

Chapter 3: Research and Critical Reading

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Introduction

Good researchers and writers examine their sources critically and actively. They do not just compile and summarize these research sources in their writing, but use them to create their own ideas, theories, and, ultimately, their own, new understanding of the topic they are researching. Such an approach means not taking the information and opinions that the sources contain at face value and for granted, but to investigate, test, and even doubt every claim, every example, every story, and every conclusion. It means not to sit back and let your sources control you, but to engage in active conversation with them and their authors. In order to be a good researcher and writer, one needs to be a critical and active reader.

This chapter is about the importance of critical and active reading. It is also about the connection between critical reading and active, strong writing. Much of the discussion you will find in this chapter is fundamental to research and writing, no matter what writing genre, medium, or academic discipline you read and write in. Every other approach to research writing, every other research method and assignment offered elsewhere in this book is, in some way, based upon the principles discussed in this chapter.

Reading is at the heart of the research process. No matter what kinds of research sources and, methods you use, you are always reading and interpreting text. Most of us are used to hearing the word “reading” in relation to secondary sources, such as books, journals, magazines, websites, and so on. But even if you are using other research methods and sources, such as interviewing someone or surveying a group of people, you are reading. You are reading their subjects’ ideas and views on the topic you are investigating. Even if you are studying photographs, cultural artifacts, and other non-verbal research sources, you are reading them, too by trying to connect them to their cultural and social contexts and to understand their meaning. Principles of critical reading which we are about to discuss in this chapter apply to those research situations as well.

I like to think about reading and writing as not two separate activities but as two tightly connected parts of the same whole. That whole is the process of learning and making of new meaning. It may seem that reading and writing are complete opposite of one another. According to the popular view, when we read, we “consume” texts, and when we write, we “produce” texts. But this view of reading and writing is true only if you see reading as a passive process of taking in information from the text and not as an active and energetic process of making new meaning and new knowledge. Similarly, good writing does not come from nowhere but is usually based upon, or at least influenced by ideas, theories, and stories that come from reading. So, if, as a college student, you have ever wondered why your writing teachers have asked you to read books and articles and write responses to them, it is because writers who do not read and do not actively engage with their reading, have little to say to others.

We will begin this chapter with the definition of the term “critical reading.” We will consider its main characteristics and briefly touch upon ways to become an active and critical reader. Next, we will discuss the importance of critical reading for research and how reading critically can help you become a better researcher and make the research process more enjoyable. Also in this chapter, a student-writer offers us an insight into his critical reading and writing processes. This chapter also shows how critical reading can and should be used for critical and strong writing. And, as all other chapters, this one offers you activities and projects designed to help you implement the advice presented here into practice.

What Kind of Reader Are You?

You read a lot, probably more than you think. You read school textbooks, lecture notes, your classmates' papers, and class websites. When school ends, you probably read some fiction, magazines. But you also read other texts. These may include CD liner notes, product reviews, grocery lists, maps, driving directions, road signs, and the list can go on and on. And you don't read all these texts in the same way. You read them with different purposes and using different reading strategies and techniques. The first step towards becoming a critical and active reader is examining your reading process and your reading preferences. Therefore, you are invited to complete the following exploration activity.

Writing Activity: Analyzing your Reading Habits

List all the reading you have done in the last week. Include both "school" and "out-of school" reading. Try to list as many texts as you can think of, no matter how short and unimportant they might seem. Now, answer the following questions.

- What was your purpose in reading each of those texts? Did you read for information, to pass a test, for enjoyment, to decide on a product you wanted to buy, and so on? Or, did you read to figure out some complex problem that keeps you awake at night?
- You have probably come up with a list of different purposes. How did each of those purposes influence your reading strategies? Did you take notes or try to memorize what you read? How long did it take you to read different texts? Did you begin at the beginning and read till you reached the end, or did you browse some texts? Consider the time of day you were reading. Consider even whether some texts tired you out or whether you thought they were "boring." Why?
- What did you do with the results of your reading? Did you use them for some practical purpose, such as buying a new product or finding directions, or did you use them for a less practical purpose, such as understanding some topic better or learning something about yourself and others?

When you finish, share your results with the rest of the class and with your instructor.

Having answered the questions above, you have probably noticed that your reading strategies differed depending on the reading task you were facing and on what you planned to do with the results of the reading. If, for example, you read lecture notes in order to pass a test, chances are you "read for information," or "for the main" point, trying to remember as much material as possible and anticipating possible test questions. If, on the other hand, you read a good novel, you probably just focused on following the story. Finally, if you were reading something that you hoped would help you answer some personal question or solve some personal problem, it is likely that you kept comparing and contrasting the information that you read your own life and your own experiences.

You may have spent more time on some reading tasks than others. For example, when we are interested in one particular piece of information or fact from a text, we usually put that text aside once we have located the information we were looking for. In other cases, you may have been reading for hours on end taking careful notes and asking questions.

If you share the results of your investigation into your reading habits with your classmates, you may also notice that some of their reading habits and strategies were different from yours. Like writing strategies, approaches to reading may vary from person to person depending on our previous experiences with different topics and types of reading materials, expectations we have of different texts, and, of course, the purpose with which we are reading.

