writing involves a more deliberate process than speaking. That is, a writer usually spends more time organizing thoughts and finding appropriate expressions to convey them. This is partly due to the facts that the writer can afford more time to compose a text and an immediate audience is absent at the time of writing. These factors allow the writer to examine the tone, wording, and sentence structure more carefully. Chafe (1982) explains this point as follows:

In writing, it would seem, our thoughts must constantly get ahead of our

expression of them in a way to which we are totally unaccustomed when we speak.

As we write down one idea, our thoughts have plenty of time to move ahead to

others. The result is that we have time to integrate a succession of ideas into a

single linguistic whole in a way that is not available in speaking. (p. 37)

The resulting product is "a more complex, coherent, and integrated whole" that

incorporates a wide variety of linguistic features such as different vocabulary and

complex sentence structure that are seldom seen in spoken discourse (Chafe, 1982, p. 37).

In this sense, writing is like "a piece of sculpture" on which the writer works and reworks

for an extended period of time in order to facilitate the reader's understanding of the text

(Chafe, 1994, p. 43). In spoken language, on the other hand, the speaker is able to see the

listener's response and control ways to convey meaning. The speaker can also bring in

paralinguistic elements such as gesture, eye contact, and facial expressions to ensure that

the intended message is communicated to the listener. The listener also plays an active

role in meaning construction because his or her response, personality, and attitude

influence the speaker's utterances. Thus, so-called "convergence" of the speaker and

listener occur more easily in spoken discourse (Seidlhofer & Widdowson, 1999, p. 208).

Despite these general differences, the boundary between speaking and writing is

not as clear-cut as it may first appear. For one thing, there are various types of speaking

and writing, and their styles often overlap and do not neatly fit into one category or the

other. For instance, Chafe & Danielwicz (1987) examine four types of

discourse—conversations, lectures, letters, and academic papers—in terms of their

variety and level of vocabulary, clause structure, and sentence length. Although their

study reveals overall differences between spoken and written discourse, the result also indicates that the division is not as obvious because academic lectures show some similarities to academic papers, and letters to conversations. Thus, they conclude that "neither spoken language nor written language is a unified phenomenon" (p. 84).

Moreover, many consider that written discourse, especially formal academic writing, is gradually losing its distinctive register and is taking on the characteristics of spoken discourse. For instance, traditional scientific discourse makes abundant use of nominalization, a rhetorical device that allows scientists to condense information and emphasize the "objective" and "absolute" nature of their research (Halliday & Martin, 1993, p. 20).[11] Although the use of nominalization has its own merits, Halliday & Martin argue that excessive use of it often hampers readers' comprehension. Furthermore, it is not compatible with the current philosophy of experimental science, which is changing "from absolute to relative, from object to process, from determinate to probabilistic, from stability to flow" (1993, p. 20). Considering this change, Halliday & Martin state that "the language they learnt at their mothers' knees is much more in harmony with their deepest theoretical perceptions" (1993, p. 20). Gross (1996) also makes a similar prediction. Namely, scientific discourse will take a more "democratic" form and "evolve toward increased efficiency and effectiveness" by decreasing the length and density of sentence so that the content is more accessible to readers (xxix). Thus, it is possible that in the near future even highly specialized academic discourse assimilates itself to the style of spoken discourse which is familiar and accessible to readers.

---

[11] According to Halliday (1994), with the use of this device, "processes (congruently worded as verbs) and properties (congruently worded as adjectives) are reworded metaphorically as nouns. Thus, instead of functioning as Process or Attribute in the clause, these words function as Thing in the nominal group" (e.g., "is impaired by alcohol" vs. "alcohol impairment") (p. 352).

More importantly, however, the study of written language can be extended by learning about spoken language because spoken language is the base of various forms of communication. As Chafe (1994) states, people engage in oral communication from an early age without special training, and they enhance their communication skills gradually as they increase their knowledge of vocabulary, grammar, and social rules. Only when they become older, do they learn to write after special instruction and training (pp. 41-50). But even when they write, what they learned through natural spoken language remains the foundation of their writing. In this sense, natural spoken language is "a baseline from which all other uses are deviations" (p. 41). Horowitz & Samuels (1987) concur with Chafe's view in this respect, emphasizing the importance of oral language for a better understanding of reading and writing: "Written language is processed not only by what we know about writing, but also by what we know about oral language and the ways in which the two combine" (p. 4). Following their stance, this study also regards written discourse as an extension of spoken discourse and obtains insights from natural spoken language as it considers principles of flow in argumentative writing.

3.3   Argument overview

So far, I have used "argument" or "argumentative writing" as though it represents an easily discernible genre, but the way the term is used in this study needs to be clearly defined because, broadly conceived, various kinds of discourse can fit this category.

At the most basic level, an argument is said to have several components. First, it makes a claim or an assertion about a controversial issue. That is, a writer takes a position with which others may agree or disagree. Second, it provides supporting evidence for the claim. Hence, the statement "Organic food has become popular because of the rising

concerns for health and ecology" satisfies the minimum requirements of an argument as it has a claim and a reason and some may have differing opinions about them. On the other hand, a statement like "I'll see you at the library" is not satisfactory because it is not a matter of agreement or disagreement and it does not require supporting evidence (Fulkerson, 1996). Finally, an argument needs to be based on social values and beliefs instead of personal ones (Emmel, Resch, & Tenney, 1996; Goshgarian, Krueger, & Minc, 2003). Thus, a statement of personal taste like "J.D. Salinger is a great writer; I especially love *The catcher in the rye*" is insufficient as an argument because it is based on one's opinion, while the former example of organic food is legitimate, for it appeals to a shared concern for nutrition and environment. Defined in these terms, argument underlies all kinds of discourse that take place in business, academic, journalistic, and many other fields (Emmel, Resch, & Tenney, 1996; Fulkerson, 1996). Also, the traditional categories of composition such as exposition, description, narration, and argument (EDNA) are problematic because the first three can be considered types of argument, too (Fulkerson, 1996, p. 5). Thus, broadly speaking, the term "argumentative writing" can include various modes of writing.[12]

While recognizing the validity of this definition of argument, the current study will use the term in a narrower sense. That is, argument is different from writing that uses, for instance, narration or exposition as its dominant mode. In order to differentiate argument

---

[12] The term "argument" is used differently in linguistics and philosophy. In these fields, it refers to the number of nouns associated with a verb. For instance, if a verb takes one argument, it means that the verb is intransitive and its only noun component is the subject (*He exercises everyday.*). On the other hand, if a verb takes two arguments, it means that its noun components are the subject and a direct object (e.g., *She has a nice camera.*) or the subject and a prepositional phrase (e.g., *He went on vacation.*). Finally, if a verb takes three arguments, it means that the verb involves both direct and indirect objects (e.g., *I sent him an e-mail.*) or a direct object and a prepositional phrase (e.g., *I sent an e-mail to him.*) in addition to the subject.

from these other kinds of writing, Kinneavy's (1980) categories of discourse is

particularly useful. Inspired by Aristotle, Kinneavy explains that discourse can be divided

into four kinds according to its objective: reference, persuasive, literary, and expressive.

encoder   decoder

signal
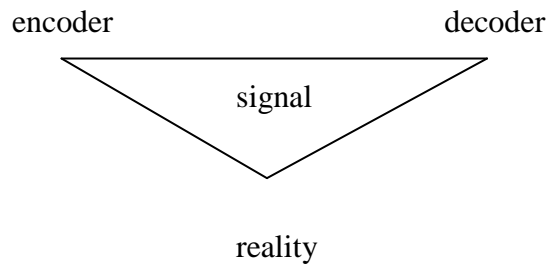
reality

Figure 3.1 Kinneavy's communication triangle (p. 19)

Namely, if the aim of the discourse is to reproduce reality, it is classified as reference. If

the reader (i.e., the decoder) is the center of attention and the discourse aims to move him

or her into action, it is called persuasive. If the language (i.e., the signal) is the main focus

and other aspects are not as important as the language itself, the discourse is categorized

as literary. Finally, if its center of attention is the writer (i.e., the encoder) and his or her

self-expression is most important, the discourse is considered expressive. As Kinneavy

himself admits, argument's discourse boundaries are not always clear and a piece of

writing can have more than one aim; nevertheless, these distinctions help us understand

the general differences among written discourse.

In these four categories, argument that will be discussed in this study belongs to

persuasive discourse because its main objective is to influence the reader's view of a

subject matter or move them to take a certain action, though explaining the subject matter

or recounting one's personal knowledge or point of view is also important in argument.

Narration, on the other hand, is expressive because its main purpose is to recount an event or experience from the writer's viewpoint often following a chronological order. Likewise, expository writing such as research papers is referential because its main focus is the subject itself, not other elements such as the writer, the reader, or the language. In summary, argument in this study refers to a type of discourse that aims to influence the reader's current view or knowledge of the topic.

This definition of argument, however, is still too general. To further narrow it down, the current study adopts modern stasis theory proposed by Fahnestock & Secor. It will use their stasis theory as the rationale for information flow in argumentative writing, for it delineates the types of argument as well as their characteristic rhetorical moves. But before discussing their adaptation of the theory and its relevance to this study, let us first review its classical provenance.

The origin of stasis theory dates back to ancient Greece and was first introduced as an invention technique of forensic rhetoric. It is unclear how the idea of stases was evolved at that time, but Hermagoras of Temos's treatise written around 150 BC is considered the first systemic treatment of stasis (Conley, 1990; Nadeau, 1959). Hermagoras's treatise no longer exists today, but it is delineated in subsequent works such as *De Inventione* by Cicero and *Rhetorica ad Herennium*, both of which were written around 85 BC. Briefly, stasis theory was used to identify the point of dispute in the court procedure. For instance, if a man was accused of murder, the first question to be dealt with was whether or not the man actually killed the victim (i.e., the conjectural/factual stasis). When the two sides agreed on the question, the next question was whether or not the crime actually fit the definition of murder (i.e., the definitive

stasis). If this was also proven to be positive, the two parties next evaluated the nature of the crime to figure out if there were justifiable reasons behind the act (i.e., the qualitative stasis). Finally, if the two parties still agreed upon the question, the last issue to be resolved was the competence and legitimacy of the court itself to come up with an appropriate sentence (i.e., the translative stasis) (Conley, 1990, pp. 32-33). Thus, in ancient Greece, stasis theory was used to pinpoint the issue of disagreement, which needed to be discussed and settled in the court. Stasis theory remained an influential invention technique in the western tradition especially when Hermogenes of Tarsus wrote *On Staseis* and broadened its application from forensic rhetoric to general rhetoric.

In recent years, Fahnestock & Secor (1985) have rediscovered the relevance of stasis theory and modified it in order to broaden its applications and be used as a general "principle of invention" (p. 219). Just as classical stasis theory was used to locate the point at issue, modern stasis theory helps to clarify the purpose of an argument. Also, in the same way that the four stases formed a sequence in the ancient court procedure, the order of the Stasis can be the basis of the logical flow of an argument, though strict adherence to it may not be necessary.

Fahnestock & Secor, however, recommend three modifications to be made for use in modern contexts. First, classical stasis theory distinguishes the stasis of conjecture (fact) and that of definition, but Fahnestock & Secor argue that the two should be integrated into one because a conjectural statement often assumes a common understanding of a definition. For example, "mental illness is a growing social concern in the United States" is a conjectural argument in classical stasis theory because it is an argument for the existence of a trend. However, in Fahnestock & Secor's theory, it is

57

regarded as a definition argument, for it presupposes the definition of "mental illness." Second, Fahnestock & Secor recommend that the stasis of cause be included because the question of why something happened is often the focus of argumentative discourse. Finally, they argue that the classical translative stasis should be replaced by the proposal stasis. As mentioned earlier, the translative stasis was used for questioning the legitimacy of a court procedure, so its usage was narrowly confined within the realm of legal practice. Hence, they propose that this fourth stasis should address a procedure for solving the problem at hand in order to adapt to contemporary use. Given these changes, the modern Stasis deals with the following four questions:

1. What is it? (definition)

2. How did it get that way? (causal analysis)

3. Is it good or bad? (evaluation)

4. What should we do about it? (proposal)

These four stases form a sequence to create general flow to an argument. At the same time, they serve as distinct categories of argument because they represent specific purposes of argumentative discourse. For the purpose of clarity, however, I suggest that the first stasis be called "fact & definition." Fahnestock & Secor include the conjectural stasis under the name of "definition," but proving existence or occurrence of something would not strike many as definition. Hence, in the following, I will call the first category "fact & definition" instead of risking confusion by calling it merely "definition."

In summary, this study will examine argumentative writing that specifically deals with these four questions. I believe the stasis approach is helpful for those students who have just started to learn argument, because without such knowledge, they tend to lose

track of the overall goal of their argumentation, incorporating various types of argument

without knowing which one they intend to focus on. Also, learning modern stasis theory

allows them to understand the organizational frameworks which are often used in

argumentative discourse in English. The Stasis, in this sense, helps students to become

aware of the available types of argument as well as their appropriate content structures

that form the basis of flow in argumentative discourse.[13]

3.4   Coherence and cohesion

Now that the term "argument" as used in this study has been defined, the term

"flow" will be placed in its proper context. As stated in the introduction, flow is a

descriptive term for a text[14] that expresses a seamless succession of ideas. In this sense,

flow is related to the concepts of coherence and cohesion that have been studied

extensively in text linguistics and discourse pragmatics. Since the current study of flow is

part of the ongoing effort to understand textual unity and connectivity, the following will

present an overview of the studies conducted on this subject matter.

The concepts of coherence and cohesion started to draw attention in the United

---

[13]   Other attempts have been made to understand effective ways of teaching argument. As Fahnestock &
Secor (1983/2000) explain, some of them introduce students to formal logic such as induction-deduction,
the syllogisms, the enthymeme, and the fallacies (i.e., the logical/analytic approach). Others may take a
more hands-on approach by giving students case studies or reading assignments so that they come up with
their own arguments spontaneously as they respond to such prompts (i.e., the content/problem-solving
approach). Fahnestock & Secor, however, argue that the stasis approach works the best among all as it
allows students to learn basic types of argument as well as their characteristic structures in a clear and
systematic manner.

[14]   The words "text" and "discourse" are often used interchangeably to mean a unit of language (e.g., a
word, a phrase, a sentence, or a group of sentences) occurred to fulfill a certain communicative purpose.
However, scholars have also made distinctions between them. For Seidlhofer & Widdowson (1999), for
instance, discourse is "the process of conceptual formulation whereby we draw on our linguistic resources
to make sense of reality," while text is "the linguistic product of a discourse process" (p. 206). Hoey (2001),
on the other hand, uses the term "text" to refer to written language, "the visible evidence of a reasonably
self-contained purposeful interaction between one or more writers and one or more readers, in which the
writer(s) control the interaction and produce most of (characteristically all) the language," while he defines
"discourse" as the interaction at large, which includes spoken language as well (p. 11).

States in the second half of the twentieth century in reaction to the traditional "descriptive linguistics." Until then, linguistic research in the American context was confined within the boundary of the sentence, and many linguists devoted their effort to uncovering elements and rules that govern a well-formed sentence. Yet, some linguists began to question the narrow focus of descriptive linguistics, asserting that "[l]anguage does not occur in stray words or sentences, but in connected discourse" (Harris, 1952, p.3). Thus, the idea of "discourse" drew increasing attention, and with this trend, coherence became a key because by definition coherence is what differentiates a discourse from a conglomeration of arbitrary sentences (Sanders & Spooren, 1999; Sanford & Garrod, 1981). Notably, many studies of coherence were influenced by the work of the Prague School of linguistics in Czechoslovakia whose founding members include Vilem Mathesius and Roman Jakobson. Especially influential was their functional sentence perspective (FSP), which examines how information is distributed within a sentence to achieve a communicative goal (Firbas, 1986, p. 40; Vande Kopple, 1983, p. 85; Vande Kopple, 1986, p. 73). For instance, Mathesius's theory of the theme-enunciation structure[15] and Firbas's concept of "communicative dynamism"[16] explain how a sentence achieves its goal by examining its internal structure, while Daneš (1974)

---

[15] Mathesius lays the groundwork for FSP by asserting that a sentence conveys its message in two parts: the theme and the enunciation. The theme is the starting point of a sentence and is "known or at least obvious in the given situation and from which the speaker proceeds," and the enunciation is "what the speaker states about, or in regard to, the starting point of utterance" (cited in Daneš, 1974, p. 106).

[16] With the concept of "communicative dynamis" (CD), Firbas (1986) develops Mathesius's theme-enunciation structure further. Namely, he explains that a sentence can be divided into three parts according to how much CD it carries: the theme, the transition, and the rheme (p. 42). The theme, which is usually "the foundation-laying elements," carries the least amount of CD, while the rheme carries the most CD and the transition, the moderate CD. Generally speaking, CD increases toward the end of the sentence; hence, in the sentence "He has made a mistake," "He" is the theme; "has made," the transition; and "a mistake," the rheme.

expands the scope of FSP by focusing on "thematic progression"[17] that contributes to inter-sentential connectivity.

Although the Prague School's work was mainly concerned with the Czech language, their theories offered a viable methodology for the study of coherence in English. Some linguists conducted research to verify the relevance of Mathesius's and Daneš's theories in English texts (Vande Kopple, 1983), and some studied the usability of Daneš's thematic progression for composition pedagogy (Vande Kopple, 1986; Weissberg, 1984). Others refined and extended FSP to address complex or problematic situations. Givón (1983), for instance, examines possible factors that influence the process of identifying given information. Halliday (1994) offers a more detailed and complicated FSP by introducing so-called "functional grammar."[18] Lautamatti (1978/1987) also develops Daneš's theory of thematic progression further and introduced a theory of topic progression that accommodates various sentence types such as complex sentences or sentences that include so-called "structural dummies" such as the expletive *there* or *it*-cleft, and the applicability of her theory to composition studies has been widely studied (Connor & Farmer, 1990; Schneider & Connor, 1990; Witte, 1983a; Witte 1983b). Thus, the influence of the Prague School made coherence a key problem of language and discourse studies and was especially appealing for applied linguist.

[17] Daneš (1974) identifies that there are at least three different patterns of thematic progression (TP). In simple linear TP," the rheme of one sentence is used as the theme of the next, and sentences proceed in that manner. In "TP with a continuous theme," on the other hand, the same theme is used repetitively throughout the text. Finally, in "TP with derived themes," the themes used in those sentences were not the same, but they are derived from the text's "hypertheme," which unites those separate themes together (p. 120).
[18] Halliday (1994) explains that his functional grammar differs from traditional grammar in that it explains the mechanism of sentence structure in light of its function to create meanings (p. 15). More specifically, a clause, which is the basic unit of his grammar, internalizes three different levels of structure (i.e., the theme structure, the mood structure, and the transitive structure), each of which assumes a specific semantic function.

Aside from grammatical and lexical features conducive to textual connectivity, coherence is also discussed in relation to overall progression of ideas and information that underlie the text (e.g., Beaugrande & Dressler, 1981; Bednarek, 2005; Kuo, 1995; Mahlberg, 2006). In this definition, the text is considered coherent when it presents thoughts and information in a logical and reasonable manner, regardless of the ways in which they are presented on the surface text. The source of coherence is often attributed to concepts of cognitive science such as "schemata," "frames," and "scripts." Namely, we possess numerous schemata, or "the generic concepts" that have been accumulated over the years. These schemata have their own sub-schemata as well as higher schemata, and in the face of a new event, situation, or object, we carry out "top-down" and "bottom-up" activation of relevant schemata to reach the optimum inference (Rumelhart, 1980).[19] These generic concepts affect discourse comprehension and production as well (Kintsch & van Dijk, 1978). For instance, when we read a text, we form expectations of what comes next according to our past knowledge and experience that are organized in the form of schemata, frames, and such (e.g., Hoey, 2001; Rumelhart, 1980). Likewise, we make use of familiar and accepted patterns of organization in order to make our text easily understandable for our readers (Beaugrande & Dressler, 1981; Tannen, 1993; Witte & Cherry, 1986).

The "coherence-inducing function" of schemata, frames, and other similar concepts has yielded a number of influential works (Bednarek, 2005, p. 688). Labov (1972), for instance, conducts research on narratives by African American children, adolescents, and

---

[19] For instance, when we see a police car charging on the street with its lights on, we may first guess that it is trying to pull up a speeding car and we look for signs to confirm this inference (e.g., the presence of a speeding car in front). If the existing signs prove to be otherwise, we move on to a different interpretation, consulting our other schemata such as a traffic accident or a troubling affair.

adults from south-central Harlem and analyzes their narratives for their structural features.

He observes that more often than not their narrative discourse follows a pattern that

consists of (1) Abstract, (2) Orientation, (3) Complicating action, (4) Evaluation, (5)

Result or resolution, and (6) Coda. Hoey's (1983) study of problem-solution texts is

another notable example of the study of schematic structures. He explains that many

problem-solution texts start from the explanation of the situation (though this is optional),

proceed to identification of a problem and response, and end with certain evaluation,

though he emphasizes the danger of oversimplification of such patterning. Finally,

Swales (1990) explains that the research articles often consist of four sections (i.e.,

introduction, methods, results, and discussions) and there are recognizable patterns of

organization in each of them (more discussion of Swales's work in Chapter 5). Although

these schematic structures are culture-specific and not definite in the sense that various

other organizations are possible (Hoey, 2001, p. 122), they have been received as

convincing explanations for the phenomenon of coherence.

Another important concept that is often used in pair with coherence is cohesion.

While coherence refers to underlying meaning structure, cohesion denotes surface

elements that hold one part of the text to another (Beaugrande & Dressler, 1981). The

most influential work in the study of cohesion is Halliday & Hasan's *Cohesion in English*

published in 1976. In this book, the authors propose five different cohesive devices:

reference, substitution, ellipsis, conjunction, and lexical cohesion. Briefly, reference

denotes the use of certain items that refer to things, people, and facts that appear either

before or after them. Those items include "personals" like *she* and *they*, "demonstratives"

like *it*, *this*, *here,* and *now,* and comparatives like *similar* and *differently.* Substitution and

ellipsis are used in place of the clause, the verbal group, and the nominal group. That is, substitution creates a cohesive relation by using a certain "place holding device" (e.g., "I bought a new *one*"), and ellipsis does the same with omission (e.g., "I don't have *any*"). Conjunction includes coordinating conjunction, conjunctive adverbs, and prepositional phrases that denote semantic relations between clauses and sentences. Finally, lexical cohesion refers to repetitive use of the same words, synonyms, or collocations like *smoke* and *fire.*

Halliday & Hasan's (1976) study of cohesion soon attracted much attention among rhetoric and composition researchers. Some researchers demonstrate that the use of cohesive devices is possibly a useful criterion for evaluation of student writing (Witte & Faigley, 1981). Others specifically focus on lexical cohesion and argue for their effect on content development in discourse (Morley, 2006) and relevance in EFL or general composition pedagogy (Flowerdew, 2006; Mahlberg, 2006). Other researchers and scholars, however, have raised questions regarding the role of cohesive devices in textual connectivity. For instance, Hellman (1995) and Schwarz (2001) indicate that a text can be coherent without the use of cohesive devices,[20] arguing that "assumptions of connectivity are a built-in condition, a human processing aptitude" (Hellman, p. 198 & p. 200). Johnson (1992) conducts an empirical study about evaluation criteria of English papers and explains that those that are coherent tend to be evaluated higher than those that are merely cohesive.

Cohesion is often associated with Halliday & Hasan's (1976) definition, but a

---

[20] To demonstrate this point, Schwarz (2001) introduces the following text: "The man arrived at the station in the middle of the night. The clock struck midnight. The train had been two hours late. The shops were all closed and there was no taxi available on the street" (p. 16). This text does not use any overt cohesive devices, but it strikes most readers as a legitimately coherent text.

textual feature called metadiscourse, i.e., "writers' discourse about the discourse," is also considered conducive to cohesion (Crismore, Markkanen, & Steffensen, 1993, p. 39). By using metadiscourse, the writer tries to elucidate the text's logical structure and guides the reader through the discourse. Vande Kopple (1985) is one of the first researchers who paid close attention to the significance of metadiscourse. Referring to Halliday's functional grammar, he explains that metadiscourse has either textual or interpersonal functions and categorizes various types of metadiscourse accordingly.[21] Vande Kopple's category is later revised by other linguists like Crismore, Markkanen, & Steffensen (1993). In their study, they compare and contrast the number and types of metadiscourse used in papers written by U.S. and Finnish college students and identify cultural and gender differences in the use of metadiscourse. Also, their new categories were used by Cheng & Steffensen (1996) who studied the usefulness of metadiscourse in raising students' awareness of audience. Thus, in textual linguistics and discourse pragmatics, connectivity has been studied not just in relation to grammatical structure (coherence) but also in relation to textual elements such as cohesive devices and metadiscourse (cohesion).

Coherence and cohesion are important elements of flow theory that will be discussed below. In the current study, coherence means the semantic result of flow, while cohesion refers to the result of actual clausal mechanics of flow. There has been increasing effort to explain the relation between coherence and cohesion (e.g., Hickman,

---

[21] Types of textual metadiscourse are (1) text connectives (e.g., first, next, therefore), (2) code glosses (e.g., for example), (3) illocutionary markers (e.g., to sum up, to conclude), (4) narrators (e.g.,, according to). Types of interpersonal metadiscourse are (5) validity markers, which include three different categories: hedges (e.g., might, perhaps), emphasis (e.g., clearly, it is true), and attributes (e.g., according to); (6) attitude markers (e.g., surprisingly); and commentaries (e.g., you may not agree that, dear reader).

2004; Kuo, 1995; Morley, 2006), and Chafe's theory of discourse can be seen as such an effort in that it unites coherence and cohesion by assuming consciousness as their common source. The current study further emphasizes their connections by showing that coherence and cohesion constantly interact in a flowing text. The analyses below and the following chapter will present actual ways in which coherence and cohesion work in unison or run counter to one another in argumentative writing.

3.5   Principles of flow in argumentative writing

Flow in argumentative writing will be discussed in light of the three key principles of Chafe's theory of discourse: topic development, the light subject constraint, and the new idea constraint. Topic development, which is guided by the Stasis, creates macro flow of an argument (i.e. coherence), while the two constraints constitute micro flow of an argument through moment-to-moment expressions of ideas (i.e., cohesion). The following discussion will explain each of the three principles using an article called "The case against tipping" by Michael Lewis. The article was originally published in *The New York Times* on September 21, 1997, and reprinted in Goshgarian, Krueger, & Minc's (2003) textbook *Dialogues: An argument, rhetoric, and reader*. As the title indicates, Lewis condemns increasing demands for tips by narrating unpleasant experiences he has gone through, exploring reasons behind this custom, and recommending the reader to renounce tipping. I believe this is a good example of a flowing argument, for it demonstrates logical topic development and is written in a cohesive prose. Using this essay as a paragon, I will discuss how the three principles work as well as how they need to be modified and supplemented in order to accommodate specific issues involved in argumentative writing. The paragraphs are numbered below for the purpose of

referencing.

The case against tipping
Michael Lewis

[1]No lawful behavior in the marketplace is as disturbing to me as the growing appeals for gratuities. Every gentle consumer of cappuccinos will know what I'm getting at: Just as you hand your money over to the man behind the counter, you notice a plastic beggar's cup beside the cash register. "We Appreciate Your Tips," it reads in blue ink scrawled across the side with calculated indifference. The young man or woman behind the counter has performed no especially noteworthy service. He or she has merely handed you a $2 muffin and perhaps a ruinous cup of coffee and then rung them up on the register. Yet the plastic cup waits impatiently for an expression of your gratitude. A dollar bill or two juts suggestively over the rim—no doubt placed there by the person behind the counter. Who would tip someone a dollar or more for pouring them a cup of coffee? But you can never be sure. The greenbacks might have been placed there by people who are more generous than yourself. People whose hearts are not made of flint.

[2]If you are like most people (or at any rate like me), you are of two minds about this plastic cup. On the one hand, you do grasp the notion that people who serve you are more likely to do it well and promptly if they believe they will be rewarded for it. The prospect of a tip is, in theory at least, an important incentive for the person working behind the counter of the coffee bar. Surely, you don't want to be one of those people who benefit from the certain hop to the worker's step that the prospect of a tip has arguably induced without paying your fair share of the cost. You do not wish to be thought of as not doing your share, you cheapskate.

[3]And these feelings of guilt are only compounded by the niggling suspicion that the men who run the corporation that runs the coffee shops might be figuring on a certain level of tipping per hour when they decide how generous a wage they should extend to the folks toiling at the counters. That is, if you fail to tip the person getting you that coffee, you may be directing and even substantially affecting that person's level of income.

[4]That said, we are talking here about someone who has spent 40 seconds retrieving for you a hot drink and a muffin. When you agreed to buy the drink and the muffin you did not take into account the plastic-cup shakedown. In short, you can't help but feel you are being had.

[5]There in a nutshell is the first problem with tipping: the more discretion you have in the matter the more unpleasant it is. Tipping is an aristocratic conceit—"There you go, my good man, buy your starving family a loaf"—best left to an aristocratic age. The practicing democrat would rather be told what he owes right up front. Offensively rich people may delight in peeling off hundred-dollar bills and tossing them out to groveling servants. But no sane, well-adjusted human being cares to sit around and evaluate the performance of some beleaguered coffee vendor.

[6]This admirable reticence means that, in our democratic age at least, gratuities are inexorably transformed into something else. On most occasions where they might be conferred—at restaurants, hotels and the like—tips are as good as obligatory. "Tipping is customary," reads the sign in the back of a New York City taxi, and if anything, that is an understatement. Once, a long time ago, I tried to penalize a cabdriver for bad service and he rolled alongside me for two crowded city blocks, shouting obscenities through his car window. A friend of mine who undertipped had the message drummed home more perfectly: a few seconds after she stepped out of the cab, the cab knocked her over. She suffered a fracture in her right leg. But it could have been worse. She could have been

killed for . . . undertipping! (The driver claimed it was an accident. Sure it was.)

[7]There, in a nutshell, is the second problem with tipping: the less discretion you have in the matter, the more useless it is as an economic incentive. Our natural and admirable reluctance to enter into the spirit of the thing causes the thing to lose whatever value it had in the first place. It is no accident that the rudest and most inept service people in America—New York City cabdrivers—are also those most likely to receive their full 15 percent. A tip that isn't sure thing is socially awkward. But a tip that is a sure thing is no longer a tip really. It's more like a tax.

