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▶ As you join a written conversation, you'll "listen in" to find out what other writers have already contributed to the discussion and begin developing your own thoughts about the subject. In this chapter, you'll learn how to read these contributions critically and actively. You'll also learn how to respond to the information, ideas, and arguments you encounter as you read.

How Can I Read Critically?

Reading critically means reading with an attitude. It also means reading with your writing situation in mind. Through critical reading, you can quickly recognize the questions — points of disagreement, uncertainty, concern, or curiosity — that are under discussion in a written conversation as well as think about how you'll respond to one of these questions.

Read with an Attitude

As you learn about and prepare to contribute to a written conversation, both your point of view and your attitude are likely to change. Initially, you might be curious, noting new information in sources and marking key passages that provide insights. Later, as you determine whether sources fit into the conversation or are reliable, you might adopt a more questioning attitude. Eventually, after you begin to draw conclusions about the conversation, you might become skeptical and more willing to challenge the arguments you read.

Growing familiarity with and understanding of an issue →

Understanding

Assessing

Questioning

Challenging

Regardless of where you are in your writing process, you should always adopt a critical attitude. Accept nothing at face value; ask questions; look for similarities and differences among the sources you read; examine the implications of what you read for your writing project; be on the alert for unusual information; and note relevant sources and information. Most important, be open to ideas and arguments, even if you don't agree with them. Give them a chance to affect how you think about the conversation you've decided to join.

Consider Writing Situations

Reading critically involves approaching each source with an awareness not only of your own writing situation but also of the writing situation that shaped the source. Remember that each document you read was written to accomplish a particular purpose and was intended for a particular group of readers. Realize

that the physical, social, disciplinary, and cultural settings in which the document was produced affected how the writer presented information, ideas, and arguments. And be aware that the writing situation that helped produce the source might differ significantly from your own.

As you read, remember what you are trying to accomplish. Your purpose will affect your assessment of the information, ideas, and arguments you encounter. Moreover, your readers' purposes, needs, interests, and backgrounds will affect how you use what you've learned.

Finally, and perhaps most important, remember that you are working on your writing project to make a contribution, to shape your readers' thinking about your subject. Avoid being overly deferential to the authors who have written before you. You should respect their work, but don't assume that their conclusions about the subject are the last word. Be prepared to challenge their ideas and arguments. If you don't do this, there's little point in writing, for you'll simply repeat the ideas of others instead of advancing your own.

What Strategies Can I Use to Read Actively?

Once you've thought about your writing situation and the writing situations that shaped your sources, you're ready to start reading actively. Reading actively means interacting with sources and considering them in light of the conversation you've decided to join. When you read actively, you might do one or more of the following:

- skim the source to get a general sense of what it's about
- write questions in the margins
- jot down your reactions
- identify key information, ideas, and arguments
- note how you might use information, ideas, and arguments in your document
- visually link one part of the source to another
- identify important passages for later rereading

To read actively, focus on three strategies: skimming, marking and annotating, and examining sources closely.

Identify the type of document to remind yourself of typical purposes, forms of evidence, and conventions of a genre. This page is part of an article from the professional journal *Educational Leadership*.

Check the title (and table of contents, if one is provided) for cues about content.



G·U·I·D·I·N·G the Budding Writer

How we comment on students' work can give students a larger vision for their own potential.

Peter Johnston

Thomas Newkirk, a seasoned and successful writer, once took a dose of his writing to the *Pittsburgh Courier*—a newspaper that Donald Murray for feedback. After scanning the draft, Murray simply asked, "What's the point?" The question caused Newkirk to reflect on this piece of writing, and he wrote back to Murray, the first three pages (Newkirk, 2012, p. 110).

Four-year-old Abby had a similar

experience when she made a book in preschool and showed it to her mother, Matt. With two sentences, Matt helped her understand that books are about something, that a book is an important social contract. He accomplished this by drawing Abby's attention to a helpful sentence for reflection—other authors' work. He made it clear that Abby is an author, just like Martin Weidlich, who wrote *Chad Fisher*, and Tessa, who wrote about the lady and the butterfly. Matt's feedback pointed Abby to begin to think, as authors do, about other authors' work and what she might

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Skim opening paragraphs to learn about the purpose and scope of the document.

from them. In response to this feedback and the related classroom conversation, Abby began to have conversations with her peers about their writing. Thus, Matt began the process of making Abby independent of her teacher's feedback. This is one thing effective feedback accomplishes, beyond improving one particular book, essay, or assignment: it has a larger vision. Matt's feedback looked to the future, setting Abby to become the kind of person who makes books about something and who observes what by people matter to her to learn new possibilities.

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We might call this public feedback "a specific conversation that identifies what students do well on. It draws the classroom community's attention to processes that students use to make decisions. Adding, "This means he wants me to read a very loudly" reminds students that the teacher, even in the role of reader, is partly under the control of the writer, thus focusing young authors on strategic thinking as readers.

Similarly, when reading *What Happened to Gus McFadyen* to his students, the teacher might say, "I wonder why Gus likes to be so close to me as many kids like to be away." Such conversations about authors' mental processes have an additional benefit. They require using what's going on in another person's mind. The more students practice engaging authors' thinking, the more they are inclined to do so independently and to become better writers.

At the same time, as students imagine before authors' thoughts and feelings, they would imagine responses—which leads to better social behavior (Johnston, 2012).

Third, feedback is not merely corrective in such, but mostly corrective in focus. Like the rest of classroom talk, feedback affects the ways students understand themselves and one another—how they perceive themselves as writers. When a teacher draws a student's attention to the composition choices he or she made to construct a convincing argument, the teacher invites that student to construct a self-narrative that says, "I did a terrific job of it in my discussion of a key point."

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Check headings and subheadings to learn about content and organization.

Look for pull quotes (quotations or passages called out into the margins or set in larger type) for a sense of the writer's main idea.

Read the first and last sentences of paragraphs to find key information.

Skim captions of photos and figures, which often highlight important arguments, ideas, and information.

Look for publication information, such as journal title and publication date.

the consequence of which was a 10 percent increase in the number of students who wrote a book. This is a significant achievement for a group of students who were previously known for their lack of writing skills. The teacher's feedback was a key factor in this success.

When we give a grade as part of our feedback, students usually read only as far as the grade. In general, students value feedback less after the work is completed than when it is still in progress. If we give a writer some feedback on the work—such as by asking what aspect of the work he or she would like feedback on—the writer is more likely to read it.

Teachers who want to provide feedback that strengthens each learner's writing skills, motivation, and independence should keep five principles in mind. Although I've said writing as the focus of my examples, the same principles hold for other areas of student learning.

