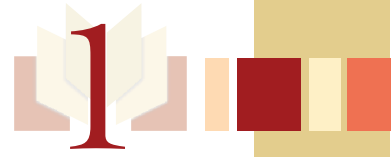


THE READING PROCESS



Becoming a Strong Reader

More than two hundred years ago, essayist Joseph Addison commented, "Of all the diversions of life, there is none so proper to fill up its empty spaces as the reading of useful and entertaining authors." Addison might have added that reading also challenges our beliefs, deepens our awareness, and stimulates our imagination.

Why, then, don't more people delight in reading? After all, most children feel great pleasure and pride when they first learn to read. As children grow older, though, the initially magical world of books is increasingly associated with homework, tests, and grades. Reading turns into an anxiety-producing chore. Also, as demands on a person's time accumulate throughout adolescence and adulthood, reading often gets pushed aside in favor of something that takes less effort. It's easier simply to switch on the television and passively view the ready-made images that flash across the screen. In contrast, it's almost impossible to remain passive while reading. Even a slick best-seller requires that the reader decode, visualize, and interpret what's on the page. The more challenging the materials, the more actively involved the reader must be.

The essays we selected for Part III of this book call for active reading. Representing a broad mix of styles and subjects, the essays range from the classic



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to the contemporary. They contain language that will move you, images that will enlarge your understanding of other people, ideas that will transform your views on complex issues.

The selections in Part III serve other purposes as well. For one thing, they'll help you develop a repertoire of reading skills—abilities that will benefit you throughout life. Second, as you become a better reader, your own writing style will become more insightful and polished. Increasingly, you'll be able to draw on the ideas presented in the selections and employ the techniques that professional writers use to express such ideas. As novelist Saul Bellow has observed, "A writer is a reader moved to emulation."

In the pages ahead, we outline a three-stage approach for getting the most out of this book's selections. Our suggestions will enhance your understanding of the book's essays, as well as help you read other material with greater ease and assurance.

STAGE 1: GET AN OVERVIEW OF THE SELECTION

Ideally, you should get settled in a quiet place that encourages concentration. If you can focus your attention while sprawled on a bed or curled up in a chair, that's fine. But if you find that being very comfortable is more conducive to day-dreaming and dozing off than it is to studying, avoid getting too relaxed.

Once you're settled, it's time to read the selection. To ensure a good first reading, try the following hints.



FIRST READING: A CHECKLIST

- Get an overview of the essay and its author. Start by reading the biographical note that precedes the selection. By providing background information about the author, the note helps you evaluate the writer's credibility as well as his or her slant on the subject. For example, if you know that William Lutz is a widely published professor of English at Rutgers University, you can better assess whether he is a credible source for the analysis he presents in his essay "Doublespeak" (see page 288).
- Do the *Pre-Reading Journal Entry* assignment, which precedes the selection. This assignment "primes" you for the piece by helping you to explore—in an easy, unpressured way—your thoughts about a key point raised in the selection. By preparing the journal entry, you're inspired to read the selection with special care, attention, and personal investment. (For more on pre-reading journal entries, see pages 15–18.)

- Consider the selection's title. A good title often expresses the essay's main idea, giving you insight into the selection even before you read it. For example, the title of Stanley Fish's essay, "Free Speech Follies," suggests the piece will explore the issue of First Amendment rights. A title may also hint at a selection's tone. The title of Robert Barry's piece, "Becoming a Recordoholic," (the student essay in Chapter 14) points to an essay that's light in spirit, whereas George Orwell's "Shooting an Elephant" (Chapter 11) suggests a piece with a serious mood.
- Read the selection straight through purely for pleasure. Allow yourself to be drawn into the world the author has created. Just as you first see a painting from the doorway of a room and form an overall impression without perceiving the details, you can have a preliminary, subjective feeling about a reading selection. Moreover, because you bring your own experiences and viewpoints to the piece, your reading will be unique. As Ralph Waldo Emerson said, "Take the book, my friend, and read your eyes out; you will never find there what I find."
- After this initial reading of the selection, focus your first impressions by asking yourself whether you like the selection. In your own words, briefly describe the piece and your reaction to it.

STAGE 2: DEEPEN YOUR SENSE OF THE SELECTION

At this point, you're ready to move more deeply into the selection. A second reading will help you identify the specific features that triggered your initial reaction.