[8]Once you understand the impossibility of tipping in our culture, the plastic cup on the coffee-bar counter can be seen for what it is: a custom in the making. How long can it be before the side of the coffee cup reads "Tipping Is Customary"? I called Starbucks to talk this over, and a pleasant spokeswoman told me that this chain of coffee bars, at least, has no such designs on American mores. The official Starbucks line on their Plexiglas container is that it wasn't their idea but that of their customers. "People were leaving loose change on the counter to show their gratitude," she said. "And so in 1990 it was decided to put a tasteful and discreet cup on the counter. It's a way for our customers to say thanks to our partners." (Partners are what Starbucks calls its employees.)

[9]Perhaps. But you can be sure that our society will not long tolerate the uncertainty of the cup. People will demand to know what is expected of them, one way or the other. Either the dollar in the cup will become a routine that all civilized coffee buyers will endure. Or the tasteful and discreet cup will disappear altogether, in deference to the straightforward price hike.

[10]A small matter, you might say. But if the person at the coffee-bar counter feels entitled to a tip for grabbing you a coffee and muffin, who won't eventually? I feel we are creeping slowly toward a kind of backsheesh economy in which everyone expects to be showered with coins simply for doing what they've already been paid to do. Let's band together and ignore the cup. And who knows? Someday, we may live in a world where a New York cabdriver simply thanks you for paying what it says on the meter.

3.5.1   Topic development

The first aspect of flow, topic development, concerns global organization of

discourse, and in argumentative writing, the Stasis plays an especially important role in

guiding its topic development. As mentioned earlier, the Stasis was used for facilitating

the court procedure in ancient Greece, but it has not lost its relevance because

argumentative writing in English often reveals a similar pattern of organization,

proceeding from fact & definition, to causal analysis, to evaluation, and to proposal. The

four stases could also be understood as independent categories of argument. That is,

depending on the purpose of an argument, one of the stases receives emphasis while

others are deemphasized and function as support for the organizing stasis. Thus, on the

one hand, the Stasis helps to create a flowing, coherent argument, but on the other hand,

it serves as useful categories of argument as it helps us recognize specific purposes of

argumentative writing.

In the following, I will begin each section with an explanation of the basic function

and organizational pattern of the four types of argument. Then I will argue that the sense

of coherence in Lewis's essay stems from the use of the stases. Specifically, the dominant

mode of his argument is evaluation, so evaluative language permeates throughout the

essay. Nonetheless, he makes rhetorical moves consistent with the Stasis theory,

beginning with the factual stasis, including causal analysis in the middle, and ending with

a proposal stasis (Figure 3.2). Although Lewis may not have been aware of the Stasis, his

essay exemplifies how a writer can use the Stasis to create a coherent framework for an
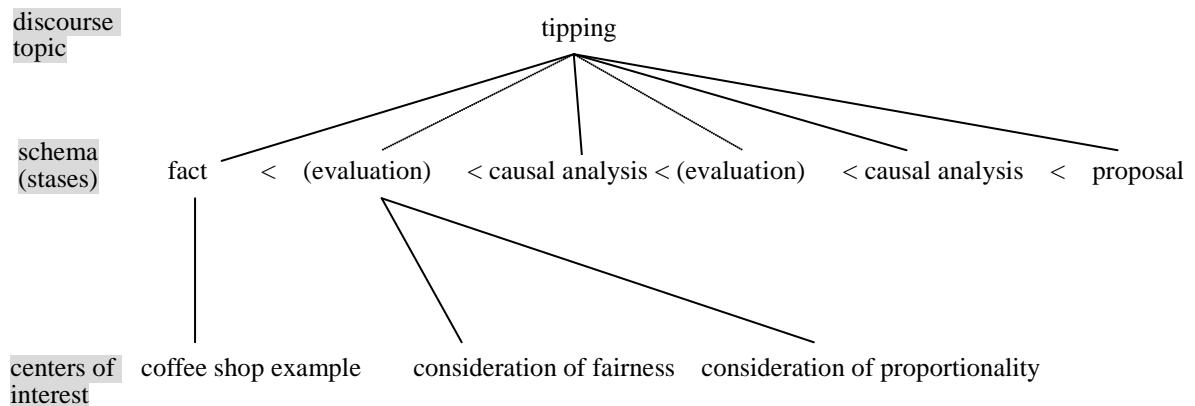
argument.

Figure 3.2 Topic development of Lewis's argument against tipping

- **Fact & definition**

The fact & definition argument focuses on proving the existence or nature of a

69

subject matter, be it a person, a phenomenon, an event, or an object. In this type of argument, the subject matter itself is the issue because its occurrence or existence needs to be proven, or its definition is possibly unclear or in dispute. The fact & definition argument consists of a claim and evidence. The claim can appear at the beginning or end of the argument, or it can also be scattered throughout when there are several components to it. In either case, it is followed or preceded by evidence such as examples, comparisons, analogies, statistics, and personal or authorial testimonies.

Incorporating the factual stasis as part of a preliminary discussion is a common way of beginning an argument since introducing a topic and explaining what is at stake is often necessary in order to create the sense of "exigence." Briefly, "exigence" is one of the three components of Bitzer's (1999/1968) "rhetorical situation," which he defines as "the context in which speakers or writers create discourse" (p. 217). According to Bitzer, exigence is "an imperfection marked by urgency; it is a defect, an obstacle, something waiting to be done, a thing which is other than it should be" (p. 221). In other words, it is a certain aspect of a subject which one finds it necessary to address in an argument. By including the fact & definition stasis at the beginning, the writer can clarify the motivation for bringing up the subject as well as the reason for the reader to keep on reading.

Although the fact & definition stasis is not the focus in Lewis's argument, it incorporates this stasis as part of its preliminary discussion. Namely, the essay begins with a statement that suggests that the demand for tips is increasing (i.e., "No lawful behavior in the marketplace is as disturbing to me as the growing appeals for gratuities."). Subsequently, Lewis presents an example, a scene at a coffee shop, which represents the

ubiquity of the phenomenon. Regarding the use of examples, Fahnestock & Secor (2004) emphasize that typicality is crucial in order to prove that the example is not an isolated or accidental event. In this sense, the example of the coffee shop is effective because the situation depicted in the opening paragraph is something many of his readers can easily identify as they themselves go through it daily. Thus, by presenting a situation that clearly demonstrates the existence of the problem, Lewis establishes the exigence of evaluation.

- **Causal analysis**

A causal analysis can also constitute an independent argument or a part of the other types of argument. Facing an intriguing event or phenomenon, we question "How did it get that way?" or "Why did it happen?" to satisfy our own curiosity or to replicate, prevent, or envisage an outcome (Fahnestock & Secor, 2004, p. 183). In a causal analysis, finding a reasonable and plausible "agency" is particularly important. Agency refers to a common belief or understanding such as a natural law (e.g., water boils at 100 degree Celsius) or a cultural belief (e.g., equal opportunity) which functions as a "warrant" of an argument (Fahnestock & Secor, 1983/2000, 2004). In the most basic form, a causal argument begins with a discussion of fact & definition to delineate the event or phenomenon at issue and proceeds to an explanation of causes or reasons backed by plausible agencies.

Because understanding and presenting a complex causal relationship can be difficult, Fahnestock & Secor (2004) recommend several invention techniques, which they call "frames." The first frame consists of conditions, influences, and precipitating causes. Namely, conditions refer to a physical setting or a social, cultural, and historical context, and influences are causes that speed up the process of an event. Together

71

conditions and influences are called "factors" and create a situation that prompts an effect

to take place. And precipitating causes are those that trigger the event, happening right

before it (Figure 3.3).
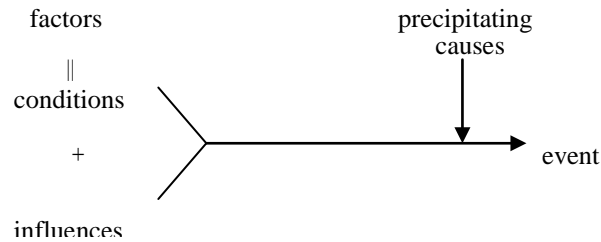
Figure 3.3 Conditions, influences, and precipitating causes

For instance, in the case of a forest fire, a drought and resulting dryness of forests can be

conditions, a strong wind can be an influence as it accelerates the spread of the fire, and

lightening can be a precipitating cause that triggers the event.

The second frame encapsulates how one cause leads to another to bring about an

effect. Causes involved in this chain of events can be roughly divided into two kinds,

remote and near causes, depending on the proximity to the effect in time and space

(Figure 3.4).
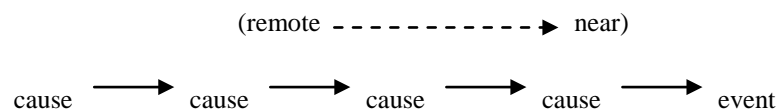
Figure 3.4 Chain of causes

This frame emphasizes linearity of causal relations rather than interactions among them.

For instance, in order to explain the success of a person, the writer may begin by talking

about some early influences like a significant person, event, or experience that led him or her to a certain decision and describe how one decision led to another until he or she finally made a major achievement.

The third frame is derived from formal logic of necessary and sufficient causes. Necessary causes are conditions that must be met in order for an effect to take place; they are always present whenever the result takes place. On the other hand, sufficient causes are those that guarantee a result as long as the necessary causes are present. For instance, the necessary cause of getting a good grade is a teacher's positive evaluation of a student's performance because the result is impossible without this cause. However, this cause alone is unlikely to tell the whole story. In order for a student to earn a good grade, other factors such as good test results, attendance, and class participation are likely to be important causes. These causes are not "necessary" because they do not guarantee the result, but they are most likely to be "sufficient" to bring about the result.

As Fahnestock & Secor (2004) state, these three frames are not mutually exclusive but overlap each other. Hence, it is possible to examine the same event in the three different ways, though one may be more appropriate than others. Also, strict application of these frames is not necessary—they can be used as good brainstorming methods as well as general organizing schemas so that writers can examine various possible causes as well as their interrelationships (p. 184). The length and extent of an analysis depends on the subject and purpose. However, knowing these schemas as well as commonly used devices[22] and methods[23] helps writers make a more coherent and thorough causal

---

[22] Fahnestock & Secor (1983/2000, 2004), for instance, introduce "human responsibility," "absence of a blocking cause," "reciprocal cause," and "chance" as oft-used causes. Whenever people play a significant role in an event, "human responsibility" can be one of the major causes. Also, "absence of a blocking cause"

analysis.

As part of his argument against tipping, Lewis explores some of the reasons behind the unpleasantness of tipping. First, he attributes it to its origin in aristocratic society where a large economic gap between classes existed, enabling rich men to give their poor workers charity. It is unpleasant because the custom is based upon such class inequality. Lewis also offers another causal analysis in his effort to explain why the custom is dysfunctional. That is, tipping in modern democratic society was initially an incentive for good service. However, as the practice becomes a routine, customers have lost their power over determining how much they want to tip. They feel obligated to tip a certain percentage of a bill, and workers also expect a tip regardless of the quality of their service. This causal chain has produced hardly any positive effects – it has merely heightened expectations of servers (Figure 3.5).

incentive for good service $\longrightarrow$ routine $\longrightarrow$ customers' loss of power $\longrightarrow$ obligation
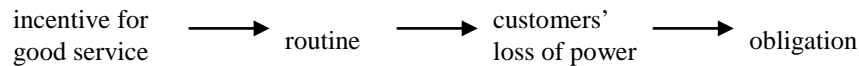
Figure 3.5 Chain of causes in Lewis's causal analysis

Since the main purpose of Lewis's essay lies in evaluation, his causal argument is rather

---

(e.g., absence of parental guidance can be a cause of juvenile crime) and "reciprocal causes" (e.g., price of real estate goes up because people's demands for housing increase, and this further raises the price because it seems to be an attractive investment option) are other oft-used causes. Finally, a writer can also resort to "chance," as sometimes logical reasons cannot explain an outcome.

[23] John Stuart Mill's methods, for instance, are particularly useful in order to identify a leading cause of an effect (Fahnestock & Secor, 1983/2000, 2004). To summarize Mill's methods, "the common factor method" is appropriate when similar results occur repeatedly in different subjects. A writer's task is to examine what they have in common and discover the dominant cause. "The single difference method" contrasts two or more identical cases that have different outcomes. An arguer attempts to detect an aspect that produced those differences. "The method of varying causes and effects" is used when a cause and an effect tend to increase, decrease, or fluctuate simultaneously. In such a case, an arguer tries to find out a plausible agency that connects the cause and effect. Finally, "the elimination method" spots out the most likely cause by eradicating other possible causes one by one.

simple and without depth and complexity, but it still reveals the use of agencies (e.g.,

cultural values of anti-class system, freedom of choice, control) as well as a causal chain

that results in an unpleasant feeling.

- **Evaluation**

Evaluation is a type of argument that makes a value judgment of a subject matter

and answers the questions such as "Is it good or bad?" "Is it right or wrong?" or "Is it

beautiful or ugly?" The claim of an evaluation often looks similar to that of the fact &

definition argument because it also takes the form of X=Y, with X being a subject and Y a

description of X, but an evaluation reveals the author's position toward the issue rather

than a discussion of its "nature" (Fahnestock & Secor, 2000, p. 242).

In order to argue for the legitimacy of a value judgment, a writer often employs

three kinds of support. The most important of all is criteria of judgment, which need to be

credible and agreeable to readers. For instance, if a writer is to evaluate a TV program for

children, he might do so according to its educational value, moral lessons it provides, and

characters' appeal to children. Another support frequently used in an evaluation argument

is a cause-effect analysis. The writer discusses reasons behind a certain action, practice,

and event or good or bad consequences that may follow. Finally, appeal to authority is

another support commonly used in evaluation argument. Authority includes people such

as scholars of high credentials, philosophers, and respected leaders as well as widely

recognized rules like the law that add credibility to the argument. Thus, upon introducing

the subject matter with a fact & definition discussion, an evaluation argument makes a

value judgment of the subject matter based on criteria of judgment.

As an evaluation argument, Lewis's essay closely follows this pattern of

75

organization. Beginning with the factual stasis which presents the existence of the unpleasant practice of tipping, Lewis supports his judgment based on the fairness to both servers and customers. As Lewis reflects on his experience at the coffee shop, he wonders if he is letting them down by not tipping when they might be relying on customers' tips financially and emotionally (¶ 2&3). Nonetheless, he finds the demands of tips to be disproportionate to the service provided (¶ 4). Also, Lewis supports his evaluation argument by offering causal analyses. As discussed above, when he traces the causes of this custom, he connects tipping to its origin in the class system. Likewise, by referring to customers' automatic tipping and service providers' increasingly aggressive behaviors (e.g., those of New York cab drivers), he connotes the loss of freedom and control on the part of the customers. Finally, Lewis also stresses a negative consequence of the current situation when he uses words like "backsheesh economy," which implies corruptness and backwardness (¶ 10). Thus, throughout his essay, Lewis uses criteria of judgment as well as causal analyses to support his argument against tipping.

- **Proposal**

The proposal argument lays out a solution, convinces readers that it is effective, and urges them to take actions accordingly. Although the subject matter as well as the audience's knowledge and sentiment toward the issue greatly affects its organization, the proposal argument (i.e., those that provide "specific" proposals as opposed to "unspecific" ones) often takes the shape of "an hour glass" (Fahnestock & Secor, 2000, p. 243). The top part of the hour glass constitutes the preliminary discussion in which the author incorporates the fact & definition, causal, and evaluation stases to prepare readers for the upcoming proposal. Briefly, with the fact & definition stasis, the author presents the

problem and enhances readers' awareness of the issue, and with the evaluation stasis, he or she explains that the situation is undesirable. The writer may also include the causal stasis which specifies responsible agents or predicts some negative effects down the road in order to make the subsequent proposal more convincing. Then, in the neck part of the argument, the writer states the necessity of a remedy, and in the bottom part, he or she details a set of actions or a sequence of steps to solve the problem. In doing so, the writer may choose to employ a causal chain to stress that a good result is inevitable. He or she can also introduce an analogous case in which a similar solution brought about a good result. Also, he or she may choose to refute counter-arguments by expounding why the proposal is feasible and worth the effort, time, and money. Finally, if other efforts have been made to fix the problem, he or she may want to explain why the current solution is more effective than others (Fahnestock & Secor, 2004).

The proposal stasis in Lewis's essay does not present any step-by-step procedure that leads to a solution to the problem. It is used only as the conclusive statement: "Let's band together and ignore the cup. And who knows? Someday, we may live in a world where a New York cabdriver simply thanks you for paying what it says on the meter" (¶ 10). The proposal stasis is minimized in this manner perhaps because tipping is not something that can be abolished by following certain steps, given that the practice is ingrained in American society. The first task, rather, is to convince readers of the vice of the practice; hence, Lewis puts emphasis on the evaluation stasis and provides only a brief proposal as the next logical step.

Thus, Lewis creates an argument that coheres over several unspecified words, and the modern Stasis reveals the source of the coherence. Specifically, while using the

evaluation stasis as the dominant mode of argument, he establishes the existence of the

disturbing trend (factual stasis), traces the causes of its repulsiveness (causal stasis), and

proposes a solution to change the status quo (proposal stasis). In this sense, Lewis creates

macro flow to his argument by closely following the Stasis. The next section shifts its

focus from macro flow to micro flow and discusses how the limited capacity of

consciousness affects information distribution within and among clauses. Specifically, it

will discuss the light subject constraint and then the one new idea constraint by using the

opening paragraph of Lewis's essay.

3.5.2   The light subject constraint

The previous section has discussed topic development that constitutes macro flow

of argumentative writing. The following two sections will focus on the light subject

constraint and the one new idea constraint that create its micro flow, or

moment-to-moment expressions of ideas. As already introduced in the previous chapter,

the light subject constraint refers to a general practice in English discourse; i.e., the

subject is the starting point from which the content is developed,[24] and it should be easily

identifiable so that the new idea in the predicate can be smoothly comprehended (Chafe,

1994, p. 83). The subject that is new or not easily understandable, on the other hand, can

put undue burden on readers' information processing.

According to Chafe, the "lightness" stems from two sources. First, an idea is "light"

when it has a lower activation cost; that is, the idea is either given or accessible

information instead of new information. It is important to keep in mind that Chafe's

---

[24] Chafe (1994) emphasizes that the grammatical subject is not necessarily a "topic" or "what a sentence is
about" as often discussed in textual linguistics (p. 84). For instance, in the sentence "I enjoy playing tennis,"
"I" is not the topic of the sentence but "playing tennis" is.

notion of "given," "accessible," and "new" is different from the traditional one that distinguishes "given" and "new" based on whether or not the person had the prior knowledge of the information. For Chafe, the difference among them is due to their "cognitive cost" or the degree of "mental effort" required in order to bring them to the active state of consciousness (Chafe, 1994, p. 73). More specifically, given information is an idea that has low cognitive cost because it is already active in the person's mind, thus requiring little mental effort to bring it to the active state. Accessible information refers to the idea which is in the person's semiactive consciousness because 1) it was activated earlier, 2) it has a direct relation with the idea that is presently activated or was activated earlier, or 3) it is an idea available in the immediate environment in which the discourse takes place (Chafe, 1994, p. 86). Finally, new information carries a more cognitive cost than the other two because it was previously in the inactive state and the person needs more mental effort to bring it to the active state. According to Chafe, the cognitive cost of the subject should be given or accessible information, thus being "light," so that the reader does not exert much mental effort to bring it to the active state of consciousness.

Another source of "lightness" is so-called referential importance. Referential importance can be divided into three degrees—primary, secondary, and trivial—depending on the frequency of reference in the discourse. Namely, the referent is of primary importance if it plays a major role in the discourse and mentioned frequently, while it is trivial if it is only mentioned once or its contribution to the discourse is inconsequential. Naturally, referents of primary and secondary importance can take the position of the subject as they are usually given or accessible information, but trivial referents can also assume the subject position and be considered "light" even though such

referents are almost always new. For instance, the subject of a reporting verb such as *tell* or *say* is sometimes new information (e.g., "The British philosopher Stephen Toulmin said . . .") in that it has not been mentioned earlier. However, because it is probably the only time that the source is mentioned in the discourse and the source is less important than the content of the report, it can assume the position of the subject without conflicting with the light subject constraint. Thus, the "lightness" is defined either as given or accessible information or new but trivial information (Chafe, 1994, p. 91).

Let us now turn to Lewis's essay and examine his choice of subjects in the opening passage. In this passage, he walks us through the scene of a coffee shop in order to reenact the awkward feeling the practice of tipping often evokes. In doing so, he chooses people and objects at a coffee shop for many of the sentential subjects. In citing specific sentences from the passage, I will divide them into clauses and discuss the choice of the subjects.

The first two subjects—"no lawful behavior in the marketplace" and "every gentle consumer of cappuccinos"—are neither given nor accessible:

(1) No lawful behavior in the marketplace is as disturbing to me as the growing appeals for gratuities.
(2) a. Every gentle consumer of cappuccinos will know
    b. what I'm getting at:

These two subjects may seem to breach the light subject constraint, but in fact, they are related to "gratuities," the topic of this essay, thus having a lower activation cost. In addition, as discussed in the previous chapter, it is not rare that the subjects of the first few sentences do not strictly conform to the constraint because they have no previous

objects to refer to and their function is to set the stage for subsequent discussions.[25]

Furthermore, these two noun phrases are so-called "nonreferential" in that the first is a

negative pronoun (e.g., "nobody") and the second, a universal pronoun (e.g., "everyone").

Nonreferential nouns[26] do not refer to any specific object, so these two subjects are

beyond the influence of the light subject constraint (p. 102). Thus, the choice of these two

subjects is justifiable because, first, they are the subjects of initial sentences and, second,

they are nonreferential noun phrases and beyond the realm of the light subject constraint.

The subsequent subjects are pronouns, which are usually given or accessible

information.

(2) c. Just as you hand your money over to the man behind the counter,
    d. you notice a plastic beggar's cup beside the cash register.

The pronoun "you" in this part of the second sentence is accessible because the context

makes it clear that "you" refers to the reader. This use of "you" is what Fahnestock &

Secor (2004) call "the scene starring *you*"; by introducing a certain scene and making a

reader play a role in it, the writer evokes the reader's empathy with the subject matter.

The ensuing "we" and "it" in the third sentence are also pronouns, but they are given

information because their referents have been recently mentioned in the text:

(3) a. "We Appreciate Your Tips,"
    b. it reads in blue ink scrawled across the side with calculated indifference.

The pronoun "we" refers to the workers at the coffee shop, and "it" denotes the message

---

[25] Halliday (1994) calls these kinds of subjects "discourse initiating units" which consist of only new ideas.
As he states, such units are acceptable because in the end, "discourse has to start somewhere" (p. 296).
[26] Besides negative and universal pronouns, nonreferential nouns include nonreferential uses of "it" (e.g.,
"It's nice outside" or "let it snow"), question words, event-modifying nouns, nonspecific nouns, and
predicate nouns (Chafe, 1994, p. 103).

on the plastic cup. Generally speaking, pronouns carry low activation costs because their referents are usually easily identifiable.

The subject in the fourth sentence is "the young man or woman behind the counter":

(4) The young man or woman behind the counter has performed no especially noteworthy service.

The choice of this subject is worth discussing because Lewis uses a noun phrase instead of a pronoun like "he" or "they." Since Lewis is referring to the idea that has been already activated (i.e., "the man behind the counter" or "we"), the reader would have understood whom he is referring to even if he used those pronouns. However, Lewis chooses to use the noun phrase because he assumes that the first referent "the man behind the counter" has already receded into the semiactive or inactive state. The choice of the full noun phrase, in this sense, reveals Lewis's assessment of the status of these referents in the reader's mind. The subject in the fifth sentence, on the other hand, uses the pronoun "he or she":

(5) a. He or she has merely handed you a $2 muffin and perhaps a ruinous cup of coffee
    b. and then rung them up on the register.

This choice of the subject is appropriate because the referent of the subject has just been activated in the previous sentence. The same kind of judgment is at work in the choice of the subject in the next sentence, "the plastic cup":

(6) Yet the plastic cup waits impatiently for an expression of your gratitude.

Because he mentions the plastic cup several sentences before, Lewis assumes that it is not

given but accessible information at this point, thus merits the reference by a noun phrase.

The subsequent subject in the seventh sentence "a dollar bill or two" is also accessible information:

(7) a. A dollar bill or two juts suggestively over the rim
b. —no doubt placed there by the person behind the counter.

This subject, however, is accessible not because the idea has been mentioned in previous sentences; instead, the activation cost for this subject is lower because it is directly associated with the ideas like "gratuities" or "the plastic cup." In other words, this subject is accessible because its reference belongs to the same frame of tipping, thus available in the context. The subject in the eighth sentence "who" is beyond the light subject constraint because question words like this are nonreferential, and the subjects in the subsequent two sentences (i.e., "you" and "the greenbacks") are accessible information for the same reasons I have stated above.

In this way, Lewis's opening paragraph overall follows the light subject constraint. Especially interesting is his choice of pronouns and noun phrases which reveals his careful assessment of the referents' states in the reader's mind. In addition, many of the subjects are accessible because their referents belong to the frame of a coffee shop as well as the frame of tipping, which is part of the transaction at a coffee shop.

3.5.3 The one new idea constraint

Another important aspect of micro flow is the one new idea constraint, which is derived from the nature of consciousness that we can focus on only one thing at a time. This limited capacity of consciousness has an immediate effect on our use of language. Especially, when we engage in natural spoken language, we can activate no more than

one new idea in each intonation unit. According to Chafe (1994), an idea can be an event, a state, or a referent. An event expresses "a change during a perceptible interval of time," while a state is "a situation or property that exists for a certain period of time," and they usually take the forms of a verb and an adjective respectively (p. 66 & 71). Besides an event or a state, a participant (e.g., a person, an object, and abstraction) in an event or a state can also be a new idea (p. 67). A participant is called a referent and takes the form of a noun phrase or a pronoun (p. 71). Accommodating the capacity of consciousness by following the one new idea constraint is also important in written discourse. By introducing one new idea at a time, the writer can avoid cramming information and impeding readers' information processing. Although some types of written discourse (e.g., scientific research papers) tend to push the limitation of consciousness, overloading information would be counter-effective in argumentative writing especially considering that the focus of this particular discourse lies in the reader.

Yet we may face some difficulties when we try to directly apply the one new idea constraint to written discourse. For instance, dissecting written discourse into units can be problematic. In spoken discourse, we would know when one intonation unit begins and ends because of the way the speaker pauses, changes pitch, and so on, but such signals are unavailable in written discourse. As an alternative, Chafe (1994) recommends the use of punctuation units because their functions are similar to those of intonation units: "it can be rewarding to examine punctuation units as if they did reflect intonation units, since there is a strong if variable tendency to punctuate in that way" (p. 291). However, as Chafe acknowledges, punctuation conventions change over time and writers' use of punctuation can be arbitrary. Also, punctuation units can be problematic because they

84

could be much longer than intonation units and possibly include more than one new idea. Thus, we need to find a more reliable unit that is similar to the intonation unit in function. For that purpose, this study proposes the use of clauses. Clauses should be a reasonable alternative, first because clauses are usually preceded and followed by brief pauses which can be interpreted as the beginning and ending of one thought. Moreover, as Chafe (1994) himself explains, a new idea usually appears somewhere in the predicate: "the locus of new information is usually the predicate" (p. 108). Since a clause consists of a subject and a predicate, it is legitimate to consider a clause as a likely carrier of a new idea.

Finally, before we analyze Lewis's argument, let us review the four cases in which the predicate seems to include more than one new idea but a closer look proves it to be otherwise (Chafe, 1994, pp. 110-119):

Verb plus object	1) Independently activated verb and object
	e.g., "She babysat the child." "He kicked a ball."
	In this combination, both the verb and the object seem to constitute new ideas, but it is usually the case that one of them is already activated before, thus carrying a lower activation cost.
	2) Low-content verb and object
	e.g., "He made an apple pie." "She gave a lecture."
	The verbs used in this combination include those that express possession, realization, use, presentation, perception, arrangement, and the attribution of quoted speech (e.g., *have*, *get*, *give*, *do*, *make*, *take*, *use*, and *say*). Those verbs are used so frequently in everyday discourse that their activation costs are low. Thus, in this combination, their objects constitute new information.
	3) Lexicalized verb and object
	e.g., "Have a good trip." "I have to mow the lawn."
	This type of verb and object combination has been established as a "conventional collocation"; therefore, the verb and object are activated as a set, not as individual ideas.
Verb plus prepositional phrase	e.g., "I walked at a fast pace." "She parked the car in a garage." In many cases, either the verb or the prepositional phrase presents new information. In a conversation, sometimes both of them constitute new information, but in such a case, the prepositional phrase will be uttered in a separate intonation unit.
Attributive adjectives	e.g., "a rigorous procedure" "a catastrophic error" "national anthem"

	Attributive adjectives that modify nouns are content words, but they are activated simultaneously with the nouns they modify.
Conjoining	e.g., "Can I have a cheeseburger and a vanilla milk shake?" "warts and all" Ideas conjoined by conjunctions *and*, *or*, or *but* are usually uttered in separate intonation units as they constitute independent ideas. However, phrases like the second example form one intonation unit as they are lexicalized collocations.

The following will examine the first paragraph of Lewis's essay in light of the one new idea constraint. I will divide the sentences into clauses and discuss information distribution within them.

(1) No lawful behavior in the marketplace is as disturbing to me as the growing appeals for gratuities.

The new idea in this sentence is "the growing appeals for gratuities." This noun phrase would be the sentential subject in a regular structure but is brought to the "end focus" position for emphasis (Kolln, 2007). The adjective "disturbing" could also be considered a new idea but it carries less activation cost because it is already connoted in the title.

(2) a. Every gentle consumer of cappuccinos will know
    b. what I'm getting at:

Both verbs in the matrix clause and the embedded clause are low-content verbs; hence, the clauses do not contain any new ideas.

(2) c. Just as you hand your money over to the man behind the counter,

This subordinate clause includes several possible new ideas such as the phrasal verb "hand over," the noun "your money," and the prepositional phrase "to the man behind the counter," but none of them seems new. They are well within the frame of a coffee shop, introducing a typical transaction at a coffee shop.

(2) d. you notice a plastic beggar's cup beside the cash register.

The new idea of this main clause is the noun phrase "a plastic beggar's cup" because the choice of the word "beggar's" expresses the author's negative feeling toward the presence of the cup. Other parts are background information: "notice" is a low content verb of realization and the prepositional phrase "beside the cash register" merely identifies the place of the cup.