First Key Principle: Limit matters. Comment often, but not too often. When students are fully engaged, we can provide ample differentiated feedback to individuals because we don't have so many students managing the behavior of other students. Students who are working on something personally and socially meaningful have more time to read feedback and come looking for it (Cherry Johnston, 2012), and they are more receptive to critical feedback. In contrast, a student reading an unengaging text or doing a math problem that is too difficult will likely disregard Teachers' feedback will then be about behavior rather than academic learning, and any feedback will likely be given so quickly, leaving little time for students to read and think about it.

Second Key Principle: Involve students in personally meaningful projects, problems, and questions. This means that part of our students' language development should involve learning how to give

Feedback sets in motion conversations that affect how students make sense of themselves.

Teachers aren't the sole source of feedback. It comes from other students as much as from teachers—which is a good thing if we capitalize on it. When we teach students to speak as well as to learn about good writing, feedback becomes more immediately available and plentiful. This means that part of our students' language development should involve learning how to give

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▲ How to skim a print document

Skim for an Overview

Before investing too much time in a source, skim it. Skimming—reading just enough to get the general idea of what a source is about—can tell you a great deal in a short amount of time and is an important first step in reading a source critically. To skim sources, glance at surface elements without delving too deeply into the content.

Quinn Jackson, a student working on an assignment in the same writing-about-writing course as Gina Colville (see p. 7) and Henry Garcia (see p. 41), used skimming to gain a quick overview of an article published in *Educational Leadership*. The article explored the impact of teacher comments on student writing. She also skimmed the journal's website to locate additional articles on the topic.

Guiding the Budding Writer

How we comment on students' work can give students a larger vision for their own potential.

Peter Johnston

Thomas Newkirk, a seasoned and successful writer, once took a draft of his writing to the Pulitzer Prize-winning author Donald Murray for feedback. After scanning the draft, Murray simply asked, "What's this about?" His question caused Newkirk to reflect on this piece of writing and better focus it by cutting the first three pages (Newkirk, 2012, p. 116).

Four-year-old Abby had a similar experience when she made a book in preschool and showed it to educator Matt Glover. Matt asked her what the book was about. Seeing that she didn't understand his question, he said, "Remember how *Owl Babies* was all about the owls and their mommy, and Tessa's book was all about a butterfly and a lady? What's your book about?" (Ray & Glover, 2008, p. 144).

In both these cases, feedback helped develop the authors' vision for themselves and their work. Both anecdotes shed light on the relationship between feedback and the development of authors of all ages. Let's consider the significance of the feedback for Abby. With two sentences, Matt helped her understand that books are *about* something, that a book is an important social contract. He accomplished this by drawing Abby's attention to a helpful resource for reflection—other authors' work. He made it clear that Abby is an author, just like Martin Waddell, who wrote *Owl Babies*, and Tessa, who wrote about the lady and the butterfly.

Matt's feedback positioned Abby to begin to think, as authors do, about other authors' work and what she might learn from them. In response

to this feedback and the related classroom conversations, Abby began to have conversations with her peers about their writing. Thus Matt began the process of making Abby independent of her teachers' feedback. This is one thing effective feedback accomplishes; beyond improving one particular book, essay, or assignment, it has a larger vision. Matt's feedback looked to the future, inviting Abby to become the kind of person who makes books about something and who observes work by people similar to herself to learn new possibilities.

Four Truths about Feedback

These examples illustrate four important points about feedback that we often miss. First, giving feedback doesn't necessarily mean telling students what's good or bad. Actually, it doesn't necessarily mean *telling* them anything; notice how Donald Murray and Matt Glover began with questions.

Second, feedback should be inseparable from the larger classroom conversations. Matt's feedback to Abby didn't stand alone. Abby's preschool teacher had already fostered conversations that drew attention to the choices authors make and the logic of those choices. We might call this *public feedback*. In a 1st grade class, public feedback might include observations like,

I notice Jamal made this word big and bold and in uppercase letters with an exclamation point. That means he wants me to read it very loudly. Remember how in *Roller Coaster*, Marla Frazee wrote the word *WHOOSH* in big uppercase letters, too?

Such public feedback is part of the same conversation that identifies students as authors. It

draws the classroom community's attention to processes that inform authors' decisions. Adding, "That means he wants me to read it very loudly" reminds students that the teacher, now in the role of reader, is partly under the control of the writer, thus focusing young authors on strategic thinking in relation to readers.

Similarly, when reading *What Happened to Cass McBride?* to 8th graders, the teacher might say, "I wonder why Gail Giles chose to use so many flashbacks in the story." Such conversations about authors' mental processes have an additional benefit. They require imagining what's going on in another person's mind. The more students practice imagining authors' thinking, the more they are inclined to do so independently and to become better writers and readers. At the same time, as students imagine fellow authors' thoughts and feelings, their social imagination expands—which leads to better social behavior (Johnston, 2012).

Third, feedback is not merely cognitive in reach, nor merely corrective in function. Like the rest of classroom talk, feedback affects the ways students understand themselves and one another—how they perceive themselves as writers. When a teacher draws a student's attention to the compositional choices he or she made to construct a convincing argument, the teacher invites that student to construct a self-narrative that says, I did x (added a detail to my illustration of a key point), the consequence of which was y (I got my meaning across better). This kind of feedback positions students as people who can accomplish things by acting strategically.

Fourth, optimal feedback is responsive, meaning it's adjusted to what the individual writer is likely to need. To give Abby feedback, Matt had to know something about what young authors

If teachers commit to involving students in personally meaningful projects, productive feedback will follow.

need to understand—and he had to recognize the signs of her understanding.

Teachers who want to provide feedback that strengthens each learner's writing skills, motivation, and independence should keep five principles in mind. Although I've used writing as the focus of my examples, the same principles hold for other areas of academic learning.

Five Key Principles

1. Context matters.

Context affects feedback. When students are fully engaged, we can provide ample differentiated feedback to individuals because we don't have to worry about managing the behavior of other students. Students who are working on something personally and socially meaningful know when they need feedback and come looking for it (Ivey & Johnston, 2012), and they are more receptive to critical feedback. By contrast, a student reading an unengaging text or doing a math problem that's too difficult will likely disengage. Teachers' feedback will then be about behavior rather than academic learning, and any academic feedback will likely be given too quickly, leaving little thinking time and undermining the student's control. If teachers commit to involving students in personally meaningful projects, productive feedback will follow.

There are, of course, contexts in which feedback is unlikely to be heard. When we give a grade as part of our feedback, students routinely read only as far as the grade. In general, students value feedback less after the work is completed than when it's still in progress. If we give a writer more control over the feedback—such as by asking what aspect of the work he or she would like feedback on—the writer is more likely to tune in.

Feedback sets in motion conversations that affect how students make sense of themselves.

