Here is a list of the types of scholarly problems we have discussed so far:

1. Part/Part
2. Expectation/Observation
3. Pattern/Break
4. Part/Whole
5. Form/Content

**IDENTIFYING AND ARTICULATING SCHOLARLY PROBLEMS**

Please identify the where the Scholarly Problem is being articulated in each of the

following extracts from sample P1 essays provided below. Do each the following steps for

every extract:

* Highlight the “Status Quo” in Blue and the “Destabilization” in Green
* Use the list of types of Scholarly Problems at the end of this document to identify the type of scholarly problem for each extract
* Identify any language in the extracts which help you to locate the scholarly problem

1. **Christine Piazza, “Definitions of Difference in Audre Lorde's ‘Age, Race, Class, and Sex’”**

In “Age, Race, Class, and Sex: Women Redefining Difference,” Audre Lorde brings her readers’ attention to the cost—both individually and communally—of ignoring the complexity of overlapping identities. In writing about the women’s movement of the later twentieth century, Lorde spotlights the phenomenon of white women who “focus upon their oppression as women and ignore differences of race, sexual preference, class and age” (116). Later in the essay, Lorde narrows her focus even further with the declaration, “Ignoring the differences of race between women and the implications of those differences presents the most serious threat to the mobilization of women’s joint power” (117). As an example of “ignoring the differences of race between women,” Lorde then cites women’s studies courses that shy away from discussing the intersectionality of race and gender, with their instructors instead choosing to read only literature written by white women.

Yet, this example has a surprising feature. We might expect that, if pressed, the creators of these courses would justify their decision by saying, “Women are women; why does it matter if we read literature by white women or women of color?”—a response that would be consistent with Lorde’s objection that these women are ignoring the differences of race. However, according to Lorde, the opposite excuse is given: those whom she accuses of ignoring racial differences are said to argue “that the literatures of women of Color can only be taught by Colored women, or that they are too difficult to understand, or that classes cannot ‘get into’ them because they come out experiences that are ‘too different’” (117). Presented with this contrast, readers may ask whether the real problem presented by Lorde is white women *ignoring* racial differences, or white women *magnifying* racial differences. 

1. **Shannon Sun, “Embodying Blackness: Vocabulary of Race in Coates’s ‘Letter to My Son’”**

In his essay, “Letter to My Son,” Ta-Nehisi Coates reflects on the visceral, crippling nature of racism, arguing that the systemic abuse of black bodies is deeply entrenched in America’s history. In articulating this claim, Coates speaks of “white America’s progress,” but he immediately refines the phrase with the qualification “or rather the progress of those Americans who believe that they are white” (2). By doing so, Coates creates a subtle distinction, differentiating “white” as a racial category from “white” as an acquired ideology of distinct groups. He posits that race is not a natural, biological grouping, arguing instead that it is a political mechanism built upon the “pillaging of life, liberty, labor, and land” (3). The immediate self-correction serves as a rhetorical cue, drawing attention to Coates’s underlying project.

Careful scrutiny, however, reveals that Coates—although repeatedly invoking “the belief,” “the dream,” and “the religion” of being white—never once defines blackness as an abstract ideological concept. Instead, he does the opposite, making concrete the visceral violence that destructs “black bodies,” cataloging the ways in which racism “dislodges brains, blocks airways, rips muscle, extracts organs, cracks bones, breaks teeth” (5). Coates’s different treatment of being black and “the belief in being white,” therefore, creates an apparent inconsistency. Why is it, then, that Coates chooses to approach whiteness as an abstract construct but blackness as literal, embodied and thus inseparable from the physical realm?

1. **XingJian Li, “The Lobster’s Promotion: Sea Insect to Human Being”**

David Foster Wallace, a writer and journalist, heads to the famous Maine Lobster Festival as a correspondent for a culinary magazine, Gourmet. He returns from his vacation with an essay titled “Consider the Lobster,” which poses a series of existential questions about the ethics of eating animals. Wallace establishes the expectation that the Maine Lobster Festival would be “joyful” (1), with descriptions of contests, lobster-themed memorabilia, and a seemingly infinite variety of lobster treats. However, he soon dismantles this very expectation: he spends the bulk of the essay discussing lobster physiology and ruminating on whether the lobster could feel pain. “Consider the Lobster” culminates in a series of moral questions that corner us into evaluating our anthropocentricity.

1. **Jack Klempay, “The Definitively Non-Standard English of David Foster Wallace”**

In his essay “Tense Present,” David Foster Wallace claims that Bryan Garner’s *A Dictionary of Modern American Usage* is effective because Garner effaces his individuality from the argument: upon finishing ADMAU, the reader has no idea whether Garner is “black or white, gay or straight, Democrat or Dittohead” (57). To Wallace, Garner’s ethical appeal derives from the fact that he does not seem to exist at all, and he doesn’t let his personality get in the way of his argument. But while Wallace claims that Garner is a “genius” (57), he deliberately departs from Garner’s anonymous writing style. In fact, Wallace flaunts his authorial voice, and by the end of the essay the reader is well acquainted with the author. This begs the question: if Wallace so admires Garner’s impersonal approach, why does he appeal to his reader with such different rhetoric?