(3) a. "We Appreciate Your Tips,"

This entire sentence could be considered one idea unit because it is a set phrase often seen in a coffee shop or other service venues.

(3) b. it reads in blue ink scrawled across the side with calculated indifference.

There are several possible new ideas in this clause, but the one which stands out the most is the prepositional phrase "with calculated indifference." The verb "reads" is a low content verb of attribution of speech, and the other ideas are accessible because they refer to minor details of the phrase written on the cup. In contrast, the prepositional phrase "with calculated indifference" has higher activation cost because it expresses the writer's negative interpretation of the words on the cup.

(4) The young man or woman behind the counter has performed no especially noteworthy service.

The new idea of this sentence is expressed by the noun phrase "no especially noteworthy service." The verb "perform" is equivalent of "do," which is a low-content verb, while this noun phrase reveals the writer's view about the service provided at a coffee shop.

(5) a. He or she has merely handed you a $2 muffin and perhaps a ruinous cup of coffee

This compound clause conjoins two new ideas: "a $2 muffin" and "a ruinous cup of coffee." These two noun phrases are part of the "coffee shop" frame, but their activation costs are higher because they include specific adjectives like "$2" and "ruinous" which convey the writer's attitude towards the service.

(5) b. and then rung them up on the register.

The ideas presented in this compound clause have low activation cost because they represent a regular interaction at a coffee shop.

(6) Yet the plastic cup waits impatiently for an expression of your gratitude.
(7) a. A dollar bill or two juts suggestively over the rim

These two cases possibly violate the one new idea constraint as both sentences include more than one idea. In both sentences, the verbs (i.e., "waits" and "juts") and adverbs (i.e., "impatiently" and "suggestively") carry heavy cognitive costs as they personify "the plastic cup" and "a dollar bill or two." However, I argue that the repetition of similar sentence structures makes the verb-adverb combination sound like a set instead of separate ideas, allowing the writer to convey his strong skepticism toward the demands for gratuities.

(7) b. —no doubt placed there by the person behind the counter.

Among the three possible new ideas revealed in this clause, the noun "no doubt" is the new idea as it reveals the writer's strong conviction about the situation. On the other hand, the event "placed" is a low-content verb and "by the person behind the counter" is given information.

(8) Who would tip someone a dollar or more for pouring them a cup of coffee?

This sentence is a rhetorical question used to convey Lewis's negative evaluation of the practice. It contains several ideas, but none of them is new because he merely reiterates his sentiment.

(9) But you can never be sure.

The adjective "sure" expresses the writer's state of mind. It is an important new idea also because it functions as a lead to the subsequent discussion.

(10) a. The greenbacks might have been placed there by people
     b. who are more generous than yourself.
(11) People whose hearts are not made of flint.

In the above two sentences (the latter is incomplete[27]), the new ideas are expressed by the referents that describe certain groups of people who may have placed the money in the cup. They are important information, too, because their existence could undermine the author's judgment.

Lewis's opening paragraph generally keeps to the one new idea constraint. His clauses have no more than one idea except some special cases, allowing him to convey his thoughts without hindering the reader's information processing. That is, Lewis uses low-content verbs and information which are within the frame of a "coffee shop," allowing him to highlight certain ideas. In addition, he occasionally inserts clauses that do not contain any new ideas; they repeat previous statements in different words to emphasize his points. By incorporating such clauses, he succeeds in reducing the

---

[27] This sentence is what Kolln (2007) calls a "deliberate fragment." It is not a careless mistake, but the writer uses it for a specific stylistic purpose (pp. 226-227)

information density of the paragraph and conveying his overall message in a readily understandable manner.

The new ideas expressed in this paragraph are effective in exemplifying increasing and often unreasonable demands for tips. Starting from the plastic cup for tips, the paragraph shifts the centers of interest gradually from the cup's specific details to Lewis's reactions to them. Because of the methodical way Lewis introduces the key objects, readers feel as though they can also experience the same reactions in the face of unreasonable demands for gratuities. In this sense, the centers of interest covered in this paragraph correspond well with the purpose of this paragraph, which is to show the existence of this particular trend.

Finally, the above passage also suggests the possible connection between the one new idea constraint and stasis theory. The choice of the new ideas shows a strong correlation with the dominant stasis of this argument, which is evaluation. As mentioned earlier, Lewis's primary task in this opening paragraph is to demonstrate the presence of the problem with an example of the gratuity cup at a coffee shop; thus, it is a factual argument. Hence, many of the new ideas are related to this cup. At the same time, however, he uses many qualifiers that convey his negative evaluation of it (e.g., "a plastic beggar's cup," "with calculated indifference," "a ruinous cup of coffee," "waits impatiently," "juts suggestively"). In other words, the words used in these new ideas also play a role in creating the dominant stasis of this argument.

Thus, Lewis's opening paragraph demonstrates not only a successful accommodation of the limitation of human consciousness (i.e., cohesion) but also a creation of the dominant stasis (i.e. coherence), both of which are crucial for a flowing

argument.

3.6   Summary

In this chapter I have considered ways of adapting Chafe's theory of discourse for argumentative writing. Since his theory mainly focuses on natural spoken language, the first part of the chapter discussed the difference between spoken and written discourse. It argued for the importance of spoken discourse for the study of written discourse because the former is the basis of the latter. Subsequently, I defined the term "argument" and the way it is used in this study. Although various kinds of discourse are considered a form of argument, argument in this study refers to the one whose main objective is to influence an audience's knowledge of a subject matter or to move them to take a certain action. To narrow down this definition further, I referred to the significance of Fahnestock & Secor's modern stasis theory. Namely, contemporary arguments can be divided into four kinds depending on their main purposes: fact & definition, causal analysis, evaluation, and proposal. Thus, arguments that will be dealt with in this study are of these four kinds. I have also reviewed the literature of text linguistics, as the present study of flow is closely related to the achievements made in the field, though this study attempts to advance the study of textual coherence by assuming consciousness as its base.

Subsequently, explanations of the three principles —topic development, the light subject constraint, and the one new idea constraint—were given. They stem from Chafe's theory of discourse, but topic development is supplemented by Fahnestock & Secor's stasis theory to make it more relevant to argumentative discourse. Each principle was explained and substantiated by the analysis of a paragon argument called "The case against tipping" by Michael Lewis. The analyses indicated that Lewis's essay not only

complies with the three principles but also reveals correlations between the one new idea constraint and the Stasis. That is, it is likely that the language used in new ideas often reflects the dominant stasis of an argument. Based on the understanding of the three principles, the next chapter will examine student writings in light of the three principles and discuss that lack of flow in their arguments may be partly due to unsuccessful implementations of the three principles.

4   Applications of flow theory to argumentative writing by ESL students

4.1   Introduction

The previous chapter explained the three principles of flow in expository

argumentative writing. Specifically, topic development refers to a global framework of a

textual artifact shaped by its purpose (i.e., coherence), while the light subject constraint

and the one new idea constraint concern the local progression of ideas achieved through

clausal connections (i.e., cohesion). The previous chapter examined a sample argument to

demonstrate how coherence and cohesion work in unison to create a flowing text. In this

chapter, I will analyze contrary cases in which these elements do not necessarily

complement each other. By scrutinizing them in light of the three principles, I intend to

show the ways in which problems of coherence and cohesion could lead to lack of flow in

expository argumentative writing.

The writers who contributed their papers to this study are students of an

expository writing class at Case Western Reserve University. They are ESL students

whose countries of origin include Korea, Indonesia, China, Taiwan, Peru, and Albania.

Prior to this course, they had passed the introductory composition course in which they

acquired basic academic writing skills. Throughout the semester, the class studied

Fahnestock & Secor's (2004) textbook *A rhetoric of argument: A text and reader*, and the

data set below came from the writing assignments that used Fahnestock & Secor's four

models of argument as their rationale. For each of the four models of argument, I have

chosen one student paper that seems most relevant to discuss the three principles. As we

will see, the student papers include grammatical and mechanical errors. For the purpose

of this investigation, I will be setting aside the issue of grammar and mechanics in part

because some of those issues will naturally be addressed by flow.

4.2   Fact & definition argument

As explained in the previous chapter, the writer generally has two choices in writing a fact & definition argument. One is to prove the occurrence or existence of a trend or situation (i.e., X occurred/exists), and the writer's task is to establish the topic as an important fact that deserves readers' attention. The other is to apply a label to a topic (i.e., X is Y); the topic might be a representative trait of an individual, an interpretation of a work of art, or an explanation of a concept. The goal of the fact & definition argument is to establish the structure of reality in the mind of the reader.

Writing a fact & definition argument may pose a particular challenge to student writers in the composition classroom. Some may feel that they are not knowledgeable about any particular topic, while others may think that the topics they know well are not interesting to readers. Or else, they choose topics that have already become common knowledge, which makes it counterintuitive to mount sustained arguments about them. As a result, they may diverge from it, failing to create flow of content suitable for this mode of argument. In fact, the following argument titled "College students and credit cards" is such a case. Although the assignment specifically asks for a fact & definition argument (see Appendix A), the writer falls short in demonstrating her understanding of this particular type of argument. Hereafter, the paragraphs and sentences of the student papers will be numbered for the convenience of referencing.

College Students and Credit Cards

①[1]It might not make any sense to pay for your college text books and cellular phone bills ten years after graduating from college.   [2]However, the number of college student credit card usage has been increasing as well as the amount of debt owned by college students.   [3]How and why is this happening? [4]When students come to college,

companies solicit them to apply for credit cards in numerous ways: mail, electronic mail, phone, on-campus, and etc… [5]Also, companies frequently offer incentives like free t-shirts or pens to persuade students to apply for their credit cards.

②[1]Consequently, many students, such as like myself, end up getting a credit card. [2]During my first-year student orientation week at Case, I applied for my first Master credit card. [3]At first, I visited a bank to open up a checking account, so I could manage my own personal finances in college. [4]However, when the bank associate explained to me how credit cards work and offered me free gifts, I couldn't resist but to open one. [5]I learned that credit cards are different from debit cards that allow the cost of goods and services to be deducted directly from the consumer's checking account. [6]Credit cards do not require immediate payment. [7]Moreover, I was attracted to the fact that credit cards give protection for purchases I make, allowing me to shop online, and lend me cash.

③[1]In spite of various appeals of using credit cards, it is also very important for you to realize negative aspects of it as well; such as associated fees of using credit cards, and impacts of having bad credit history. [2]At the moment of purchasing products with credit card, you might think it is beneficial to you since you still have same amount of cash in your pocket. [3]However there are several types of costs that are associated with using credits cards: finance charge, annual fee, late payment fee, and cash advance fee. [4]Finance charge is the interest charge on the unpaid portion of your bill each month and annual fee is the membership fee that certain companies charge yearly. [5]Also late payment fee is the extra fee that adds up to your balance for not paying back on time and cash advance fee is the interest charge on the cash one borrowed from your credit card company. [6]If you don't pay off your entire balance monthly, these various costs can add up very quickly. [7]I once made a late payment, and the company not only charged me the late fee of 30 dollars, but also increased my interest rate for six month.

④[1]Because credit report plays an important role in everyone's life, it is very likely that you might suffer when you graduate with a bad credit history. [2]Credit report shows your credit worthiness, as it reveals information like your past payments. [3]Person who often made late or missed payments seem irresponsible and not trust-worthy. [4]Hence with a bad credit history, you might not receive a job you applied for, even though you meet all the qualifications. [5]Also, you might be turned down for a loan you applied for purchasing a vehicle or a house. [6]These refusals can happen to anyone with a bad credit history therefore, you need to avoid negative effects of using credit cards and learn appropriate rules of credit management.

⑤[1]To maintain a good credit history through out your life, it is important that you learn how to manage using credit cards correctly. [2]First always consider using a debit card instead of using a credit card. [3]Since you are spending the money that is in your bank account, you do not have to worry about getting charged for interest fees or paying it back. [4]Second use credit cards, only if you are certain that you will be able to pay the bills. [5]As long as you are being responsible for what you spend, credit cards are not necessarily bad for you. [6]Third pay off your credit card balances fully as you can, so you don't have to pay extra finance charges. [7]Finally, avoid impulsive shopping on credit and limit the number of credit cards to one or two.

⑥[1]Credit card companies tend to make more profit as more people open an account with them. [2]As most of adults over 25 years old already have a few credit cards in their wallets, the companies' easy favorite customer target are new college students.

[3]To avoid the situation of getting financially pressured in your future, you must know not only how to set up your own financial plan but also how to maintain your credit in a good shape. [4]Even though you do not have any financial problems currently, you never know what kind of unforeseen circumstances you might face that requires you applying for a loan. [5]According to the Federal Trade Commission, one in eight college students will have more than $7,000 of credit card debt, by the time they graduate. [6]Because many college students enter college with little knowledge about their financial status, credit cards can ruin their credit history. [7]Therefore, in order to use credit cards properly, students should follow guide lines shown above and attend finance classes to manage their own pocket. [8]Moreover, these days, many large companies request the job applicants to put social security number to check their credit history before offering the jobs. [9]To be eligible for either getting a loan or getting a job, having a good credit is one of the basic requirements. [10]Once you have your own credit cards, to maintain your credit in a good shape, you must try to keep your debt amount as small as possible, be responsible all the time, and be on-time when you make payments. [11]As long as you know what you are doing, having a credit card can be a great tool to benefit your credit score.

4.2.1 Topic development

The topic development of this student paper is unsatisfactory as a factual argument. Since the topic of the paper is the increase in credit card use and debt among college students, the focus should be on proving the existence of this particular phenomenon. However, the paper only makes a cursory statement in the opening paragraph, treating it as a given fact: "the number of college student credit card usage has been increasing as well as the amount of debt owned by college students." The subsequent sentences of this paragraph do not elaborate on this claim, and the focus of the argument quickly moves on to a causal stasis, discussing various ways in which companies approach college students.

The ensuing paragraphs do not support the factual claim either. In the second paragraph, the writer further develops the causal stasis by recounting her personal experience of applying for a credit card.[28] Then, the third and fourth paragraphs move on

---

[28] This causal argument itself requires further support because the connection between the ubiquitous

to the evaluation stasis, which describes some disadvantages of using credit cards as well as having credit card debt. Based on this evaluation, the paper makes proposals in the fifth paragraph, detailing how to make use of credit cards without falling into debt. Thus, the body paragraphs shift from the causal stasis to the evaluation and proposal stases, without elaborating on the existence of the phenomenon. Although the writer offers factual statistics in the last paragraph (i.e., "According to the Federal Trade Commission, one in eight college students will have more than $7,000 of credit card debt, by the time they graduate."), the reference is made only in a passing manner in the conclusion. Thus, the paper puts minimum emphasis on the factual stasis, falling short in making a persuasive case for the existence of the phenomenon.

There may be several reasons behind the writer's choice of this topic development. First, the writer did not understand clearly what is expected in a fact & definition argument, even though the course was designed around the stasis model and the class had just learned this particular type of argument. As mentioned in Chapter 3, stasis theory highlights the purpose of an argument. Depending on the purpose, an argument emphasizes a particular stasis while deemphasizing the others, and content flow of an argument can be created when the argument follows topic development suitable for its purpose. Not understanding the purpose of a factual argument, the student writer put undue emphasis on the other stases, neglecting its organizing stasis. Another reason might be that the writer chose a widely-recognized trend as her topic. The problems surrounding credit card (e.g., credit card debt, identity theft, and leakage of personal information) are

---

enticement and the increased usage and debt of credit cards is not warranted. Additionally, dividing the causal stasis into two paragraphs is unnecessary as their contents are closely related; thus, it should make more sense to combine them to form an independent paragraph.

often reported and discussed in the media. Although the writer could have made a legitimate factual argument by specifically focusing on college students, the fact that their existence is well established may have prevented her from making a substantial argument about this trend. In this way, the ineffective content flow in this paper may be due to the writer's lack of understanding of the fact & definition argument as well as the commonness of the topic itself.

4.2.2 The light subject constraint

According to Chafe, the subject is the starting point from which an idea is developed in the clause. The subject is characteristically "light" in that it is usually given or accessible, or in exceptional cases, new but of trivial importance. The subject should carry a lower activation cost because one of its important functions is to facilitate a cohesive and manageable introduction of a new idea in the predicate. A good example is the opening paragraph of Lewis's argument. In that paragraph, various subjects are introduced, but they are all semantically related to a transaction at a coffee shop, a familiar scene of modern American life. Because they are easily identifiable, the reader can smoothly understand the points developed in the predicates.

Overall, the student writer above shows a good understanding of the light subject constraint because her subjects are mostly given or accessible. However, there are a few cases in which subjects are loaded with information. The first instance appears in the opening paragraph:

(1) a. It might not make any sense
    b. to pay for your college text books and cellular phone bills ten years after graduating from college.
(2) However, the number of college student credit card usage has been increasing as well as the amount of debt owned by college students.

In the second sentence, the subjects are "the number of college student credit card usage" and "the amount of debt owned by college students." These phrasal subjects are redundant for the repetitive use of "college student." Also, the second subject "the amount of debt owned by college students" is problematic because it appears after the predicate. Perhaps, what the write meant to say was, "However, the number of college student credit card usage as well as the amount of debt owned by college students has been increasing." But more importantly, there is a missing element between the two sentences. Because the first sentence does not make a direct reference to the use of credit cards, the meaning of the phrasal subject "the number of college student credit card usage" is not immediately clear. In consequence, this subject requires a greater activation cost on the part of the reader because he or she needs to fill the gap between these two sentences by assuming that those textbooks and cell phone bills were paid by credit cards.

Another instance appears in the last paragraph of the essay. As the conclusion, this paragraph epitomizes the major points discussed in the essay. However, the subjects of the main clauses in the opening sentences address credit card companies' point of view:

(1) a. Credit card companies tend to make more profit
    b. as more people open an account with them.
(2) a. As most of adults over 25 years old already have a few credit cards in their wallets,
    b. the companies' easy favorite customer target are new college students.

This is by no means a major breach of the light subject constraint as credit card companies also play a role in the problem at issue. Nevertheless, because the companies' perspective has not been developed in this paper, it is not central to the discussion at hand; hence, the subject carries a relatively high activation cost. Since the essay has mainly focused on college students, it would be more natural if these sentences addressed

college students' increasing use of credit card and their vulnerability to debt. This way, the sentences would function as a legitimate lead to the subsequent sentences, which highlight possible problems and their solutions. (e.g., "College students today are exposed to ubiquitous advertisements by credit card companies. With newly acquired freedom and hope for financial independence, they could easily yield to those enticements. However, a number of credit cards in their wallets could also mean an increasing risk of falling into debt.")

The sample student paper also suggests that "lightness" may not be sufficient as good starting points: whether subjects are compatible with the overall purpose of an argument also seems important. This is because the subjects in the above paper do not help the writer achieve the goal of a factual argument, even though those subjects mostly have lower activation costs. In fact, the ways in which the writer begins the sentences indicate the problem of this paper. That is, the argument does not focus on a factual argument but digresses into different kinds of argument.

As an example, let us examine the third paragraph in which the writer makes an evaluative argument, introducing disadvantages of using credit cards. In this paragraph, the writer uses three different voices. Starting from a "scene-starring *you*,"[29] she moves on to an impersonal voice and highlights the perils of using credit cards. Then, she returns to the "scene starring *you*" and ends with an "*I* of personal experience"[30] to refer to her own negative experience. Although the switch to the "*I* of personal experience" at the end

---

[29] According to Fahnestock & Secor (2004), the writer can "draw the reader into a relationship with herself" and "get the reader's attention" by directly addressing the reader (p. 109). This particular type of *you* allows the writer to achieve this goal by introducing a certain scene and making the reader play a role in the scene.
[30] This type of *I* is used when the writer refers to his or her own experience. The writer's personal testimony can not only be a part of evidence but also convey to the reader the writer's motive for writing the argument (Fahnestock & Secor, 2004, pp. 104-5).

of the paragraph is rather abrupt, these shifts from one voice to another are not problematic. In fact, Fahnestock & Secor (2004) recommend that a writer "move in and out of these voices in different parts of [his or her] argument" depending on the audience, the subject matter, and the purpose (p. 104). However, it is notable that the subjects in the middle of this paragraph are what Fahnestock & Secor (2004) call "the criteria of judgment" on which the writer bases her evaluation of credit cards (i.e., "finance charge," "annual fee," "late payment fee," and "cash advance fee"). In other words, the nature of these subjects indicates that the paper does not adhere to the fact & definition stasis but has moved on to an evaluation stasis.

The same phenomenon can be observed in the fourth and fifth paragraphs in which the writer discusses effects of having a bad credit history and some preventive measures. Specifically, the subjects of the fourth paragraph are mostly "agents" that might bring negative effects on the reader's future and the "scene-starring *you*" that addresses the reader directly. Also, the subjects in the fifth paragraph are direction-giving "you,"[31] a commonly used subject in a proposal argument. It is not that a direct correlation always exists between subjects and a particular stasis, but subjects can also be an indication as to whether or not the argument is taking a right course.

For instructive contrast, let us briefly review the opening paragraphs of a newspaper column in which subjects guide the argument through the stasis of fact & definition. The column is titled "Remaking the epic of America" and written by David Brooks (2006). In this column, Brooks introduces the increasing number of sports movies

---

[31] This classic use of the second person pronoun invites readers to take a step or steps to improve the current situation by addressing them directly.

which feature tyrannical and dogmatic coaches. According to Brooks, those movies

replicate traditional values such as self-sacrifice, conformity, and obedience. The column

begins as follows:

> ①[1]On this, our holiest day of the year, when Americans gather, overeat and enjoy the outpourings of our greatest advertising agencies, it is fitting to reflect upon the core myth that animates our nation. [2]No, I don't mean the western, which is so 19th century. [3]I mean the sports movie, the epic that defines contemporary America.
>
> ②[1]Over the past several years, theaters have been inundated by a series of films that all have the same plot. [2]Whether it is "Hoosiers," "Glory Road," "Coach Carter," "Remember the Titans," "Miracle," "The Replacements" or a hundred others you've barely heard of, the core elements are always the same. [3]A tough, no-nonsense coach, usually with a shadow-filled past, takes over a shambolic, underfunded team. [4]He forces his players to work harder than they ever thought they could. [5]He inspires them to sacrifice for the greater good. [6]Finally, he leads them to glory over richer and more respected rivals.

After introducing the topic of the column in the first paragraph, Brooks describes the

characteristics of the coaches featured in those movies in the second paragraph. In this

paragraph, he first uses the subjects "theaters" and "it [a film]" that are closely linked to

the column's topic, "the sports movie." Then, he narrows down its focus to their "core

elements" to introduce the paragraph's subject matter: "A tough, no-nonsense coach,

usually with a shadow-filled past." The ensuing subjects are the pronoun "he" referring to

the typical coach. The subjects of this paragraph are not only known or accessible

information but also appropriate for the factual stasis as they refer to the typical coach

figure that characterizes recent sports movies. In this sense, the role of subjects in an

argument may not be limited to facilitating information processing: they take part in

creating a coherent argument.

4.2.3 The one new idea constraint

An examination of the sample student paper in light of the one new idea constraint

further elucidates its problem of flow. As an example, I will discuss the first two

paragraphs, in which the writer mostly discusses the reasons behind the trend of credit

card use and debt among college students. The one new idea constraint helps us

understand several issues that hamper the flow of these two paragraphs. The first problem

is the density of information within a clause, which is most apparent in the first sentence.

(1) a. It might not make any sense
    b. to pay for your college text books and cellular phone bills ten years after
       graduating from college.

This sentence can be divided into the main clause and the infinitive clause[32] which

explains the content of the expletive *it*. The main clause adheres to the one new idea

constraint because its new idea is the idiomatic expression "make sense" only. The

infinitive clause, however, is problematic. The purpose of this clause is to acquaint the

reader with the problem at hand, but it imposes heavy burden on the reader. That is, the

clause includes several new ideas such as "pay," "college text books," "cellular phone

bills," and "ten years after graduating from college," all of which compete for the

reader's attention, and the reader is forced to process these details and infer the intended

meaning quickly.

The problem of this sentence becomes clearer if we contrast it with the

aforementioned argument by David Brooks. The purpose of the first two paragraphs is to

introduce the topic of the article, "the sports movie," and to show that the proliferation of

this particular genre actually exists, and Brooks achieves these tasks slowly and

deliberately. In the first paragraph, he focuses on presenting the topic. Although this

---

[32] Although infinitives are also considered phrases, the current study adopts Celce-Murcia &
Larsen-Freeman's (1999) definition that infinitives are a type of "tenseless clauses" (p. 634).

paragraph seems to include many new ideas, a closer look reveals that the number of actual new ideas is surprisingly few. For instance, the important new ideas in the first sentence are arguably "fitting" and "the core myth" only.

(1) a. On this, our holiest day of the year,[33]
    b. when Americans gather, overeat and enjoy the outpourings of our greatest advertising agencies,
    c. it is fitting
    d. to reflect upon the core myth
    e. that animates our nation.

This is because the article was published on the date of a Super Bowl, one of the major national events in the United States; hence, many of the ideas in the first sentence are contextually salient, thus carrying lower activation costs. The subsequent sentences explain the actual reference of "the core myth."

(2) a. No, I don't mean the western,
    b. which is so 19th century.
(3) a. I mean the sports movie,
    b. the epic
    c. that defines contemporary America.

Brooks defines the myth first by a negative definition, then by an actual definition as well as its appositive information. Each unit carries one new idea, and even if it seems to contain more than one idea, the new idea is easy to identify. Thus, in the opening paragraph, Brooks skillfully highlights his subject matter by tying it with the Super Bowl event as the background.

The second paragraph focuses on depicting the abundance of the sports movies and outlines their typical plot. In the first sentence, after presenting the time span of the

---

[33] The unit *a* is a phrase and not a clause, but it is presented as an independent unit because 1) the unit *b* constitutes a clause and 2) opening adverbial phrases like *a* provides "road signals that connect the sentences and orient the reader in time and place" just like opening adverbial clauses (Kolln, 2007, p. 150).

phenomenon, Brooks emphasizes the ubiquity and similarity of those films by

emphasizing the words such as "inundated" and "the same plot."

(1) a. Over the past several years,
　　 b. theaters have been inundated by a series of films
　　 c. that all have the same plot.

Then, the second sentence begins with the subordinate clause that enumerates examples

of those movies.

(2) a. Whether it is "Hoosiers," "Glory Road," "Coach Carter," "Remember the Titans,"
　　　 "Miracle," "The Replacements" or a hundred others you've barely heard of,
　　 b. the core elements are always the same.

Enumerating many examples (e.g., "Hoosiers," "Glory Road," "Coach Carter") in the

subordinate clause is effective because, on the one hand, it addresses the ubiquity of the

sports movies mentioned in the previous sentence, and at the same time, it implies the

uniformity of their plots, which is the focus of the main clause of this sentence. In the

second half of the paragraph, he explains the coach's characteristic behaviors.

(4) a. He forces his players
　　 b. to work harder
　　 c. than they ever thought they could.[34]
(5) a. He inspires them
　　 b. to sacrifice for the greater good.
(6) Finally, he leads them to glory over richer and more respected rivals.

These sentences could be seen as problematic because they sometimes include more than

one new idea. However, I argue that they still flow nicely because of their brevity as well

as the rhythm which is created by the repetition of the similar sentence structures. In this

---

[34] The unit *c* embeds a clause "they could," but this embedded clause was not separated from its matrix clause because the entire unit *c* is lexicalized.

manner, Brooks gradually develops a factual argument first by introducing the topic and then by describing the proliferation of the sports movies.

The student writer, on the other hand, tries to make a factual argument in just two sentences. As mentioned above, the infinitive clause of the opening sentence includes several new ideas (i.e., "pay," "your college text books," "cellular phone bills," "ten years after graduating from college"). We could consider them accessible because paying for textbooks and cell phone bills is known to be part of college life, and the writer could assume that her target audience (i.e., college students) can easily relate to the situation described in the sentence. Even so, the cursory way in which the writer presents the subject matter and simply states that it is "increasing" runs counter to the purpose of the assignment and is contrastive to Brooks's or Lewis's opening paragraphs which painstakingly introduce their subject matters.

Another issue that affects the flow of the student's paragraphs above is redundancy. The second paragraph, for instance, includes the following sentence:

(2) a. During my first-year student orientation week at Case,
    b. I applied for my first Master credit card.

The unit *a* contains unnecessary words such as "first-year" and "orientation" which overlap in meaning. Because the function of an opening adverbial is to provide background information and the focus falls on the main clause, it is unwise to load it with unnecessary ideas. The unit *b*, which is the main clause of the sentence, also includes a tangential idea "Master," which has little to contribute to the argument in this paragraph.

Another instance can be seen in the third sentence of the same paragraph:

(3) a. At first,

106

b. I visited a bank
c. to open up a checking account,
d. so I could manage my own personal finances in college.

In the subordinate clause "so I could manage my own personal finances in college," both the verb and object can be considered one idea because they constitute a set phrase, but "own personal" as well as the prepositional phrase "in college" is redundant, for she could have conveyed the same meaning by simply saying "manage my college finance." In addition, putting a redundant idea like "in college" in the "end focus" position is not a good idea because this position naturally demands the reader's attention. These problems needlessly increase the length and number of ideas that the reader needs to process, thus undermining the sentential flow.

Furthermore, the one new idea constraint highlights the problem of "sprawl" in the student writing. According to Joseph Williams (2000), sprawl is a condition in which a sentence "strings out one clause tacked on to another tacked on to another" (p. 174). Sprawling can be problematic for sentential flow because when a sentence includes many clauses, it is likely that they contain many new ideas and readers need to shift from one focus to another. A complex sentence has its own use, but the writer wants to avoid sprawling if the same meaning can be conveyed in a simpler form. In the student writing, the fifth sentence in the second paragraph suffers from this condition:

(5) a. I learned
b. that credit cards are different from debit cards
c. that allow the cost of goods and services
d. to be deducted directly from the consumer's checking account.

The sentence incorporates three embedded clauses: a *that*-clause, a relative clause, and an infinitive clause. This is because the writer shifts the focus from credit cards to debit

cards in the middle of the sentence. She could have avoided this problem by adhering to the perspective of credit cards and simply stating "I learned that credit cards are different from debit cards in that they do not require immediate payment," or "Unlike debit cards, credit cards do not require immediate payment." This way, the writer can not only convey the same meaning in a simpler sentence structure but also introduce "debit cards" only as background information and highlight credit cards' comparative benefits.