2. Teachers aren't the sole source.

Feedback comes from other students as much as from teachers—which is a good thing if we capitalize on it. When we teach students to teach as well as to learn about good writing, feedback becomes more immediately available and plentiful. This means that part of our students' language arts development should involve learning how to give feedback to others—how to respond to other learners. Fostering peer feedback expands the reach of our teaching.

With peer feedback, classroom talk becomes a reflective surface in which students can see their own work. They hear students talking with peers or with the teacher about writing and use those conversations to reflect on their own writing. Ideally, community conversations will respond to all students' efforts. Students will then have a forum in which they can request feedback from peers and teach others.

3. A focus on process empowers students.

Responsive feedback communities use three key practices. The first is listening. Until we understand where a person is coming from, it's hard to provide responsive feedback. The second is publicly noticing the significant decisions authors make and encouraging students to do the same. The third practice I call *causal process feedback*. This is feedback on how a student's choices affected the finished product. For example, "Look how you revised that—you added examples of the colonists' complaints against tyranny to your essay. Now I see what you mean" (Ray & Glover, 2008, p. 164). This feedback turns the student's attention to the writing process and makes the student's experience into a tool for future composing. Causal process feedback is at the heart of

building a sense of agency: It helps demystify the skill of writing.

We can turn students' attention to the process by asking something like, "How did you solve that problem with your lead paragraph?" The question invites students to articulate a causal connection between a set of behaviors and an outcome.

Feedback that emphasizes processes helps learners not only persist in the face of difficulty but also find more solutions to problems. Feedback that focuses on effort ("You really tried hard") has the same benefits (Kamins & Dweck, 1999). In my view, however, it's less useful for two reasons. First, you can't say it unless you know the student *did* try hard. Second, a comment focused only on effort misses the chance that other students will overhear—and benefit from—a teacher's comment about how a strategy one student used improved a piece of writing.

4. "Positive" doesn't mean praising.

Positive feedback motivates students and gives them the tools to improve. Teachers often confuse being positive with providing praise. They are not the same. The trouble with praise is that it has side effects (Dweck, 2007). If we praise a student who's fully engaged, we simply distract her and suggest that her real goal should be to please us. In Matt's feedback to Abby, he did not say, "I like the way you . . ." because that would place him in the authority role and suggest that the goal of Abby's efforts is to please him. Feedback like, "Good girl," is even less helpful because it carries no useful information—it merely lets the student know that she is being judged. Public praise is even more problematic: If we say "good" to one student and "excellent" to another, suddenly "good" damns with faint praise.

Teachers often confuse being positive with providing praise. They are not the same.

Praise is not so good for creating independently driven writers, and sometimes it's downright destructive. Phrases that invite a symmetrical power relationship and a message of student contribution ("Thank you for helping us figure that out" or even "Thank you") are more useful.

Ordinarily, teachers don't need praise to make a student feel good about the book he has just made or the math problem she has solved. We can just point out what was accomplished and ask, "How did you do that?" Or, respond to each as one writer (or researcher or filmmaker) to another ("Your piece made me really want to do something about homelessness"). Or, we might ask, "How does it feel to have completed your first poem?"

The challenge in being positive comes when students attempt something that stretches them beyond what they can do and results in errors. These errors may nonetheless reflect useful strategic thinking. Being positive here requires not being distracted by the many things that did *not* go well, and instead focusing students' attention on what was partially successful. For example, "I see you figured out the first part of that word by using a word you already know. I wonder whether that would also work for the second part of the word." Drawing attention to the successful part not only consolidates a useful strategy, but also builds a foundation for further productive writing.

5. Feedback shifts how students see themselves.

Feedback sets in motion conversations that affect how students make sense of themselves. Thus, it's particularly important that feedback not contain judgmental comments or comments that

cast students in terms of permanent traits. This includes comments like, “You’re a good writer,” “That’s what good readers do,” and even, “I’m proud of you.” If we make these statements when students are successful, when they fail, they will fill in the other end of the conversation (“You’re not good at this,” “I’m disappointed in you”) (Kamins & Dweck, 1999). Judgment-tinged feedback nudges students toward a world made up of people who are good artists or not good artists, smart or not.

By contrast, students who hear “You did a good job,” which mildly turns attention to the process rather than the person, are more likely to try again the activity at which they were previously unsuccessful. Even better is something akin to “You found a way to solve the problem. Are there any other ways you can think of to solve it?”

What’s the Point?

The primary goal of feedback is to improve the future possibilities for each individual learner and for the learning community. This means expanding, for every learner, the vision of what’s possible, the strategic options for getting there, the necessary knowledge, and the learner’s persistence. Teachers

aren’t merely teaching skills and correcting errors. We’re teaching *people* who wish to competently participate in valued social practices—the practices that writers, mathematicians, artists, and others do every day.

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Check the page title in the title bar of the browser for information about the purpose and content of the page.

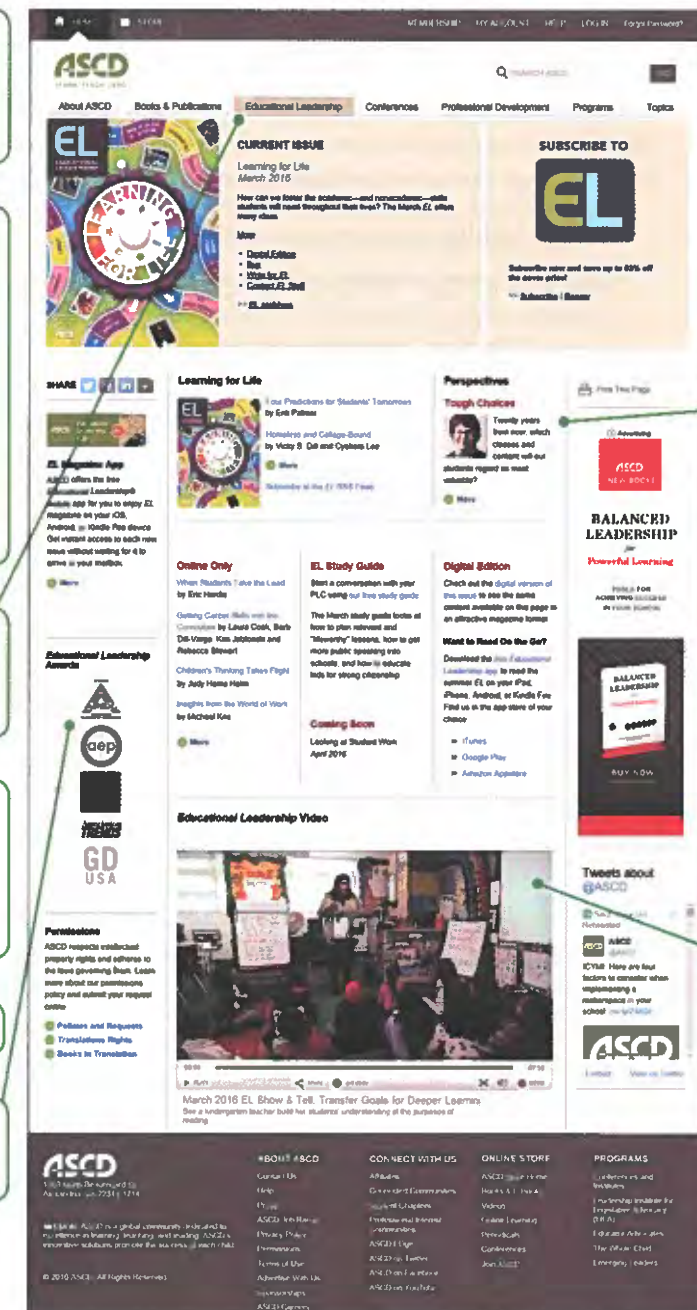
Check the URL to learn about the purpose of a Web page—for instance, whether the page is part of a larger site. Extensions such as .com (for business), .edu (for education), .org (for nonprofit organizations), and .gov (for government) can provide clues about the site’s purpose.