Life presents us with a variety of reading situations which demand different reading strategies and techniques. Sometimes, it is important to be as efficient as possible and read purely for information or "the main point." At other times, it is important to just "let go" and turn the pages following a good story, although this means not thinking about the story you are reading. At

the heart of writing and research, however, lies the kind of reading known as critical reading. Critical examination of sources is what makes their use in research possible and what allows writers to create rhetorically effective and engaging texts.

Key Features of Critical Reading

Critical readers are able to interact with the texts they read through carefully listening, writing, conversation, and questioning. They do not sit back and wait for the meaning of a text to come to them, but work hard in order to create such meaning. Critical readers are not made overnight. Becoming a critical reader will take a lot of practice and patience. Depending on your current reading philosophy and experiences with reading, becoming a critical reader may require a significant change in your whole understanding of the reading process. The trade-off is worth it, however. By becoming a more critical and active reader, you will also become a better researcher and a better writer. Last but not least, you will enjoy reading and writing a whole lot more because you will become actively engaged in both.

One of my favorite passages describing the substance of critical and active reading comes from the introduction to their book *Ways of Reading* whose authors David Bartholomae and Anthony Petrosky write:

“Reading involves a fair measure of push and shove. You make your mark on the book and it makes its mark on you. Reading is not simply a matter of hanging back and waiting for a piece, or its author, to tell you what the writing has to say. In fact, one of the difficult things about reading is that the pages before you will begin to speak only when the authors are silent and you begin to speak in their place, sometimes for them—doing their work, continuing their projects—and sometimes for yourself, following your own agenda” (1).

Notice that Bartholomae and Petrosky describe reading process in pro-active terms. Meaning of every text is “made,” not received. Readers need to “push and shove” in order to create their own, unique content of every text they read. It is up to you as a reader to make the pages in front of you “speak” by talking with and against the text, by questioning and expanding it.

Critical reading, then, is a two-way process. As reader, you are not a consumer of words, waiting patiently for ideas from the printed page or a web-site to fill your head and make you smarter. Instead, as a critical reader, you need to interact with what you read, asking questions of the author, testing every assertion, fact, or idea, and extending the text by adding your own understanding of the subject and your own personal experiences to your reading.

The following are key features of the critical approach to reading:

- No text, however well written and authoritative, contains its own, pre-determined meaning.
- Readers must work hard to create meaning from every text.
- Critical readers interact with the texts they read by questioning them, responding to them, and expanding them, usually in writing.
- To create meaning, critical readers use a variety of approaches, strategies, and techniques which include applying their personal experiences and existing knowledge to the reading process.
- Critical readers seek actively out other texts, related to the topic of their investigation.

The following section is an examination of these claims about critical reading in more detail.

Texts Present Ideas, Not Absolute Truths

In order to understand the mechanisms and intellectual challenges of critical reading, we need to examine some of our deepest and long-lasting assumptions about reading. Perhaps the two most significant challenges facing anyone who wants to become a more active and analytical reader is understanding that printed texts do not contain inarguable truths and learning to question and talk back to those texts. Students in my writing classes often tell me that the biggest challenge they face in trying to become critical readers is getting away from the idea that they have to believe everything they read on a printed page. Years of schooling have taught many of us to believe that published texts present inarguable, almost absolute truths. The printed page has authority because, before publishing his or her work, every writer goes through a lengthy process of approval, review, revision, fact-checking, and so on. Consequently, this theory goes, what gets published must be true. And if it is true, it must be taken at face value, not questioned, challenged, or extended in any way.

Perhaps, the ultimate authority among the readings materials encountered by college belongs to the textbook. As students, we all have had to read and almost memorize textbook chapters in order to pass an exam. We read textbooks “for information,” summarizing their chapters, trying to find “the main points” and then reproducing these main points during exams. I have nothing against textbook as such, in fact, I am writing one right now. And it is certainly possible to read textbooks critically and actively. But, as I think about the challenges which many college students face trying to become active and critical readers, I come to the conclusion that the habit to read every text as if they were preparing for an exam on it, as if it was a source of unquestionable truth and knowledge prevents many from becoming active readers.

Treating texts as if they were sources of ultimate and unquestionable knowledge and truth represents the view of reading as consumption. According to this view, writers produce ideas and knowledge, and we, readers, consume them. Of course, sometimes we have to assume this stance and read for information or the “main point” of a text. But it is critical reading that allows us to create new ideas from what we read and to become independent and creative learners.

Critical reading is a collaboration between the reader and the writer. It offers readers the ability to be active participants in the construction of meaning of every text they read and to use that meaning for their own learning and self-fulfillment. Not even the best researched and written text is absolutely complete and finished. Granted, most fields of knowledge have texts which are called “definitive.” Such texts usually represent our best current knowledge on their subjects. However, even the definitive works get revised over time and they are always open to questioning and different interpretations.

Reading is a Rhetorical Tool

To understand how the claim that every reader makes his or her meaning from texts works, it is necessary to examine what is known as the rhetorical theory of reading. The work that best describes and justifies the rhetorical reading theory is Douglas Brent's 1992 book *Reading as Rhetorical Invention: Knowledge, Persuasion, and the Teaching of Research-Based Writing*. I like to apply Brent's ideas to my discussions of critical reading because I think that they do a good job demystifying critical reading's main claims. Brent's theory of reading is a rhetorical device puts significant substance behind the somewhat abstract ideas of active and critical reading, explaining how the mechanisms of active interaction between readers and texts actually work.