Finally, the new ideas can also indicate whether or not the paper makes the right moves to achieve its main goal. As mentioned earlier, the student paper does not adhere to the fact & definition argument and fails to prove the existence of increasing credit card use or debt among college students. Instead, the phenomenon is treated as a given fact. In the first two paragraphs of the essay, the writer merely declares that the use and debt are "increasing" and moves on to explore issues such as the reason behind these phenomena (causal stasis) and advantages of credit cards (evaluation). More specifically, in the first paragraph, the new ideas are largely the ways in which credit companies attract college students to their business (e.g., "mail," "electronic mail," "free t-shirts"). Likewise, the second paragraph highlights expedient features of credit cards (e.g., "give protection," "shop online," "lend cash"). While these stases could be easily integrated into a fact & definition argument, the new ideas introduced in these paragraphs reveal that the paper's center of interest has clearly moved away from the organizing stasis at the very beginning of the paper.

The analysis of the student paper in light of the one new idea constraint has brought to light several important issues that undermine sentential flow of writing. Most notably, the sentential flow seemed to suffer when the writer adopts more complex

sentence structures involving expletive-*it*, *that*-complement, relative clauses, and infinitives. Perhaps, the pressure to write in a formal and academic prose prompted her to adopt long and complicated sentences, but ironically, such efforts resulted in problems like information overload, lack of focus, and redundancy. Also, parsing sentences and locating their constituting ideas highlighted other important issues such as lack of coherence as a factual argument.

4.3   Causal argument

Once we recognize the existence of a certain phenomenon or an event, we may find ourselves trying to figure out the causes or reasons behind it. The purpose of a causal argument varies—it can simply satisfy our sense of curiosity, or it might have a social or cultural agenda such as preventing or bringing about future events (Fahnestock, 2004, p. 183). Investigating causes and reasons serves an important epistemic function to fill the gap of our knowledge.

Causes of an event or a phenomenon can be complicated, and capturing such interrelations among causes is an important task of a causal analysis. As introduced in the previous chapter, writers can consult some available frames in order to schematize those relations. Some of the representative frames include 1) conditions, influences, and precipitating causes, 2) causal chains, 3) necessary and sufficient conditions. Also, other causal elements such as personal responsibility, absence of blocking causes, reciprocal causes, and chance may also serve useful as writers explore and outline possible causal schemata (see Chapter 3).

In the composition classroom, students may face difficulties at a more basic level of explanation such as narrowing down the focus of their argument. In the second

assignment (see Appendix B), the students of my class were allowed to choose their topics freely as long as their arguments focused on causes or reasons of their topics. However, many of them too large a topic to deal with and as a result make only a partial or perfunctory causal argument. One of the students, for instance, wrote about the partition of the Korean Peninsula. The state of affairs, however, is too complex to analyze in a short paper, and without having substantial historical knowledge, the writer could not make a convincing argument. Similarly, another student wrote about the problems of gambling, drinking, and drug use among youngsters, when each topic is still too large to deal with in a short paper.

Even if their topics were appropriately narrowed down for the assignment, other students had difficulty carrying out a focused argument. For instance, the paper introduced below concludes that the success of Apple Inc. can be attributed to Steve Jobs, one of the founders of the company (Figure 4.1).
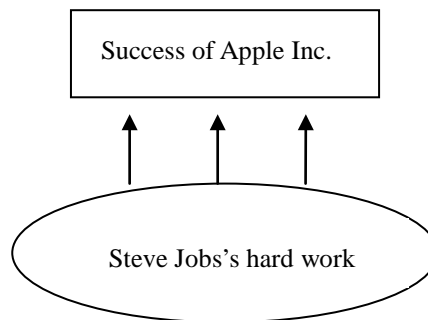
Figure 4.1 Schema of the sample causal argument

The introductory and body paragraphs, however, do not make a consistent argument for it. A close look at its topic development will elucidate this problem.

Apple and Steve Jobs

①[1]Apple is a company that has a long history; however, they were never able to dominate the world of Personal Computers (PC). [2]Apple Computer started from a garage of Steve Job's house. [3]Even though he was the one of the founders of the company, he was later kicked out of the company by the board of directors. [4]Throughout Apple's successful and unsuccessful times, Steve Jobs took the major part of the roll.

②[1]Steve Jobs was interested in machines since he was in high school. [2]During his time at Reed College, he took only a semester of classes before dropping out and began to build computers with a friend, Stephen Wozniak. [3]He believed that the education he was getting from the College were unnecessary. [4]Building computers started as a hobby, but became a profitable job. [5]In 1976, they built their first computer Apple I, and also started the Apple Computer company. [6]Steve Jobs knew that Apple I, which was the first computer they built, could be a popular machine among people. [7]The strategy they used was, a cheap computer that an individual can own in their own house. [8]They were right on the track because all the other computers that were in the markets were expensive machines that were built for companies. [9]Expanding the company by building computers, they soon had several thousand employees building their computers. [10]It was huge success, but Jobs knew that he needed serious management in order to make the company a well managed corporation. [11]He scouted a CEO of Pepsi, John Sculley, to manage and grow the company. [12]They soon were able to compete with Microsoft which used DOS as their main operating system.

③[1]With the new management, the company grew quickly. [2]Many investors invested in the company, knowing that there was bright future to the company. [3]Unlike other founders, who would sit at a desk and make executive decisions every now and then, Steve participated in projects that needed his expertise. [4]He was working as project manager for Project Lisa; however, the company felt that Steve Jobs's management skill hurt the project rather than being positive. [5]At that time, Steve was famous for notorious and harsh management toward his workers. [6]Since Project Lisa was very important to the Company, they couldn't risk it by giving Steve total control of the Project. [7]The company decided to release Steve Job from the project. [8]At this time, he wasn't the owner of the company because he only owned 11% of the company's share. [9]He didn't want to waste his knowledge, so he joined a project Mactintosh, to build a personal computer that would compete with IBM's personal computer. [10]He soon came to realize that more people would want to have their own computer at home, so he wanted to put all his effort to build this Macintosh which was the first personal Apple built. [11]In year 1984, during the commercial break of Super bowl, Apple broadcasted their 60 second special commercial which depicted the IBM tradition being shattered by apple's new machine. [12]Until that day, computer industry has been monopolized by IBM method of running OS, whereas Apple used totally new method of running the computer. [13]This is remembered as one of the famous commercials of all time. [14]This marked the new history for Apple. [15]Their Macintosh was greatest success. [16]Their first personal computer was able to compete with Microsoft, which was already dominating the world of personal computer. [17]All the credit went to Steve Jobs.

④[1]Their success didn't continue. People soon realized that Macintosh didn't have enough memory to have smooth working environment for the users and stopped buying the product. [2]Apple started to report loss for the company. In the same way that he

took all the credit, he took the blame for the company's losing money. [3]Sculley, who was the CEO of Apple computer at that time, didn't know anything about computers. [4]Jobs and Sculley argued often about small things that they disagreed. [5]After long power struggle, Job decided to kick Sculley out by board room coup. [6]When his effort failed, it was Sculley's turn. [7]The board members voted who should be dismissed, and Jobs was the chosen one. [8]Because he only owned 11% of the company's share, he had to listen to the board members who combined had more shares then he did. [9]Steve Jobs sold his entire Apple share and started his own little company. [10]With Sculley as CEO of Apple, the company had many ups and downs.

⑤[1]After leaving Apple, Steve Jobs still couldn't give up on Apple's future. [2]Since apple is what he invested all his life, he wanted to do something related to Apple. [3]When leaving Apple, the board allowed Steve Jobs to take a couple of his co-workers who could help him start on his own company. [4]He started a company that worked on software for Apple computer. [5]Even though he had couple failures, he didn't give up. [6]In the end, he created a company called NeXT. [7]They at first had both hardware and software divisions. [8]Job's dream was to re construct the world of computer once again. [9]However, this failed, so they had to close down the hardware department and invest all on developing software.   [10]With many ups and downs, Jobs learned to manage his company by becoming one of the toughest and intimidating bosses of America. [11]In the process of building his empire again, he bought Lucas Film studio from George Lucas, maker of the *Star Wars*. [12]He felt that there is a bright future in computer graphics, so he decided to reconstruct the Film studio into 3D animation studio called Pixar, maker of *Toy story*, *Finding Nemo* and many more. [13]Finally, he realized that it was too hard to compete with Apple Computer, so he decided to develop an operating system for Apple computers. [14]In 1996, Apple acquires NeXT for $403 million from Jobs. [15]In this process of acquiring, Jobs became one of the employees of Apple Computer. [16]Now, Steve was not the same Steve that used to work for Apple in the old days. [17]He matured and grew up from his past experiences.

⑥[1]While Steve Jobs was gone, Apple replaced many CEO, some successful and some unsuccessful, they all failed to keep the company from making losses. [2]Many projects have been started by CEO, but from Jobs's point of view they were hopeless. In 1997, it was Steve's turn to change the company around. [3]As interim CEO, Steve settled law suit with Microsoft's, bought back licenses back from clone makers, and many huge changes, which turned the company into money maker. [4]One of the noticeable things Steve has done was closing down many projects Sculley has started. [5]With grown up Steve and his new management skills he learned while he was away, has made him suitable for CEO of Apple once again. [6]Little by little, the company regained its respect. [7]When Steve Jobs came back, many stock holders praised him. [8]Steve's knew project were; eMac, cheap computer for educational use; iMac, cheap but effective computer for daily users; PowerMac, strong and fast computer for power users; iPod, the multimedia player that took over the portable digital market. [9]All of his new projects were successful. [10]With Steve's innovative thinking, Apple was able to excel in stock market by tripling its share price.

⑦[1]Apple without Steve Jobs is unimaginable. [2]Most of the success was done while Steve Jobs was in power, and most of failure was when he was away. [3]Apple wasn't a company that was built up by the board members, but by Steve Jobs's hardwork.

4.3.1 Topic development

Generally speaking, a causal argument begins on the factual stasis in order to establish the existence or occurrence of a phenomenon. The extent of the factual stasis depends on readers' knowledge of the subject, but even when an extensive factual discussion is not necessary, it is a good idea to clarify the subject matter, build common ground with readers, and prepare them for the subsequent causal analysis. In the above student paper, the opening paragraph falls short in this task. Specifically, the paragraph shifts the centers of interest rapidly and randomly from Apple's under-performance in the computer industry, to the origin of the company, and to Jobs's being ousted from the company. Consequently, no consistent argument emerges from these opening sentences. Furthermore, the thesis statement at the end of the paragraph is ambiguous. It suggests Steve Jobs's role in "Apple's successful and unsuccessful times," but this equivocal phrasing deflects readers' attention from the paper's focus, which is the company's success in the computing and electronics industry.

Perhaps due to the weak factual argument in the opening paragraph, the subsequent causal argument also lacks focus. The second paragraph, for instance, begins with Jobs's biography pertaining to the founding of Apple (i.e., "Steve Jobs was interested in machines since he was in high school. . . ."). Yet considering that the goal of the paper is to attribute the company's success to Jobs's effort, such reference is tangential to the argument. Later in the second paragraph, the writer does refer to Jobs's astuteness as an entrepreneur, but the reference is made as part of the general introduction of the company's development. In the third paragraph, the writer discusses the company's further development as well as Jobs's involvement in projects like Macintosh, which

113

allowed the company to gain ground on IBM. The writer concludes this paragraph by stating "All credit went to Steve Jobs," but again, he does not explain the causal relations between Jobs's effort and the success of the projects.

The fourth paragraph does not conduct a causal analysis either. Instead of explaining the ways in which Jobs realized the company's success, the writer recounts Jobs's being ousted from the company, the low point in his career. The fifth paragraph continues the same biographical narrative, explaining his entrepreneurial success after being expelled from the company. Perhaps this episode is meant to suggest that the company's ensuing success, which is developed in the next paragraph, is largely due to Jobs's experiencing this ordeal. However, little evidence is provided to prove this connection, and the argument becomes more of his biography instead of a causal analysis of Apple's success.

In this way, because the writer does not define which phenomenon he intends to focus on the paper, the factual stasis at the beginning, the causal stasis in the middle, and the conclusion at the end do not add up to a coherent argument. If the writer intended to attribute Apple's success to Jobs's ability as an entrepreneur, he could have focused on some key events (e.g., the projects of Macintosh, PowerMac, and iPod) or Jobs's key attributes (e.g., his talent as a leader and entrepreneur) to explain the significant role he has played in the growth of the company. The above paper, on the other hand, oscillates among different arguments. At one point, it discusses Jobs's personal success as a businessman, but at another, it focuses on the company's success. But most of the time the paper merely outlines the major events in the company's history which involves Jobs. As a result, the argument lacks coherence, even though many of the events and episodes

introduced in the paper are relevant and could be used in support of a causal argument.

4.3.2 The light subject constraint

As mentioned above, the main problem of the sample student paper is that it never settles on a specific argument. At the end of the paper, the writer claims that Steve Jobs's hard work is the major cause of the company's success, but the actual content does not make a coherent argument for that claim. The choice of the subjects in this paper also reflects the paper's lack of focus. The introductory paragraph, for instance, begins with Apple as the subject but quickly shifts to Jobs, abruptly bringing him to the forefront of attention.

(1) a. Apple is a company
    b. that has a long history;
    c. however, they were never able to dominate the world of Personal Computers (PC).
(2) Apple Computer started from a garage of Steve Job's [sic] house.
(3) a. Even though he was the [sic] one of the founders of the company,
    b. he was later kicked out of the company by the board of directors.
(4) Throughout Apple's successful and unsuccessful times, Steve Jobs took the [sic] major part of the roll [sic].

Using Apple as the subjects of the first two sentences is reasonable because the writer needs to define the phenomenon in this paragraph to prepare the reader for the subsequent causal analysis. In the third sentence, however, the writer switches the sentential subject from Apple to Jobs. Whether or not this shift is legitimate is debatable. Because Jobs is mentioned in the title and in the previous sentence, his name should be in the reader's semiactive consciousness. However, this shift is problematic for two reasons. First, although the previous sentence mentions Jobs's name, it is used as a complement of the prepositional phrase that modifies the noun "a garage." Hence, when the next sentence begins with the pronoun "he," Jobs as a person may not be immediately accessible to the

reader, thus carrying a higher activation cost. Second, since the goal of this paragraph is to establish the company's success, the writer's bringing Jobs to the forefront of attention before establishing this fact violates the argumentative logic of this opening paragraph.

An alternative version of this paragraph would help us see the problem more clearly:

(1) a. Apple Inc. is a consumer electronics company
    b. founded by Steve Jobs and Steve Wozniak.
(2) a. Despite its modest origin in the garage of Jobs's house,
    b. Apple has become one of the most successful companies in the computer industry.
(3) a. Although the company has gone through some major ups and downs,
    b. it enjoys the current success because of Steve Jobs's relentless effort and
       entrepreneurship.

In this version, the subjects of the three sentences are all Apple Inc. The consistent use of the same subject is appropriate given that the main purpose of this paragraph is to establish Apple's success as a company.

In the second paragraph, most of the subjects are light in the sense that they are given or available information. However, these subjects reveal two issues that are detrimental to the sentential flow: wordiness and unclear reference. Some subjects are wordy because they include relative clauses that modify the core noun phrases. Examples include "the education he was getting from the college" in the third sentence, "the strategy they used" in the seventh sentence, and "all the other computers that were in the market" in the eighth sentence:

(3) a. He believed
    b. that the education
    c. he was getting from the College
    d. were [sic] unnecessary.
(7) a. The strategy
    b. they used

116

c. was
d.[to build] a cheap computer
e. that an individual can own in their own house.
(8) a. They were right on the track
b. because all the other computers
c. that were in the markets
d. were expensive machines
e. that were built for companies.

The subject of the subordinate clause in the third sentence (i.e., "the education / he was getting from the college") can be simplified into "college education." Or, if the writer wants to emphasize the particular education Jobs received at Reed College, he could rewrite the entire *that*-clause, saying "He believed that he was not getting a useful education at the College." This way, he can avoid the long and structurally complex subject and use the pronoun (i.e., "he") which carries a lower activation cost. Likewise, the second instance "the strategy / they used" can be changed into "their strategy." Though minor, these changes reduce the number of ideas introduced in the subjects, thereby narrowing the focus in the flow of information.

Ambiguous anaphoric reference is another issue that goes against the light subject constraint. One instance is "they" in the fifth sentence:

(5) a. In 1976,
b. they built their first computer Apple I,
c. and also started the Apple Computer company.

The reader could infer that the pronoun refers to Jobs and Wozniak, but since the previous sentence makes no reference to them, it carries a higher activation cost. To solve this problem, the writer can either rephrase the previous sentence "Building computers started as a hobby, but became a profitable job" and change it to "Building computers was their hobby at first but soon became a profitable enterprise" in order to retain their names in

the reader's active consciousness. Alternatively, the writer can clarify the reference by using a specific subject "Jobs and Wozniak." Another instance can be seen in the last sentence:

(12) a. They soon were able to compete with Microsoft
     b. which used DOS as their main operating system.

The pronoun "they" at the beginning probably refers to Apple, but because the writer makes no mention of it in the previous sentences, its activation cost is high, requiring the reader to activate a chain of associations among ideas introduced previously (e.g., Jobs and Wozniak, garage, business).

Such vague pronoun reference as well as aforementioned wordiness may stem from the same reason. While trying to find right expressions and sentential structures to convey his meaning, the writer may not have considered how readers of English process information; as a result, these subjects were left heavy with redundant information and vagueness, which negatively affects the flow of the sentences.

Besides their effect on sentential cohesiveness, the subjects of this paragraph also indicate the problem of coherence as well. Namely, those subjects shift from Jobs to "they" (i.e., Jobs and Wozniak), back to Jobs, and finally to "they" (i.e., the company). This shift in perspective may be due to the earlier reference to Wozniak, yet it reflects the writer's uncertainty as to what causal relationship he intends to explain in this paragraph. That is, the writer was compelled to use the third person plural "they" to incorporate Wozniak's perspective in the subsequent sentences. However, considering the thesis of the paper, Wozniak's perspective is perhaps tangential. In this sense, the shift in the subjects is one indication that the writer is not focusing on Jobs's contribution to the

118

company but drifting into the account of the company's general development.

4.3.3 The one new idea constraint

The discussion so far has argued that the problem of the student paper lies in the lack of coherent and sustained engagement with a specific causal relation. The introduction fails to define the phenomenon clearly, so the ensuing causal analysis also lacks focus and depth. Namely, the body paragraphs do not focus on Jobs as the main agent of the company's success and make a consistent argument for it. The examination of the first and second paragraphs in light of the one new idea constraint further elucidates this problem as well as other issues pertaining to sentential flow.

The clauses in the first paragraph mostly follow the one new idea constraint. Although some of them seem to contain more than one new idea, the important one is easy to identify. For instance, the first sentence reads as follows:

(1) a. Apple is a company
    b. that has a long history;
    c. however, they were never able to dominate the world of Personal Computers (PC).

In the second independent clause, both "dominate" and "the world of Personal Computers (PC)" seem to be new. However, the former carries a heavier activation cost because the latter is contextually salient as the reader can easily relate Apple to the computer industry. Similarly, the next sentence includes two ideas, "started" and "from a garage of Steve Job's [sic] house":

(2) Apple Computer started from a garage of Steve Job's [sic] house.

Although both the verb and the prepositional phrase can be new information, the latter

119

seems more germane as it refers to the company's interesting origin. Another instance

appears in the main clause of the third sentence:

(3) a. Even though he was the [sic] one of the founders of the company,
   b. he was later kicked out of the company by the board of directors.

In this instance, the event "kicked out of the company" and the referent "by the board of

directors" may be new, but the fact that Jobs was fired seems more newsworthy

considering that he was the co-founder of the company. On the other hand, the agent of

this event "the board of directors" carries a lower activation cost because they are usually

the ones who make such executive decisions.

The problem of this paragraph, rather, is that the new ideas presented in this

paragraph do not cohere logically from one to another. That is, the company's having "a

long history" and its inability to "dominate" the industry does not flow smoothly to its

creation in the garage of Jobs's house. Likewise, the subsequent explanation of Jobs's

being ousted from the company has not much to do with the company's peculiar origin.

Because each new idea in this paragraph presents a distinct or almost atomistic center of

interest, it requires a greater activation cost on the part of the reader. On the other hand,

the alternative revision discussed above does a better job providing ideas step by step in a

logical order:

(1) a. Apple Inc. is a consumer electronics company
   b. founded by Steve Jobs and Steve Wozniak.
(2) a. Despite its modest origin in the garage of Jobs's house,
   b. Apple has become one of the most successful companies in the computer industry.
(3) a. Although the company has gone through some major ups and downs,
   b. it enjoys the current success because of Steve Jobs's relentless effort and
      entrepreneurship.

Specifically, the first sentence provides the general information of the company and then introduces Steve Jobs as one of the co-founders so that the reference to him later in the paragraph would sound more natural. The second sentence emphasizes the success of the company per se, while its origin in the garage is mentioned as background information in the opening adverbial (i.e., "Despite its modest origin in the garage of Jobs's house").[35] Finally, the third sentence introduces its thesis, while recognizing that the company had to overcome some difficult periods. Although in a crude way, this alternative version provides a coherent framework for claiming Jobs's significant contribution to the company's success.

The second paragraph is also problematic because the content is not directly related to the claim of the paper. A closer look at the new ideas reveals this point. The new ideas introduced in this first half of the paragraph concern Jobs's biography. These ideas are cohesive but not coherent in the sense that such personal information is tangential to Jobs's contribution to the company. More specifically, it is not clear how the fact that Jobs's having been "interested in machines" or his skepticism toward college education helped the company grow over the years:

(1) a. Steve Jobs was interested in machines
    b. since he was in high school.
(3) a. He believed
    b. that the education
    c. he was getting from the College
    d. were [sic] unnecessary.

---

[35] This second sentence, however, can be seen as problematic because both the prepositional phrase and the subsequent main clause present a new idea. I argue that this is not a major offence because of the presence of the comma in-between, which indicates the end of one thought and the beginning of another. Ideally, however, this sentence should be preceded by a sentence that reveals some details about the company's "modest" origin.

Thus, even though these ideas are cohesive at the local level, they carry high activation costs as their relations to the main causal argument is tenuous. Perhaps, such background information can be incorporated in the opening paragraph when the writer introduces the company, but the information is not pertinent in the current paragraph which is supposed to present a causal stasis.

In contrast, the second half of the paragraph does a better job in supporting the paper's claim. The new ideas presented in this segment feature the production of Apple I (e.g., "their first computer Apple I"), Jobs's foresight about the needs of personal computers (e.g., "a popular machine," "expensive machines," "for companies") as well as effective management (e.g., "serious management," "a well managed corporation," "grow," "compete"). Although the writer could add more details to develop each point (e.g., a more explanation of Apple I as opposed to other computers at that time and a more detailed account of Jobs's vision of effective management), the new ideas address the causal relation between Jobs's insight and the company's ensuing growth.

However, this part of the paragraph also includes several sentences that are redundant or circular in meaning. For instance, the sixth sentence presents this problem:

(6) a. Steve Jobs knew
    b. that Apple I,
    c. which was the first computer
    d. they built,
    e. could be a popular machine among people.

This sentence includes the adjective clause (i.e., "which was the first computer / they built"), but this clause makes no semantic contribution because the previous sentence has just introduced this fact. Although ideas can be replicated for emphasis or clarification,

122

the above case does not serve such a purpose. In addition, this adverbial clause also embeds another clause "which was the first computer / they built" when the same meaning can be conveyed by simply using the possessive pronoun "their first computer." The same problem can be observed in the ninth sentence:

(9) a. Expanding the company by building computers,
    b. they soon had several thousand employees
    c. building their computers.

In this sentence, the participle clauses at the beginning and end include the same expression "building computers." Similarly, the subsequent sentence uses a complex sentence structure when the same meaning can be conveyed in a simpler form:

(10) a. It was [a] huge success,
    b. but Jobs knew
    c. that he needed serious management
    d. in order to make the company a well managed corporation.

That is, the second compound sentence embeds a *that*-clause, which further embeds the infinitive clause. This infinitive clause is circular in meaning because it merely repeats the necessity of effective management. In this manner, while this segment provides pertinent information, the sentential flow is compromised because of the inclusion of redundant ideas. The writer may have used these complex sentence structures to make his writing "formal" and "academic," but they undermine not only the sentences' concision but also the flow as they needlessly increase the number of ideas.

　　The analysis of the first two paragraphs in light of the one new idea constraint has revealed the issues of piecemeal content development and redundancy. The opening paragraph fails to provide a coherent framework for the causal argument partly because

the new ideas do not follow logically from one to the other. The beginning of the second paragraph provides Jobs's biography in a cohesive manner, but it is not coherent in the sense that its relevance to the argument of the paper is not clarified. The second half of the paragraph, on the other hand, is coherent because its centers of interest are relevant to the purpose of the paper. However, it is not cohesive in places because the ideas are often repetitive and redundant. It frequently uses relative clauses and infinitives to modify or complement those ideas when they are not called for. In this sense, the segment indicates one of the key issues of ESL/EFL writing, which is to choose appropriate syntax to convey intended meanings.

4.4 Evaluation argument

The primary task of the evaluation argument is to make a judgment along specific dimensions of value such as goodness, utility, and aesthetics. An evaluation argument may include other stases, but its primary focus is to argue whether the subject is good or bad, right or wrong, beautiful or ugly, and so on. This type of argument resembles the definition argument as it takes the same form of X =Y (X is a subject, and Y, a description of X), but Y is not neutral but reveals the writer's judgment on the chosen subject. In order to argue for a specific position, a writer needs to come up with criteria of judgment that can appeal to the reader's value system.

In writing an evaluation argument, the students of my composition class were asked to respond to one of the course readings, which included all the four types of argument (see Appendix C). This assignment imposed some difficulty because the students had to focus on evaluation even when the chosen essay's focal stasis lied elsewhere. Thus, it was crucial for them to define the purpose of their arguments clearly

in order to avoid being too influenced by the chosen essay. In fact, this was the main

problem of the student essay below. To fulfill the requirement of the assignment, the

student chose a short proposal argument called "Music censorship limits rights" by Jenny

Leete, which originally appeared on an outline newspaper called *Crusader Online* in

2001. In brief, responding to Wal-Mart's sales of CDs whose offensive lyrics are bleeped

out, Leete argues that music censorship goes against Americans' fundamental rights.

However, Leete is also concerned about the effect of offensive music on children; in

order to prevent children from listening to such music, she asserts that parents should

control their access to it and the government should require labels such as "explicit lyrics."

As presented below, the student writer repeats Leete's points, putting more emphasis on

the proposal stasis than the assignment called for. Also, he launches on the evaluation

stasis after making proposals, unlike the canonical trajectory of argumentative writing.

Music Censorship

①[1]In recent years, more and more violent and sexual implicative music are filled with the music industry as rap music starting to gain popularity amount teenagers. [2]Lyrics containing slant language, cursing and sexual implicative words are often presented within raps. [3]However, despite those offensive contents, the restriction on purchasing and accessing to such music doesn't seem to be enough as many underage children are capable of accessing to the music. [4]Music censorship is then applied to prevent children from hearing such undesired terms. [5]However, music censorship is not solving the problem rather than hiding the problem. [6]Government should work with parents to provide correct attitude and better environment for the children rather than censoring the music.

②[1]Music censorship is the practice of censoring music from the public, may take the form of partial or total censorship with the latter banning the music entirely. [2]In reality, music censorship often takes form as replacing the words with "be~~~" in the song, or prohibit the music from publish at first place. [3]In the article, "Music Censorship Limits Rights," written by Jenny Leete, she states that "It Is the responsibility of parents and the government to make sure children at young age are not purchasing and listening to music with offensive lyrics." [4]She also states that to bleep out profanity and kind of foul language that society deems derogatory in each and every song is ridiculous, unwise and simply unfair to the artist who tend to express himself or herself. [5]She says that people can choose not to listen to certain artists if they feel uncomfortable with the

125

content. [6]It's a personal choice. [7]When it comes to children, Leete believes that parents are expected to discipline their children, making sure they don't have access to such music. [8]One phone call to their cable company can stop certain channels on the television. [9]Government can establish rules on CD purchasing, so underage children cannot purchase rated CDs in the stores. [10]She understands that it is unrealistic to think that every parent will take proper care for their children and every worker in stores will comply the laws. [11]And even if all these ideal situations are possible, there will still be some children who have access to things they shouldn't have. [12]However, it would significantly help to provide a better environment for the children if people make conscientious effort. . [13]Music censorship is an extreme way to stop the issue and cannot be accepted. [14]"The censorship of music is a heinous idea: it is a cop-out and simply ignores the leading reasons children are able to easily acquire debasing music," Leete says in the article. .

③[1]I agree with her idea that it is parents' responsibility to monitor their children. [2]Parental guidance would definitely help to prevent kids from getting access to explicit and violent music. [3]As Jenny mentions, channels like MTV and VH1 can be suspended by simply one call to the company. [4]Parents can inspect the music collection of their children. [5]Websites, providing free music downloading, can be blocked with several mouse clicks with the internet-firewall setting. [6]There are numerous ways can be use to prevent kids listening to those offensive music. [7]It is wrong that parents are simply relying on the government to censor all kinds of "bad stuff." [8]The lack of interaction between parents and children only make the situation worse. [9]Parents should spend more time with their children, know their interest, and talk to them like friends. [10]If parents and children are able to communicate with each other, many valuable lessons can be passing down to their children. [11]They can teach their children the proper attitude towards music, movies, and other form of media, and establish fundamental bases of what's right and wrong.

④[1]Government should also help to monitor the music industry. [2]Government plays a key role when helping to prevent children getting access to offensive music. [3]Government can rate the music with different levels, setting minimum ages on purchasing different rated CDs, and penalize those who don't comply. [4]If the owners of music stores know that they will get a fine with fairly large amount when selling CDs to customers who do not meet the proper age, they won't risk the chance. [5]If all music stores obey to such law, no copies will be sold to children. [6]Still, children may acquire their copies from their adult friend, but this way, it helps to decrease the number of people who can access to such CDs.