Check the navigation headers and menus to learn about the site’s content and organization.

Check for information about the author to learn about the author’s background, interests, and purposes for writing the document.

Check the title.

Check for links to other sites to learn more about the issue.



Skim captions of photos and figures, which often highlight important arguments, ideas, and information.

Read the first and last sentences of paragraphs to find key information.

Scan for boldface, colored, or italic text, which might be used to emphasize important information.

View media such as video files and scan for links to social media sites.

▲ How to skim a Web page

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Mark and Annotate

Marking and annotating are simple yet powerful active-reading strategies. Mark a source to identify key information, ideas, and arguments. Annotate a source to note agreements and disagreements, to identify support for your argument, or to remind yourself about alternative positions on your issue. Common techniques include

- using a highlighter, a pen, or a pencil to identify key passages in a print source
- attaching notes or flags to printed pages

How can we get students to write for anyone other than the teacher?

Student highlighted key passages and wrote notes in the margin.

Lack of attention to genres

It would be nice if all writing assignments were a break from the routine.

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TEACHING WRITING IN THE SHADOW OF STANDARDIZED WRITING ASSESSMENT
Brimi

The teachers also reported few occasions of actual publishing. Only Canton commented on the students reading and reacting to their classmates' finished project. Dedmon shared an attempt at writing for an audience other than teacher, but said that many students realized that "ultimately, [Dedmon's] my audience." Indeed, several teachers talked about instruction in terms of what results they wanted the students to attain, whether it was in their paper's structure or format or the students' use of writing traits such as voice or sentence fluency.

In this high-performing school, a focus on product is somewhat understandable. Teachers occasionally referred to the writing their students will have to do in college. In essence, the teachers strove toward their own product, college-ready writers.

Did teachers instruct students to write for a variety of genres?

Multi-genre writing was minimal in the instruction of these teachers. In fact, the teachers emphasized varied modes of writing within the academic genre. Just as they may have focused on "product" due to their students' prospective college careers, the teachers' writing assignments may reflect a similar logic. For example, Canton and Dedmon both expressed concerns for the requirements students would encounter in college. All teachers reported a tendency to gravitate toward assigning literary analysis. This may derive from their perceptions of what college students need to do, or it may derive from the teachers' own familiarity with this genre. As Canton alluded to, most of these teachers were literature majors in college.

The other dominant mode of academic writing was persuasion. This could have occurred due to perceptions of this mode's utility in real-world situations. But this is most likely not the case since most of the teachers seemed to rarely manipulate audience. In other words, since the teachers primarily used persuasion as a graded academic exercise, real-world applications would not have been apparent to or foremost in the minds of the students.

But the teachers did not show a complete disregard for writing occasions that were not strictly academic. The teachers acknowledged some importance of multiple writing occasions, if for no other reason than for the variety necessary in keeping teen-age students interested. That is, teachers seemed most motivated to vary their assignments as a break from routine. These assignments did not seem to be as important to them as the more academic exercise. This attitude is best conveyed by Canton's view of her professor's "gamey" writing activities.

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▲ Marking and annotating a source

- identifying important passages in digital texts using the highlighting tool in your word-processing program
- writing reactions and notes in the margins of print sources
- creating comments in digital texts

Notes provide a compact, easy-to-review record of the most important information, ideas, and arguments you've found in your sources. Notes can help you identify significant patterns in your sources, such as similarities and differences, repeated ideas and arguments, and frequently cited information. Notes can also help you keep track of your thoughts as you plan your document. Equally important, careful note taking helps you avoid plagiarism. For these reasons, note taking is one of the most useful skills you can draw on as you work on your writing project.

Notes can include direct quotations, paraphrases, and summaries, as well as your thoughts about your sources as a group and your plans for your document. You can read more about taking notes in Chapter 4. You can read about avoiding plagiarism in Chapter 15.

Source: Hunter Brimi, "Teaching Writing in the Shadow of Standardized Writing Assessment: An Exploratory Study." *American Secondary Education* 41(1), Fall 2012, pages 52-77.

Page 53:

Citing Hillocks (2002, 2005), Brimi argues that cognitive processes that are involved in writing are both complex and difficult to measure using standardized tests. Teachers run the risk of downplaying the importance of invention, planning, drafting, revising, and editing if they force students to write using preset templates. Worse, if they focus on formulaic writing, they do very little to provide their students with authentic audiences. Teachers end up being the only interested readers of their work.

"This represents a limited view of writing."

Source information

Page number

Paraphrase written in the student's own words

Direct quotation from the source clearly marked with quotation marks

▲ Notes on a Source

Pay Attention

Examine at least some sources closely for key information, ideas, and arguments. Noting various aspects of a written work during your active reading will help you better understand the source, its role in the conversation you've decided to join, and how you might use it in your own writing.

RECOGNIZE THE GENRE

Pay attention to the type of document — or genre — you are reading. For example, if a source is an opinion column rather than an objective summary of an argument, you're more likely to watch for a questionable use of logic or analysis. If you are reading an article in a company newsletter or an annual report, you'll recognize that one of the writer's most important concerns is to present the company in a positive light. If an article comes from a peer-reviewed scholarly journal, you'll know that it's been judged by experts in the field as well founded and worthy of publication.

Recognizing the type of document you are reading gives you a context for understanding and questioning the information, ideas, and arguments presented in a source.