Briefly explained, Brent treats reading not only as a vehicle for transmitting information and knowledge, but also as a means of persuasion. In fact, according to Brent, knowledge equals persuasion because, in his words, “Knowledge is not simply what one has been told. Knowledge is what one believes, what one accepts as being at least provisionally true.” (xi). This short passage contains two assertions which are key to the understanding of mechanisms of critical reading. Firstly, notice that simply reading “for the main point” will not necessarily make you “believe” what you read. Surely, such reading can fill

our heads with information, but will that information become our knowledge in a true sense, will we be persuaded by it, or will we simply memorize it to pass the test and forget it as soon as we pass it? Of course not! All of us can probably recall many instances in which we read a lot to pass a test only to forget, with relief, what we read as soon as we left the classroom where that test was held. The purpose of reading and research, then, is not to get as much as information out of a text as possible but to change and update one's system of beliefs on a given subject (Brent 55-57).

Brent further states:

"The way we believe or disbelieve certain texts clearly varies from one individual to the next. If you present a text that is remotely controversial to a group of people, some will be convinced by it and some not, and those who are convinced will be convinced in different degrees. The task of a rhetoric of reading is to explain systematically how these differences arise—how people are persuaded differently by texts" (18).

Critical and active readers not only accept the possibility that the same texts will have different meanings for different people, but welcome this possibility as an inherent and indispensable feature of strong, engaged, and enjoyable reading process. To answer his own questions about what factors contribute to different readers' different interpretations of the same texts, Brent offers us the following principles that I have summarized from his book:

- Readers are guided by personal beliefs, assumptions, and pre-existing knowledge when interpreting texts. You can read more on the role of the reader's pre-existing knowledge in the construction of meaning later on in this chapter.
- Readers react differently to the logical proofs presented by the writers of texts.
- Readers react differently to emotional and ethical proofs presented by writers. For example, an emotional story told by a writer may resonate with one person more than with another because the first person lived through a similar experience and the second one did not, and so on.

The idea behind the rhetorical theory of reading is that when we read, we not only take in ideas, information, and facts, but instead we "update our view of the world." You cannot force someone to update their worldview, and therefore, the purpose of writing is persuasion and the purpose of reading is being persuaded. Persuasion is possible only when the reader is actively engaged with the text and understands that much more than simple retrieval of information is at stake when reading.

One of the primary factors that influence our decision to accept or not to accept an argument is what Douglas Brent calls our "repertoire of experience, much of [which] is gained through prior interaction with texts" (56). What this means is that when we read a new text, we do not begin with a clean slate, an empty mind. However unfamiliar the topic of this new reading may seem to us, we approach it with a large baggage of previous knowledge, experiences, points of view, and so on. When an argument "comes in" into our minds from a text, this text, by itself, cannot change our view on the subject. Our prior opinions and knowledge about the topic of the text we are reading will necessarily "filter out" what is incompatible with those views (Brent 56-57). This, of course, does not mean that, as readers, we should persist in keeping our old ideas about everything and actively resist learning new things. Rather, it suggests that the reading process is an interaction between the ideas in the text in front of us and our own ideas and pre-conceptions about the subject of our reading. We do not always consciously measure what we read according to our existing systems of knowledge and beliefs, but we measure it nevertheless. Reading, according to Brent, is judgment, and, like in life where we do not always consciously examine and analyze the reasons for which we make various decisions, evaluating a text often happens automatically or subconsciously (59).

Applied to research writing, Brent's theory of reading means the following:

- The purpose of research is not simply to retrieve data, but to participate in a conversation about it. Simple summaries of sources is not research, and writers should be aiming for active interpretation of sources instead
- There is no such thing as an unbiased source. Writers make claims for personal reasons that critical readers need to learn to understand and evaluate.
- Feelings can be a source of shareable good reason for belief. Readers and writers need to use, judiciously, ethical and pathetic proofs in interpreting texts and in creating their own.
- Research is recursive. Critical readers and researchers never stop asking questions about their topic and never consider their research finished.

Active Readers Look for Connections Between Texts

Earlier on, I mentioned that one of the traits of active readers is their willingness to seek out other texts and people who may be able to help them in their research and learning. I find that for many beginning researchers and writers, the inability to seek out such connections often turns into a roadblock on their research route. Here is what I am talking about.

Recently, I asked my writing students to investigate some problem on campus and to propose a solution to it. I asked them to use both primary (interviews, surveys, etc.) and secondary (library, Internet, etc.) research. Conducting secondary research allows a writer to connect a local problem he or she is investigating and a local solution he or she is proposing with a national and even global context, and to see whether the local situation is typical or atypical.

One group of students decided to investigate the issue of racial and ethnic diversity on our campus. The lack of diversity is a “hot” issue on our campus, and recently an institutional task force was created to investigate possible ways of making our university more diverse.