⑤[1]Another key point Jenny mentions is the freedom of speech. [2]Music censorship inhibits the creation of music. [3]With limitations set on words you can use for the lyrics, sometimes it may stop the writers from truly expressing their emotions and feelings when creating songs. [4]Some songs are meant to be in such way they exist to express certain negative emotion such as angry, or jealousy. [5]Also, swear or cursing does not always intend to have negative meanings. [6]Sometimes, they are just an expression to unleash the anger or hatred. Many people sing along while listening to the music. [7]Being able to curse out loud along with the rhythm may actually release the stress and pressure from one's daily life. [8]I believe when you are angry and really want to shout out, it's not a very good time to listen to classic orchestra or lovely country songs. [9]You need some heavy beats that echoes in your heart and some aggressive words that unleash the anger

within. [10]Without proper relaxation, stress and pressures will build up, and someday, individuals might not handle any longer and explode all his negative emotions in terrible ways.

⑥[1]Last, music censorship will kill one trench of the music. [2]Everyone has different taste on different things. [3]Being able to choose what you like is the right of freedom. [4]However, music censorship stops one kind of music style. [5]If one feels offense by the lyrics, one can choose not to listen to the particular artist. [6]It is a self-making choice. [7]It's unfair for others that one trench of music is eliminated because a portion of public think it is offensive.

⑦[1]In the end, I am not saying music censorship is all bad. [2]I believe in some extreme cases, when the original intension of the lyrics are meant to be all negative and evil, government should stop such album from publish or censor the inappropriate portion of the song. [3]But for those songs which contain curse and swear as ways to express emotions, I believe there are many other alternative ways to use to get the same effect as music censorship. [4]Regulations of the music industry(different rates for CDs, lyric censorship, and etc) is necessary and essential, but we should carefully think what action should be taken, instead of blindly cut off all the parts which only a portion of the public think it's not right.

4.4.1 Topic development

It has been argued so far that coherence of an argument can be created by following the canonical order of the Stasis. Although strict adherence to it may risk making a writing process mechanical and the resulting composition prosaic, modern stasis theory explains the rhetorical moves that are conducive to flow in argumentative discourse. To review briefly, writers of English more often than not resort to the following content flow: 1) proving the existence of a phenomenon and defining key terms, 2) investigating causes for a better understanding of the subject matter, 3) scrutinizing it against their value systems, and 4) considering what can be done to improve the situation.

As the following diagram reveals, the sample paper above follows a different pattern. The fact & definition stasis is not presented in a clear and logical manner, and the order of the evaluation and proposal stases is reversed.

(Fact) → Definition & Summary of Leete's Essay → Proposal→ Evaluation

Figure 4.2   Topic development of the sample evaluation argument

In the above diagram, the factual stasis is put in the parentheses because the introduction of the essay hardly discusses that music censorship actually exists. Assuming that the practice of music censorship is a known fact, the writer merely states that violent and sexual lyrics are increasingly prevalent, and music censorship is employed to prevent children's access to such lyrics. This assumption, however, is unwarranted as the extent to which music censorship is implemented is not widely known. Thus, at the beginning of the paper, the writer needs to provide some evidence (e.g., examples, research results) to explain the current regulation or at least refer to Leete's essay to establish the state of the affair. Subsequently, the writer makes a passing evaluation statement and suggests alternatives to music censorship. This call for an alternative measure at the end of the opening paragraph indicates that the subsequent argument will focus on proposal, not evaluation.

The second paragraph begins with a definition, which is followed by a summary of Leete's essay. This paragraph disrupts the overall flow of this paper for several reasons. First, the insertion of a sentence definition at the beginning is counterintuitive because the opening paragraph has already introduced music censorship with the assumption that the definition is understood by the reader. If this were an extensive definition, it would make sense to insert it in the current position, but a brief sentence definition like this could be easily incorporated as part of the opening paragraph. Second, this definition is immediately followed by the summary of Leete's essay within the same paragraph, when

128

the logical connection between them is not clear. Finally, the summary of Leete's essay is disproportionately long considering the brevity of her essay. Although including a brief summary is legitimate considering the nature of this assignment, the writer puts undue emphasis on it, instead of using it as a springboard for his own argument.

In the next few paragraphs, the writer first makes proposals (¶3&4) and then evaluates music censorship (¶5&6). His recommendations mostly repeat those by Leete which call for more active involvement of parents and the government. More importantly, however, these recommendations are presented prior to the evaluation argument. The legitimacy of this reversed order is debatable. As stated above, a proposal is made in order to improve the current situation; thus, the undesirability of the current situation first needs to be established so that the relevance of the subsequent proposal is clear. In the current case, the reversed order does not seem to serve any particular purpose. At least, it is not a strategic move, as the evaluation stasis (i.e., ¶ 5) begins with the sentence "Another key point Jenny mentions is the freedom of speech," which indicates that he is merely responding to the points made in Leete's essay.

Besides the issue of its location, the evaluation stasis itself includes a few problems. That is, although the writer argues against music censorship by mentioning three criteria of judgment, each of them is not fully substantiated. Specifically, the first criterion of judgment, which is freedom of speech, repeats Leete's argument without adding his own input. Second, the argument that offensive lyrics can be a stress reliever may be a legitimate one, but it is mentioned along with the first one in the same paragraph, when it deserves a paragraph of its own. The third criterion of judgment (i.e., "music censorship will kill one trench [sic] of the music") may not be legitimate because the writer has not

established the fact that music censorship targets a specific genre of music. Thus, the centers of interest presented in the evaluation stasis lack original insights and supporting details, falling short in making a persuasive case for the undesirability of music censorship.

To sum up, one of the problems of the student paper is that it fails to make a coherent framework for an evaluation argument. Heavily influenced by Leete's essay, the paper puts undue emphasis on proposal, and the overall flow of information does not funnel into the evaluation stasis. That is, the introductory paragraph presents the proposal statement most emphatically, and the body of the argument also focuses on developing the proposal stasis. Also, the order of the evaluation and proposal stases is reversed for no specific reasons. Since the proposal stasis already assumes the negative evaluation of music censorship, the delayed discussion is ineffective for highlighting the evaluation stasis.

4.4.2 The light subject constraint

Now that the paper's flow at the macro level has been discussed, let us turn to its flow at the micro level. The following will discuss the choice of the subjects in the fifth paragraph in which the evaluation stasis is developed.

In the first half of the fifth paragraph, the writer assesses music censorship in light of freedom of speech. He claims that musicians have the right to express themselves in whatever language they deem fit. Although the overall message of this segment is clear, the flow of the sentences has room for improvement partly due to the activation costs of the subjects. For instance, the third sentence presents such issues:

(3) a. With limitations [being] set on words

130

b. you can use for the lyrics,
        c. sometimes it may stop the writers
        d. from truly expressing their emotions and feelings
        e. when creating songs.

First, the subject of the main clause "it" carries a relatively high activation cost even though "it" is a pronoun. This is because the preceding prepositional phrase (i.e., "With limitations set on words / you can use for the lyrics") suggests that those who experience the "limitations" are musicians. Thus, when the main clause begins with the subject "it," the reader needs to think for a moment the reference of the pronoun. In addition, the use of the pronouns in this sentence is inconsistent as it switches from "you" to "they" (see *b* and *c*). A common mistake this may be, the inconsistent anaphora impede the reader's information processing, which is also proven by a study of eye movement and reading comprehension (Rayner, Chace, Slattery, & Ashby, 2006, p. 250).

        The subjects of the subsequent sentences are not optimal either. For example, the starting point of the fourth sentence is "some songs":

(4) a. Some songs are meant
      b. to be in such [a] way
      c. [that] they exist
      d. to express [a] certain negative emotion such as [anger], or jealousy.

Since music censorship has to do with creation of songs, this subject should be in the reader's semiactive consciousness. However, it is not necessary to change the perspective from which the writer evaluates music censorship. Since the previous sentence addresses musicians' perspective and music censorship indeed jeopardizes their rights, it would make more sense to discuss the issue from their perspective. Likewise, the subjects of the fifth and sixth sentences could be replaced by the same subject, too, because they are the

131

agents of the sentential verbs "intend" and "unleash" and they are the main negotiators of

the freedom of speech.

Starting from the next sentence, the writer introduces a new criterion of judgment,

i.e., offensive lyrics can help listeners relieve stress:

(7) a. Many people sing along
    b. while listening to the [sic] music.
(8) Being able to curse out loud along with the rhythm may actually release the stress and
    pressure from one's daily life.

The subject of the first sentence, "Many people," is adequate as it refers to general

listeners of music, whose interest is at stake in this part of the discussion. However, the

subsequent subject "Being able to curse out loud along with the rhythm" has a high

activation cost because it is loaded with ideas and inadequate as the subject of the verb

"release." The subject could be simply "they" to refer back to the subject of the previous

sentence "many people" (e.g., "They can release the stress and pressure from their daily

lives by singing along those songs").

In the subsequent sentences, the writer switches the point of view to the second

person pronoun "you" and to "individuals":

(9) a. I believe
    b. when you are angry and really want to shout out,
    c. it's not a very good time
    d. to listen to classic orchestra or lovely country songs.
(10) a. You need some heavy beats
     b. that echoes in your heart
     c. and some aggressive words
     d. that unleash the anger within.
(11) a. Without proper relaxation,
     b. stress and [pressure] will build up,
     c. and someday,
     d. individuals might not handle any longer
     e. and explode all his negative emotions in terrible ways.

Although pronouns or general nouns such as "you" and "individuals" carry low activation costs, the switch of the voice in the middle of the discussion could be distracting to the reader and elevate their activation costs.

In summary, one of the weaknesses of this evaluative paragraph is the choice of the subjects. The writer introduces freedom of speech and positive effects of offensive music on listeners as the criteria of judgment, and those who are affected by music censorship are musicians and listeners. However, instead of explaining those criteria from their perspectives, the writer chooses tangential subjects such as "some songs," "[swearwords] and [curses]," and "stress and [pressure]" and the phrasal subject "being able to curse out lout along with rhythm." Also, the writer tends to switch from one perspective to another by using different nouns and pronouns. Many of those subjects do not carry high activation costs because they are either pronouns or those related to the topic of this paragraph, but their activation costs are higher because of the inconsistency. Thus, although the meaning of the paragraph is fairly clear, the choice of the subjects negatively affects the flow of the sentences.

4.4.3 The one new idea constraint

The previous section identified cases of unsuitable and inconsistent subjects that impede the flow of sentences in the fifth paragraph. This section continues the discussion by focusing on the use of clauses for presenting new ideas.

The first and second sentences conform to the one new idea constraint as the first sentence introduces a criterion of judgment "the freedom of speech" and the second sentence elaborates on this claim, emphasizing the idea of "the creation of music:"

(1) a. Another key point

133

      b. Jenny mentions
      c. is the freedom of speech.
(2) Music censorship inhibits the creation of music.

However, as mentioned earlier, Leete's point of view is tangential at this point because

the writer's task here is not so much to summarize Leete's essay as to develop his own

evaluation argument. Therefore, her perspective could be eliminated and these two

sentences could be combined:

(1-2) a. Music censorship infringes the freedom of speech
       b. as it inhibits the creation of music.
(1-2) a. Music censorship inhibits the creation of music,
       b. thus infringing the freedom of speech.

This revised sentence conveys the ideas of the original sentences concisely and logically

without being sidetracked by Leete's point of view.

     The third sentence reveals a different issue which relates to the use of clauses to

convey new ideas:

(3) a. With limitations set on words
    b. you can use for the lyrics,
    c. sometimes it may stop the writers
    d. from truly expressing their emotions and feelings
    e. when creating songs.

This sentence includes several clauses, but some of them do not carry any new idea. For

instance, it begins with a prepositional phrase that incorporates an adjective clause (i.e.,

"With limitations set on words / you can use for the lyrics"). The new idea in this

adjective clause is "the lyrics," but since it is closely related to the "words" in the

previous segment, this adjective clause can be curtailed without affecting the overall

meaning of the prepositional phrase. Likewise, the unit e can be omitted because this has

already mentioned earlier and is also implied in the current sentence. Finally, this

sentence incorporates words that are similar in meaning such as "sometimes" and "may"

in the unit *c* as well as "emotions" and "feelings" in the unit *d*, which can also be

eliminated to avoid redundancy. Thus, suggested revisions of this sentence would be as

follows:

(3) a. With limitations set on lyrics,
     b. musicians are prevented from expressing their emotions freely.
(3) a. With limitations set on lyrics,
     b. musicians cannot express their emotions freely.

These sentences are structurally less complicated and allow the writer to convey the same

meaning in a more concise manner.

The use of complex sentence structure is also a problem in the fourth sentence:

(4) a. Some songs are meant
     b. to be in such [a] way
     c. [that] they exist
     d. to express [a] certain negative emotion such as [anger], or jealousy.

As can be seen above, the first three clauses do not contain any new ideas, and because of

that, the sentence feels unnecessarily prolonged. In order to solve this problem, the writer

could omit the clauses in the middle that are not adding any new ideas (i.e., units *b* and

c):

(4) a. Some songs are meant
     b. to express negative emotions like anger or jealousy.

The next sentence is also problematic in terms of the sentence structure:

(5) a. Also, swear or cursing does not always intend
     b. to have negative meanings.

135

This sentence includes two clauses when it can convey the same meaning in one:

(5) Also, swearwords and curses do not always have negative meanings.

It is true that writers often include clauses that carry no new ideas. Similar to Chafe's notion of "fragmentary" or "regulatory" intonation units, those clauses help to smooth out communication by reducing information density, controlling the rhythm, and providing extra support for readers. However, many of the clauses in the sentences above do not serve any particular function and increase the number of ideas contained in the sentences. This problem may be due to the writer's lack of proficiency in English writing. As was the case with the previous students, the writer is able to produce complex sentences but has yet to learn the skill to integrate them with appropriate levels of ideas.

Furthermore, the sentences introduced above suffer from paucity of information in that they introduce only a few new ideas. Namely, the first sentence introduces a new referent "the freedom of speech," but beyond that, many of the events and referents are variations of "express" (e.g., "expressing," "have," "unleash") and "negative emotions" (e.g., "their emotions and feelings," "certain negative emotion," "[anger]," "jealousy," "negative meanings," "anger," "hatred"). That is, the sentences may sound slightly different for the use of the synonyms, but in fact, they repeat the same point: music censorship suppresses expressions of negative emotions. And the segment shows no further development in content. In order to address this problem, the writer could take his argument to various directions. He could offer a relevant case in which music censorship hampers self-expression. He could also explain the warrant of this argument that negative emotions like anger and jealousy are part of human nature and deserve to be expressed as

136

much as positive emotions. Or else, he could provide a rebuttal to a possible

counterargument (e.g., people can express their unpleasant emotions without using

offensive or foul language). The writer's repetition of key words, on the other hand,

indicates that he had trouble developing his thoughts beyond the claim indicated above.

In the rest of the paragraph, the writer evaluates music censorship based on another

criterion of judgment, positive effects of offensive music on listeners:

(7) a. Many people sing along
    b. while listening to the [sic] music.
(8) Being able to curse out loud along with the rhythm may actually release the stress and
    pressure from one's daily life.
(9) a. I believe
    b. when you are angry and really want to shout out,
    c. it's not a very good time
    d. to listen to classic orchestra or lovely country songs.
(10) a. You need some heavy beats
    b. that echoes in your heart
    c. and some aggressive words
    d. that unleash the anger within.
(11) a. Without proper relaxation,
    b. stress and [pressure] will build up,
    c. and someday,
    d. individuals might not handle any longer
    e. and explode all his negative emotions in terrible ways.

Unlike the previous section, many of the clauses in this section of the paragraph include

easily identifiable new ideas. However, the passage still lacks flow due to several factors.

First, the writer relies heavily on adverbs (e.g., "actually," "very," "really") and adjectives

(e.g., "some," "proper"). These adverbs and adjectives are used to intensify or qualify the

writer's message,[36] but they could also be used to cover absence of concrete support. In

---

[36] According to Verhagen (2007), adverbs are sometimes used to present the speaker's viewpoint in an
implicit manner. For instance, in the sentence "Frankly, some theoreticians deny the relevance of these
results," the adverb "Frankly" expresses the speaker's viewpoint less overtly than, for instance, *may* in
"Some theoreticians may deny the relevance of these results" which reveals the speaker's interpretive
stance more explicitly (p. 69). Likewise, adverbs help the writer adjust the way he or she conveys his or her

addition, they can be distracting, for their presence takes attention away from new ideas. The second cause, which is related to the first one, is that the centers of interest presented in this passage are not fully explained. For instance, in the ninth sentence, the writer presents new ideas such as "classical orchestra" or "lovely country songs" to claim that they are less effective when people deal with stress. However, he stops short in explaining why this is the case; instead, he keeps introducing ideas that are related to offensive music such as "some heavy beats," "echoes in your heart," and "some aggressive words." When it comes to the last sentence, the reader is left to wonder why those genres of music do not work, what makes listening to offensive music more "proper" than others, and what he means by "explode" "in terrible ways." In this sense, the writer does not develop the centers of interest presented in the passage, making the passage more of a succession of statements without support.

The analysis of the fifth paragraph has elucidated some of the crucial issues that hamper its sentential flow. Namely, the first half of the paragraph suffers from unsuccessful use of complex sentence structures. Many of the sentences include clauses that are devoid of new ideas. Those clauses contribute little to the flow of the passage, needlessly complicating the sentence structures and increasing the number of words the reader needs to process. The paucity of new ideas is also a problem in this section of the paragraph. Because the writer repeats the same message using slightly different terms, the passage shows little development of thought. The second segment of the paragraph is mostly successful in introducing one new idea at a time, but it relies heavily on adjectives and adverbs to make an argument. In addition, the passage introduces several centers of

messages, but they could also be ineffective if they are not substantiated with supporting details.

interest, but each of them is not explained clearly, making the passage a collection of statements instead of a coherent argument.

4.5   Proposal argument

The primary objective of a proposal argument is to present solutions to a problem. By offering a preliminary argument using the fact & definition, causal, and evaluation stases, the writer increases the chance of convincing readers that the problem indeed exists and requires resolution. Upon establishing common ground with readers, the writer presents a proposal, listing things to be done or laying out a step-by-step procedure that leads to solution. Also, other supporting details such as explanations of why it is worthy of time and money and what positive effects the recommended actions may bring are used to buttress the argument.

As in the other three types of argument, choosing a right subject is a key to a successful proposal argument, though this process is often made difficult in the classroom situation because students need to come up with a topic artificially. The students' performance in the fourth and final assignment (see Appendix D) indicated that those who managed to find a subject in which they were personally involved offered substantial proposals. For instance, one of the students in my class raised issue of the commuter service programs in our school and proposed ways to address them. Being a commuter assistant herself, she was able to use her first-hand experience to offer concrete solutions to the current problems. On the other hand, those who dealt with a large and distant social or cultural problem tended to have difficulty creating a flow of information consistent with the purpose of the argument. The student paper below is one of such examples. The following is the student's paper in its entirety:

The Comprehensive Sex Education

①[1]In the United States, 45 percent of girls and 48 percent of boys have sexual intercourse while they are in high schools. [2]In fact, the average age of initial sexual intercourse is 16 for boys and 17 for girls. [3]More surprisingly, 25 percent of adolescents reported that they have had sex by the age of 15. [4]And, more than 40 percent of adolescent girls become pregnant at least once, even before they reach age of 20 (Tanne, 2005). [5]While media scream at teenagers that having sex is acceptable, parents and schools are still confused about what type of sex education program is more appropriate to protect their children. [6]There are two types of popular sex education programs: Abstinence-Only programs and Comprehensive Sex Education programs. [7]As the name indicates, Abstinence Only program teaches teenagers that abstinence is the only way to protect themselves from unintended pregnancies and sexually transmitted diseases, while the Comprehensive Sex Education, which is also called Abstinence-Plus, offers both the efficiency of abstinence and information on other contraceptive methods.

②[1]Adolescence is the time when teenagers seek and form their identities. [2]Physically, they become more like adults, while cognitively, they are still developing. [3]During adolescence, they are continuously learning to set priorities, organize plans, form strategies, control impulses, and etc; therefore, cognitively, they are immature. [4]Since adolescents are less logical than adults, they are less likely to consider consequences as they act. [5]In addition, since they want to form their identities, they explore the possibilities of what they are able to do. [6]Devoid of interventions from parents and schools, the only message they are acquiring is mostly from the media, which expose adolescents to unhealthy behaviors, such as drinking alcohol, smoking cigarettes, and, especially, having sex.

③[1]These days, the media clearly and loudly sends the message that having casual sex is acceptable and even enjoyable. [2]The actors, actresses, and singers are role models of teenagers. [3]Thus when these icons send inappropriate messages, teenagers will inevitably embrace them. [4]Music is one of the most popular after school activities, and the songs teenagers listen to are full of sexual content. [5]One of the famous singers, or rappers, is 50 cents. [6]Below is a lyric from his song called "In Da Club":

> You can find me in da club,
> Bottle full of bub
> Look mami, I got the X if you into taking drugs
> I'm into having sex, I ain't into making love
> So come give me a hug if you into getting rubbed

[7]This song was listened by 170.2 million of radio listeners, 872,000 copies of his album were sold in its first four days of release, and nearly four millions of copies were sold in 2003 in the United States (Gelman, 2003). [8]As numerous adolescents are listening songs on the radio, they receive messages saying that having sex without any emotional attachment is what 50 cents, one of adolescents' role models, loves. [9]This is not the only song that influences young adolescents' minds. [10]To protect adolescents from the damaging information that disturbs teenagers from making right choices, proper education is needed.

④[1]Currently, under the Bush administration, government is supporting abstinence –only programs by investing 140 million dollars in 2004 and about 273 million dollars this year. [2]However, is this a realistic approach? [3]What about the teenagers who already have had sex? [4]These days, teenagers are biologically ready earlier than before, but the average age for marriage is becoming higher. [5]The average age of

menarche today is twelve years old. [6]And the average age for marriage has been increased to 26 for women and 27 for men. [7]In traditional societies, the gap between menarche and marriage was two to four years; in modern days, the gap is extended to eight to fifteen years (Brown University Child and Adolescent Behavior Letter, 2004). [8]As mentioned earlier, quarter of adolescents start to have sex at the age of fifteen. [9]Sexual activities are progressive. [10]It is unlikely that adolescents who have had sexual intercourse will suddenly stop having sex after pledging for abstinence until marriage. [11]Abstinence-Only education amplifies the danger of unintended pregnancy and sexually transmitted diseases and, thus causes fear. [12]A study published in 2001 found out that the students who pledged for abstinence delayed sexual activities by average of 18 months. [13]In addition, they were more likely to have unprotected sex (Brody). [14]A study done by Columbia University also discovered that majority of pledgers broke their vows, and the rates for contracting sexually transmitted diseases were as high as the non-pledgers (Brody).

⑤[1]Abstinence-Only Program uses guilt and fear to deter adolescents from sexual activities; it indoctrinates teenagers that any sexual activity generates deleterious consequences in adolescents' lives. [2]Abstinence-Only programs usually do not teach students about contraception. [3]Supporters of Abstinence-Only programs assert that giving information about contraceptives lead the teenagers to be confused. [4]Therefore, to prevent this confusion, they often give distorted and biased information (Honawar) about contraception if they offer any. [5]They also give children wrong ideas about pregnancy and gender stereotypes. [6]Waxman evaluated thirteen Abstinence-Only curricula and ascertained that more than 80 percent of them contained erroneous information, such as effectiveness of contraceptives, risks of abortion (Waxman, 2004).

⑥[1]The only information about contraceptives that is allowed to be given in Abstinence-Only programs is the failure rates of contraceptives, which are more than often exaggerated and inaccurate. [2]In 1993, a study was done by Susan Weller, which looked at the effectiveness of condoms against HIV; and she concluded that the rate was only 69 percent. [3]This result was repudiated by Centers for Disease Control and Prevention (CDC) and Food and Drug Administration, since CDC found that latex condoms are, in fact, highly effectual means to prevent transmission of HIV, if used correctly and consistently. [4]However, based on one study that is believed to have methodological problems, Abstinence-Only program teaches children condom use is actually feckless, and, consequently, encourages adolescents not to use condoms when they choose to have sex (Waxman, 2004).

⑦[1]Another misleading information is the exaggerated rates of condom failure in unwanted pregnancy. [2]Since people do not always use contraceptives carefully, the typical failure rates of contraception are often higher than the rates of failure measured when used meticulously. [3]When condoms are used perfectly, the condom failure rate should only include only the rate of breaking and slipping off of condoms. [4]The failure rate of condoms is approximately 15 percent when the rate includes times that people do not use condoms properly, and it is 2 to 3 percent if used perfectly. [5]One parent guidebook from one of the curricula states: "when used by real people in real-life situations, research confirms that 14 percent of the women who use condoms scrupulously for birth control become pregnant within a year", when it should state the rate to be two to three percent (Waxman, 2004).

⑧[1]Other false information about pregnancy was also given in Abstinence-Only programs. [2]One curriculum called Sexual Health Today teaches children that touching another's genitals can result in pregnancy to expunge any possibility of sexual activities.

[3]Another curriculum, Me, My World, My Future, instructs children that five to ten percent of those who have had abortion will never be able to be pregnant again; if they do become pregnant there is increased risks of premature birth, a major cause of mental retardation, and ectopic pregnancy in subsequent pregnancy (Waxman, 2004). [4]There is no firm data supporting these statements. [5]In fact, obstetrics textbooks teach the opposite, which is that vacuum aspiration, the most commonly used abortion method in the United States, does not increase the risks of preterm delivery, or low birth weight infants in subsequent pregnancies. [6]Obstetrics textbooks also state that "ectopic pregnancies are not increased if the first termination is done by vacuum aspiration" (Waxman, 2004). [7]Giving erroneous information about sex and contraceptives do not prevent teenagers from confusion and sexual activities. [8]They will only cause teenagers to be unprepared and ignorant when they choose to have sexual activities.

⑨[1]Adolescents need more practical sex education. [2]Many parents worry that if information about contraception is given, their children will think having sex is allowed. [3]However, the Comprehensive Sex Education does not necessarily encourage teenagers to have sex, but it teaches adolescents to protect themselves using contraception. [4]Comprehensive Sex Education teaches students that sexuality is "a natural, normal, and healthy part of life (Advocates of Youth)", so that they do not develop feelings of guilt and fear. [5]They provide modern choices of contraception to prevent unintended pregnancy and sexually transmitted diseases as they teach abstinence is the most efficient method. [6]The Comprehensive Sex Education also informs the choices, such as abortion and placing baby for adoption to teenagers with unintended pregnancies. [7]Unlike Abstinence Only Education, the Comprehensive Sex Education gives unbiased and accurate information that can actually help the adolescents. [8]According to the research done by Guttmacher Institute, only 25 per cent of a decrease in teenage pregnancy accounts for abstinence, while 75 per cent of the drop was caused by the improved contraceptive uses (Brody).

⑩[1]Teenagers can make right decisions about sex when they are provided with sufficient and accurate information. [2]When it comes to sex, ignorance about sex is more dangerous than having all the information they need. [3]To do so, both schools and parents need to be involved in educating to the children about sex. [4]Parents at home need to aid children to construct positive attitudes toward themselves and their lives along with basic education about sexuality. [5]This will, consequently, lead them to make healthy decisions including decisions about sex. [6]Being reticent about sex only provokes curiosity in teenagers and, therefore, encourages them to experiment sexually. [7]Parents need to open communication when the child is still young so that she or he does not acquire inapt ideas about sexuality from media and peers. [8]Parents also can model the importance of relationship and attachment at home and educate children with age-appropriate sex education by discussing about sex. [9]It is also important to have discussions with children to know what their views about sex are, how the idea is changing, and what types of influences they are getting from the environment. [10]According to the information from the discussion, parents need to adjust what information and values they want to give to their children.

⑪[1]Even though the rate of teenage pregnancies has been declining for the last decade, it is still a serious problem in the United States. [2]800,000 to 900,000 adolescents become pregnant each year, and 25 percent of sexually active teenagers become infected with sexually transmitted diseases (Brody, 2004). [3]To prevent further grievous occurrence, efficient sex education is needed, so that teenagers can form proper sexualities and choose the ways to protect themselves. [4]Yet, the government is investing tremendous

amounts of money on an unproductive way of sex education. [5]Considering well being of the adolescents, government should fund schools to provide the Comprehensive Sex Education. [6]Since it gives information on contraception including abstinence, teenagers can choose to be abstinent; however, when they fail, they are still prepared. [7]Along with the Comprehensive Sex Education, parents need to help their children to have optimistic view about themselves and have positive values and have discussions about sexuality to know what their children are thinking and to let them know what parents' views are. [8]Abstinence is the best way to protect the teenagers, but it is not a realistic prevention for unintended pregnancy and sexually transmitted disease. [9]Therefore, parents need to stop being embarrassed about talking about sex and take actions to prevent any unfortunate experiences for their children. [10]And, schools need to open their eyes and see what the results are from the Abstinence Only programs and educate students with Comprehensive sex education programs that actually protect adolescents.

4.5.1 Topic development

The paper above closely follows the topic development typically found in

argumentative writing. Namely, the introductory paragraph formulates the problem (i.e.,

teenagers' becoming sexually active before gaining emotional maturity) and introduces

the paper's thesis that comprehensive sex education provides solutions to the problem.

Then, the second and third paragraphs discuss some of the causes of the problem

including teenagers' impulsiveness due to their lack of cognitive development (¶2) and

the media influence that exacerbates the problem (¶3). Subsequently, the paper criticizes

the current abstinence-only program based on the unrealistic expectations it imposes on

adolescents (¶4) and the partial, misleading, and even faulty information it provides for

adolescents (¶5-8). Finally, the paper discusses advantages of the comprehensive program

as a more reasonable and effective alternative (¶9) and recommends parents to play an

active role in providing sex education to children (¶10). Thus, the argument progresses

from the factual stasis to causal, evaluative, and proposal stases, creating a flow of

information consistent with a classical stasis theory approach.

Despite the sound flow of information, it is debatable whether or not the paper

succeeds in constructing a coherent framework for a proposal argument. Contrary to the requirement of the assignment, the student paper spares more space evaluating abstinence-only sex education than discussing concrete plans for implementing its counterpart. In fact, the paper's evaluation stasis takes up more than a third of the entire paper, which is twice as long as the proposal stasis. The ninth paragraph endorses comprehensive sex education as the solution to the problem; subsequently, instead of elaborating on a plan to put it into practice, the tenth paragraph offers a generic recommendation that parents should be proactive in communicating with their adolescent children. Such a proposal may not be entirely irrelevant to the issue at hand, but the real focus at this point should be on what parents, schools, and communities can do to demand comprehensive sex education programs. Thus, even though the paper closely follows the flow of information outlined by the stasis, both the distribution and development of the proposal stasis is insufficient, undermining the overall coherence as a proposal argument.