CONSIDER ILLUSTRATIONS

A growing number of documents use illustrations — photographs and other images, charts, graphs, tables, animations, audio clips, and video clips — in addition to text. Illustrations can demonstrate or emphasize a point, help readers better understand a point, clarify or simplify the presentation of a complex concept, or increase the visual appeal of a document. Illustrations can also serve as a form of argument by presenting a surprising or even shocking set of statistics or setting an emotional tone. As you read, be aware of the types of illustrations and the effects they produce. The types of illustrations you are likely to encounter include the following:

- **Photographs and images.** Photographs and other images, such as drawings, paintings, and sketches, are frequently used to set a mood, emphasize a point, or demonstrate a point more fully than is possible with text alone.
- **Charts and graphs.** Charts and graphs provide a visual representation of information. They are typically used to present numerical information more succinctly than is possible with text alone or to present complex information in a compact and more accessible form.
- **Tables.** Tables provide categorical lists of information. Like charts and graphs, they are typically used to make a point more succinctly than is possible with

text alone or to present complex information in a compact form. Tables are frequently used to illustrate contrasts among groups, relationships among variables (such as income, educational attainment, and voting preferences), or change over time (such as growth in population during the past century).

- **Digital illustrations.** Digital documents, such as PowerPoint presentations, Web pages, and word-processing documents intended for reading on computers, tablets, or phones, can include a wider range of illustrations than print documents can. Illustrations such as audio, video, and animations differ from photographs, images, charts, graphs, and tables in that they don't just appear on the page — they do things.

You can read more about the uses of illustrations in Chapter 18.

RECORD NEW INFORMATION AND CHALLENGING IDEAS

As you read, mark and annotate passages that contain information that is new to you. In your writer's notebook, record new information in the form of a list or as a series of brief descriptions of what you've learned and where you learned it.

You might be tempted to ignore material that's hard to understand, but if you do, you could miss critical information. When you encounter something difficult, mark it and make a brief annotation reminding yourself to check it out later. Sometimes you'll learn enough from your continued reading that the passage won't seem as challenging when you come back to it. Sometimes, however, you won't be able to figure out a passage on your own. In that case, turn to someone else for help — your instructor, a librarian, members of an online forum or a newsgroup — or try searching a database, library catalog, or the Web using key words or phrases you didn't understand.

IDENTIFY SIMILARITIES AND DIFFERENCES

You can learn a lot by looking for similarities and differences among the sources you read. For example, you might identify which authors take a similar approach to an issue, such as favoring increased government support for wind energy. You could then contrast this group with other groups of authors, such as those who believe that market forces should be the primary factor encouraging wind power and those who believe we should focus on other forms of energy. Similarly, you might note when information in one source agrees or disagrees with information in another. These notes can help you build your own argument or identify information that will allow you (and potentially your readers) to better understand the issue.

Understand the Writer's Argument

Written conversations typically include a range of positions on an issue. Determining where authors agree and disagree can help you understand the conversation as a whole. Similarly, identifying the reasons and evidence authors offer to support their positions can help you gain insights into the conversation.

IDENTIFY THE MAIN POINT

Most sources make a main point that you should pay attention to. An editorial in a local newspaper, for example, might urge voters to approve financing for a new school. An article might report a new advance in automobile emissions testing, or a Web page might emphasize the benefits of a new technique for treating a sports injury. Often the main point will be expressed in the form of a thesis statement. As you read critically, make sure you understand what the writer wants readers to accept, believe, or do as a result of reading the document.

FIND REASONS AND EVIDENCE THAT SUPPORT THE MAIN POINT

Once you've identified the main point, look for the reasons given to accept it. If an author is arguing, for instance, that English should be the only language used for official government business in the United States, that author might support his or her argument with the following reasons:

The use of multiple languages erodes patriotism.

The use of multiple languages keeps people apart — if they can't talk to one another, they won't learn to respect one another.

The use of multiple languages in government business costs taxpayers money because so many alternative forms need to be printed.

Working Together: Identify Information in a Source

Working with a group of classmates, identify the main point, reasons, and evidence in the article "Guiding the Budding Writer" (p. 58).

1. **List the main point at the top of your page.** Determine what the author is asking you to know, believe, or do.
2. **Briefly list each reason to accept the main point in the order in which it appears in**

the source. You might want to brainstorm lists individually based on your reading of the article and then share your ideas to create the group's list.

3. **Determine the most important evidence offered as proof for each reason.** Once you've agreed on the reasons, work together to identify the evidence used to support each reason.

Reasons can take a wide range of forms and are often presented in forms that appeal to emotions, logic, principles, values, or beliefs (see p. 436). As persuasive as these reasons might seem, they are only as good as the evidence offered to support them. In some cases, evidence is offered in the form of statements from experts on a subject or from people in positions of authority. In other cases, evidence might include personal experience. In still other cases, evidence might include firsthand observations, excerpts from an interview, or statistical data.

When you find empirical evidence used in a source, consider where the evidence comes from and how it is being used. If the information appears to be presented fairly, ask whether you might be able to use it to support your own ideas, and try to verify its accuracy by consulting additional sources.



Learn more
about arguments on
pages 420–444.

How Can I Read Like a Writer?

When you read like a writer, you prepare yourself to become an active member of the conversation you've decided to join. You learn where the conversation has been — and where it is at the moment. In short, reading like a writer helps you think critically about what you've read and prepares you to write your own document.

To engage more fully with the information, ideas, and arguments you encounter in your reading, go beyond simply knowing what others have written. By reading to understand, reading to respond, and reading to make connections — and putting your thoughts into words — you can begin to find your voice.

Read to Understand

Reading to understand involves gaining an overview of the most important information, ideas, and arguments in a source. When writers read to understand, they often create summaries — brief descriptions of the main idea, reasons, and supporting evidence in a source. Depending on the complexity of the source, summaries can range from a brief statement about the argument found in a source to a detailed description of the key points and evidence it provides.

Many writers believe that a summary should be objective. It would be more precise to say that a summary should be accurate and fair. That is, you should not misrepresent the information, ideas, or arguments in a source. Achieving accuracy and fairness, however, does not necessarily mean that your summary will be an objective presentation of the source. Instead, your summary will reflect your purpose, needs,

and interests and — if you're writing for an audience — those of your readers. You'll focus on information, ideas, and arguments that are relevant to your writing situation. As a result, your summary is likely to differ from one written by another writer. Both summaries might be accurate and fair, but each one will reflect its writer's writing situation.

As you read to understand, highlight key points in the source, and note passages that include useful quotations or information you might use to add detail to your summary. If you are writing a summary for a class, it will typically take one of three forms: a main-point summary, a key-point summary, or an outline summary.

In doing research for her essay, Quinn Jackson found this article during her search for information about preparing teachers to teach writing. Published by *Teaching English in the Two-Year College*, an academic journal, the article focused on keeping the teaching of writing “fresh and new.”

Living Composition

Nancy Sommers | A veteran writing teacher asks the question—What keeps teaching fresh and new?—and discovers, in the process of writing a teaching narrative, how her teaching voice and writing voice intertwine, both in the classroom and on the page.