There are a number of techniques you can use during this second, more focused reading. You may, for example, find it helpful to adapt some of the strategies that Mortimer Adler, a well-known writer and editor, wrote about in his 1940 essay "How to Mark a Book." There, Adler argues passionately for marking up the material we read. The physical act of annotating, he believes, etches the writer's ideas more sharply in the mind, helping readers grasp and remember those ideas more easily. And "best of all," Adler writes, the "marks and notes . . . stay there forever. You can pick up the . . . [material] the following week or year, and there are all your points of agreement, doubt, and inquiry. It's like resuming an uninterrupted conversation."

Adler goes on to describe various annotation techniques he uses when reading. Several of these techniques, adapted somewhat, are presented in the following checklist.



SECOND READING: A CHECKLIST

Using a pen (or pencil) and highlighter, you might . . .

- Underline or highlight the selection's main idea, or thesis, often found near the beginning or end. If the thesis isn't stated explicitly, write down your own version of the selection's main idea.
- Locate the main supporting evidence used to develop the thesis. Place numbers in the margin to designate each key supporting point.
- Circle or put an asterisk next to key ideas that are stated more than once.
- Take a minute to write "Yes" or "No" beside points with which you strongly agree or disagree. Your reaction to these points often explains your feelings about the aptness of the selection's ideas.
- Return to any unclear passages you encountered during the first reading. The feeling you now have for the piece as a whole will probably help you make sense of initially confusing spots. However, this second reading may also reveal that, in places, the writer's thinking isn't as clear as it could be.
- Use your dictionary to check the meanings of any unfamiliar words.
- Ask yourself if your initial impression of the selection has changed in any way as a result of this second reading. If your feelings *have* changed, try to determine why you reacted differently on this reading.

STAGE 3: EVALUATE THE SELECTION

Now that you have a good grasp of the selection, you may want to read it a third time, especially if the piece is long or complex. This time, your goal is to make judgments about the essay's effectiveness. Keep in mind, though, that you shouldn't evaluate the selection until after you have a strong hold on it. Whether positive or negative, any reaction is valid only if it's based on an accurate reading.

At first, you may feel uncomfortable about evaluating the work of a professional writer. But remember: Written material set in type only *seems* perfect; all writing can be finetuned. By identifying what does and doesn't work in others' writing, you're taking an important first step toward developing your own power as a writer. You might find it helpful at this point to get together with other students to discuss the selection. Comparing viewpoints often opens up a piece, enabling you to gain a clearer perspective on the selection and the author's approach.

To evaluate the essay, ask yourself the following questions.



EVALUATING A SELECTION: A CHECKLIST

- *Where does support for the selection's thesis seem logical and sufficient? Where does support seem weak? Which of the author's supporting facts, arguments, and examples seem pertinent and convincing? Which don't?*
- *Is the selection unified? If not, why not? Where does something in the selection not seem relevant? Where are there any unnecessary digressions or detours?*
- *How does the writer make the selection move smoothly from beginning to end? How does the writer create an easy flow between ideas? Are any parts of the essay abrupt and jarring? Which ones?*
- *Which stylistic devices are used to good effect in the selection? Which pattern of development or combination of patterns does the writer use to develop the piece? Why do you think those patterns were selected? How do paragraph development, sentence structure, and word choice (diction) contribute to the piece's overall effect? What tone does the writer adopt? Where does the writer use figures of speech effectively? (The terms *patterns of development*, *sentence structure*, *diction*, and the like are explained in Chapter 2.)*
- *How does the selection encourage further thought? What new perspective on an issue does the writer provide? What ideas has the selection prompted you to explore in an essay of your own?*

It takes some work to follow the three-stage approach just described, but the selections in Part III make it worth the effort. Bear in mind that none of the selections you'll read in Part III sprang full-blown from the pen of its author. Rather, each essay is the result of hours of work—hours of thinking, writing, rethinking, and revising. As a reader, you should show the same willingness to work with the selections, to read them carefully and thoughtfully. Henry David Thoreau, an avid reader and prolific writer, emphasized the importance of this kind of attentive reading when he advised that “books must be read as deliberately and unreservedly as they were written.”

