"While Jones and Morgan have established X, these findings raise a number of questions, including . . ."

**Continuing a Tradition**
The author presents the research as a useful extension of existing research. For example:

"Earlier studies seemed to suggest X. To verify this finding, more work is urgently needed."

**Move 3: Occupying a Niche**
In this move, the author turns the niche established in Move 2 into the research space that he or she will fill; that is, the author demonstrates how he or she will substantiate the counter-claim made, fill the gap identified, answer the question(s) asked, or continue the research tradition. The author makes this move in several steps, described below. The initial step (1A or 1B) is obligatory, though many research articles stop after that step.

**Step 1A: Outlining Purposes**
The author indicates the main purpose(s) of the current article. For example:

"In this article I argue . . ."

"The present research tries to clarify . . ."

or

**Step 1B: Announcing Present Research**
The author describes the research in the current article. For example:

"This paper describes three separate studies conducted between March 2008 and January 2009."

**Step 2: Announcing Principal Findings**
The author presents the main conclusions of his or her research. For example:

"The results of the study suggest . . ."

"When we examined X, we discovered . . ."

**Step 3: Indicating the Structure of the Research Article**
The author previews the organization of the article. For example:

"This paper is structured as follows . . ."

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**Argument as Conversation: The Role of Inquiry in Writing a Researched Argument**

STUART GREENE


**Framing the Reading**

In "Argument as Conversation," Stuart Greene explains how scholarly inquiry is a different kind of research and argument from the kinds we encounter in our everyday lives or (for most of us) in earlier schooling. The principles that Greene discusses—research as conversational inquiry, where an issue and situation contribute to framing a problem a particular way and researchers seek not to collect information but to generate new knowledge in a social process—are the ideas and activities that drive the entire college or university where you’re studying right now. They work in every field where scholarly research is happening, from anthropology to zoology.

In this book, you’ll apply these principles specifically in terms of research on writing, literacy, language, communication, and related fields. As Greene suggests in his discussion of context, you’ll “weave” your experiences with research that’s already been done on questions and issues related to them. The research you do on your own may even offer new insights into long-running questions about these subjects.

**Getting Ready to Read**

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

- Think about how you define argument. How is the word used in everyday conversation? What do you think the word means in an academic setting? What’s the difference between the two?
- Have a conversation with a classmate on the following topic: How would you say argument and conversation relate to each other? Can some arguments be
Argument is very much a part of what we do every day; we confront a public issue, something that is open to dispute, and we take a stand and support what we think and feel with what we believe are good reasons. Seen in this way, argument is very much like a conversation. By this, I mean that making an argument entails providing good reasons to support your viewpoint, as well as what we think and feel with what we believe are good reasons. Seen in this example, you are to understand the different ways others have approached your subject, then you will need to do your “homework.” This is what Doug Brent (1996) means when he says that research consists of “the looking-up of facts in the context of other worldviews, other ways of seeing” (78).

In learning to argue within an academic setting, such as the one you probably find yourself in now, it is useful to think about writing as a form of inquiry in which you convey your understanding of the claims people make, the questions they raise, and the conflicts they address. As a form of inquiry, then, writing begins with problems, conflicts, and questions that you identify as important. The questions that your teacher raises and that you raise should be questions that are open to dispute and for which there are not prepackaged answers. Readers within an academic setting expect that you will advance a scholarly conversation and not reproduce others’ ideas. Therefore, it is important to find out who else has confronted these problems, conflicts, and questions in order to take a stand within some ongoing scholarly conversation. You will want to read with an eye toward the claims writers make, claims that they are making with respect to you, in the sense that writers want you to think and feel in a certain way. You will want to read others’ work critically, seeing if the reasons writers use to support their arguments are what you would consider good reasons. And finally, you will want to consider the possible counterarguments to the claims writers make and the views that call your own ideas into question.