It is 1965, career day at Woodrow Wilson Junior High. Girls assemble in the home economics room to learn about becoming nurses, homemakers, or teachers; boys assemble down the hallway in the woodworking room to learn about careers as doctors, lawyers, or engineers. My friends and I aren't surprised to be sitting in a room of stoves and sewing machines, where we've learned to bake biscuits and wind bobbins, cook Welsh rarebit and sew aprons. What surprises me now is that we never thought of storming the wood shop to demand a seat at the workbench. But feminism hadn't found its voice in our corner of Indiana; we were content then with the choices given.

At the end of career day, we are asked to choose one profession. Rather randomly, and without any particular passion for teachers or teaching, I announce that I will become a teacher, an idea that sticks in my head throughout college and graduate school, more as default than commitment. But teaching, especially teaching writing, wasn't an inevitable choice. In my family, reading was fine, in moderation, but too much reading could be dangerous. Various aunts who wore thick glasses or needed cataract surgery, for instance, were held up as object lessons from the *Merck Manual* of maladies, proof of the dangers of excessive reading under bed covers with a flashlight. And writing—even more fraught, warned my parents, nervous immigrants: if you write down what you believe, people will know your thoughts.

Despite all these warnings, I loved to read and write, studied American literature in college, and imagined teaching to be nothing more than

bringing my love of Walt Whitman to my first classroom, eighth graders in Chicago. I imagined my students would love Whitman, too, if they could read poetry outdoors, luxuriating in the leaves of grass, marveling at the conjugation of the color green. I'm not sure whether my students learned to become better readers and writers that year, but I do know that I couldn't control them, either inside or outside the classroom. They laughed and hooted when I announced, meekly, at the start of class: “Let's be quiet now.” They had no desire to be quiet or to celebrate leaves of grass, though they had plenty to say, their bodies electric, brimming with the rhythms of Chicago's South Side.

Looking back on the naïveté and youthful arrogance of that first year of teaching, I see that it's clear how much that year was a song of myself, more soliloquy than exchange of voices, more my performance than the students'. It would take a decade or more for me to understand that teaching requires both humility and leaps of faith, and most importantly, a willingness to listen to, and learn from, students.

Narratives often unfold in surprising ways and as improbable as it seems from that first unsuccessful performance, I became a teacher and have stayed a teacher for thirty-five years. After all these years, I have started to wonder what sustains a life of teaching writing over a long career. Semester after semester, how do I find those corners in myself that rhyme with my students—and subject matter—to keep it fresh and new? When mentoring new teachers, their passions palpable, enthusiasm unbridled, I ask them to reflect on what brought them to education and find myself asking, after all these years of teaching, what has kept me here?

It is easy to answer such questions with a simple—well, of course, the students! Teaching,

as Theodore Roethke remarked, “is one of the few professions that permits love.” And I love my students in all their particularity—the infinite variety of subjects they choose to write about, their compelling cultural backstories, present on every page, and their specific questions that unhinge long-held assumptions about writing. I can't imagine more intimate and more important work than helping students develop as thinkers and writers. After class, I walk around, absorbed, as if in a trance, their questions and stories lodged in my brain.

Teaching writing is like that, absorbing and exhausting, in equal measures, and occupationally strange; we spend more time with students' papers than with the students themselves—devoting nights and weekends to their words, careful not to leave traces of mustard or spill coffee on their pages, and puzzling, in their absence, about how to respond to their ambitious, sweeping introductions—“Since the dawn of humankind.”

I do not believe that I would return to the classroom, year after year, with the same passion for students or for teaching writing if I hadn't joined my students on the page, not simply as the critic in the margins of their drafts, but as a fellow writer. When I began college teaching, I wouldn't have dared to consider myself a writer, let alone someone who would pen anything other than required graduate seminar papers and a dissertation. It was my students, though, who in their struggles to become college writers gave me a subject to write about: it started with revision, and a passionate curiosity to understand why students' revised drafts were often weaker than their initial attempts. What was going on, I wondered—why do some students prosper as college writers, while others lag, and what does revising have to do with

these differences? In my students' struggle to revise and in my difficulties responding to their drafts, I found subjects I loved writing about.

If my students gave me permission to write about them, and teaching gave me a subject, then CCCC gave me an audience. Most of my published essays were first delivered as talks in convention centers, or in Hyatt and Hilton hotels, where writing teachers mingle each year with other professional associations—Kiwaniis and Elk, African violet growers and Bovine practitioners—also gathered for their national conventions. In my gathering, I found a generous audience of fellow teachers, a willing group of listeners who might, if I could make the research interesting, listen to my observations about students and their writing. What I learned from my fellow teachers is the power of an audience to shape ideas and be shaped by them.

My students often ask me, "How do you write?" as if I might, magically, pull back a swirling curtain and offer passage through writing's secret door. They want writing to become easier, more predictable, and seek a pass code to manage their unruly writing process. In answering, I like to defer to Saul Bellow, who when asked that question responded: "I wake up in the morning and check the alphabet to see if all the letters are still there. Then it is simply a matter of arrangement." And sometimes writing seems that simple, moving the letters around to see where they land, being surprised, like a child playing with primary-colored block letters, to find these twenty-six letters arranging into recognizable words. At other times it feels as though I'm working in the wrong mother tongue, with consonants that don't shape into words, an alphabet splayed on a page without form or meaning.

I don't know how I write, really, only that when I write, the world has a certain tilt—everything is

more interesting and vivid; everything becomes relevant in a different way, as if I'm searching for clues on a great scavenger hunt, filtering life through an idea I'm trying to locate. Like teaching, writing has its own consuming trance. If, after three decades, I'm more surefooted about teaching writing and more passionate about it, I imagine it is because I teach not from a set of secret codes or passwords, but from my own work as a writer, waiting to be surprised by the alphabet's infinite possibilities; and from encouraging students to write as if they have an audience, a gathering, waiting to receive their words.

Perhaps my teaching narrative, when told retrospectively, seems inevitable, as narratives often do. But my narrative, more oscillating than sequential, has its threads of discontinuities and detours—of not being hired, six-months pregnant, because a department chair thought it unfair to students if I gave birth in the classroom; or of finding myself, in rural New Jersey, balancing motherhood with part-time teaching, a double life of diapering by day/teaching by night.

As my children grew up and I started writing, I led another kind of double life—teaching by day/writing by night or vice versa. The teacher in the classroom, dressed in a pin-stripe suit, exhorting her students not to split infinitives or dangle modifiers, sounded very different from the writer at home who composed sentences as she curried chicken, wiping cumin, cardamom, and cayenne off her fingers; or as she crafted essays to include all the living, breathing sources around her—found objects from home and work. The writer by night wanted to connect the dots, to figure out what she could make of these sources and her double life, teaching and writing, and to write as if everything were relevant.