The students had no trouble designing research questions and finding people to interview and survey. Their subjects included students and faculty as well as the university vice-president who was charged with overseeing the work of the diversity task force. Overall, these authors have little trouble conducting and interpreting primary research that led them to conclude that, indeed, our campus is not diverse enough and that most students would like to see the situation change.

The next step these writers took was to look at the websites of some other schools similar in size and nature to ours, to see how our university compared on the issue of campus diversity with others. They were able to find some statistics on the numbers of minorities at other colleges and universities that allowed them to create a certain backdrop for their primary research that they had conducted earlier.

But good writing goes beyond the local situation. Good writing tries to connect the local and the national and the global. It tries to look beyond the surface of the problem, beyond simply comparing numbers and other statistics. It seeks to understand the roots of a problem and propose a solution based on a local and well as a global situation and research. The primary and secondary research conducted by these students was not allowing them to make that step from analyzing local data to understanding their problem in context. They needed some other type of research sources.

At that point, however, those writers hit an obstacle. How and where, they reasoned, would we find other secondary sources, such as books, journals, and websites, about the lack of diversity on our campus? The answer to that question was that, at this stage in their research and writing, they did not need to look for more sources about our local problem with the lack of diversity. They needed to look at diversity and ways to increase it as a national and global issue. They needed to generalize the problem and, instead of looking at a local example, to consider its implications for the issue they were studying overall. Such research would not only have allowed these writers to examine the problem as a whole but also to see how it was being solved in other places. This, in turn, might have helped them to propose a local solution.

Critical readers and researchers understand that it is not enough to look at the research question locally or narrowly. After conducting research and understanding their problem locally, or as it applies specifically to them, active researchers

contextualize their investigation by seeking out texts and other sources which would allow them to see the big picture.

Sometimes, it is hard to understand how external texts which do not seem to talk directly about you can help you research and write about questions, problems, and issues in your own life. In her 2004 essay, "Developing 'Interesting Thoughts': Reading for Research," writing teacher my former colleague Janette Martin tells a story of a student who was writing a paper about what it is like to be a collegiate athlete. The emerging theme in that paper was that of discipline and sacrifice required of student athletes. Simultaneously, that student was reading a chapter from the book by the French philosopher Michel Foucault called Discipline and Punish. Foucault's work is a study of the western penitentiary system, which, of course cannot be directly compared to experiences of a student athlete. At the same time, one of the leading themes in Foucault's work is discipline. Martin states that the student was able to see some connection between Foucault and her own life and use the reading for her research and writing (6). In addition to showing how related texts can be used to explore various aspects of the writer's own life, this example highlights the need to read texts critically and interpret them creatively. Such reading and research goes beyond simply comparing of facts and numbers and towards relating ideas and concepts with one another.

From Reading to Writing

Reading and writing are the two essential tools of learning. Critical reading is not a process of passive consumption, but one of interaction and engagement between the reader and the text. Therefore, when reading critically and actively, it is important not only to take in the words on the page, but also to interpret and to reflect upon what you read through writing and discussing it with others.

Critical Readers Understand the Difference Between Reacting and Responding to A Text

As stated earlier in this chapter, actively responding to difficult texts, posing questions, and analyzing ideas presented in them is the key to successful reading. The goal of an active reader is to engage in a conversation with the text he or she is reading. In order to fulfill this goal, it is important to understand the difference between reacting to the text and responding to it.

Reacting to a text is often done on an emotional, rather than on an intellectual level. It is quick and shallow. For example, if we encounter a text that advances arguments with which we strongly disagree, it is natural to dismiss those ideas out of hand as not wrong and not worthy of our attention. Doing so would be reacting to the text based only on emotions and on our pre-set opinions about its arguments. It is easy to see that reacting in this way does not take the reader any closer to understanding the text. A wall of disagreement that existed between the reader and the text before the reading continues to exist after the reading.

Responding to a text, on the other hand, requires a careful study of the ideas presented and arguments advanced in it. Critical readers who possess this skill are not willing to simply reject or accept the arguments presented in the text after the first reading right away. To continue with our example from the preceding paragraph, a reader who responds to a controversial text rather than reacting to it might apply several of the following strategies before forming and expressing an opinion about that text.

- Read the text several times, taking notes, asking questions, and underlining key places.

- Study why the author of the text advances ideas, arguments, and convictions, so different from the reader's own. For example, is the text's author advancing an agenda of some social, political, religious, or economic group of which he or she is a member?
- Study the purpose and the intended audience of the text.
- Study the history of the argument presented in the text as much as possible. For example, modern texts on highly controversial issues such as the death penalty, abortion, or euthanasia often use past events, court cases, and other evidence to advance their claims. Knowing the history of the problem will help you to construct meaning of a difficult text.
- Study the social, political, and intellectual context in which the text was written. Good writers use social conditions to advance controversial ideas. Compare the context in which the text was written to the one in which it is read. For example, have social conditions changed, thus invalidating the argument or making it stronger?
- Consider the author's (and your own) previous knowledge of the issue at the center of the text and your experiences with it. How might such knowledge or experience have influenced your reception of the argument?

Taking all these steps will help you to move away from simply reacting to a text and towards constructing informed and critical response to it.

To better understand the key differences between reacting and responding and between binary and nuanced reading, consider the table below.