4.5.2 The light subject constraint

As discussed above, the paper's flow of information is weakened largely due to the lack of development of the proposal stasis. The paper spares far less space discussing comprehensive sex education programs and recommending concrete plans to implement them. The following will discuss the sentential flow of the student's paper, focusing on the tenth paragraph in which the proposal stasis is developed.

The majority of the subjects in the tenth paragraph are consistent with the light subject constraint. "Teenagers" in the opening sentence is accessible because their tendencies have been discussed throughout the paper, and so is the main subject of the

second sentence "ignorance about sex," for it has been mentioned as one of the

ramifications of abstinence-only sex education:

(1) a. Teenagers can make right decisions about sex
    b. when they are provided with sufficient and accurate information.
(2) a. When it comes to sex,
    b. ignorance about sex is more dangerous
    c. than having all the information
    d. they need.

The subject in the third sentence "both schools and parents" is also accessible because

they are contextually salient as the primary educators of children.

(3) a. To do so,
    b. both schools and parents need to be involved
    c. in educating to [sic] the children about sex.

The subjects in the following sentences are mostly "parents" and "children," which are

given information.

However, there are some minor errors that could undermine the cohesion of the

paragraph. The first one concerns inconsistent use of pronouns. Namely, the writer uses

the non-animate subject "Being reticent about sex" in the sixth sentence, which has no

clear reference:

(6) a. Being reticent about sex only provokes curiosity in teenagers
    b. and, therefore, encourages them
    c. to experiment sexually.

The other is the use of plural when addressing teenagers or children but changes it to

singular in the seventh sentence (i.e., "the child" and "she or he") only to return to plural

later on:

(7) a. Parents need to open communication

b. when the child is still young

c. so that she or he does not acquire inapt ideas about sexuality from media and peers.

Due to their inconsistency and ambiguity, their activation costs are higher than others, though they may not be consequential enough to affect the sentential flow.

One of the major problems of this paragraph, however, is that it does not discuss the school's role in sex education. Since the third sentence refers to it (i.e., "both schools and parents"), and the school indeed plays an important role in providing sex education, it is important that this paragraph or the next discusses specific actions that the school can take. By outlining a specific plan for them, the writer can also expand and develop the proposal stasis.

In summary, as far as the light subject constraint is concerned, the paragraph is mostly successful in creating cohesive sentential flow because the writer carefully chooses given or accessible subjects which refer back to previous discussions. Also, the choice of the subjects is compatible with the purpose of the stasis, which is to delineate the ways to implement the comprehensive sex education programs. However, the school's perspective as the key focus of attention is missing, resulting in the lack of development in the proposal stasis.

4.5.3 The one new idea constraint

In the tenth paragraph, the writer is generally successful in presenting ideas one by one without overloading sentences with new information. This is partly because she ties the current discussion with the earlier ones. For instance, the first sentence highlights the new idea "right decisions about sex" in the main clause, while other ideas refer back to the previous point made in relation to the Comprehensive Program:

146

(1) a. Teenagers can make right decisions about sex
    b. when they are provided with sufficient and accurate information.

Likewise, the second sentence rephrases the first one, underlining the risk of withholding information (i.e., "more dangerous"):

(2) a. When it comes to sex,
    b. ignorance about sex is more dangerous
    c. than having all the information
    d. they need.

In this manner, the writer stresses the merit of offering information as well as the demerit of not doing so by connecting the current points with the earlier ones. Additionally, it is also notable that the writer makes use of lexicalized expressions like "provoke curiosity" which help to reduce the number of new ideas introduced in a clause or a sentence. In this respect, her general familiarity with English phraseology may have helped her to construct cohesive sentences.

However, there are some cases in which a clause or a sentence contains more ideas than desirable. For instance, the infinitive clause embedded in the fourth sentence includes two different ideas: "positive attitudes toward themselves and their lives" and "along with basic education about sexuality":

(4) a. Parents at home need to aid children
    b. to construct positive attitudes toward themselves and their lives along with basic education about sexuality.

Although the latter may seem contextually embedded, it actually constitutes one independent recommendation, which is reintroduced in the eighth sentence (i.e., "Parents also can model the importance of relationship and attachment at home and educate children with age-appropriate sex education by discussing about sex."). Thus, instead of

147

cramming the sentence with two different recommendations, it would be more sensible to introduce them separately.

More importantly, however, the paragraph lacks flow because the paragraph is at once too brief and too long. It is too brief because the writer lists her recommendations for parents consecutively when each of them deserves a further explanation. Namely, after stating that schools and parents can help adolescents make "right decisions about sex," the writer proposes that parents 1) help adolescents acquire "positive attitudes," 2) communicate with them before they are influenced by the media, 3) build relationships that they can emulate, 4) provide them with "age-appropriate" sex education, and 5) know their changing views of sex. Because the writer does not elaborate their meanings and effectiveness, the reader is left to interpret their meanings by him or herself; as a result, each of them requires a higher activation cost on the part of the reader. This paragraph, however, is also too long because it introduces a new center of interest which is tangential to the main proposal. Since the previous paragraph recommends comprehensive sex education as a more desirable alternative, a more natural course of argument is to present concrete ways in which the Program can be implemented. The current paragraph, on the other hand, provides a general advice for parents to communicate with their children. This is certainly a proposal in and of itself, but the flow of an argument is disrupted because it is not closely connected to the discussion up to this point.

Incidentally, a closer look at the current paragraph reveals that each of the recommendations provided in this paragraph is vague because the new ideas include many attributive adjectives whose references are unclear (e.g., "right decisions,"

"sufficient and accurate information," "positive attitudes," "healthy decisions," and "inapt ideas"). In order to make a specific proposal as opposed to a general one, it is crucial to explain what the writer means by these adjectives. This is not to say that the writer should avoid those adjectives entirely, but the lack of further explanations (e.g., examples, personal testimonies, outside authorities) also contribute to the higher activation costs of those ideas.

Moreover, the writer makes frequent use of so-called free-relatives as part of new ideas (i.e., "what their views about sex are," "how the idea is changing," "what types of influences they are getting from the environment," and "what information and values they want to give to their children"). These phrases lead the writer astray in expressing concrete ideas. For instance, the free-relative "what information and values they want to give to their children" leaves it open the actual content of the "information and values." By using such expressions, the writer can accommodate parents with different attitudes and beliefs, but at the same time, these phrases weaken the proposal as they do not present a concrete plan that parents could follow. Thus, besides the point that the current proposal is tangential to the issue at hand, the current proposal is also marked by ineffective sentence structures and vague expressions.

Thus, the examination of the one new idea constraint has brought to light different issues that affect the flow of the paragraph. Although the writer has a solid grasp of the general flow of the four stases, she does not develop the organizing stasis thoroughly. That is, after introducing comprehensive sex education as a more desirable option, she does not discuss what the reader or people involved can do to put it into practice but introduce a new center of interest which is of tangential relevance to the main proposal.

Additionally, the current recommendations also lack clear and thorough explanations due to the frequent use of attributive adjectives and free-relatives.

4.6 Summary

This chapter applied the three principles of flow to the four different types of argument written by ESL students. The chapter demonstrated that lack of either coherence or cohesion could undermine the flow of argumentative writing. Specifically, the analyses of the student papers in light of topic development indicated the possibility that insufficient understanding of the Stasis could result in illogical progression of argument as well as lack of development of the organizing stasis. The light subject constraint and the new idea constraint shed light on information distribution within and among clauses and sentences, which is crucial in order to create the sense of cohesion. The students' choice of subjects was problematic at times because they did not use given or accessible information for clausal and sentential starting points. Even when they did, some of their activation costs were still high because they were long and syntactically complex. Likewise, close examinations of their predicates also revealed several important issues that weakened the cohesion of their arguments. In some instances their new ideas were loaded with details, but in other instances, they were devoid of any new ideas. Such tendency was contrastive to the way the professional writers carefully presented one idea at a time to develop a center of interest. It was also notable that some new ideas were expressed with overly complex structures, including multiple embedded clauses. In addition, their predicates tended to include many adjectives and adverbs that could take the reader's attention away from the focus ideas. In this sense, the student writings revealed the potential issue among advanced developmental writers; that is, they are

proficient enough to write in complex sentences but have yet to make strategic use of them to convey their meanings. Furthermore, the analyses in this chapter also brought to light that sentences need to be not only cohesive but also be coherent in order to create the sense of flow. This is because even when the sentences adhered to the two constraints, the sentences still lacked the sense of flow. In this sense, the findings of this chapter indicated that a general framework based on the stasis as well as a sustained engagement with a specific stasis is crucial for the flow of an argument. With this understanding, the next chapter will discuss the pedagogical philosophy of this study in relation to some relevant teaching practices and explain actual ways in which flow theory can be introduced in the composition classroom. Also, upon considering some of the weaknesses of this study, it will discuss future projects for further development of flow theory.

5   Teaching implications and future research projects

5.1   Introduction

The previous chapter examined the sample student papers in light of the three principles of flow. While the issues of the papers were not limited to those related to the three principles, the analyses revealed those papers' lack of flow at both discourse and sentential levels. In this chapter, I will consider teaching implications of the principles of flow. I will first explain the pedagogical philosophy of this study by comparing and contrasting it with other relevant ESL/EFL approaches. Subsequently, I will discuss an actual way of teaching the three principles of flow for assisting nonnative speakers of English who are not familiar with this particular genre. Finally, bearing in mind the limitations of this study, I will discuss future projects that would allow me to develop and expand the use and scope of the current study.

5.2   Teaching philosophy

Although the three principles of flow are not a panacea for ineffective writing, I have argued that they serve as a useful tool for managing the flow of an argument. Writing could be a cognitively strenuous task since writers need to organize their thoughts logically and find right expressions among numerous syntactic and semantic possibilities. This task is even harder for ESL/EFL writers. Some have little background in writing in English (Flowerdew, 2002; Hirose, 2003; Liebman, 1992; Silva et al., 2003), and others struggle with grammar, vocabulary, and phraseology (Chenoweth & Hayes, 2001; Flower & Hayes, 1980; Leki, 1990). While it takes time to gain knowledge and confidence in these aspects, it will be of considerable help for those writers if they are able to understand basic principles of discourse operating in the minds of native English

speakers. Thus, this study has presented a psychologically plausible theory of flow in argumentative writing that has a foundation in cognitive science and classical stasis theory.

In teaching the three principles of flow, the current study recommends so-called explicit pedagogy, which has been advocated by schools of thought such as the Sydney School and English for Specific Purposes (ESP). In brief, the Sydney School, which has its root in Michael Halliday's Systemic Functional Linguistics (SFL),[37] investigates how context determines linguistic features of a text. Context, according to Christie (1990, cited by Johns, 2003), consists of two different levels: genre and register. Genre is determined by the social purpose of the text, while register consists of field (subject matter), tenor (participants), and mode (medium). Both genre and register have a significant bearing on linguistic choice made in the text. Among various genres, the Sydney School focuses on basic or "elemental" genres such as discussion, procedure, and narrative (Johns, 2003). This is largely because their target population is mostly elementary and secondary students as well as adult ESL immigrants to Australia (Feez, 2002; Johns, 2002, 2003). By identifying and explicitly teaching contextual elements as well as common organizational patterns of basic genres, the Sydney School helps those who "enter academic life and develop textual 'cultural capital' with some confidence" (Johns, 2003, p. 201).

Another school of thought that advocates explicit pedagogy is ESP, which is developed most notably by John Swales. According to Swales (1990), a genre can be

---

[37] With SFL, Halliday (1994) proposes a novel approach to linguistics. Unlike conventional linguistics, which focuses on explaining or uncovering viable grammatical structures, SFL considers grammar as "the powerhouse where meanings are created" (p. 15). That is, grammar is not simply a collection of linguistic structures but a medium that actively generates meanings.

defined as "a class of communicative events, the members of which share some set of communicative purposes" (p. 58). Thus, texts of a certain genre tend to resemble in organization, content, and style because they share the same purpose formulated by a discourse community. For instance, research papers are produced for expanding knowledge of a specific academic community, thus revealing similar rhetorical and linguistic features.[38] ESP shares the same pedagogical interest with the Sydney School, for it attempts to enhance ESL writers' genre proficiency. ESP, however, differs from the Sydney School in that its target population is generally graduate students or professionals who aim to participate in specific discourse communities. They study specialized genres, as opposed to general ones, such as resumes, grant proposals, and research articles so that they can take part in their target discourse communities (Johns, 2003, p. 206).

Explicit pedagogy practiced by the Sydney School and ESP has found significant support among ESL/EFL teachers. This is said to be a reaction to so-called process pedagogy which was influential especially in 1970s and 1980s (Hyland, 2004). To briefly summarize process pedagogy[39], it is a way of teaching that is designed to nurture students'

---

[38] Building on his earlier studies of rhetorical moves commonly observed in research articles, Swales (2004), together with his colleague Feak, compiles a textbook on academic writing. In order to help graduate students become acculturated into their target academic communities, their textbook introduces various genres of academic communication (e.g., data commentary, summaries, and critiques) as well as their organizational and linguistic features.

[39] In terms of its approach to research, process pedagogy is known for its emphasis on "process" instead of "product." Asserting that "writing is itself a mode of learning and knowing," researchers of process pedagogy investigate actual ways in which writers compose their texts by interviewing them, analyzing their notes, or taping/video-recording their act of writing (Reither, 1985/2000, p. 287). For instance, Flowers & Hayes (1981) use the method known as the "think aloud protocol" to reveal various cognitive strains writers experience as they engage in expository writing, and based on their findings, they make pedagogical suggestions to ease such strains. Although the merits of writing process research are widely recognized, it has also been criticized for its limitations, which process theorists now accept (e.g., Flower, 1994). For instance, Reither (1985/2000) asserts that researchers cannot ignore the fact that student writers are producing their texts in specific discourse communities. And since the purpose of academic discourse communities is "inquiry," what researchers need to investigate is how to "bring curiosity, the ability to conduct productive inquiry, and an obligation for sensitive knowing into our model of the process of writing" (p. 290).

innate capacity to attain individual voice and develop as a writer. Advocates of process pedagogy argue that teachers' intervention should be minimized (e.g., Elbow, 1998; Tobin, 2001) because paradoxically enough, their attempts to "teach" students how to write results in poor quality. Thus, instead of telling students what to do in a top-down manner teachers should observe students' inner drive for improvement (Murray, 1979/2000). Unlike advocates of process pedagogy, many ESL/EFL teachers assert that what their students need is not so much freedom and autonomy as clear instructions that help them understand culture, expected organizational patterns, and lexico-grammatical features of specific genres (Atkinson, 2003; Feez, 2002; Hyland, 2003; Macken-Horaik, 2002).

Indeed, nonnative speakers of English tend to be at a disadvantage due to their unfamiliarity with common Anglophone genres (Hyland, 2003, 2004; Johns, 1995). Unlike native speakers who have been immersed in basic genres of English such as narrative and exposition, nonnative speakers have had fewer opportunities to acquire genre knowledge in their daily lives. For instance, having practiced genre-based pedagogy at a Middle Eastern university, Flowerdew (2002) observes the difference between L1 and L2 learners as follows:

> [G]iven that they are immersed in a whole range of genres on a daily basis, L1 students are able to identify the specific features of an unfamiliar genre by comparing and contrasting it with the wide range of genres with which they are already familiar. For foreign language learners, however, the situation is rather different. The language learning materials may be the only contact these students have with the target language. There is, therefore, no way that they can be familiar with the subtle variations in language form that apply to various genres. Foreign

language learners are thus not in a position to negotiate their way into engaging in a new genre as L1 students are. Some overt focus on form seems to me essential, therefore, in a foreign language context. (p. 101)

Due to their limited exposure to major genres of the Anglophone word, nonnative speakers do not have the frame of reference that guides their genre-appropriate decisions. Explicit pedagogy, in this sense, possibly alleviates their cognitive strain as they compose texts in English. It teaches the basic organizational patterns and lexico-grammatical features of particular genres so that those writers can communicate with more confidence in their target discourse communities (Ramanathan & Kaplan, 2000). Ultimately, explicit pedagogy aims to "enhance learners' career opportunities and provide access to a greater range of life choices" because the more genres they are familiar with, the better they can function in various discourse situations and communities (Hyland, 2003, p. 24).

The concept of explicit pedagogy of the Sydney School and ESP greatly informs the current study. As many ESL/EFL researchers and teachers attest, nonnative learners have difficulty making an effective argument due to their lack of training and exposure to this genre (e.g., Connor & Kramer, 1995; Johns, 1993; Liebman, 1992). Even if they have learned argumentative writing, they tend to have a narrow understanding of it, thinking that an argument equals a position argument on a controversial issue such as gun control, consumerism, and racial profiling. They are unaware of the functions and essential structures of argumentative discourse. Furthermore, explicit pedagogy is important in teaching the light subject constraint and the one new idea constraint. While native speakers can evaluate their sentences in light of their vast reservoirs of sentence patterns, nonnative speakers tend to struggle as they try to create natural flow to their sentences.

Although these constraints are only a fraction of numerous decisions they need to make, explicit pedagogy helps them understand practical rules operating in English sentences.

The current study emphasizes the importance of argument because learning this particular genre has significant practical benefits. As mentioned in the introduction, argument is "a form of discourse practiced both in academia and in our culture at large" (Emmel, Resch, & Tenney, 1996). Indeed, argument is the base of various sorts of academic and professional communication in English. In academic writing, for instance, defining a subject matter or introducing competing definitions is a common way of beginning a paper (Swales & Feak, 2004). It allows the writer to show his or her understanding of the topic and build a common ground with readers before proceeding to actual discussions. Academic writing also involves evaluation argument, too, because critiquing others' work or questioning their methodologies and results is a common practice (Swales & Feak, 2004). In the professional arena, writing reports and proposals is a regular practice in workplace, and their structures often include some or all of the four stases. That is, identifying an existing problem, investigating causes, and proposing solutions are important components of those documents. In this sense, learning and practicing argumentative writing can provide nonnative writers with basic skills that serve useful in their future academic and professional career. Thus, by learning stasis theory as well as the ways in which the conscious mind translates into English discourse, nonnative speakers can prepare themselves to tackle this important but often unfamiliar genre.

5.3   Teaching method

For teaching the three principles of flow to nonnative speakers of English, I

recommend so-called "teaching-learning cycle." According to Macken-Horaik (2002),

this method is commonly practiced by teachers of the Sydney School who are involved in

child language development and aboriginal education in Australia, and it is considered

effective in introducing an unfamiliar genre to students. It consists of the following three

stages:

> **(Stage 1) Modeling**: In this stage, the teacher provides models of a genre to help
> students understand the social purpose of the genre, its prototypical structure, and
> its distinctive language features.
> **(Stage 2) Joint negotiation of text**: In this stage, the teacher and students
> compose a new text of the target genre together, drawing on shared knowledge of
> both the learning context and the structural and linguistic features.
> **(Stage 3) Independent construction of text**: In this stage, students work on their
> own using processes such as drafting, conferencing, editing, and publishing.
> (Macken-Horarik, 2002, p. 26)

The teaching-learning cycle is considered effective because it helps students gradually

acquire independence from the teacher as they proceed from one stage to another and

gain knowledge and skills of the genre. The method is also beneficial because the teacher

can ensure students' understanding of the target genre and intervene in a timely manner if

students face difficulties along the way (Hyland, 2004, p. 166).

The teaching-learning cycle is an attractive method in teaching the three principles

of flow to nonnative speakers of English. As mentioned above, ESL/EFL learners are less

experienced with English writing in general as well as argumentative writing compared to

native counterparts. By going through the three stages, students can learn the three

principles step-by-step and eventually practice them in their own arguments. In the

following, I will propose a way to adopt the teaching-learning cycle in teaching

argumentative writing in the composition classroom.

The first stage—modeling— takes place earlier in the coursework as a general writing exercise. At this stage, the goal is to introduce students to the concepts of macro and micro flow as well as their constituents (Figure 5.1).
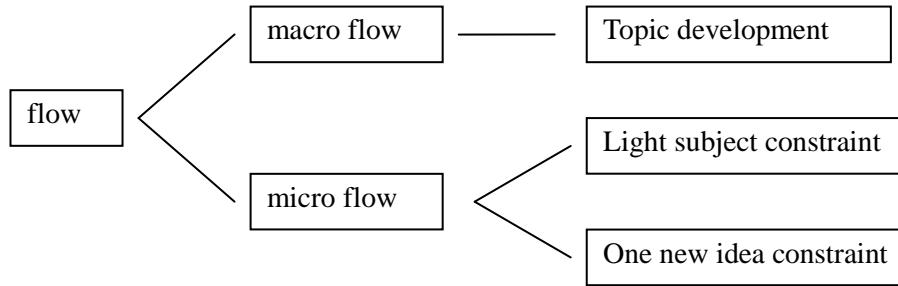

Figure 5.1 Macro flow, micro flow, and their constituents

Using a paragon essay like Lewis's "The case against tipping," the teacher shows how these principles work in an actual argument.

Specifically, in explaining macro flow, the teacher provides a simple diagram like the one below (Figure 5.2) and explains how each type of argument involves the other types of argument. For instance, the controlling stasis of Lewis's argument is evaluation, but as we discussed in Chapter 3, it also involves factual, causal, and proposal stases in its preliminary and closing discussions.
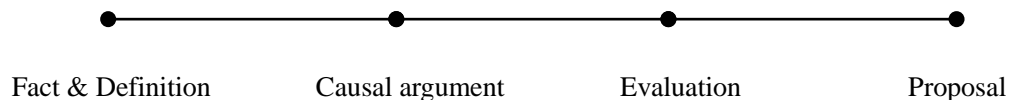

Figure 5.2 Canonical topic development of an argument

In general, an argument follows the order depicted above, but the teacher needs to make sure that students understand its variability according to the context. For instance, some

of the stases can be curtailed or omitted altogether, if the writer can safely assume that

readers already share the same understanding of the subject matter. Also, presentation of

the four stases is not always linear: the writer may decide to go back to previous stases in

the course of argumentation. There may be other instances which do not fit this general

pattern of organization. Despite these variations, discussions of the canonical order help

students understand the typical topic development of argumentative discourse.

In teaching the light subject constraint, the teacher introduces the basic sentential

principle; that is, as the starting point of a clause or a sentence, the subject should refer to

the information that has been expressed before or available in the context. A new, long,

and complicated (lexically and grammatically) subject should be avoided because it could

distract readers' attention from new information expressed in the predicate. Having laid

out this general rule, the teacher explains various types of "light" subjects:

① Given or accessible subjects that have been recently mentioned or was
   mentioned earlier
② Accessible subjects that have direct relations to the idea that are currently
   mentioned or was mentioned earlier
③ Accessible subjects that are available in the immediate environment in which
   the discourse takes place
④ New subjects at the beginning of a paragraph or a paper
⑤ New subjects of trivial importance (e.g., a subject of a reporting verb like *say*
   or *state*)

To facilitate students' understanding of the light subject constraint, the instructor provides

students with a specific example and categorizes its subjects. For instance, the following

is the opening paragraph of Lewis's argument:

No lawful behavior in the marketplace is as disturbing to me as the growing
appeals for gratuities. Every gentle consumer of cappuccinos will know what I'm
getting at: Just as you hand your money over to the man behind the counter, you
notice a plastic beggar's cup beside the cash register. "We Appreciate Your Tips,"

it reads in blue ink scrawled across the side with calculated indifference. The young man or woman behind the counter has performed no especially noteworthy service. He or she has merely handed you a $2 muffin and perhaps a ruinous cup of coffee and then rung them up on the register. Yet the plastic cup waits impatiently for an expression of your gratitude. A dollar bill or two juts suggestively over the rim—no doubt placed there by the person behind the counter. Who would tip someone a dollar or more for pouring them a cup of coffee? But you can never be sure. The greenbacks might have been placed there by people who are more generous than yourself. People whose hearts are not made of flint.

Upon marking the sentential subjects, students identify the types and their rationale. In the paragraph above, many of the subjects are Type③, as they are available information that belongs to a coffee shop (e.g., "The young man or woman behind the counter," "the plastic cup," "a dollar bill or two"). Also, another subject that is frequently used in this paragraph is the second person pronoun "you"; this is an appropriate choice because the purpose of this paragraph is to simulate the author's experience at a coffee shop to help them understand the problem at hand. If some subjects do not fit any of the above types, the class can discuss their rationale or explore better alternatives.

Following the one new idea constraint is another way of accommodating readers' cognitive limitations. In the classroom, the teacher can explain this principle using the following procedure:

1. Dissect sentences into clauses.
2. Identify the most important part of the predicate and determine whether the new idea represents a referent (i.e., people, objects, and abstractions), an event (i.e., a change that took place over a duration of time), or a state (i.e., a state of being that lasts over a period of time).
3. Consider the appropriateness of its phrasing and contribution to content development.
4. Consider the functions and wordings of the other parts of the predicate.

The teacher demonstrates this procedure using the above sample passage by Lewis. After dissecting the sentences into clauses, the teacher can pinpoint their new ideas to show how the author develops the factual stasis while presenting his viewpoint against tipping.

At this stage, the teacher may also want to introduce the following checklist to augment students' understanding of the one new idea constraint:

- (Sentential focus) Is the new idea of the predicate easy to identify?
- (Expression) Is the new idea clearly and concisely expressed? What about the expressions of the other parts of the clause? Can they be omitted without affecting the intended meaning of the sentence?
- (Function) What function does the clause play? Does it convey new information? Does it repeat a previous point for emphasis? Or, does it provide background information such as explaining a context?

This modeling exercise draws students' attention to the choice of subjects and the function of predicates such as carrying new information or repeating the previous point for emphasis. In addition, this exercise can raise their awareness that new ideas play a major role in creating the current stasis.

The second stage—*joint negotiation of text*—takes place at some point when students learn each of the four types of argument. The teacher and students can work together in identifying problems of a student paper and discuss ways to improve it. The following is a sample worksheet for facilitating this process:

Workshop: Applying the three principles of flow to a sample student paper

Directions: Your task in this exercise is to analyze an evaluation argument titled "Music Censorship" in light of the three principles of flow: 1) topic development, 2) the light subject constraint, and 3) the one new idea constraint.

1. Topic development

- Explain the point of each paragraph. The first two paragraphs have already been answered for you as examples.

  1st ¶: A factual statement—violent and sexual lyrics are prevalent. The author also reveals his claim that music censorship is wrong.

  2nd ¶: A brief definition of music censorship. The author also summarizes an essay called "Music Censorship Limits Rights" by Jenny Leete.

3rd ¶:
4th ¶:
5th ¶:
6th ¶:
7th ¶:

- Draw a simple diagram of the paper's topic development and describe the overall organization of the stases in the paper.

- Do you find the paper's topic development effective? Why or why not?

- Is the evaluation stasis appropriately emphasized?

2. The light subject constraint

In the 5th paragraph, the author evaluates music censorship in light of freedom of speech. The excerpt below addresses the point that musicians have the right to express themselves freely. The sentential and clausal subjects are marked with the bold face.

> [1]**Another key point Jenny mentions** is freedom of speech. [2]**Music censorship** inhibits creation of music. [3]Limitations being set on words you can use for lyrics, sometimes **it** may inhibit musicians from truly expressing their emotions and feelings when creating songs. [4]**Some songs** are meant to be in such a way that **they** exist to express certain negative emotions such as anger or jealousy. [5]Also, **swearwords or curses** do not always intend to have negative meanings. [6]Sometimes, **they** are just expressions to unleash the anger or hatred. (N.B., Minor changes have been made to the original.)

- The subject of the first sentence refers to Leete's viewpoint. Since the writer's task in this paper is to evaluate music censorship, it may not be effective to keep referring to Leete's points. Can you suggest a better alternative to replace this subject?

- What does the subject in the third sentence "it" refer to? Should the author use the exact word(s) instead of this pronoun? Or, should he replace the subject with something else?

- The next sentence begins with the subject "some songs." Is this choice of the subject appropriate? If not, what are better alternatives?

- How about the next subject "swearwords or curses"? Would you keep it as is or replace it with a different subject?

- What does the last subject "they" refer to? Is there a better way to begin the sentence?

3. The one new idea constraint

> [1]Another key point Jenny mentions is freedom of speech. [2]Music censorship inhibits creation of music. [3]Limitations being set on words you can use for lyrics, sometimes it may inhibit musicians from truly expressing their emotions and feelings when creating songs. [4]Some songs are meant to be in such a way that they exist to express certain negative emotions such as anger or jealousy. [5]Also, swearwords or curses do not always intend to have negative meanings. [6]Sometimes, they are just expressions to unleash the anger or hatred.

163

- First, divide the sentences into clauses, and circle the part(s) that you think is new and most important in each predicate.

- While preserving the gist of the paragraph, edit the passage to improve its flow. Omit the words and phrases that you deem unnecessary. Sometimes you may need to restructure and rephrase the entire sentence.

- Although this passage is one of the key sections in this paper, it is short and the point is not fully developed. How would you solve this problem? What points would you include in this passage?

Upon completing the workshop sheet, the class can discuss their answers and recreate the paragraph together. Using a student paper is perhaps more effective than using a professional essay because students can relate to its writing. Also, because a student paper has more room for improvement, they can practice their understanding of the principles.

In the final stage—*Independent Construction of Text*— students will apply the three principles to their own writing. At this stage, it is important that they are required to spend time on choosing their topics. As seen in Chapter 4, the success and failure of the students' arguments largely depended on how knowledgeable they were about their topics and how much vested interest they had in them. Some of their arguments lacked novel insights and repeated existing discussions because they chose topics that were beyond their expertise. To use Bartholomae's (1985) words, those arguments sounded as though they "[came] *through* the writer and not from the writer" (p. 138, italics original). Because they did not know their subjects well enough, they could neither develop their contents nor exude confidence and authority in talking about them. In order to avoid the problem of topic choice, one thing students can do is to keep a log as to what topics they are interested in and why learning about those topics is of importance for them and their

readers, and they discuss them with the teacher. Once they decide on their topics, they will be asked to read articles on the topics and make a list of key words and write brief reactions to them. By following these steps, they gain a better understanding of their topics as well as "the context for writing" (Johns, 2003, p. 203).