It all sounds simple in retrospect, but writing is neither simple nor straightforward. I tell my students—writing is so uncomfortable and difficult at times, so always wear socks. And as I write, I wear my winter woolen socks, even in summer, to protect against the inevitable—an idea that seemed so interesting in its conception, but insubstantial in its execution; or a reviewer's big red question marks to say, "You were really seeking the wrong clues on that scavenger hunt of yours; try again." It takes many leaps of faith to write into, and not away from, the jumble of confused ideas in an early draft, and even more leaps to know how to do something different, better, in the next draft, hoping that on the other side, possibly, perhaps, a clearer vision will emerge.

Over the years as my teaching and writing narratives intertwined, I pulled up my socks and worked across drafts, seeking a voice that could push against the either/or categories of being personal *or* being academic. Voice is that elusive category we talk about with students—"find your voice," we urge, as if they left it somewhere, in a dresser drawer, perhaps, as if they could purchase it on Amazon. But there is no lost and found drawer for voice, no way to shop for it, or stumble upon it. It is something you have to write your way into, something that takes practice and play, attempt after attempt, as you arrange the alphabet into comfortable shapes and sounds, listening for your own idiosyncratic take on the world. I tell my students they can't park their voice at the college gates; they can't write as if they're wearing someone else's socks. I, too, had to learn that I couldn't write in the meek voice of a girl who winds bobbins, nor in the strident voice of a feminist who storms the woodworking shop. Part and parcel of who I am in the world is a teacher, and I want to write as I have come to teach: setting out on a quest, with leaps of faith

and good humor, attempting, as essayists do, to figure something out, and always, always imagining an audience on the other end.

What sustains a career in teaching writing, year after year, to keep it fresh and new? Looking back, I see that what brought me to teaching—a desire to convert students into people who love to read poetry and conjugate the color green—is quite different from what has kept me in the classroom. What has kept me here is the passionate belief that teaching writing is, as it has always been "since the dawn of humankind," both a literary and civic calling: helping students write clear declarative sentences repairs the world. To write "Be Specific" in the margins of students' papers is to encourage a habit of mind—an attentiveness to details and particulars, to words and their meanings—a way of being thoughtful, both on the page and in life. And to comment on their drafts "Develop this" or "Analyze more" is to encourage students to add to the world through writing, to make new ideas possible, by contributing their idiosyncratic voices to the ongoing conversation of humankind.

What keeps me in the classroom, exhilarated each September to return after summer's interlude, is that teaching, by now, *is* practiced and comfortable, familiar and recognizable, and not at all fresh and new. Perhaps these terms "fresh and new" are more suited to a double life, where something new, something fresh is always needed. Yes, each semester brings the excitement of new students, but after decades of teaching, you come to welcome being practiced and surefooted, with an anecdote always at hand, building on what you've done before, with a keener sense of *how* to help students write with clarity and precision. And you welcome the comfortable feeling that you and your students, collectively, have a hunch that the writing class matters—that if you do

your part, and they theirs, they'll become stronger writers. You believe it because you've seen it happen, abundantly so. You've sat with students, bewildered when their ideas wouldn't arrange, and gently asked: "Tell me what are you trying to say?" You've found ways to coax the saying, ways to turn students into writers, a class into an audience for each other's work. And you know if you didn't quite get it right one semester, you'll tweak and adjust, revise it the next; teaching, like writing, is always a work-in-progress. You welcome the chance for your teaching voice and your writing voice to merge, giving you a sense of belonging, both in the classroom and on the page.

Sometimes I like to imagine a gathering of all my former students, a reunion of sorts, nothing gauzy or sentimental, no need for streamers or balloons, toasts or fancy speeches. I just

want to ask: What did you make of our time together? Where have you taken your writing as you moved through college and into the wider world?

Writing is too small a word to describe what happened in our class. And if *writing* is too small a word, *teaching writing* is too small a phrase for something I hope extends beyond the classroom walls. I hope that they've taken the lessons of our class—about argument and audience, voice and style—to enter public debates, as thoughtful educated citizens. And I hope that they've found their own writing trances, their worlds tilting, absorbed and consumed by the pleasures of writing. Yet perhaps that's not what they took from our time together. What I know, though, is that our narratives are inevitably woven together—that during our time together, we've helped each other find something to say, and a reason to say it.

MAIN-POINT SUMMARIES

A main-point summary reports the most important information, idea, or argument presented in a source. You can use main-point summaries to keep track of the overall claim made in a source, to introduce your readers to a source, and to place the main point of that source into the context of an argument or a discussion of a subject. Quinn might have written the following main-point summary of Nancy Sommers's article:

Main-point summaries are brief. They identify the source and its main point.

In her article "Living Composition," Nancy Sommers reflects on how her work as a writer and as a teacher of writing have combined to keep classroom teaching "fresh and new."

KEY-POINT SUMMARIES

Like a main-point summary, a key-point summary reports the most important information, idea, or argument presented in a source. However, it also includes the

reasons (key points) and evidence the author uses to support his or her main point. Key-point summaries are useful when you want to keep track of a complex argument or understand an elaborate process.

In her article "Living Composition," Nancy Sommers reflects on how her work as a writer and as a teacher of writing have combined to keep classroom teaching "fresh and new." Recounting how her varied experiences as a teacher, mother, and writer have shaped her understanding of writing, she notes the shift in her perspective over the many years since she was a novice teacher. "I see that it's clear how much that year was a song of myself, more soliloquy than exchange of voices, more my performance than the students'," she writes. "It would take a decade or more for me to understand that teaching requires both humility and leaps of faith, and most importantly, a willingness to listen to, and learn from, students" (33). Looking back on her students, she notes her hope that they've left her classrooms to become active writers, participating in public and professional discourse as well as in the kind of personal writing that she has enjoyed. No matter what her students have done, however, she points out that "our narratives are inevitably woven together—that during our time together, we've helped each other find something to say, and a reason to say it" (36).

The author, source, and main point are identified.

Quotations from the article are provided.

Key lessons learned over a lifetime of teaching are identified.

OUTLINE SUMMARIES

Sometimes called a plot summary, an outline summary reports the information, ideas, and arguments in a source in the same order used in the source. In a sense, an outline summary presents the overall "plot" of the source by reporting what was written in the order in which it was written. Outline summaries are useful when you need to keep track of the sequence of information, ideas, and arguments in a source.

In her article "Living Composition," Nancy Sommers reflects on how her work as a writer and as a teacher of writing have combined to keep classroom teaching "fresh and new." Recalling her early life as a writer and reader, she points out that despite growing up in a family where reading was considered "fine, in moderation, but too much reading could be dangerous" (32), she would go on to study literature in college and eventually find herself teaching writing to eighth graders in Chicago. Noting her "naïveté and youthful arrogance" (33), she points out that in retrospect her first year of teaching "was a song of myself, more soliloquy than exchange of voices, more my performance than the students'" (33).