Reacting to Texts	Responding to Texts
<ul style="list-style-type: none"> • Works on an emotional rather than an intellectual level. • Prevents readers from studying purposes, intended audiences, and contexts of texts they are working with. • Fails to establish dialog between the reader and the text by locking the reader in his or her pre-existing opinion about the argument. 	<ul style="list-style-type: none"> • Works on an intellectual and emotional level by asking the readers to use all three rhetorical appeals in reading and writing about the text • Allows for a careful study of the text's rhetorical aspects • Establishes dialog among the reader, text, and other readers by allowing all sides to reconsider of existing positions and opinions.
Binary Reading	Nuanced Reading
<ul style="list-style-type: none"> • Provides only "agree or disagree" answers • Does not allow for an understanding of complex arguments • Prevents the reader from a true rhetorical engagement with the text 	<ul style="list-style-type: none"> • Allows for a deep and detailed understanding of complex texts. • Takes into account "gray areas" of complex arguments. • Establishes rhetorical engagement between the reader and the text.

Critical Readers Resist Oversimplified Binary Responses

Critical readers learn to avoid simple “agree-disagree” responses to complex texts. Such way of thinking and arguing is often called “binary” because it allows only two answers to every statement and every question. But the world of ideas is complex and, a much more nuanced approach is needed when dealing with complex arguments.

When you are asked to “critique” a text, which readers are often asked to do, it does not mean that you have to “criticize” it and reject its argument out of hand. What you are being asked to do instead is to carefully evaluate and analyze the text’s ideas, to understand how and why they are constructed and presented, and only then develop a response to that text. Not every text asks for an outright agreement or disagreement. Sometimes, we as readers are not in a position to either simply support an argument or reject it. What we can do in such cases, though, is to learn more about the text’s arguments by carefully considering all of their aspects and to construct a nuanced, sophisticated response to them. After you have done all that, it will still be possible to disagree with the arguments presented in the reading, but your opinion about the text will be much more informed and nuanced than if you have taken the binary approach from the start.

Two Sample Student Responses

To illustrate the principles laid out in this section, consider the following two reading responses. Both texts respond to a very well known piece, “A Letter from Birmingham Jail,” by Martin Luther King, Jr. In the letter, King responds to criticism from other clergymen who had called his methods of civil rights struggle “unwise and untimely.” Both student writers were given the same response prompt:

“After reading King’s piece several times and with a pen or pencil in hand, consider what shapes King’s letter. Specifically, what rhetorical strategies is he using to achieve a persuasive effect on his readers? In making your decisions, consider such factors as background information that he gives, ways in which he addresses his immediate audience, and others. Remember that your goal is to explore King’s text, thus enabling you to understand his rhetorical strategies better.”

Student “A”

Martin Luther King Jr’s “Letter from Birmingham Jail” is a very powerful text. At the time when minorities in America were silenced and persecuted, King had the courage to lead his people in the struggle for equality. After being jailed in Birmingham, Alabama, King wrote a letter to his “fellow clergymen” describing his struggle for civil rights. In the letter, King recounts a brief history of that struggle and rejects the accusation that it is “unwise and untimely.” Overall, I think that King’s letter is a very rhetorically effective text, one that greatly helped Americans to understand the civil rights movement.

Student “B”

King begins his “Letter from Birmingham Jail” by addressing it to his “fellow clergymen.” Thus, he immediately sets the tone of inclusion rather than exclusion. By using the word “fellow” in the address, I think he is trying to do two things. First of all, he presents himself as a colleague and a spiritual brother of his audience. That, in effect, says “you can trust me,” “I am one of your kind.” Secondly, by addressing his readers in that way, King suggests that everyone, even those Americans who are not directly involved in the struggle for civil rights, should be concerned with it. Hence the word “fellow.” King’s opening almost invokes the phrase “My fellow Americans” or “My fellow citizens” used so often by American Presidents when they address the nation.

King then proceeds to give a brief background of his actions as a civil rights leader. As I read this part of the letter, I was wondering whether his readers would really have not known what he had accomplished as a civil rights leader. Then I realized that perhaps he gives all that background information as a rhetorical move. His immediate goal is to keep reminding his readers about his activities. His ultimate goal is to show to his audience that his actions were non-violent but peaceful. In reading this passage by King, I remembered once again that it is important not to assume that your audience knows anything about the subject of the writing. I will try to use this strategy more in my own papers.

In the middle of the letter, King states: "The purpose of our direct-action program is to create a situation so crisis-packed that it will inevitably open the door to negotiation." This sentence looks like a thesis statement and I wonder why he did not place it towards the beginning of the text, to get his point across right away. After thinking about this for a few minutes and re-reading several pages from our class textbook, I think he leaves his "thesis" till later in his piece because he is facing a not-so-friendly (if not hostile) audience. Delaying the thesis and laying out some background information and evidence first helps a writer to prepare his or her audience for the coming argument. That is another strategy I should probably use more often in my own writing, depending on the audience I am facing.

Reflecting on the Responses

To be sure, much more can be said about King's letter than either of these writers have said. However, these two responses allow us to see two dramatically different approaches to reading. After studying both responses, consider the questions below.