To illustrate the multi-stage reading process, we've annotated the professional essay that follows: Ellen Goodman's “Family Counterculture.” Note that annotations are provided in the margin of the essay as well as at the end of the essay. As you read Goodman's essay, try applying the three-stage sequence. You can measure your ability to dig into the selection by making your own annotations on Goodman's essay and then comparing them to ours. You can also see how well you evaluated the piece by answering the preceding five questions and then comparing your responses to ours on pages 8–10.

ELLEN GOODMAN

The recipient of a Pulitzer Prize, Ellen Goodman (1941–) worked for *Newsweek* and *The Detroit Free Press* before joining the staff of *The Boston Globe* in the mid-1970s. A resident of the Boston area, Goodman writes a popular syndicated column that provides insightful commentary on life in the United States. Her pieces have appeared in a number of national publications, including *The Village Voice* and *McCall's*. Collections of her columns have been published in *Close to Home* (1979), *Turning Points* (1979), *At Large* (1981), *Keeping in Touch* (1985), *Making Sense* (1989), and *Value Judgments* (1993). Most recently, she authored *Team of Rivals* (2005), a book that examines the life of Abraham Lincoln. The following selection is from *Value Judgments*.

Pre-Reading Journal Entry

Television is often blamed for having a harmful effect on children. Do you think this criticism is merited? In what ways does TV exert a negative influence on children? In what ways does TV exert a positive influence on youngsters? Take a few minutes to respond to these questions in your journal.

FAMILY COUNTERCULTURE

Interesting take on the term *counterculture*

Time frame established

Light humor. Easy, casual tone

Time frame picked up

Thesis, developed overall by cause-effect pattern

First research-based example to support thesis

1 Sooner or later, most Americans become card-carrying members of the counterculture. This is not an underground holdout of hippies. No beads are required. All you need to join is a child.

2 At some point between Lamaze and the PTA, it becomes clear that one of your main jobs as a parent is to counter the culture. What the media delivers to children by the masses, you are expected to rebut one at a time.

3 The latest evidence of this frustrating piece of the parenting job description came from pediatricians. This summer, the American Academy of Pediatrics called for a ban on television food ads. Their plea was hard on the heels of a study showing that one Saturday morning of TV cartoons contained 202 junk-food ads.

4 The kids see, want, and nag. That is, after all, the theory behind advertising to children, since few six-year-olds have their own trust funds. The end result, said the pediatricians, is obesity and high cholesterol.

5 Their call for a ban was predictably attacked by the grocers' association. But it was also attacked by people assembled under the umbrella marked "parental responsibility." We don't need bans, said these "PR" people, we need parents who know how to say "no."

- 6 Well, I bow to no one in my capacity for naysaying. I agree that it's a well-honed skill of child raising. By the time my daughter was seven, she qualified as a media critic. Relevant paragraph? Identifies Goodman as a parent, but interrupts flow
- 7 But it occurs to me now that the call for "parental responsibility" is increasing in direct proportion to the irresponsibility of the marketplace. Parents are expected to protect their children from an increasingly hostile environment. Transition doesn't work but would if ¶6 cut.
- 8 Are the kids being sold junk food? Just say no. Is TV bad? Turn it off. Are there messages about sex, drugs, violence all around? Counter the culture. Series of questions and brief answers consistent with overall casual tone
- 9 Mothers and fathers are expected to screen virtually every aspect of their children's lives. To check the ratings on the movies, to read the labels on the CDs, to find out if there's MTV in the house next door. All the while keeping in touch with school and, in their free time, earning a living. Brief real-life examples support thesis.
Fragments
- 10 In real life, most parents do a great deal of this monitoring and just-say-no-ing. Any trip to the supermarket produces at least one scene of a child grabbing for something only to have it returned to the shelf by a frazzled parent. An extraordinary number of the family arguments are over the goodies—sneakers, clothes, games—that the young know only because of ads. More examples
- 11 But at times it seems that the media have become the mainstream culture in children's lives. Parents have become the alternative. Another weak transition—no contrast
- 12 Barbara Dafoe Whitehead, a research associate at the Institute for American Values, found this out in interviews with middle-class parents. "A common complaint I heard from parents was their sense of being overwhelmed by the culture. They felt their voice was a lot weaker. And they felt relatively more helpless than their parents." Restatement of thesis
Second research-based example to support thesis
- 13 "Parents," she notes, "see themselves in a struggle for the hearts and minds of their own children." It isn't that they can't say no. It's that there's so much more to say no to. Citing an expert reinforces thesis.
Restatement of thesis
- 14 Without wallowing in false nostalgia, there has been a fundamental shift. Americans once expected parents to raise their children in accordance with the dominant cultural messages. Today they are expected to raise their children in opposition. Comparison-contrast pattern—signaled by *Today, Once, and Now*
- 15 Once the chorus of cultural values was full of ministers, teachers, neighbors, leaders. They demanded more conformity, but offered more support. Now the messengers are Ninja Turtles, Madonna, rap groups,

and celebrities pushing sneakers. Parents are considered “responsible” only if they are successful in their resistance.