The author, source, and main point are identified.

The summary identifies each of the major points made in the article in the order in which they were made.

Over the years, Sommers would grow as a teacher and writer, balancing writing, the teaching of writing, and family life. Along the way, she encountered the—at the time—normal challenges facing women pursuing a career, including not being hired

for a teaching position because she was pregnant and dividing time between caring for her family, teaching her students, and pursuing her work as a writer and writing scholar. Yet Sommers also notes that it was through writing and the teaching of writing that she found a professional community, the Conference on College Composition and Communication, where she could share her ideas and benefit from a larger audience of writing scholars.

Sommers shares the hopes she has for her students—that they have all become active writers, participating in public and professional discourse as well as in the kind of personal writing that she has enjoyed. She concludes, however, that no matter what her students have done as writers, “our narratives are inevitably woven together—that during our time together, we’ve helped each other find something to say, and a reason to say it” (36).

Read to Respond

Reading to respond allows you to begin forming your own contribution to a conversation. Your response will help you focus your reactions to the information, ideas, and arguments you’ve encountered in a source. To prepare to write a response to a source, note passages with which you agree or disagree, reflect on interesting information and ideas, and record your thoughts about the effectiveness of the argument advanced in the source.

AGREE / DISAGREE RESPONSES

If you want to explore an idea or argument in a source, try freewriting about why you agree or disagree with it. In your response, clearly define the idea or argument to which you are responding. Then explain whether you agree or disagree with the idea or argument—or whether you find yourself in partial agreement with it—and why.

REFLECTIVE RESPONSES

A reflective response allows you to consider the meaning or implications of what you read. You might focus on a key passage or idea from a source, explaining or elaborating on it. Or you might reflect on your own experiences, attitudes, or observations in relation to a piece of information, an idea, or an argument. You can also use a reflective response to consider how an idea or argument might be interpreted by other readers, how it might be applied in a new context, or how it might be misunderstood.

ANALYTIC RESPONSES

An analytic response focuses on the important elements of a source, such as its purpose, ideas, argument, organization, focus, evidence, and style. For example, you might ask whether the main point is stated clearly, or whether appropriate types of evidence are used to support an argument. You might also analyze the logic of an argument or map its organization. Or you might offer suggestions about how an author could have made the source more effective.

Even when writers choose a particular type of response, they often draw on the other types to flesh out their ideas. For example, you might consider why you disagree with an argument by analyzing how effectively the source presents the

Your Turn: Respond to a Source

Putting your response into words can help you sort out your reactions to the ideas, information, and arguments in a source. Use the following guidelines to write an informal response to Peter Johnston’s article “Guiding the Budding Writer” (p. 58) or Nancy Sommers’s article “Living Composition” (p. 70):

1. **Identify a focus for your response.** You might select important information, an intriguing idea, or the author’s overall argument.
2. **Decide what type of response you are going to write:** agree / disagree, reflective, analytical, or some combination of the three types.

3. **Write an introduction that identifies the information, idea, argument, or source** to which you are responding, lays out your overall response (your main point), and identifies the source’s author and title.

4. **Provide reasons to support your main point and evidence to support your reasons.**

5. **Clearly credit the sources of any information, ideas, or arguments you use to support your response:** use quotation marks for direct quotations, and identify the page or paragraph from which you’ve drawn a paraphrase or quotation. (See Chapter 21 for guidelines on documenting sources.)

Your Turn: Summarize a Source

Following guidelines, write an outline of the article “Guiding the Budding Writer” (p. 58):

Record the author and title of the source.
Identify the main point and key points made by the writer. Present the main point and key points in the order in which they

appear in the source. For each point, briefly describe the evidence provided to back it up.

3. **Clearly credit the author for any information, ideas, and arguments you include in your summary:** use quotation marks for direct quotations, and identify the page from which you’ve drawn a paraphrase or quotation. (See Chapter 21 for guidelines on citing sources.)

argument. Or you might shift from agreeing with an idea to reflecting on its implications.

Read to Make Connections

You can learn a lot by looking for similarities and differences among the sources you read. Which authors approach the subject in a similar way? Can you identify different camps or approaches among the sources you have read? Do sources make use of the same information or evidence? Is the information or evidence across the sources consistent or is it contradictory? Making connections like these can help you build your own argument or identify information that will allow you (and your readers) to better understand a conversation.

As you read more and more about a subject, you'll start to notice common themes and shared ideas. Recognizing these connections among groups of authors can help you understand the scope of the conversation. For example, knowing that people involved in your conversation agree on the overall definition of a problem might lead you to focus your efforts on either challenging that definition with an alternative one or suggesting a possible solution. If you find yourself agreeing with

Working Together: Make Connections among Sources

Work together with a group of classmates to identify general approaches to the subject of how writing is taught. To prepare for the group activity, each member should read, mark, and annotate the articles and Web page in this chapter. During class, you should carry out the following activities:

1. Members of the group should take turns reporting what they've learned about one of the sources.
2. As each report is made, the other members of the group should take notes on the key ideas highlighted by the reporter.
3. When the reports have been completed, the group should create an overall list of the key ideas discussed in the individual reports.

4. Identify sources that seem to share similar approaches to the issue. Give each group of sources a name, and provide a brief description of the ideas its authors have in common.
5. Describe each group of sources in detail. Explain what makes the authors part of the same group (their similarities) and how each group differs from the others you've defined.

Once you've completed the activity, consider how you would respond to each group of authors. Ask whether you agree or disagree with their approaches, and describe the extent to which you agree or disagree. Consider whether you would want to join a group, whether you would want to refine a particular approach to better fit your understanding of the subject, or whether you would rather develop a new approach.

one group of authors, you might start to think of yourself as a member of that group — as someone who shares their approach to the subject. If you don't agree with any of the groups you've identified, perhaps you are ready to develop a new approach to the subject.

To make connections among authors, jot down notes in the margins of your sources or in your writer's notebook. Each time you read a new source, keep in mind what you've already read, and make note of similarities and differences among your sources. When you notice similar themes in some of your sources, review the sources you've already read to see whether they've addressed those themes.

Beyond a collection of notes and annotations, reading to make connections might also result in longer pieces of freewriting (see p. 42). In some cases, you might spend time creating a brief essay that defines each group, identifies which authors belong to each group, and reflects on the strengths, weaknesses, and appropriateness of the approach taken by each group.

In Summary: Reading to Write

- * Read with a purpose (p. 55).
- * Read actively (p. 56).
- * Summarize useful ideas, information, and arguments (p. 74).
- * Respond to what you read (p. 76).
- * Explore connections among sources (p. 78).