Upon deciding their topics, students proceed to constructing organizational flow to their arguments. This step is also important for novice writers because, as Shaughnessy (1977) observes, they often have difficulty in "remembering where he is going" or "hold[ing] larger and larger units of discourse together (from paragraph to essay to term paper to research paper)" (p. 233). Also, as Flower & Hayes's (1980, 1981) research indicates, expository writing imposes significant cognitive strain on writers. Thus, having concrete plans before drafting would help them alleviate such stress and tension. Some composition scholars (e.g., Zamel, 1983) are skeptical about making detailed plans beforehand because content structure inevitably changes in the course of drafting. While this may be true, in my own experience, ESL students seem to decide general structures of their papers early in their writing processes, and once they choose their topics and draft their papers, they tend to be reluctant to make major revisions in terms of content and organization. In this respect, my experience is similar to Ferris's (2003) observation that "Foreign language students may not be as motivated to revise and edit their writing as students who understand that their academic and future career success may depend to some degree on their ability to master conventions of English writing" (p. 126). Although this may be a rather hasty generalization,[40] I believe it is important that students make

_____

[40] Indeed, differing views exist about this issue. Cohen & Cavalanti (1990), for instance, explain how EFL students appreciate instructors' feedback on content and organization. Also, Zamel (1983) indicates that the willingness to make global revision is conspicuous among skilled non-native speakers of English.

concrete plans for topic development before actually drafting their papers. Yet, what is an effective way of encouraging students to deliberate their topic development before drafting? Composition teachers often require students to attach an outline to their papers, but unfortunately, those outlines are often perfunctory or written in an ad hoc manner. Thus, an alternative method is to require students to compose a cover sheet in which they discuss their topic development as well as their audience, purpose, and thesis (Goldstein, 2004). This method could be more promising as it encourages students to consider their topic development more thoroughly in narrative form. Whether it is an outline or a cover letter, I believe it is important that students spend time mulling over their topic development for their arguments.

Upon deciding their topics and organizational flow, students will draft their papers. Afterwards, when they reach the revision stage, the teacher may want to provide a checklist pertaining to the flow of their arguments. Specifically, the checklist asks whether or not students followed the Stasis and the organizing stasis was appropriately emphasized. If not, it should ask them to consider the rationale. As to sentential flow, the checklist asks whether or not their sentences are compatible with the light subject constraint and the one new idea constraint. That is, as the starting point, sentential and clausal subjects should be light, and predicates of clauses should not include more than one new idea. It would be effective to refer back to the checklists that were used to analyze model arguments so that students can see whether or not their own sentences have met the criteria. At this final stage, students use the three principles as an aid to identify the problem of structural and sentential flow.

Finally, although feedback and assessment is beyond the scope of the

166

teaching-learning cycle, they are still important as they could assist students' practice of the three principles of flow. In fact, the topic of feedback and assessment has been actively discussed in composition studies. For instance, some scholars recommend "formative" feedback instead of "evaluative" one. They argue that unlike evaluative feedback that often takes the directive form explaining whether or not the paper met the standards and goals set by the teacher, formative feedback focuses on bringing out the writer's "latent communicative purposes" by asking content-based questions and encouraging the writer to think his or her intended meaning (McGarrel & Verbeem, 2007). Others disagree with this approach, stating that L2 writers respond better to explicit feedback than to implicit one. That is, students are likely to make substantial changes when they are given clear guidance for revision, while they become confused if they are given indirect types of commentary from their teachers (Sugita, 2006; Williams, 2004). My own teaching experience concurs with the latter view: students respond better when they are given explicit directions. As Leki (1990) states, "An element of prescription appears necessary in response to L2 student papers because L2 students have a smaller backlog of experience with English grammatical or rhetorical structure to fall back on, not having had the same exposure to those structures as native speakers have had" (p. 59). One way to implement such direct feedback and assessment is to provide students with clear criteria of judgment and score rubrics that reflect the knowledge and skills learned in class (Hyland, 2004). Specifically, after teaching the three aspects of flow in class, the teacher should also emphasize them as part of the evaluation criteria so that students know what they did well and what specific areas of flow they need to work on further.

To sum up, by following the teaching-learning cycle, the teacher can ensure

students' understanding of the three principles of flow and provide them with several opportunities to practice them. It should be emphasized, however, that the three principles serve as a heuristic measure that helps students in the process of creating organizational and sentential flow. They teach students to take into consideration limitations of readers' processing capacity. However, these principles are by no means what Young (1982) calls "rule-governed procedures." According to Young, rule governed procedures guarantee successful results when they are carried out faithfully. On the other hand, heuristic procedures provide guidelines that may be conducive to good results, though the person's experience, skills, and instinctive judgment play an equally important role:

> [A] heuristic procedure provides a series of questions or operations whose results are provisional. Although more or less systematic, a heuristic search is not wholly conscious or mechanical; intuition, relevant knowledge, and skill are also necessary. A heuristic is an explicit strategy for effective guessing. Heuristics are presently available for carrying out many phases of composing, from the formulation of problems to various kinds of editing[.] (Young, 1982, p.135)

The three principles of flow are in line with Young's definition of a heuristic procedure. Following the three principles does not automatically yield flowing discourse since writers face numerous decisions in the course of planning, drafting, and revising their papers. For instance, they need to consider whom they are going to address, how they want to begin and end their arguments, what evidence to provide and in what order, how extensive each stasis should be, and the list goes on. However, although students need to be reminded that following the three principles does not promise a flowing argument, they should keep in mind the nature and limitations of human consciousness when

composing arguments, or any types of texts that involve communicating with others.

5.4 Limitations of the current study and flow theory

Inspired by Chafe's theory of discourse, this study has explored ways to apply the major components of his theory to argumentative writing and compiled a theory of flow that is usable and accessible to nonnative speakers of English. In doing so, two major modifications have been made in order to tailor it for this particular genre. One is the integration of stasis theory as part of the first principle, topic development, and the other is the choice of the clause as the carrier of new or important information (as opposed to intonation units in natural spoken language). Flow theory thus compiled highlights the canonical topic development of argumentative writing and the basic function of the clause.

Using a paragon example and student papers, the current study demonstrated the possible use of flow theory for ESL/EFL students. I believe that the analyses have presented compelling evidence of its potential, but this study is admittedly "exploratory" instead of "confirmatory" at this stage (Sasaki, 2005). That is, although the student arguments revealed distinct differences in the practice of the three principles from the paragon argument, it does not mean that their usefulness for those students has been proven. Thus, confirmatory studies need to be conducted using a larger data set from a similar population. In addition, it is important to compare and contrast their products before and after learning flow theory in order to prove that it is indeed conducive to the improvement of their arguments. The small sample size is clearly a downside of this study, so future studies need to prove the effectiveness of the theory quantitatively.

Moreover, flow theory itself contains issues and problems that require further

consideration and improvement. First, the idea of topic development may raise a concern

that it ignores the complex and ever-changing nature of genre. Bazerman (2004)

articulates this issue as follows:

> The definition of genres only as a set of textual features ignores the role of
>
> individuals in using and making meaning. It ignores differences of perception and
>
> understanding, the creative use of communications to meet perceived novel needs
>
> in novel circumstances, and the changing of genre understanding over time. (p.
>
> 317)

Indeed, teaching of the Stasis may imply that planning and writing an argument is a

mechanical process in that writers only need to follow the ready-made pattern of

organization while disregarding highly personal and situational aspects of writing.

Currently, I believe that the benefits of learning typical organizational patterns surpass

this possible downside because it can take a long time for nonnative writers to figure

them out if they are left to their own devices. In addition, even though they closely follow

the canonical order of the Stasis, they can still individualize their arguments by deciding

what centers of interest to introduce within each stasis and how to express them. In this

sense, I concur with Hyland (2004) when he states as follows:

> The genre does not dictate that we write in a certain way or determine what we
>
> write; it enables choices to be made and facilitates expression, but our choices are
>
> made in a context of powerful incentives where choices have communicative and
>
> social consequences. Genre pedagogies make both constraints and choices more
>
> apparent to students, giving them the opportunities to recognize and make choices,
>
> and for many learners, this awareness of regularity and structure is not only

facilitating but also reassuring. (p. 20).

Nevertheless, it is also necessary to explore ways to enhance students' awareness of the ever-changing, individual, and situational aspects of genre.

The light subject constraint and the one new idea constraint also need further refinement. First, the light subject constraint recommends the use of "given" or "accessible" ideas for subjects as opposed to "new" ideas, but as Chafe (1994) also states, their distinctions can be blurry. Also, because many subjects fit the definition of "given" or "accessible" ideas, "given" or "accessible" ideas are not necessarily appropriate in a given context. In order to resolve this issue, the current study has proposed that subjects should be evaluated in light of the present stasis, center of interest, and frame, but the judgment is still largely subjective and a further definition of what makes a subject appropriate is necessary.

Likewise, the one new idea constraint could also pose some difficulty to students because there are instances in which they cannot easily identify the new idea within a clause. The first sentence of Lewis's essay is a good example: "No lawful behavior in the marketplace is as disturbing to me as the growing appeals for gratuities." In this sentence, both "disturbing" and "the growing appeals for gratuities" are possibly new. In Chapter 3, I argued that the latter is more important as the author uses a special sentence structure so that this noun phrase appears in the end focus position. However, some may argue that the former is more important because it reveals the author's attitude toward the subject. In this manner, identifying new ideas could be subjective. I believe that the current one new idea constraint still makes a compelling case because it encourages writers to highlight certain ideas while subduing others and to avoid information overload or paucity.

171

However, a further refinement of this constraint is also necessary in order to enhance its usability in the composition classroom.

5.5   Future research projects

5.5.1 Expansion of flow theory

The current theory captures the fundamental aspects of textual flow, but it is far from comprehensive, so my future research will focus on expanding the theory by using other important characteristics of consciousness. For instance, Chafe (1994) explains that "orientation" and "perspective" are also key elements of human consciousness that affect flow of discourse. Hence, in this section, I will discuss the importance of these elements in argumentative writing by referring to Lewis's essay.

"Orientation" refers to the use of locative words that situate the topic in a particular context, and as Chafe (1994) explains below, the need of orientation is one of the fundamental traits of human consciousness:

> No self is an island, and it is necessary for peripheral consciousness, at least, to include information regarding the self's location in several domains, the most important of which appear to be space, time, society, and ongoing activity. Consciousness, it seems, cannot function properly without peripheral knowledge of spatial and temporal location, knowledge of the people with whom the self is currently interacting, and knowledge of what is currently going on. (p. 30)

Consciousness shifts from one focus to another whether it engages in internal thought or interaction with others, but the flow of consciousness will be hampered if it cannot grasp situational information like the ones mentioned in this quote.

The importance of orientation cues has also been discussed in cognitive grammar,

172

especially in terms of figure-ground orientation. For instance, Langacker (2002) explains that humans possess the ability to "structure or construe the content of a domain in alternate ways" (p. 5). That is, the way we perceive or conceive a situation is not definite and uniform; instead, some aspects are highlighted (i.e., figure) in relation to others (i.e., ground). The ground elements are often implicit and cannot be discerned easily, though the ground is as important as the figure in any instances of linguistic communication because understanding the figure is possible only when one has an explicit or a tacit awareness of the ground. What forms the ground of a speech event depends on the way the speaker conceptualizes the topic at hand, but Langacker explains that time and space constitute the "lowest level in conceptual hierarchy," meaning that they are often the base of our perception and conception of an idea (p. 4).

Orientation cues play an important role in argumentative writing, too. The writer needs to use them so that time, location, and people involved are clear to the reader. For instance, examples and testimonies are oft-used forms of evidence, and situational information functions as the ground to help the reader understand them better. Likewise, in authorial comments and statistics, information such as who stated them or conducted the research as well as when and in what situation they are done is important because it conveys the relevance and worthiness of evidence to the reader. It should be noted, however, that the amount of situational information differs in each case. If the reader can draw a mental image of the situation with little information because of his or her familiarity with it, providing many cues would be considered redundant. If the situation is likely to be foreign to the reader, on the other hand, more orientation cues would be necessary. Thus, the writer needs to determine how much orientation cues should be

provided according to his or her assessment of the reader.

In his argument against tipping, Lewis provides several pieces of evidence. For instance, when he defines the topic of his essay in ¶ 1 through ¶ 4, he presents a scene of a typical coffee shop to show that the phenomenon actually exists. In that scene, he especially highlights the presence of a plastic cup because it attests to the increasing demands for tips. This piece of evidence is effectively emphasized partly because of the clarity of the situation. It is not that Lewis explains the context in detail; considering the ubiquitous presence of coffee shops in the United States, such details are probably unnecessary. Instead, by mentioning related objects and participants like "cappuccinos" and "the young man and woman behind the counter," he succeeds in providing sufficient background information for his readers.

Later on, Lewis changes the scene in order to convey unpleasant feelings surrounding the custom. To explain the origin of the custom, he first takes his readers to the age of aristocracy and presents a repulsive situation in which a rich man gives his worker charity. The specific location of this situation is not explicitly stated, but the time and participants are sufficiently provided to make his point. Subsequently, he brings up an even more disturbing scene in which service providers expect gratuities instead of letting their customers decide how much to tip. In this case, too, clear background information facilitates the readers' understanding of the evidence. As Langacker (2002) puts it, "each locative expression confines the subject to a specific search domain" (p. 9). The ways in which writers provide contextual information is another aspect of flow I want to investigate in my future studies.

Another element that can be part of flow theory is "perspective." Chafe (1994)

174

defines perspective, or "point of view" in his words, as an important aspect of consciousness because "one's model of the world is necessarily centered on a self" (p. 30). Perspective is often reflected in the subject, the starting point of the sentence (Chafe, 1994, p. 132). That is, when the speaker talks about his or her own view or experience, the sentence will begin with a first person pronoun like "I" or "we." When the speaker refers to those of the listener, the second person pronoun "you" will be used as the starting point. In some cases, however, perspective is expressed only in a subtle manner. Langacker (2002), for instance, introduces various cases of such covert perspective. For example, the sentence "The new highway {goes/runs/climbs} from the valley floor to the senator's mountain lodge" seems to describe a static object without any perspective, but the verbs used in this sentence reveal the presence of a covert perspective that makes a conceptual movement in observing the object. Such a covert perspective is often used in academic writing which tends to emphasize objectivity of information, though a close look often reveals its presence.

An argument, on the other hand, often incorporates various perspectives and presents them in an explicit manner. In fact, according to Fahnestock & Secor (2004), this is an important rhetorical tactic that allows the writer to create the sense of ethos and pathos in an argument. They assert that effective use of perspectives, or what they call "voices," allows the arguer to communicate its message, while creating a close relationship with the audience. In this respect, MacWhinney (2005) also explains that perspective shifting has a positive effect on communication:

When language is rich in cues for perspective taking and perspective shifting, it awakens the imagination of the listener and leads to successful sharing of ideas,

impressions, attitudes, and narratives. When the process of perspective sharing is

disrupted by interruptions, monotony, excessive complexity, or lack of shared

knowledge, communication can break down. (p. 198)

Effective use of perspectives is an important element of flow in argumentative writing.

In his argument against tipping, Lewis introduces various perspectives and moves

from one to another in a smooth, skillful manner. He begins the first paragraph by

referring to his own observation using "the *I* of personal experience":[41] "No lawful

behavior in the marketplace is as disturbing to me as the growing appeals for gratuities."

He maintains the same tone in the second sentence, but he does not linger on the same

perspective. Instead, he shifts the perspective to "every gentle consumer of cappuccinos"

and addresses his readers in an indirect way. Interestingly, this perspective works as a

bridge between the first and third sentences. Instead of capturing the readers' attention

immediately by using *you*, he takes this extra step. It is also interesting to note that in

doing so, he uses words like "gentle" or "cappuccinos" that appeal to middle-class

consumers and invites those readers to identify with the author's point of view. As a

result, the readers would be more accepting when they are addressed as *you* in the

subsequent sentences. Specifically, Lewis uses "a scene starring *you*"[42] so that the

readers can imagine themselves being at a coffee shop, seeing the plastic cup for

gratuities, and engaging in a sequence of thoughts trying to understand the meaning and

legitimacy of the cup. By using this perspective, he entices his readers to see the issue

---

[41] This type of *I* is used when the writer refers to his or her own experience. The writer's personal testimony can not only be a part of evidence but also convey to the reader the writer's motive for writing the argument (Fahnestock & Secor, 2004).

[42] The writer introduces a certain scene and makes the reader play a role in the scene with this type of *you*. By doing so, the writer aims to enhance the reader's empathy with the issue (Fahnestock & Secor, 2004).

from the same perspective and establish a common ground with the readers.

Having presented the unreasonableness of the practice, Lewis prompts his readers to reach the conclusion which is stated in the first sentence of the fifth paragraph: "There in a nutshell is the first problem with tipping: the more discretion you have in the matter the more unpleasant it is." The use of *you* in this sentence is natural because this conclusion is deduced from the discussion carried out so far in which the readers have played an active role. Lewis, however, switches the perspective in the subsequent sentence; he moves away from *you* as the dominant perspective perhaps because the constant use of *you* can strike them as too direct. Instead, he provides two opposite third-person perspectives in this paragraph—the perspective of "the practicing democrat" and "sane, well-adjusted people" on the one hand, and that of "offensively rich people" on the other. Lewis guides his readers to identify with the former by using "we" in the phrase "our democratic age" in the opening sentence of the next paragraph.[43] Subsequently, Lewis introduces some personal testimonies to prove that tipping has become "customary" and lost its original meaning. In doing so, he refers to his own experience with a taxi driver in New York briefly using "the *I* of personal experience," though he quickly moves on to the more serious case in which his friend involved.

After moving away from the perspective of "you" for a while, Lewis returns to it at the beginning of the seventh paragraph to recapture the readers' attention. And in the next sentences, he turns to the *they* perspective when he refers to cab drivers as a group who

---

[43] According to Fahnestock & Secor (2004), this use of "we" has the effect of uniting readers and writers. This type of *we* refers to both the writer and the audience. The writer uses this *we* in order to emphasize a common value shared with the audience and create the sense of unity between them. Incidentally, it should be noted that this type of *we* is also used when the writer addresses some negative tendency of people, which include the readers, so that they would not feel offended by it.

represent the negative aspect of this custom. By doing so, he effectively creates distance with the cabdrivers. At the same time, he also prepares the readers for the upcoming conclusion in the last paragraph. In this concluding paragraph, Lewis switches the perspectives rapidly. First, he addresses his readers using "a reaction anticipating *you*":[44] "A small matter, you might say." Then, he responds to it using "the *I* of method,"[45] though he skillfully switches to the *we* perspective to talk about the consequence of the current practice (i.e., "I feel we are creeping towards a kind of backsheeth economy . . ."). Finally, toward the end of the paragraph, he further emphasizes the *we* perspective to present the stance he and his readers should take in unity so that the custom will not be as rampant as it is now: "Let's band together and ignore the cup. And who knows? Someday, we may live in a world where a New York cabdriver simply thanks you for paying what it says on the meter."

Lewis's essay reveals how a writer shifts perspectives in guiding the audience through an argument. Lewis uses the *I* perspective just enough to present his viewpoint. He addresses the audience more frequently in order to involve them in the discussion and sustain their attention. Yet, more importantly, he gradually unites these two different perspectives into one by using the *we* perspective which stands in opposition to the *they* perspective of taxi drivers and coffee vendors. As discussed above, the switch among these perspectives is carried out in a purposeful and well thought-out manner. Lewis's

---

[44] With this type of the second person pronoun, the writer shows an understanding of the reader's state of mind by anticipating their questions or reactions they might have. By doing this, the writer aims to retain the reader's attention and guide him or her through the argument (Fahnestock & Secor, 2004).

[45] This type of *I* is often used for signposting the organization of the text or facilitating the reader's understanding of the text. That is, the writer sometimes takes a moment to signal how he or she will proceed with the argument or makes an anticipatory remark of the difficulty the reader might face in following the argument (Fahnestock & Secor, 2004).

essay demonstrates that the choice and use of certain perspectives is another possible element of flow of conscious experience in argumentative writing.

As illustrated in this section, orientation and perspective are important elements in the flow of discourse; thus, I intend to investigate their roles specifically in argumentative writing in my future research.

5.5.2 Contrastive rhetoric

Because my future studies will concern second language writing, especially argumentative writing by EFL writers in Japan, their cultural, educational, and linguistic backgrounds will be of great interest. The current study did not touch on these aspects largely because its main objective was to apply Chafe's theory to argumentative writing and explore its use. However, when I return to Japan, I intend to investigate whether or not there are any noticeable relations between Japanese students' written products and their cultural, educational, and linguistic backgrounds.

As to Japanese students' cultural backgrounds, various characterizations have been made in terms of their communication style. For instance, in his foundational work of contrastive rhetoric, Robert Kaplan (1966) describes the oriental paragraph pattern as "indirect" because it introduces various views surrounding a subject matter but never addresses it directly. He explains that this is part of the reason that paragraphs composed by oriental writers appear unclear and even illogical to English speakers.[46] Likewise, Hinds's (1987) theory of "reader versus writer responsibility" explains that in Japanese communication readers take on as much responsibility as writers in trying to make sense

---

[46] Kaplan's theory has been criticized for its ethnocentric viewpoint and crudeness in the manner he divided the language groups. Although he later admits the legitimacy of such criticisms, he reasserts the importance of his claim that "each language has certain clear preferences," which are beneficial for ESL/EFL pedagogy (1987, p. 10).

of the text. According to Hinds, such a communication style is reflected in lack of transition signals in Japanese writing. In English, it is writers' responsibility to clarify connections between sentences, but in Japanese, writers feel less obliged to do so because they assume that readers can make out the connections without clear markers (Connor, 1996, p. 95; Hinds, 1987, p. 146). Japanese writers are also considered weak in argumentation partly because of "cultural inhibitors," which prompt them to avoid discord with others at any cost (Connor & Kramer, 1995, p. 173). Such tendency could work against them, especially when effectiveness in English discourse often depends on one's ability to present and develop one's viewpoints (Dirven & Verspoor, 1998; Liebman, 1992). Keeping these observations in mind, I want to investigate the extent to which Japanese students' cultural backgrounds affect their argumentation in English.

Students in Japan tend to have difficulty with argumentation also because writing instruction itself is scarce in both L1 and L2 education. As to L1 writing, students are expected to acquire writing skills on their own as they proceed with their schooling (Hirose, 2003). Because students are evaluated according to their acquisition of factual knowledge and not their writing proficiency, they receive hardly any writing instruction as part of their coursework. Writing is deemphasized in the second language education, too. English classes tend to focus on grammar, vocabulary, idioms, reading comprehension, and translation of English into Japanese, and writing instruction is limited to translation of individual sentences into English. These are certainly important aspects of language learning especially because Japanese students' exposure to English is limited and they need to spend considerable time learning the fundamentals of the language first. However, even when their English proficiency reaches an intermediate or

advanced level, they still have far fewer opportunities to write papers than American

counterparts do. However, as Carson (1992) states, "Endless hours of memorization and

grammar drills will not necessarily lead to a more proficient second language reader and

writer" (p. 54). I want to find out ways in which students' previous experience with L1

and L2 writing or lack thereof influences their writing processes as well as organization

of their written products.

Incidentally, there seem to be several reasons for the lack of writing instruction in

Japan. As mentioned earlier, writing requires a high level of language proficiency, so

many Japanese teachers of English may feel unconfident in teaching writing. Unlike

mechanical aspects of language learning, there are no right or wrong answers in writing,

and teachers cannot rely on their native instincts to correct and evaluate student writing.

In my own experience, even after years of studying in the United States, I still find it

difficult to achieve native-like writing proficiency, to say nothing of teaching know-how

to others. Hence, those teachers who received their educations only in Japan should find

it even more difficult to teach English composition with confidence. In addition, class

size in Japan tends to be large, which makes it extremely difficult to provide

individualized instructions to students, even though they are crucial for nonnative

speakers to improve their writing skills. These difficulties and obstacles, however, do not

reduce the importance of writing for Japanese EFL students. Writing skills are mandatory

when participating in any academic and professional communities outside Japan, and lack

thereof will immediately put them at a disadvantage. As Bhatia (1999) states, learning

words and grammar of a language is of no avail, if students cannot actually use it for

achieving their communicative goals in actual, existent contexts (p. 26).

Finally, my future study of contrastive rhetoric focuses on the influence of students'

linguistic backgrounds on their writing in English. Especially interesting is the way

Japanese natural spoken language affects students' choice of subjects as well as

information distribution within predicates. In Japanese communication, sentential

subjects are often omitted if the speaker can assume that they can be easily inferred from

the context (Maynard, 1998). However, sometimes their references are not as obvious as

the speaker thinks, resulting in misunderstandings or needs of clarifications. Also,

because subjects are often omitted, sentences begin with new ideas, making it difficult for

the listener to catch what has been said. For instance, let us look at the following

conversation at a restaurant between two Japanese speakers. They were having a small

talk to get to know each other:

A. *Gaishoku ha shitemasu ka?*
   Eat out   do (you)?
B. *Eh?*
   Pardon?
A. *Gaishoku ha shitemasu ka?*
   Eat out   do (you)?
B. *Naishoku ha shitemasen ne.*
   Second job (I) don't have.

The restaurant was noisy and there was no prior reference to eating-out (except that they

were eating out that night), so these factors certainly contributed to the misunderstanding.

However, B misunderstood the meaning of A's question also because the subject of the

question was omitted and it started with the new idea. In consequence, B could not catch

the beginning of the first word, which was crucial for him to understand the question

correctly. This type of misunderstanding occurs frequently in Japanese conversations

because beginning sentences with new information is common and perfectly grammatical

in the Japanese language. Hence, I want to investigate whether or not such accustomed discourse practice in spoken language affects the ways in which they frame their sentences in English. More specifically, I want to examine their choice of their subjects as well as their presentation of new ideas in the predicate to see if there are any noticeable patterns in their English sentences.

As Matsuda (1997/2001) states, it is true that an L2 writer's linguistic, cultural, and educational backgrounds cannot explain everything about his or her writing. In the end, various other factors influence the product such as the writer's native "dialect," "socioeconomic class," "his or her knowledge of the subject matter," "past interactions with the reader," and "the writer's membership of various L1 and L2 discourse communities" (Matsuda, 1997/2001, p. 248). In this sense, it is important to pay close attention to various other influencing factors. Nevertheless, I believe that educational, cultural, and linguistic backgrounds are still worthy of consideration because they are major influencing factors that shape students' L2 writing especially at the beginning. By investigating students' backgrounds, I intend to explore ways to address their issues and problems in their English writing effectively.

5.6 Summary

The aim of this chapter has been two-fold. One is to discuss ways of actually using the three principles of flow in the composition classroom, and the other is to lay out my future research projects. To that end, the chapter has first introduced the teaching philosophy of this study; that is, ESL/EFL students can benefit from so-called explicit pedagogy. By receiving genre-specific instruction of canonical organizational patters and other textual elements, students can gain a better sense of what is expected in a certain

genre. Because this approach resonates with that of the Sydney School and ESP, the

chapter has introduced them briefly and discussed a way of using the Sydney School's

"teaching-learning cycle" in teaching argumentative writing to non-native speakers of

English. Finally, keeping in mind the limitations of flow theory, this chapter has

considered ways of improving and expanding it in my future studies. Also, it has

discussed my future research projects pertaining to EFL issues in argumentative writing

in Japan.

6. Epilogue

Inspired by Chafe's assertion that understanding discourse is impossible or incomplete at least without taking consciousness into account, I have explored a way of applying Chafe's theory of discourse to explain flow in expository argumentative writing. Namely, Chafe explains the flow of discourse in light of the three principles: topic hierarchy, the light subject constraint, and the one new idea constraint. He verifies their validity using natural spoken discourse. However, his discussion of expository writing is brief and less thorough. He argues that the success of expository writing also depends on how well it accommodates readers' consciousness, but he does not explain ways in which the constituents of his theory actually play out in this type of discourse. Thus, the main goal of this study has been to adapt his theory for expository argumentative writing by taking into consideration its differences from natural spoken discourse.

This study is also motivated by my personal interest in assisting ESL/EFL writers as they become acquainted with expository argumentative writing. English being my foreign and second language, I struggled for a long time not knowing how to create a sense of flow in my sentences. Because my knowledge and experience of English discourse was limited, I needed to go through much trial and error before achieving a potentially acceptable piece of writing. Hence, I felt a sense of relief when I encountered Chafe's theory and learned that there were certain principles operating in the minds of native speakers as they engage in discourse, and I envisioned that such knowledge would be helpful to other ESL/EFL students as they struggle with writing in English. It is certainly naïve to think that learning the three principles would dramatically enhance the effectiveness of their writing, considering that flow is a result of numerous elements;

nevertheless, I believe that they are the foundations of flow that can guide students as they draft and revise their argumentative writing.

The current study encountered several difficulties in its process. The first one concerned finding an alternative to the intonation unit. After grappling with several options such as the punctuation unit and the sentence, I came to a conclusion that the clause would be a better option because it is less arbitrary than the punctuation unit, and there is a tendency that the boundary is marked by brief pauses. Second, determining what constitutes a new idea was also problematic because expository writing tends to convey information in a condensed manner; thus, a clause could contain more than one possible new idea. To resolve this issue, I proposed the use of cognitive frame or schema to measure the activation costs of those ideas. Finally, even when they conform to the two constraints, sentences sometimes still lacked flow. This problem eventually led me to argue for the importance of the Stasis not just as the organizational schema but also as the evaluation criteria of the choice of subjects and new ideas.

This study is admittedly incomprehensive, and a further study to refine and expand flow theory is necessary. However, it is not without some theoretical and pedagogical merits. Theoretically, this study can be considered an attempt to bridge the existing gap between coherence and cohesion. In traditional text linguistics, coherence refers to underlying organization of a text, while cohesion indicates textual elements (e.g., repetition, parallelism, transition signals) that create the sense of connectedness between and among sentences. Chafe's theory, on the other hand, unites the two by assuming consciousness as the common source. The current study extends the notion further. As demonstrated in the analyses of the student papers in Chapter 4, flow is the result of

cohesion and coherence working in unison. Specifically, the limited capacity of consciousness affects clausal structure which proceeds from a given/accessible idea to a new one; and the subject should be light and the predicate should include no more than one new idea. However, to achieve flow at the discourse level, such "cohesive" clauses are not sufficient: they need to be "coherent" by being compatible with the overall purpose of the discourse. In this sense, the current study of flow illustrates a close connection between coherence and cohesion, constantly interacting at both sentence and discourse levels.