- Which response fulfills the goals set in the prompt better and why?
- Which responses shows a deeper understanding of the texts by the reader and why?
- Which writer does a better job at avoiding binary thinking and creating a sophisticated reading of King's text and why?
- Which writer is more likely to use the results of the reading in his or her own writing in the future and why?
- Which writer leaves room for response to his text by others and why?

Critical Readers Do not Read Alone and in Silence

One of the key principles of critical reading is that active readers do not read silently and by themselves. By this I mean that they take notes and write about what they read. They also discuss the texts they are working with, with others and compare their own interpretations of those texts with the interpretations constructed by their colleagues.

As a college student, you are probably used to taking notes of what you read. When I was in college, my favorite way of preparing for a test was reading a chapter or two from my textbook, then closing the book, then trying to summarize what I have read on a piece of paper. I tried to get the main points of the chapters down and the explanations and proofs that the textbooks' authors used. Sometimes, I wrote a summary of every chapter in the textbook and then studied for the test from those summaries rather than from the textbook itself. I am sure you have favorite methods of note taking and studying from your notes, too.

But now it strikes me that what I did with those notes was not critical reading. I simply summarized my textbooks in a more concise, manageable form and then tried to memorize those summaries before the test. I did not take my reading of the textbooks any further than what was already on their pages. Reading for information and trying to extract the main points, I

did not talk back to the texts, did not question them, and did not try to extend the knowledge which they offered in any way. I also did not try to connect my reading with my personal experiences or pre-existing knowledge in any way. I also read in silence, without exchanging ideas with other readers of the same texts. Of course, my reading strategies and techniques were dictated by my goal, which was to pass the test.

Critical reading has other goals, one of which is entering an on-going intellectual exchange. Therefore it demands different reading strategies, approaches, and techniques. One of these new approaches is not reading in silence and alone. Instead, critical readers read with a pen or pencil in hand. They also discuss what they read with others.

Strategies for Connecting Reading and Writing

If you want to become a critical reader, you need to get into a habit of writing as you read. You also need to understand that complex texts cannot be read just once. Instead, they require multiple readings, the first of which may be a more general one during which you get acquainted with the ideas presented in the text, its structure and style. During the second and any subsequent readings, however, you will need to write, and write a lot. The following are some critical reading and writing techniques which active readers employ as they work to create meanings from texts they read.

Underline Interesting and Important Places in the Text

Underline words, sentences, and passages that stand out, for whatever reason. Underline the key arguments that you believe the author of the text is making as well as any evidence, examples, and stories that seem interesting or important. Don't be afraid to "get it wrong." There is no right or wrong here. The places in the text that you underline may be the same or different from those noticed by your classmates, and this difference of interpretation is the essence of critical reading.

Take Notes

Take notes on the margins. If you do not want to write on your book or journal, attach post-it notes with your comments to the text. Do not be afraid to write too much. This is the stage of the reading process during which you are actively making meaning. Writing about what you read is the best way to make sense of it, especially, if the text is difficult.

Do not be afraid to write too much. This is the stage of the reading process during which you are actively making meaning. Writing about what you read will help you not only to remember the argument which the author of the text is trying to advance (less important for critical reading), but to create your own interpretations of the text you are reading (more important).

Here are some things you can do in your comments

- Ask questions.
- Agree or disagree with the author.
- Question the evidence presented in the text
- Offer counter-evidence
- Offer additional evidence, examples, stories, and so on that support the author's argument
- Mention other texts which advance the same or similar arguments
- Mention personal experiences that enhance your reading of the text

Write Exploratory Responses

Write extended responses to readings. Writing students are often asked to write one or two page exploratory responses to readings, but they are not always clear on the purpose of these responses and on how to approach writing them. By writing reading responses, you are continuing the important work of critical reading which you began when you underlined interesting passages and took notes on the margins. You are extending the meaning of the text by creating your own commentary to it and perhaps even branching off into creating your own argument inspired by your reading. Your teacher may give you a writing prompt, or ask you to come up with your own topic for a response. In either case, realize that reading responses are supposed to be exploratory, designed to help you delve deeper into the text you are reading than note-taking or underlining will allow.

When writing extended responses to the readings, it is important to keep one thing in mind, and that is their purpose. The purpose of these exploratory responses, which are often rather informal, is not to produce a complete argument, with an introduction, thesis, body, and conclusion. It is not to impress your classmates and your teacher with “big” words and complex sentences. On the contrary, it is to help you understand the text you are working with at a deeper level. The verb “explore” means to investigate something by looking at it more closely. Investigators get leads, some of which are fruitful and useful and some of which are dead-ends. As you investigate and create the meaning of the text you are working with, do not be afraid to take different directions with your reading response. In fact, it is important resist the urge to make conclusions or think that you have found out everything about your reading. When it comes to exploratory reading responses, lack of closure and presence of more leads at the end of the piece is usually a good thing. Of course, you should always check with your teacher for standards and format of reading responses.

Try the following guidelines to write a successful response to a reading:

Remember your goal—exploration. The purpose of writing a response is to construct the meaning of a difficult text. It is not to get the job done as quickly as possible and in as few words as possible.

As you write, “talk back to the text.” Make comments, ask questions, and elaborate on complex thoughts. This part of the writing becomes much easier if, prior to writing your response, you had read the assignment with a pen in hand and marked important places in the reading.