Like the verbal conversations you have with others, effective arguments never take place in a vacuum; they take into account previous conversations that have taken place about the subject under discussion. Seeing research as a means for advancing a conversation makes the research process more real, especially if you recognize that you will need to support your claims with evidence in order to persuade readers to agree with you. The concept and practice of research arises out of the specific social context of your readers’ questions and skepticism.

Reading necessarily plays a prominent role in the many forms of writing that you do, but not simply as a process of gathering information. This is true whether you write personal essays, editorials, or original research based on library research. Instead, as James Crosswhite suggests in his book The Rhetoric of Reason, reading “means making judgments about which of the many voices one encounters can be brought together into productive conversation” (131).

When we sit down to write an argument intended to persuade someone to do or to believe something, we are never really the first to broach the topic about which we are writing. Thus, learning how to write a researched argument is a process of learning how to enter conversations that are already going on in written form. This idea of writing as dialogue—not only between author and reader but between the text and everything that has been said or written beforehand—is important. Writing is a process of balancing our goals with the history of similar kinds of communication, particularly others’ arguments that have been made on the same subject. The conversations that have already been going on about a topic are the topic’s historical context.

Perhaps the most eloquent statement of writing as conversation comes from Kenneth Burke (1941) in an oft-quoted passage:

Imagine that you enter a parlor. You come late. When you arrive, others have long preceded you, and they are engaged in a heated discussion, a discussion too heated for them to pause and tell you exactly what it is about. In fact the discussion had already begun long before any of them got there, so that no one present is qualified to retrace for you all the steps that had gone before. You listen for a while, until you decide that you have caught the tenor of the argument; then you put in your oar. Someone answers; you answer him; another comes to your defense; another aligns himself against you, to either the embarrassment or gratification of your opponent, depending on the quality of your ally’s assistance. However, the discussion is interminable. The hour grows late, you must depart, with the discussion still vigorously in progress. (110-111)

As this passage describes, every argument you make is connected to other arguments. Every time you write an argument, the way you position yourself will depend on three things: which previously stated arguments you share, which
previously stated arguments you want to refute, and what new opinions and supporting information you are going to bring to the conversation. You may, for example, affirm others for raising important issues, but assert that they have not given those issues the thought or emphasis that they deserve. Or you may raise a related issue that has been ignored entirely.

**Entering the Conversation**

To develop an argument that is akin to a conversation, it is helpful to think of writing as a process of understanding conflicts, the claims others make, and the important questions to ask, not simply as the ability to tell a story that influences readers’ ways of looking at the world or to find good reasons to support our own beliefs. The real work of writing a researched argument occurs when you try to figure out the answers to the following:

- What topics have people been talking about?
- What is a relevant problem?
- What kinds of evidence might persuade readers?
- What objections might readers have?
- What is at stake in this argument? (What if things change? What if things stay the same?)

In answering these questions, you will want to read with an eye toward identifying an issue, the situation that calls for some response in writing, and framing a question.

**Identify an Issue**

An issue is a fundamental tension that exists between two or more conflicting points of view. For example, imagine that I believe that the best approach to educational reform is to change the curriculum in schools. Another person might suggest that we need to address reform by considering social and economic concerns. One way to argue the point is for each writer to consider the goals of education that they share, how to best reach those goals, and the reasons why their approach might be the best one to follow. One part of the issue is (a) that some people believe that educational reform should occur through changes in the curriculum; the second part is (b) that some people believe that reform should occur at the socioeconomic level. Notice that in defining different parts of an issue, the conflicting claims may not necessarily invalidate each other. In fact, one could argue that reform at the levels of curriculum and socioeconomic change may both be effective measures.

Keep in mind that issues are dynamic and arguments are always evolving. One of my students felt that a book he was reading placed too much emphasis on school-based learning and not enough on real-world experience. He framed the issue in this way: “We are not just educated by concepts and facts that we learn in school. We are educated by the people around us and the environments that we live in every day.” In writing his essay, he read a great deal in order to support his claims and did so in light of a position he was writing against: “that education in school is the most important type of education.”

