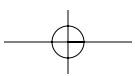
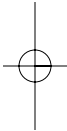
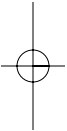


FROM CRITICAL THINKING to ARGUMENT

A Portable Guide



THIRD EDITION

FROM CRITICAL THINKING to ARGUMENT

A Portable Guide

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Preface

This brief book is about reading other people's arguments and writing your own. In a moment we will be more specific, but first we want to mention our chief assumptions about the aims of a course that might use *From Critical Thinking to Argument: A Portable Guide*, Third Edition.

Probably most students and instructors would agree that, as ***critical readers***, students should be able to

- Summarize accurately an argument they have read;
- Locate the thesis (the claim) of an argument;
- Locate the assumptions, stated and unstated;
- Analyze and evaluate the strength of the evidence and the soundness of the reasoning offered in support of the thesis; and
- Analyze, evaluate, and account for discrepancies among various readings on a topic (for example, explain why certain facts are used, why probable consequences of a proposed action are examined, and why others are ignored, or why two sources might interpret the same facts differently).

Probably, too, students and instructors would agree that, as ***thoughtful writers***, students should be able to

- Imagine an audience and write effectively for it (for instance, by using the appropriate tone and providing the appropriate amount of detail);

- Present information in an orderly and coherent way;
- Be aware of their own assumptions;
- Locate sources and incorporate them into their own writing, not simply by quoting extensively or by paraphrasing but also by having digested material so that they can present it in their own words;
- Properly document all borrowings—not merely quotations and paraphrases but also borrowed ideas; and
- Do all these things in the course of developing a thoughtful argument of their own.

In writing an essay one is engaging in a serious effort to know what one's own ideas are and, having found them, to contribute to a multisided conversation. One is not setting out to trounce an opponent, and that is partly why such terms as *marshaling evidence*, *attacking an opponent*, and *defending a thesis* are misleading. True, on television talk shows we see right-wingers and left-wingers who have made up their minds and who are concerned only with pushing their own views and brushing aside all others. But in an academic community, and indeed in our daily lives, we learn

- by listening to others and also
- by listening to ourselves.

We draft a response to something we have read, and in the very act of drafting we may find—if we think critically about the words we are putting down on paper—we are changing (perhaps slightly, perhaps radically) our own position. In short, one reason that we write is so that we can improve our ideas. And even if we do not drastically change our views, we and our readers at least come to a better understanding of why we hold the views we do.

WHAT'S IN THIS BOOK

In Part One, the first four chapters deal with recognizing and evaluating assumptions—in both texts and images—as a way to start annotating, summarizing, and analyzing arguments. Among the topics discussed are critical thinking, analysis, summary and paraphrase, reasoning, and the uses of humor, emotion, and images. Chapter 4, Visual Rhetoric: Images as Arguments, not only helps

students to analyze advertisements but also offers suggestions about using visuals such as maps, graphs, tables, and pie charts in their own arguments.

Chapters 5 and 6 focus principally on writing. Students are expected to apply the critical thinking and reading skills they have learned to writing analytical and argumentative papers. We include sample student papers as models. Chapter 7, on research, includes information on finding, evaluating, and documenting electronic and other sources and discusses ways to choose topics for research, take notes, avoid plagiarism, integrate quotations, and document sources. Two annotated student papers—one in MLA style and one in APA style—provide models for reading and reference.

Part Two, a kind of appendix, presents alternative perspectives on argument: the Toulmin model, logical reasoning (a detailed discussion of induction, deduction, and fallacies), and a description of Rogerian argument (named for the psychologist Carl Rogers).

Students and instructors will find additional material on argument at a companion Web site, **bedfordstmartins.com/barnetbedau**.

We trust that this book is brief enough and affordable enough to be assigned as an accompaniment to a separate anthology of readings or as a supplement to a selection of individual longer works that do not include necessary instruction in critical thinking and argument.

WHAT'S NEW

We have made some significant changes in the Third Edition that we believe enrich the book and make the content more accessible.

Expanded and up-to-date coverage of research. Chapter 7, Using Sources, features new annotated images of database and Web pages that show students where to find the information they need to confidently evaluate and cite electronic sources.

Idea Prompts model academic writing strategies. Spanning such topics as definition, cartoon analysis, making transitions, and visualizing pros and cons, this new recurring feature helps students choose among different sentence-level rhetorical strategies as they construct arguments by giving them model sentences that show these strategies in action.

A new section on synthesis demonstrates important strategies students will need to inject their own voices into their papers in conversation with the sources they use.

ACKNOWLEDGMENTS

Finally, it is our pleasant duty to thank those who have strengthened the book by their comments and advice on the third edition: Liz Canfield, Virginia Commonwealth University; L. Andrew Cooper, Georgia Institute of Technology; Carol Enns, College of the Sequoias; Christina Fisanick, California University of Pennsylvania; Gina Richards, Delta College; Jason Webb, Columbine High School; Mary Werner, Madisonville Community College.

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We would also like to thank Barbara Fister, who improved our discussion of research, and Susen Doheny and Diane Kraut who adeptly managed art research and text permissions, respectively.

We are also deeply indebted to the people at Bedford/St. Martin's, especially to our editor, Adam Whitehurst, who is wise, patient, supportive, and unfailingly helpful. Others at Bedford/St. Martin's to whom we are deeply indebted include Charles H. Christensen, Joan E. Feinberg, Elizabeth Schaaf, Kerri Cardone, Steve Scipione, Maura Shea, John Sullivan, Sandy Schechter, Emily Berleth, and Karen Stocz, all of whom have offered countless valuable (and invaluable) suggestions. Intelligent, informed, firm yet courteous, persuasive—all of these folks know how to think and how to argue.

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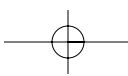
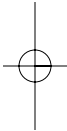
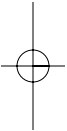
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