Restatement of thesis —> It’s what makes child raising harder. It’s why parents feel more isolated. 16

It’s not just that American families have less time with their kids. It’s that we have to spend more of this time doing battle with our own culture.

Conveys the challenges that parents face

It’s rather like trying to get your kids to eat their green beans after they’ve been told all day about the wonders of Milky Way. Come to think of it, it’s exactly like that. 17

Thesis: First stated in paragraph 2 (“ . . . it becomes clear that one of your main jobs as a parent is to counter the culture. What the media delivers to children by the masses, you are expected to rebut one at a time.”) and then restated in paragraphs 11 (“the media have become the mainstream culture in children’s lives. Parents have become the alternative.”); 13 (Parents are frustrated, not because “ . . . they can’t say no. It’s that there’s so much more to say no to.”); and 16 (“It’s not just that American families have less time with their kids. It’s that we have to spend more of this time doing battle with our own culture.”).

First Reading: A quick take on a serious subject. Informal tone and to-the-point style get to the heart of the media vs. parenting problem. Easy to relate to.

Second and Third Readings:

1. Uses the findings of the American Academy of Pediatrics, a statement made by Barbara Dafoe Whitehead, and a number of brief examples to illustrate the relentless work parents must do to counter the culture.
2. Uses cause-effect overall to support thesis and comparison-contrast to show how parenting nowadays is more difficult than it used to be.
3. Not everything works (reference to her daughter as a media critic, repetitive and often inappropriate use of *but* as a transition), but overall the essay succeeds.
4. At first, the ending seems weak. But it feels just right after an additional reading. Shows how parents’ attempts to counter the culture are as commonplace as their attempts to get kids to eat vegetables. It’s an ongoing and constant battle that makes parenting more difficult than it has to be and less enjoyable than it should be.
5. Possible essay topics: A humorous paper about the strategies kids use to get around their parents’ saying “no” or a serious paper on the negative effects on kids of another aspect of television culture (cable television, MTV, tabloid-style talk shows, and so on).

The following answers to the questions on page 5 will help crystallize your reaction to Goodman’s essay.

1. **Where does support for the selection’s thesis seem logical and sufficient? Where does support seem weak?** Goodman begins to provide evidence for her thesis when she cites the American Academy of Pediatrics’s call for a “ban on television food ads” (paragraphs 3–5). The ban followed a study showing that kids are exposed to 202 junk-food ads during a single Saturday morning of television cartoons. Goodman further buoys her thesis with a list of brief “countering the culture” examples (8–10) and a slightly more detailed example (10) describing the parent-child conflicts that occur on a typical trip to the

supermarket. By citing Barbara Dafoe Whitehead's findings (12–13) later on, Goodman further reinforces her point that the need for constant rebuttal makes parenting especially frustrating: Because parents have to say “no” to virtually everything, more and more family time ends up being spent “doing battle” with the culture (16).