**Identify the Situation**

It is important to frame an issue in the context of some specific situation. Whether curricular changes make sense depends on how people view the problem. One kind of problem that E. D. Hirsch identified in his book Cultural Literacy is that students do not have sufficient knowledge of history and literature to communicate well. If that is true in a particular school, perhaps the curriculum might be changed. But there might be other factors involved that call for a different emphasis. Moreover, there are often many different ways to define an issue or frame a question. For example, we might observe that at a local high school, scores on standardized tests have steadily decreased during the past five years. This trend contrasts with scores during the ten years prior to any noticeable decline. Growing out of this situation is the broad question, “What factors have influenced the decline in standardized scores at this school?” Or one could ask this in a different way: “To what extent have scores declined as a result of the curriculum?”

The same principle applies to Anna Quindlen’s argument about the homeless in her commentary “No Place Like Home,” which illustrates the kinds of connections an author tries to make with readers. Writing her piece as an editorial in the New York Times, Quindlen addresses an issue that appears to plague New Yorkers. And yet many people have come to live with the presence of homelessness in New York and other cities. This is the situation that motivates Quindlen to write her editorial: People study the problem of homelessness, yet nothing gets done. Homelessness has become a way of life, a situation that seems to say to observers that officials have declared defeat when it comes to this problem.

**Frame a Good Question**

A good question can help you think through what you might be interested in writing; it is specific enough to guide inquiry and meets the following criteria:

- It can be answered with the tools you have.
- It conveys a clear idea of who you are answering the question for.
- It is organized around an issue.
- It explores “how,” “why,” or “whether,” and the “extent to which.”

A good question, then, is one that can be answered given the access we have to certain kinds of information. The tools we have at hand can be people or other texts. A good question also grows out of an issue, some fundamental tension that you identify within a conversation. Through identifying what is at issue, you should begin to understand for whom it is an issue—who you are answering the question for.
Framing as a Critical Strategy for Writing, Reading, and Doing Research

Thus far, I have presented a conversational model of argument, describing writing as a form of dialogue, with writers responding to the ways others have defined problems and anticipating possible counterarguments. In this section, I want to add another element that some call framing. This is a strategy that can help you orchestrate different and conflicting voices in advancing your argument.

Framing is a metaphor for describing the lens, or perspective, from which writers present their arguments. Writers want to see the world in one way as opposed to another, not unlike the way a photographer manipulates a camera lens to frame a picture. For example, if you were taking a picture of friends in front of the football stadium on campus, you would focus on what you would most like to remember, blurring the images of people in the background. How you set up the picture, or frame it, might entail using light and shade to make some images stand out more than others. Writers do the same with language.

For instance, in writing about education in the United States, E. D. Hirsch uses the term cultural literacy as a way to understand a problem, in this case the decline of literacy. To say that there is a decline, Hirsch has to establish the criteria against which to measure whether some people are literate and some are not. Hirsch uses cultural literacy as a lens through which to discriminate between those who fulfill his criteria for literacy and those who do not. He defines cultural literacy as possessing certain kinds of information. Not all educators agree. Some oppose equating literacy and information, describing literacy as an event or as a practice to argue that literacy is not confined to acquiring bits of information; instead, the notion of literacy as an event or practice says something about how people use what they know to accomplish the work of a community. As you can see, any perspective or lens can limit readers’ range of vision: readers will see some things and not others.

In my work as a writer, I have identified four reasons to use framing as a strategy for developing an argument. First, framing encourages you to name your position, distinguishing the way you think about the world from the ways others do. Naming also makes what you say memorable through key terms and theories. Readers may not remember every detail of Hirsch’s argument, but they recall the principle—cultural literacy—around which he organizes his details. Second, framing forces you to offer both a definition and description of the principle around which your argument develops. For example, Hirsch defines cultural literacy as “the possession of basic information needed to thrive in the modern world.” By defining your argument, you give readers something substantive to respond to. Third, framing specifies your argument, enabling others to respond to your argument and to generate counterarguments that you will want to engage in the spirit of conversation. Fourth, framing helps you organize your thoughts, and readers’, in the same way that a title for an essay, a song, or a painting does.