If your teacher provides a response prompt, make sure you understand it. Then try to answer the questions in the prompt to the best of your ability. While you are doing that, do not be afraid of bringing in related texts, examples, or experiences. Active reading is about making connections, and your readers will appreciate your work because it will help them understand the text better.

While your primary goal is exploration and questioning, make sure that others can understand your response. While it is OK to be informal in your response, make every effort to write in a clear, error-free language.

Involve your audience in the discussion of the reading by asking questions, expressing opinions, and connecting to responses made by others.

Use Reading for Invention

Use reading and your responses to start your own formal writing projects. Reading is a powerful invention tool. While preparing to start a new writing project, go back to the readings you have completed and your responses to those readings in search for possible topics and ideas. Also look through responses your classmates gave to your ideas about the text. Another excellent way to start your own writing projects and to begin research for them is to look through the list of

references and sources at the end of the reading that you are working with. They can provide excellent topic-generating and research leads.

Keep a Double-Entry Journal

Many writers like double-entry journals because they allow us to make that leap from summary of a source to interpretation and persuasion. To start a double-entry journal, divide a page into two columns. As you read, in the left column write down interesting and important words, sentences, quotations, and passages from the text. In the right column, right your reaction and responses to them. Be as formal or informal as you want. Record words, passages, and ideas from the text that you find useful for your paper, interesting, or, in any, way striking or unusual. Quote or summarize in full, accurately, and fairly. In the right-hand side column, ask the kinds of questions and provide the kinds of responses that will later enable you to create an original reading of the text you are working with and use that reading to create your own paper.

Don't Give Up

If the text you are reading seems too complicated or “boring,” that might mean that you have not attacked it aggressively and critically enough. Complex texts are the ones worth pursuing and investigating because they present the most interesting ideas. Critical reading is a liberating practice because you do not have to worry about “getting it right.” As long as you make an effort to engage with the text and as long as you are willing to work hard on creating a meaning out of what you read, the interpretation of the text you are working with will be valid.

IMPORTANT: So far, we have established that no pre-existing meaning is possible in written texts and that critical and active readers work hard to create such meaning. We have also established that interpretations differ from reader to reader and that there is no “right” or “wrong” during the critical reading process. So, you may ask, does this mean that any reading of a text that I create will be a valid and persuasive one? With the exception of the most outlandish and purposely-irrelevant readings that have nothing to do with the sources text, the answer is “yes.” However, remember that reading and interpreting texts, as well as sharing your interpretations with others are rhetorical acts. First of all, in order to learn something from your critical reading experience, you, the reader, need to be persuaded by your own reading of the text. Secondly, for your reading to be accepted by others, they need to be persuaded by it, too. It does not mean, however, that in order to make your reading of a text persuasive, you simply have to find “proof” in the text for your point of view. Doing that would mean reverting to reading “for the main point,” reading as consumption. Critical reading, on the other hand, requires a different approach. One of the components of this approach is the use of personal experiences, examples, stories, and knowledge for interpretive and persuasive purposes. This is the subject of the next section of this chapter.

One Critical Reader's Path to Creating a Meaning: A Case Study

Earlier on in this chapter, we discussed the importance of using your existing knowledge and prior experience to create new meaning out of unfamiliar and difficult texts. In this section, I'd like to offer you one student writer's account of his meaning-making process. Before I do that, however, it is important for me to tell you a little about the class and the kinds of reading and writing assignments that its members worked on.

All the writing projects offered to the members of the class were promoted by readings, and students were expected to actively develop their own ideas and provide their own readings of assigned texts in their essays. The main text for the class

was the anthology *Ways of Reading* edited by David Bartholomae and Anthony Petrosky that contains challenging and complex texts. Like for most of his classmates, this approach to reading and writing was new to Alex who had told me earlier that he was used to reading “for information” or “for the main point”.

In preparation for the first writing project, the class read Adrienne Rich’s essay “When We Dead Awaken: Writing as Revision.” In her essay, Rich offers a moving account of her journey to becoming a writer. She makes the case for constantly “revising” one’s life in the light of all new events and experiences. Rich blends voices and genres throughout the essay, using personal narrative, academic argument, and even poetry. As a result, Rich creates the kind of personal-public argument which, on the one hand, highlights her own life, and on the other, illustrates that her Rich’s life is typical for her time and her environment and that her readers can also learn from her experiences.

To many beginning readers and writers, who are used to a neat separation of “personal” and “academic” argument, such a blend of genres and styles may seem odd. In fact, one of the challenges that many of the students in the class faced was understanding why Rich chooses to blend personal writing with academic and what rhetorical effects she achieves by doing so. To After writing informal responses to the essay and discussing it in class, the students were offered the following writing assignment:

Although Rich tells a story of her own, she does so to provide an illustration of an even larger story—one about what it means to be a woman and a writer. Tell a story of your own about the ways you might be said to have been named or shaped or positioned by an established or powerful culture. Like Rich (and perhaps with similar hesitation), use your own experience as an illustration of both your own situation and the situation of people like you. You should imagine that the assignment is a way for you to use (and put to the test) some of Rich’s terms, words like “re-vision,” “renaming,” and “structure.” (Bartholomae and Petrosky 648).