Pedagogically, the three principles introduced in this study provide a useful heuristic measure for ESL/EFL writers as they engage in argumentative writing. The Stasis helps to make them aware of the purpose of their argument as well as the existence of the organizational patterns that can be applied to the types of argument. The two constraints help them gain a better control over clauses. As seen in Chapter 4, student writers sometimes use overly complex clausal structures or add unnecessary ideas which only complicate and prolong them and blur their foci. By highlighting the function of the clause as the carrier of a new idea, the two constraints prompt them to present and express their focal ideas concisely and emphatically. In this sense, practice of the two constraints may be the first step to achieve proper integration of ideas and syntax.

With these understandings, I am returning to Japan, the place I started as a novice EFL writer. Teaching argumentative writing to students like me would not be an easy task. As described in Chapter 5, writing instruction is scarce both in Japanese and English, and argument is considered something to be avoided rather than a tool for understanding and problem-solving. Hence, I expect that writing an argument in English would pose a

187

significant challenge to Japanese EFL writers. However, I am hopeful that by learning it

through the lens of consciousness, which is a common faculty to all human beings, they

will find this task not as insurmountable as it first seems.

Appendix A

Paper #1 Assignment prompt

In this first assignment, let us assume that you are writing a short essay for our student newspaper, *The Observer*. Your task in this essay is to introduce a certain trend, a person (or people), an event, or a work of art that you know very well and that might be of interest to your fellow students.

As a newspaper column, it is very important that your topic is newsworthy. That is, you want to choose a topic that your audience may not know very well, or even if they do, you want to present it in a different light so that they will learn something from your discussion. Also, the dominant mode of your column should be definition; hence, your essay should be informative and describe your topic as clearly as possible. In order to achieve this goal, you are encouraged to include three types of support we have learned in class—examples, definition, and comparison.

Last but not least, your essay should answer the "So what?" question at the end of your essay. That is, your audience needs to know why knowing your topic is meaningful not just to you but to your audience as well.

Your essay will be evaluated in large part by how newsworthy your topic is, whether or not it presents the topic in a clear and informative manner, and how effective it is in the use of examples, definitions, and comparisons.

If you have trouble finding your topic, I suggest you go through Exercise 6.1 or "Writing suggestions" listed on p. 163. Also, you may want to use "Cheerleading: A sport or an activity" by Jill Henkel as a model definition essay.

Appendix B

Paper #2 Assignment prompt

In Paper #1, your primary task was to define your topic as clearly as possible so that your audience would recognize its existence and significance. In Paper #2, you will go a step further: after introducing your topic, you will offer an extensive analysis of how your topic came about. You are free to choose your own topic: it can be an isolated event, a state of affairs, a trend, a pattern of events, or some people's behavior. If you have trouble finding a topic, review exercises in Chapter 7 as well as writing suggestions on p. 216. As always, make sure that you know who your target audience is and that you are clear about the purpose of your paper. That is, you need to show why your argument is relevant not just to yourself but to your audience.

If you cannot come up with a topic, you may use the following scenario. Suppose you are asked to write an article for a newsletter whose target audience is prospective students of Case. Your task in this article is to discuss your experience as an international student at Case. Discuss reasons for your academic/social success/failure. Or, introduce a difficult situation you have faced at Case and explain contributing factors so that your readers can learn from your experience.

Some of the grading criteria will be as follows:
✓ Is the rhetorical situation of the paper clear? Does it address a particular audience? Does it have a specific purpose? (i.e. Does it try to satisfy the audience's curiosity? Does it try to bring about a certain effect or prevent it from happening?)
✓ Does the paper introduce the topic clearly?
✓ Does the paper offer an in-depth analysis of causes? Is the causal argument persuasive and provocative?
✓ Does the paper take into account causes such as human responsibility, a blocking cause, reciprocal causality, and chance?
✓ Is the paper effective in its use of causal link, time precedence, examples, and analogy?

Appendix C

Paper #3 Assignment prompt

Among various essays we have read and discussed so far (or those we will read and discuss in the future), choose one that is of particular interest to you and write an evaluation argument in response to the author's position. You are allowed to use one of the reaction papers you have written and develop it into a longer evaluation argument. Also, be sure to do the following in your paper:
- ✓ State your position clearly.
- ✓ Create an exigence for your argument by introducing the author and the gist of his/her argument.
- ✓ Discuss criteria of judgment and incorporate causal analysis as part of your argument.
- ✓ Use at least one direct quote from the essay you have chosen. (N.B. Avoid over-quoting and dropped quotations.)
- ✓ Include at least 2 different kinds of sources (e.g. books, newspaper/magazine/journal articles, and electronic sources) and attach references (APA) or works cited (MLA) at the end of your paper. (N.B. Don't forget to include the essay of your choice in your references/works cited.)
- ✓ Acknowledge merit in the opposite view.
- ✓ Proofread carefully before submission.

Appendix D

Paper #4 Assignment prompt

As we are heading into the final stretch of this semester, it is time to tackle our last major assignment: a proposal argument. Your main task in this paper is to choose a problem that interests you and concerns you in a personal way and recommend a course of action to solve the problem, or at least, alleviate the situation. Be sure to make your recommendations specific and detailed. Also, as you argue for the effectiveness and feasibility of your proposal, you may want to use methods such as a chain of causes and an analogy. If you have trouble composing your paper, you may want to re-read some model essays such as "Hollywood Simply Can No Longer Abdicate Its Responsibility to Kids" and "Schools Can Help to Prevent Teen Pregnancy."

This final paper also offers you an opportunity to show your understanding of the three modes of argument we have learned so far. For instance, before proposing a course of action, show your audience that the problem actually exists by giving an overall picture of the situation, using statistics, or offering vivid examples (Definition). Also, to stress the seriousness of the issue, discuss moral or ethical aspects of the problem or explain negative consequences that may ensue if the problem is left unresolved (Evaluation). Furthermore, examine some of the major causes behind the problem and identify responsible agents as part of your preliminary argument (Causal analysis). Thus, you should make use of different modes of argument in order to enhance the persuasive force of your proposal.

Last but not least, please note that doing research is an important part of this assignment. You should incorporate at least 4 different sources and attach References (APA) or Works Cited (MLA) at the end of your paper.

References

Atkinson, D. (2003). L2 writing in the post-process era: Introduction. *Journal of second language writing*, *12*, 3–15.

Baars, B. J. (1994). A global workspace theory of consciousness experience. In A. Revonsuo & M. Kamppinen (Eds.), *Consciousness in philosophy and Cognitive neuroscience* (pp. 149-171). Hillsdale, N. J.: Lawrence Erlbaum.

Baars, B. J. (1997). *In the theater of consciousness: The workspace of the mind.* New York: Oxford University Press.

Baars, B. J. (2003a). How does a serial, integrated, and very limited stream of consciousness emerge from a nervous system that is mostly unconscious, distributed, parallel, and of enormous capacity? In B. J. Baars, W. P. Banks, & J. B. Newman (Eds.), *Essential sources in the scientific study of consciousness* (pp. 1124-1129). Cambridge, M.A.: A Bedford Book.

Baars, B. J. (2003b). Introduction: Treating consciousness as a variable: The fading taboo. In B. J. Baars, W. P. Banks, & J. B. Newman (Eds.), *Essential sources in the scientific study of consciousness* (pp. 1-10). Cambridge, MA: Bedford Book.

Baars, B. J., & McGovern, K. (1996). Cognitive views of consciousness: What are facts? How can we explain them? In M. Velmans (Ed.), *The science of consciousness: Psychological, neuropsychological and clinical reviews* (pp. 63-95). London: Routledge.

Baars, B. J., & Newman, J. (1994). A neurobiological interpretation of global workspace theory. In A. Revonsuo & M. Kamppinen (Eds.), *Consciousness in philosophy and cognitive neuroscience* (pp. 211-226). Hillsdale, N. J.: Lawrence Erlbaum.

Bartholomae, D. (1985). Inventing the university. In Mike Rose (Ed.), *When a writer can't write: Writer's block and other composing problems* (pp. 104-116). New York: Guilford Press.

Bazerman, C. (2004). Speech acts, genres, and activity systems: How texts organize activity and people. In C. Bazerman & P. Prior (Eds.), *What writing does and how it does it: An introduction to analyzing texts and textual practice* (pp. 309-339)*.* Mahwah, NJ: Lawrence Erlbaum Associates.

Beaugrande, R., & Dressler, W. (1981). *Introduction to text linguistics.* London: Longman.

Bednarek, M. A. (2005). Frames revisited—the coherence-inducing function of frames. *Journal of pragmatics, 37*, 685-705.

Bhatia, V. K. (1999). Integrating products, processes, purposes, and participants in professional writing. In C. Candlin & K. Hyland (Eds.), *Writing: Texts, processes, and practices* (pp. 21-39). London: Longman.

Bitzer, L. F. (1999). The rhetorical situation. In J. L. Lucaites, C. M. Condit & S. Caudill (Eds.), *Contemporary rhetorical theory: A reader* (pp. 217-225)*.* New York: The Guilford Press. (Original published 1968)

Brooks, D. (2006). Remaking the epic of America. *The New York Times.* Retrieved February 5, 2006, from http://www.nytimes.com

Carson, J. G. (1992). Becoming biliterate: First language influences. *Journal of Second Language Writing, 1*(1), 37-60.

Celce-Murcia, M. & Larsen-Freeman, D. (1999). *The grammar book: An ESL/EFL teacher's course* (2nd ed.). Boston: Heinle & Heinle.

Chafe, W. L. (1973). Language and memory. *Language, 49*(2), 261-281.

Chafe, W. (1974). Language and consciousness. *Language, 50*, 111-133.

Chafe, W. (1982). Integration and involvement in speaking, writing, and oral literature. In D. Tannen (Ed.), *Spoken and written language: Exploring orality and literacy* (pp.35-53). Norwood, NJ: Ablex.

Chafe, W. (1994). *Discourse, consciousness, and time: The flow and displacement of conscious experience in speaking and writing.* Chicago: The University of Chicago Press.

Chafe, W., & Danielewicz, J. (1987). Properties of spoken and written language. In R. Horowitz & S. J. Samuels (Eds.), *Comprehending oral and written language* (pp. 83-113). New York: Academic Press.

Cheng, X., & Steffensen, M. S. (1996) Metadiscourse: A technique for improving student writing. *Research in the teaching of English*, *30*(2), 149-181.

Chenoweth, N. A., & Hayes, J. R. (2001). Fluency in writing: Generating text in L1 and L2. *Written communication, 18,* 80-98.

Cohen, A., & Cavalcanti, M. (1990). Feedback on compositions: Teacher and student verbal reports. In B. Kroll (Ed.), *Second language writing: Research insights for the classroom* (pp. 155-177). New York: Cambridge University Press.

Conley, T. M. (1990). *Rhetoric in the European tradition.* Chicago: The University of Chicago Press.

Connor, U. (1996). *Contrastive rhetoric: Cross-cultural aspects of second-language writing.* Cambridge, England: Cambridge University Press.

Connor, U., & Farmer, M. (1990). The teaching of topical structure analysis as a revision

strategy for ESL writers. In B. Kroll (Ed.) *Second language writing: Research insights for the classroom* (pp. 126-139). Cambridge, England: Cambridge University Press.

Connor, U., & Kramer, M. (1995). Writing from sources: Case studies of graduate students in business management." In D. Belcher & G. Braine (Eds.), *Academic Writing in a Second Language: Essays on research and pedagogy* (pp. 155-182)*. Norwood, NJ : Ablex.

Crismore, A., Markkanen, R., & Steffensen, M. (1993). Metadiscourse in persuasive writing. *Written communication, 10*(1), 39-71.

Daneš, F. (1974). Functional sentence perspective and the organization of the text. In F. Daneš (Ed.), *Papers on functional sentence perspective* (pp. 106-128). Prague: Academia.

Dennett, D. C. (1997). The Cartesian theater and "Filling In" the stream of consciousness. In N. Block, O. Flanagan, & G. Guzeldere (Eds.), *The nature of consciousness: Philosophical debates* (pp. 83-88). Cambridge, M.A.: MIT Press.

Dirven, R. & Verspoor, M. (1998). *Cognitive exploration of language and linguistics.* Amsterdam: John Benjamin.

Donald, M. (2000). The central role of culture in cognitive evolution: A reflection on the myth of the "isolated mind." In L. P. Nucci & G. B. Saxe and E. Turiel (Eds.), *Culture, thought, and development* (pp. 19-38). Mahwah, N.J.: Lawrence Earlbaum.

Donald, M. (2001). *A mind so rare: The evolution of human consciousness.* New York: W. W. Norton.

Elbow, P. (1998). *Writing without teachers* (2nd ed.). New York: Oxford University Press.

Emmel, B., Resch, P., & Tenney, D. (1996). Introduction. In B. Emmel, P. Resch,

    & D. Tenney (Eds.), *Argument revisited; Argument redefined: Negotiating meaning*

    in the composition classroom (ix-xxii). Thousand Oaks, CA: Sages Publications.

Evans, R. B. (2004). Introduction. In T. C. Dalton & R. B. Evans (Eds.), *The life cycle of*

    psychological ideas: Understanding prominence and the dynamics of intellectual

    change (pp. 17-31).

Fahnestock, J., & Secor, M. (1985). Toward a modern version of stasis theory. In C. W.

    Kneupper (Ed.), *Oldspeak/Newspeak* (pp. 217-226). Arlington, TX: The Rhetoric

    Society of America and NCTE.

Fahnestock, J., & Secor, M. (2000). Teaching argument: A theory of types. In E. P. J.

    Corbett, N. Myers, & G. Tate (Eds.), *The writing teacher' sourcebook*

    (4th ed., pp. 222-230). New York: Oxford University Press. (Original work

    published 1983)

Fahnestock, J., & Secor, M. (2004). *A rhetoric of argument: A text and reader* (3rd ed.).

    Boston: McGraw Hill.

Feez, S. (2002). Heritage and innovation in second language education. In A. M. Johns

    (Ed.), *Genre in the classroom: Multiple perspectives* (pp. 43-69). Mahwah, NJ:

    Lawrence Erlbaum.

Ferris, D. (2003). Responding to writing. In In B. Kroll (Ed.), *Exploring the dynamics of*

    second language writing (pp. 119-140). Cambridge, UK: Cambridge University

    Press.

Firbas, J. (1986). On the dynamics of written communication in the light of the theory of

    functional sentence perspective. In C. R. Cooper & S. Greenbaum (Eds.) *Studying*

writing: Linguistic approaches (pp. 40-71). Beverly Hills, CA: Sage.

Flanagan, O. (1997). The robust phenomenology of the stream of consciousness. In N. Block, O. Flanagan, & G. Guzeldere (Eds.), *The nature of consciousness: Philosophical debates* (pp. 89-93). Cambridge, M.A.: MIT Press.

Flower, L. (1994). *The construction of negotiated meaning: A social cognitive theory of writing.* Carbondale, IL: Southern Illinois University Press.

Flower, L., & Hayes, J. R. (1980). The dynamics of composing: Making plans and juggling constraints. In L. W. Gregg & E. R. Steinberg (Eds.), Cognitive processes in writing (pp. 31-50). Hillsdale, N.J.: Lawrence Erlbaum.

Flower, L., & Hayes, J. R. (1981). Plans that guide the composing process. In C. H. Frederiksen & J. F. Dominic (Eds.), *Writing: The nature, development, and teaching of written communication* (pp. 39-59). Hillsdale, N.J.: Lawrence Erlbaum.

Flowerdew, J. (2002). Genre in the classroom: A linguistic approach. In A. M. Johns (Ed.), *Genre in the classroom: Multiple perspectives* (pp. 91-102). Mahwah, NJ: Lawrence Erlbaum.

Flowerdew, J. (2006). Use of signaling nouns in a learner corpus. *International Journal of Corpus Linguistics, 11*(3), 345-362.

Fulkerson, R. (1996). *Teaching the argument in writing.* Urbana, IL: National Council of Teachers of English.

Givón, T. (1983). Topic continuity in discourse: An introduction. In T. Givón (Ed.), *Topic continuity in discourse: A quantitative cross-language study* (pp. 1-41). Amsterdam: John Benjamin.

Goldstein, L. M. (2004). Questions and answers about teacher written commentary and

    student revision: Teachers and students working together. *The Journal of Second*

    Language Writing. 13(1), 63-80.

Goshgarian, G., Krueger, K., & Minc, J. B. (2003). *An argument rhetoric and reader*

    (4th ed.). New York: Longman.

Gross, A. G. (1996). *The rhetoric of science.* Cambridge, MA: Harvard University Press.

Hacker, D. (2002). *The Bedford handbook* (6th ed.). Boston: Bedford/St. Martin's.

Halliday, M. A. K. (1994). An *introduction to functional grammar.* New York: Routledge.

Halliday, M. A. K., & Hasan, R. (1976). *Cohesion in English.* London: Longman.

Halliday, M. A. K., & Martin, J. R. (1993). *Writing science: Literacy and discursive*

    power. Pittsburg, PA: University of Pittsburg Press.

Harris, Z. (1952). Discourse analysis. *Language, 28*, 1-30.

Hellman, C. (1995). The notion of coherence in discourse. In G. Rickheit and C. Habel

    (Eds.), *Focus and coherence in discourse processing* (pp. 190-202).

    Berlin: Walter de Gruyter.

Hickman, M. (2004). Coherence, cohesion, and context: Some comparative perspectives

    In narrative development. In S. Strömquist & L. Verho[e]ven (Eds.), *Relating*

    events in narrative:Typological and contextual perspectives (Vol. 2) (pp. 281-306).

    Mahwah, NJ: Lawrence Ehlbaum.

Hinds, J. (1987). Reader versus writer responsibility: A new typology. In U. Connor &

    R. Kaplan (Eds), *Writing across languages: Analysis of L2 written text.*

    Reading, MA: Addision-Wesley.

Hirose, K. (2003). Comparing L1 and L2 organizational patterns in the argumentative

writing of Japanese EFL students. *Journal of second language writing*, *12*, 181-209.

Hoey, M. (1983). *On the surface of discourse.* London: George Allen & Unwin.

Hoey, M. (2001). *Textual interaction: An introduction to written discourse analysis.*
London: Routledge.

Horowitz, R., & Samuels, S. J. (1987). Comprehending Oral and Written Language:
Critical Contrasts for Literacy and Schooling. In R. Horowitz & S. J. Samuels
(Eds.), *Comprehending oral and written language* (pp. 1-52). San Diego:
Academic Press.

Hyland, K. (2003). Genre-based pedagogies: a social response to process. *Journal of
second language writing, 12*, 17-29.

Hyland, K. (2004). *Genre and second language writing*. Ann Arbor, MI: The University
of Michigan Press.

James, W. (1950). *The principles of psychology* (Authorized ed., Vol. 1).
New York: Dover Publications. (Original work published 1890)

Johns, A. M. (1993). Written argumentation for real audiences: Suggestions for teacher
research and classroom practice. *TESOL Quarterly. 27*(1), 75-90.

Johns, A. M. (1995). Genre and pedagogical purposes. *Journal of Second Language
Writing, 4*, 181-190.

Johns, A. M. (2002). Introduction. In In A. M. Johns (Ed.), *Genre in the classroom:
Multiple perspectives* (pp. 3-13). Mahwah, NJ: Lawrence Erlbaum.

Johns, A. M. (2003). Genre and ESL/EFL composition instruction. In B. Kroll(Ed.),
Exploring the dynamics of second language writing (pp. 195-217). Cambridge, UK:
Cambridge University Press.

Johnson, P. (1992). Cohesion and coherence in compositions in Malay and English. *R.E.L.C. Journal, 23*(2), 1-17.

Johnstone, B. (2002). *Discourse analysis.* Malden, MA: Blackwell.

Kaplan, R. (1966). Cultural thought patterns in intercultural education. *Language Learning, 16*, 1-20.

Kaplan, R. (1987). Cultural thought patterns revisited. In U. Connor & R. Kaplan (Eds.), *Writing across languages: Analysis of L2 written text* Reading, MA: Addision-Wesley.

Kinneavy, J. (1980). *A theory of discourse: The aims of discourse.* New York: W. W. Norton.

Kintsch, W., & van Dijk, T. A. (1978). Toward a model of text comprehension and production. *Psychological review, 85*(5), 363-394.

Kolln, M. (2007). *Rhetorical grammar: Grammatical choices, rhetorical choice* (5th ed.) New York: Pearson Education.

Kuo, C. (1995). Cohesion and coherence in academic writing: From lexical choice to organization. *RELC Journal*, *26*(1), 47-62.

Labov, W. (1972). *Language in the inner city: Studies in the black English vernacular*. Philadelphia: University of Pennsylvania Press.

Langacker, R. W. (2002). *Concept, image, and symbol: The cognitive basis of grammar* (2nd ed.). Berlin: Mouton de Gruyter.

Lautamatti, L. (1987). Observations on the development of the topic of simplified discourse. In U. Connor & R. B. Kaplan (Eds.), *Writing across languages: Analysis of L2 text* (pp. 87-114). Reading, MA: Addison-Wesley. (Original work published

1978)

Leki, I. (1990). Coaching from the margins: issues in written response. In B. Kroll (Ed.),

    Second language writing: Research insights for the classroom (pp. 57-68).

    Cambridge, UK: Cambridge University Press.

Lewis, M. (2003). The case against tipping. In G. Goshgarian, K. Krueger, & J. B. Minc

    (Eds.), *An argument rhetoric and reader* (4th ed., pp. 22-24). New York: Longman.

Liebman, J. D. (1992). Toward a new contrastive rhetoric: Differences between Arabic

    and Japanese rhetorical instruction. *Journals of Second Language Writing. 1*(2),

    141-165.

Lunsford, A. A. (2005). *The everyday writer* (3rd ed.). Boston: Bedford/St. Martin's.

Macken-Horarik, M. (2002). "Something to shoot for": A systematic functional approach

    to teaching genre in secondary school science. In In A. M. Johns (Ed.), *Genre in the*

    classroom: Multiple perspectives (pp. 17-42).

MacWhinney, B. (2005). The emergence of grammar from perspective taking.

    In D. Pecher & R. Zwaan, *Grounding cognition: The role of perception and action*

    in memory, language, and thinking (pp. 198-223). Cambridge, UK:

    Cambridge University Press.

Mahlberg, M. (2006). Lexical cohesion: Corpus linguistic theory and its application in

    English language teaching. *International Journal of Corpus Linguistics, 11*(3),

    363-383.

Maimon, E., Peritz, J., & Yancey, K. (2007). *The new McGraw-Hill handbook* (1st ed.).

    Boston: McGraw-Hill.   Mahwah, NJ: Lawrence Erlbaum.

Matsuda, P. K. (2001).Contrastive rhetoric in context: A dynamic model of L2 writing.

In P. K. Matsuda & T. Silva, *Landmark essays on ESL writing* (pp.241-255).

Mahwah, NJ: Lawrence Erlbaum. (Original published in 1997)

Maynard, S. K. (1998). *Principles of Japanese discourse: A handbook.*
Cambridge, UK: Cambridge University Press.

McGarrell, H., & Verbeem, J. (2007). Motivating revision of drafts through formative
feedback. *ELT Journal, 61*(3), 228-236.

Morley, J. (2006). Lexical cohesion and rhetorical structure. *International Journal of
corpus linguistics, 11*(3), 265-282.

Murray, D. (2000). The listening eye: reflections on the writing conference.
In E. P. J. Corbett, N. Myers, & G. Tate (Eds.), *The writing teacher' sourcebook*
(4th ed., pp. 66-71). New York: Oxford University Press. (Original work
published1979)

Nadeau, R. (1959). Classical systems of stases in Greek: Hermagoras to Hermagones.
Roman and Byzantine Studies, 2, 53-71.

Nagel, T. (1974). What is it like to be a bat? *The philosophical review, 83*(4), 435-450.

Purves, A. C. (Ed.). (1988). *Writing across languages and cultures: Issues in contrastive
rhetoric.* Newbury Park, CA: SAGE Publications.

Ramanathan, V., & Kaplan, R. B. (2000). Genres, authors, discourse communities: theory
and application for (L1 and) L2 writing instructors. *Journal of Second Language
Writing, 9*, 172-191.

Rayner, K., Chace, K. H., Slattery, T. J., & Ashby, J. (2006). Eye movements as
reflections of Comprehension Processes in Reading. *Scientific studies of reading*,
10(3), 241–255.

Reither, J. A. (2000). Writing and knowing: Toward redefining the writing process.

In E. P. J. Corbett, N. Myers, & G. Tate (Eds.), *The writing teacher' sourcebook*

(4th ed., pp. 66-71). New York: Oxford University Press. (Original work

published1985)

Revonsuo, A., Kamppinen, M., & Sajama, S. (1994). General introduction: The riddle of

consciousness. In A. Revonsuo & M. Kamppinen (Eds.), *Consciousness in*

philosophy and cognitive neuroscience (pp. 1-23). Hillsdale, N. J.: Lawrence

Erlbaum.

Rose, M. (2000). Remedial writing courses: A critique and a proposal. In E. P. J. Corbett,

N. Myers, & G. Tate (Eds.), *The writing teacher' sourcebook* (4th ed., pp. 193-211).

New York: Oxford University Press. (Original work published 1983)

Rumelhart, D. E. (1980). Schemata: The building blocks of cognition. In R. J. Spiro,

B. C. Bruce, & W. F. Brewer (Eds.), *Theoretical issues in reading comprehension:*

Perspectives from cognitive psychology, linguistics, artificial intelligence, and

education (pp. 33-58). Hillside, NJ: Lawrence Erlbaum.

Sanders, T., & Spooren, W. (1999). Communicative intentions and coherence relations.

In W. Bublitz, U. Lenk, & E Ventola (Eds.), *Coherence in spoken and written*

discourse: How to create it and how to describe it (pp. 205-250).

Amsterdam, Holland: John Benjamins.

Sanford, A. J. & Garrod, S. C. (1981). *Understanding written Language: Explorations of*

comprehension beyond the sentence. Chichester, UK: John Wiley & Sons.

Sasaki, M. (2005). Hypothesis generation and hypothesis testing: Two complementary

studies of EFL writing processes. In P. K. Matsuda & T. Silva (Eds.), *Second*

language writing research: Perspectives on the process of knowledge construction

(pp. 79-92). Mahwah, NJ: Lawrence Erlbaum.

Schneider, M., & Connor, U. (1990). Analyzing topical structure in ESL essays: Not all

topics are equal. *Studies in second language acquisition,   12*(4), 411-427.

Schwarz, M. (2001). Establishing coherence in text. Conceptual continuity and text-world

model. *Logos and Language, 2*(1), 15-23.

Searle, J. (1984). *Minds, brains, and science.* Cambridge, MA: Harvard University Press.

Searle, J. R. (1994). The problem of consciousness. In A. Revonsuo & M. Kamppinen

(Eds.), *Consciousness in philosophy and cognitive neuroscience* (pp. 93-104).

Hillsdale, N. J.: Lawrence Erlbaum Associates.

Seidlhofer, B., & Widdowson, H. (1999). Coherence in summary: The contexts of

appropriate discourse. In W. Bublitz, U. Lenk, and E. Ventola (Eds.), *Coherence in*

spoken and written discourse: How to create it and how to describe it

(pp. 205-250)*.* Amsterdam, Holland: John Benjamins.

Shaughnessy, M. P. (1977). *Errors & expectations: A guide for the teacher of basic*

writing. New York: Oxford University Press.

Silva, T., Reichelt, M., Chikuma, Y., Duval-Couetil, N., Mo, R. J., Vélez-Rendón, G.,

et al. (2003). Second language writing up close and personal: Some success stories.

In B. Kroll (Ed.), *Exploring the dynamics of second language writing* (pp. 93-114).

Cambridge, UK: Cambridge University Press.

Sugita, Y. (2006). The impact of teachers' comment types on students' revision.

ELT Journal, 60(1), 34-41.

Swales, J. M. (1990). *Genre analysis: English in academic and research settings.*

Cambridge, UK: Cambridge University Press.

Swales, J. M. & Feak, C. B. (2004). *Academic writing for graduate students: Essential tasks and skills* (2nd ed). Ann Arbor, MI: University of Michigan Press.

Tannen, D. (1993). What's in a frame? Surface evidence for underlying expectations. In D. Tannen (Ed.), *Framing in discourse* (pp. 14-56). New York: Oxford University Press.

Tobin, L. (2001). Process pedagogy. In G. Tate, A. Rupier, & K. Schick (Eds.), *A guide to composition pedagogies* (pp. 1-18). New York: Oxford University Press.

Vande Kopple, W. J. (1983). Something old, something new: Functional sentence perspective. *Research in the Teaching of English, 17*(1), 85-99.

Vande Kopple, W. J. (1985). Some exploratory discourse on metadiscourse. *College Composition and Communication, 36*(1)*,* 82-93.

Vande Kopple, W. J. (1986). Given and new information and some aspects of the structures, semantics, and pragmatics of written texts. In C. R. Cooper & S. Greenbaum (Eds.), *Studying writing: Linguistic approaches* (pp. 72-111). Beverly Hills, CA: Sage.

Verhagen, A. (2007). Construal and perspectivization. In D. Geeraerts & H. Cuyckens (Eds.), *The Oxford Handbook of Cognitive Linguistics* (pp. 48-81). New York: Oxford University Press.

Weissberg, R. C. (1984). Given and new: Paragraph development models from scientific English. *TESOL Quarterly*, *18*, 485-500.

Williams, J. (2000). *Style: Ten lessons in clarity and grace* (6th ed.). New York: Pearson Longman.

Williams, J. (2004). Tutoring and revision: Second language writers in the writing center. *Journal of Second Language Writing, 13*(3), 173-201.

Williams, J. (2007). *Style: Ten lessons in clarity and grace* (9th ed.). New York: Pearson Longman.

Witte, S. (1983a). Topical structure and revision: An exploratory study. *College composition and communication, 34*(3), 313-341.

Witte, S. (1983b). Topical structure and writing quality: Some possible text-based explanations of readers' judgments of student writing. *Visible Language, 17*(2), 177-205.

Witte, S., & Cherry, R. D. (1986). Writing processes and written products in composition research. In C. R. Cooper & S. Greenbaum (Eds.), *Studying writing: Linguistic approaches* (pp. 112-154). Beverly Hills, CA: Sage.

Witte, S. P., & Faigley, L. (1981). Coherence, cohesion, and writing quality. *College composition and communication, 32,* 189-204.

Young, R. E. (1982). Concept of art and the teaching of writing. In J. J. Murphy (Ed.) *The rhetorical tradition and modern writing* (pp. 130-141). New York: The Modern Language Association of America.

Zamel, V. (1983). The composing processes of advanced ESL students: Six case studies. *TESOL Quarterly, 17,* 165-190.