To extend this argument, I would like you to think about framing as a strategy of critical inquiry when you read. By critical inquiry, I mean that reading entails understanding the framing strategies that writers use and using framing concepts in order to shed light on our own ideas or the ideas of others. Here I distinguish reading as inquiry from reading as a search for information. For example, you might consider your experiences as readers and writers through the lens of Hirsch’s conception of cultural literacy. You might recognize that schooling for you was really about accumulating information and that such an approach to education served you well. It is also possible that it has not. Whatever you decide, you may begin to reflect upon your experiences in new ways in developing an argument about what the purpose of education might be.

Alternatively, you might think about your educational experiences through a very different conceptual frame in reading the following excerpt from Richard Rodriguez’s memoir, Hunger of Memory. In this book, Rodriguez explains the conflicts he experienced as a nonnative speaker of English who desperately sought to enter mainstream culture, even if this meant sacrificing his identity as the son of Mexican immigrants. Notice how Rodriguez recalls his experience as a student through the framing concept of “scholarship boy” that he reads in Richard Hoggart’s 1957 book, The Uses of Literacy. Using this notion of “scholarship boy” enables him to revisit his experience from a new perspective.

As you read this passage, consider what the notion of “scholarship boy” helps Rodriguez to understand about his life as a student. In turn, what does such a concept help you understand about your own experience as a student?

Motivated to reflect upon his life as a student, Rodriguez comes across Richard Hoggart’s book and a description of “the scholarship boy.”

His initial response is to identify with Hoggart’s description. Notice that Rodriguez says he used what he read to “frame the meaning of my academic success.”

For weeks I read, speed-read, books by modern educational theorists, only to find infrequent and slight mention of students like me. . . . Then one day, leafing through Richard Hoggart’s The Uses of Literacy, I found, in his description of the scholarship boy, myself. For the first time I realized that there were other students like me, and so I was able to frame the meaning of my academic success, its consequent price—the loss.

Hoggart’s description is distinguished, at least initially, by deep understanding. What he grasps very well is that the scholarship boy must move between environments, his home and the classroom, which are at cultural extremes, opposed. With his family, the boy has the intense pleasure of intimacy, the family’s consolation in feeling public alienation. Lavish emotions texture home life. Then, at school, the instruction bids him to trust lonely reason primarily. Immediate needs set the pace of his parents’ lives. From his mother and father the boy learns to trust spontaneity and nonrational ways of knowing. Then, at school, there is mental calm. Teachers emphasize the value of
The scholarship boy moves between school and home, between moments of spontaneity and reflectiveness.

Rodriguez uses Hoggart's words and idea to advance his own understanding of the problem he identifies in his life: that he was unable to find solace at home and within his working-class roots.

In this excerpt, the idea of framing highlights the fact that other people's texts can serve as tools for helping you say more about your own ideas. If you were writing an essay using Hoggart's term scholarship boy as a lens through which to say something about education, you might ask how Hoggart's term illuminates new aspects of another writer's examples or your own—as opposed to asking, "How well does Hoggart's term scholarship boy apply to my experience?" (to which you could answer, "Not very well"). Further, you might ask, "To what extent does Hirsch's concept throw a more positive light on what Rodriguez and Hoggart describe?" or "Do my experiences challenge, extend, or complicate such a term as scholarship boy?"