Notice that this assignment does not ask students to simply analyze Rich’s essay, to dissect its argument or “main points.” Instead, writers are asked to work with their own experiences and events of their own lives in order to provide a reading of Rich which is affected and informed by the writers’ own lives and own knowledge of life. This is critical reading in action when a reader creates his or her one’s own meaning of a complex text by reflecting on the relationship between the content of that text and one’s own life.

In response to the assignment, one of the class members, Alex Cimino-Hurt, wrote a paper that re-examined and re-evaluated his upbringing and how those factors have influenced his political and social views. In particular, Alex was trying to reconcile his own and his parents’ anti-war views with the fact that a close relative of his was fighting in the war in Iraq as he worked on the paper. Alex used such terms as “revision” and “hesitation” to develop his piece.

Like most other writers in the class, initially Alex seemed a little puzzled, even confused by the requirement to read someone else’s text through the prism of his own life and his own experiences. However, as he drafted, revised, and discussed his writing with his classmates and his instructor, the new approach to reading and writing became clearer to him. After finishing the paper, Alex commented on his reading strategies and techniques and on what he learned about critical reading during the project:

On Previous Reading Habits and Techniques

Previously when working on any project whether it be for a History, English, or any other class that involved reading and research, there was a certain amount of minimalism. As a student I tried to balance the least amount of effort with the best grade. I distinctly remember that before, being taught to skim over writing and reading so that I found “main” points and highlighted them. The value of thoroughly reading a piece was not taught because all that was needed was a shallow interpretation of whatever information that was provided followed by a regurgitation. [Critical reading] provided a dramatic difference in perspective and helped me learn to not only dissect the meaning of a piece, but also to see why the writer is

using certain techniques or how the reading applies to my life.

On Developing Critical Reading Strategies

When reading critically I found that the most important thing for me was to set aside a block of time in which I wouldn't have to hurry my reading or skip parts to "Get the gist of it". Developing an eye for...detail came in two ways. The first method is to read the text several times, and the second is to discuss it with my classmates and my teacher. It quickly became clear to me that the more I read a certain piece, the more I got from it as I became more comfortable with the prose and writing style. With respect to the second way, there is always something that you can miss and there is always a different perspective that can be brought to the table by either the teacher or a classmate.

On Reading Rich's Essay

In reading Adrienne Rich's essay, the problem for me wasn't necessarily relating to her work but instead just finding the right perspective from which to read it. I was raised in a very open family so being able to relate to others was learned early in my life. Once I was able to parallel my perspective to hers, it was just a matter of composing my own story. Mine was my liberalism in conservative environments—the fact that frustrates me sometimes. I felt that her struggle frustrated her, too. By using quotations from her work, I was able to show my own situation to my readers.

On Writing the Paper

The process that I went through to write an essay consisted of three stages. During the first stage, I wrote down every coherent idea I had for the essay as well as a few incoherent ones. This helped me create a lot of material to work with. While this initial material doesn't always have direction it provides a foundation for writing. The second stage involved rereading Rich's essay and deciding which parts of it might be relevant to my own story. Looking at my own life and at Rich's work together helped me consolidate my paper. The third and final stage involved taking what is left and refining the style of the paper and taking care of the mechanics.

Advice for Critical Readers

The first key to being a critical and active reader is to find something in the piece that interests, bothers, encourages, or just confuses you. Use this to drive your analysis. Remember there is no such thing as a boring essay, only a boring reader.

- Reading something once is never enough so reading it quickly before class just won't cut it. Read it once to get your brain comfortable with the work, then read it again and actually try to understand what's going on in it. You can't read it too many times.
- Ask questions. It seems like a simple suggestion but if you never ask questions you'll never get any answers. So, while you're reading, think of questions and just write them down on a piece of paper lest you forget them after about a line and a half of reading.

Conclusion

Reading and writing are rhetorical processes, and one does not exist without the other. The goal of a good writer is to engage his or her readers into a dialog presented in the piece of writing. Similarly, the goal of a critical and active reader is to participate in that dialog and to have something to say back to the writer and to others. Writing leads to reading and reading leads to writing. We write because we have something to say and we read because we are interested in ideas of others.

Reading what others have to say and responding to them help us make that all-important transition from simply having opinions about something to having ideas. Opinions are often over-simplified and fixed. They are not very useful because, if different people have different opinions that they are not willing to change or adjust, such people cannot work or think together. Ideas, on the other hand, are ever evolving, fluid, and flexible. Our ideas are informed and shaped by our interactions with others, both in person and through written texts. In a world where thought and action count, it is not enough to simply “agree to disagree.” Reading and writing, used together, allow us to discuss complex and difficult issues with others, to persuade and be persuaded, and, most importantly, to act.

Reading and writing are inextricably connected, and I hope that this chapter has shown you ways to use reading to inform and enrich you writing and your learning in general. The key to becoming an active, critical, and interested reader is the development of varied and effective reading techniques and strategies. I'd like to close this chapter with the words from the writer Alex Cimino-Hurt: “Being able to read critically is important no matter what you plan on doing with your career or life because it allows you to understand the world around you.”

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