2. **Is the selection unified? If not, why not?** In the first two paragraphs, Goodman identifies the problem and then provides solid evidence of its existence (3–4, 8–10). But Goodman's comments in paragraph 6 about her daughter's skill as a media critic seem distracting. Even so, paragraph 6 serves a purpose because it establishes Goodman's credibility by showing that she, too, is a parent and has been compelled to be a constant naysayer with her child. From paragraph 7 on, the piece stays on course by focusing on the way parents have to compete with the media for control of their children. The concluding paragraphs (16–17) reinforce Goodman's thesis by suggesting that parents' struggle to counteract the media is as common—and as exasperating—as trying to get children to eat their vegetables when all the kids want is to gorge on candy.
3. **How does the writer make the selection move smoothly from beginning to end?** The first two paragraphs of Goodman's essay are clearly connected: The phrase “sooner or later” at the beginning of the first paragraph establishes a time frame that is then picked up at the beginning of the second paragraph with the phrase “at some point between Lamaze and the PTA.” And Goodman's use in paragraph 3 of the word *this* (“The latest evidence of *this* frustrating piece of the parenting job description . . .”) provides a link to the preceding paragraph. Other connecting strategies can be found in the piece. For example, the words *Today*, *Once*, and *Now* in paragraphs 14–15 provide an easy-to-follow contrast between parenting in earlier times and parenting in this era. However, because paragraph 6 contains a distracting aside, the contrast implied by the word *But* at the beginning of paragraph 7 doesn't work. Nor does Goodman's use of the word *But* at the beginning of paragraph 11 work; the point there emphasizes rather than contrasts with the one made in paragraph 10. From this point on, though, the essay is tightly written and moves smoothly along to its conclusion.
4. **Which stylistic devices are used to good effect in the selection?** Goodman uses several patterns of development in her essay. The selection as a whole shows the *effect* of the mass media on kids and their parents. In paragraphs 3 and 12, Goodman provides *examples in the form of research data* to support her thesis, while paragraphs 8–10 provide a series of *brief real-life examples*. Paragraphs 12–15 use a *contrast*, and paragraph 17 makes a *comparison* to punctuate Goodman's concluding point. Throughout, Goodman's *informal, conversational tone* draws readers in, and her *no-holds-barred style* drives her point home forcefully. In paragraph 8, she uses a *question and answer format* (“Are the kids being sold junk food? Just say no.”) and *short sentences* (“Turn it off” and “Counter the culture”) to illustrate how pervasive the situation is.



And in paragraph 9, she uses *fragments* (“To check the ratings . . .” and “All the while keeping in touch with school . . .”) to focus attention on the problem. These varied stylistic devices help make the essay a quick, enjoyable read. Finally, although Goodman is concerned about the corrosive effects of the media, she leavens her essay with dashes of *humor*. For example, the image of parents as card-carrying hippies (1) and the comments about green beans and Milky Ways (17) probably elicit smiles or gentle laughter from most readers.

- 5. How does the selection encourage further thought?** Goodman’s essay touches on a problem most parents face at some time or another—having to counter the culture in order to protect their children. Her main concern is how difficult it is for parents to say “no” to virtually every aspect of the culture. Although Goodman offers no immediate solutions, her presentation of the issue urges us to decide for ourselves which aspects of the culture should be countered and which should not.

If, for each essay you read in this book, you consider the preceding questions, you’ll be able to respond thoughtfully to the *Questions for Close Reading* and *Questions About the Writer’s Craft* presented after each selection. Your responses will, in turn, prepare you for the writing assignments that follow the questions. Interesting and varied, the assignments invite you to examine issues raised by the selections and encourage you to experiment with various writing styles and organizational patterns.

Following are some sample questions and writing assignments based on the Goodman essay; all are similar to the sort that appear later in this book. Note that the final writing assignment paves the way for the successive stages of a student essay presented in Part II, “The Writing Process.” (The final version of the essay appears on pages 144–145.)

Questions for Close Reading

1. According to Goodman, what does it mean to “counter the culture”? Why is it harder now than ever before?
2. Which two groups, according to Goodman, protested the American Academy of Pediatrics’s ban on television food ads? Which of these two groups does she take more seriously? Why?

Questions About the Writer’s Craft

1. What audience do you think Goodman had in mind when she wrote this piece? How do you know? Where does she address this audience directly?
2. What word appears four times in paragraph 16? Why do you think Goodman repeats this word so often? What is the effect of this repetition?

Writing Assignments

1. Goodman believes that parents are forced to say “no” to almost everything the media offer. Write an essay supporting the idea that not everything the media present is bad for children.
2. Goodman implies that, in some ways, today’s world is hostile to children. Do you agree? Drawing upon but not limiting yourself to the material in your pre-reading journal, write an essay in which you support or reject this viewpoint.

The benefits of active reading are many. Books in general and the selections in Part III in particular will bring you face to face with issues that concern all of us. If you study the selections and the questions that follow them, you’ll be on your way to discovering ideas for your own papers. Part II offers practical suggestions for turning those ideas into well-organized, thoughtful essays.

For additional writing, reading, and research resources, go to www.mycomplab.com and choose **Nadell/Langan/Comodromos’ *The Longman Writer*, 7/e.**