Now that you have a sense of how framing works, let's look at an excerpt from a researched argument a first-year composition student wrote, titled "Learning 'American' in Spanish." The assignment to which she responded asked her to do the following:

Draw on your life experiences in developing an argument about education and what it has meant to you in your life. In writing your essay, use two of the four authors (Freire, Hirsch, Ladson-Billings, Pratt) included in this unit to frame your argument or any of the reading you may have done on your own. What key terms, phrases, or ideas from these texts help you teach your readers what you want them to learn from your experiences? How do your experiences extend or complicate your critical frames?

In the past, in responding to this assignment, some people have offered an overview of almost their entire lives, some have focused on a pivotal experience, and others have used descriptions of people who have influenced them. The important thing is that you use those experiences to argue a position: for example, that even the most well-meaning attempts to support students can actually hinder learning. This means going beyond narrating a simple list of experiences, or simply asserting an opinion. Instead you must use—and analyze—your experiences, determining which will most effectively convince your audience that your argument has a solid basis.

As you read the excerpt from this student's essay, ask yourself how the writer uses two framing concepts—"transculturation" and "contact zone"—from Mary Louise Pratt's article "Arts of the Contact Zone." What do these ideas help the writer bring into focus? What experience do these frames help her to name, define, and describe?

The writer has not yet named her framing concept, but notice that the concrete details she gathers here set readers up to expect that she will juxtapose the culture of Guayabal and the Dominican Republic with that of the United States.

Exactly one week after graduating from high school, with thirteen years of American education behind me, I boarded a plane and headed for a Caribbean island. I had fifteen days to spend on an island surrounded with crystal blue waters, white sandy shores, and luxurious ocean resorts. With beaches to play on by day and casinos to play in during the night. I was told that this country was an exciting new tourist destination. My days in the Dominican Republic, however, were not filled with snorkeling lessons and my nights were not spent at the blackjack table. Instead of visiting the ritzy East Coast, I traveled inland to a mountain community with no running water and no electricity. The bus ride to this town, called Guayabal, was long, hot, and uncomfortable. The mountain roads were not paved and the bus had no air-conditioning. Surprisingly, the four-hour ride flew by. I had plenty to think about as my mind raced with thoughts of the next two weeks. I wondered if my host family would be welcoming, if the teenagers would be friendly, and if my work would be hard. I mentally prepared myself for life without the everyday luxuries of a flushing toilet, a hot shower, and a comfortable bed. Because Guayabal was without such basic commodities, I did not expect to see many reminders of home. I thought I was going to leave behind my American ways and immerse myself into another culture. These thoughts filled my head as the bus climbed the rocky hill toward Guayabal. When I finally got off the bus and stepped into the town square, I realized that I had thought wrong: There was no escaping the influence of the American culture.

In a way, Guayabal was an example of what author Mary Louise Pratt refers to as a contact zone. Pratt defines a contact zone as "a place where cultures
Works Cited

Acknowledgment
I wish to thank Robert Kachur and April Lidinsky for helping me think through the notions of argument as conversation and framing.

Questions for Discussion and Journaling
1. What role, according to Greene, does reading play in the kind(s) of writing you will be asked to do in college?
2. Does Greene’s article itself represent a “conversation”? If so, with whom? How does he frame his argument? Would you say, in short, that Greene practices what he preaches in “Argument as Conversation”?
3. Take another look at the passages in which Greene describes Richard Rodriguez’s use of “scholarship boy” (para. 19) and a first-year college student’s use of “transculturation” and “contact zone” (para. 21) as framing concepts to illuminate their own experiences. Think about some of the new concepts you’ve recently learned in your other classes; browse your class notes or textbooks to refresh your memory. Try to find a concept that works as a frame that illuminates your own experience, and explain how it works. After completing this exercise, consider: Why do you think Greene considers framing so significant in the process of writing and inquiry? Did you find the exercise useful?

Applying and Exploring Ideas
1. What, if anything, does Greene’s article leave you wondering? That is, along with whatever questions he answers, what questions does he raise in your mind? Pair up with another student and make a list of your questions.