

The Subject Is Writing

Essays by Teachers and Students

Second Edition

Edited by
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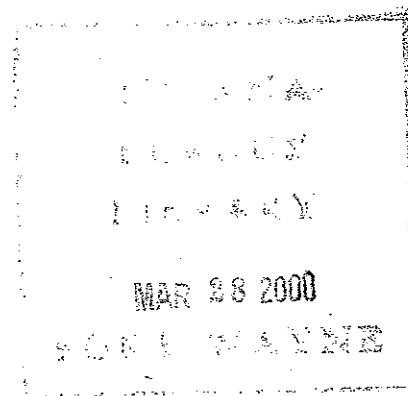
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Responding—Really Responding—to Other Students' Writing

Richard Straub

Richard Straub lives on the borders of Tallahassee and teaches courses in writing, rhetoric, and literature at Florida State University. The focus of much of his work is on reading, evaluating, and responding to student writing. He is from Dunmore, Pennsylvania.

Okay. You've got a student paper you have to read and make comments on for Thursday. It's not something you're looking forward to. But that's alright, you think. There isn't really all that much to it. Just keep it simple. Read it quickly and mark whatever you see. Say something about the introduction. Something about details and examples. Ideas you can say you like. Mark any typos and spelling errors. Make your comments brief. Abbreviate where possible: *awk, good intro, give ex, frag*. Try to imitate the teacher. Mark what he'd mark and sound like he'd sound. But be cool about it. Don't praise anything really, but no need to get harsh or cut throat either. Get in and get out. You're okay, I'm okay. Everybody's happy. What's the problem?

This is, no doubt, a way of getting through the assignment. Satisfy the teacher and no surprises for the writer. It might just do the trick. But say you want to do a *good* job. Say you're willing to put in the time and effort—though time is tight and you know it's not going to be easy—and help the writer look back on the paper and revise it. And maybe in the process learn something

more yourself about writing. What do you look for? How do you sound? How much do you take up? What exactly are you trying to accomplish? Here are some ideas.

How Should You Look at Yourself as a Responder?

Consider yourself a friendly reader. A test pilot. A roommate who's been asked to look over the paper and tell the writer what you think. Except you don't just take on the role of The Nice Roommate or The Ever-faithful Friend and tell her what she wants to hear. *This all looks good. I wouldn't change a thing. There are a couple places that I think he might not like, but I can see what you're doing there. I'd go with it. Good stuff.* You're supportive. You give her the benefit of the doubt and look to see the good in her writing. But friends don't let friends think their writing is the best thing since *The Great Gatsby* and they don't lead them to think that all is fine and well when it's not. Look to help this friend, this roommate writer—okay, this person in your class—to get a better piece of writing. Point to problems and areas for improvement but do it in a constructive way. See what you can do to push her to do even more than she's done and stretch herself as a writer.

What Are Your Goals?

First, don't set out to seek and destroy all errors and problems in the writing. You're not an editor. You're not a teacher. You're not a cruise missile. And don't rewrite any parts of the paper. You're not the writer; you're a reader. One of many. The paper is not yours; it's the writer's. She writes. You read. She is in charge of what she does to her writing. That doesn't mean you can't make suggestions. It doesn't mean you can't offer a few sample rewrites here and there, as models. But make it clear they're samples, models. Not rewrites. Not edits. Not corrections. Be reluctant at first even to say what you would do if the paper were yours. It's not yours. Again: Writers write, readers read and show what they're understanding and maybe make suggestions. What to do instead: Look at your task as a simple one. You're there to play back to the writer how you read the paper: what you got from it; what you found interesting; where you were confused; where you wanted more. With this done, you can go on to point out problems, ask questions, offer advice, and wonder out loud with the writer about her ideas. Look to help her improve the writing or encourage her to work on some things as a writer.

How Do You Get Started?

Before you up and start reading the paper, take a minute (alright, thirty seconds) to make a mental checklist about the circumstances of the writing, the context. You're not going to just read a text. You're going to read a text within

a certain context, a set of circumstances that accompany the writing and that you bring to your reading. It's one kind of writing or another, designed for one audience and purpose or another. It's a rough draft or a final draft. The writer is trying to be serious or casual, straight or ironic. Ideally, you'll read the paper with an eye to the circumstances that it was written in and the situation it is looking to create. That means looking at the writing in terms of the assignment, the writer's particular interests and aims, the work you've been doing in class, and the stage of drafting.

- *The assignment:* What kind of writing does the assignment call (or allow) for? Is the paper supposed to be a personal essay? A report? An analysis? An argument? Consider how well the paper before you meets the demands of the kind of writing the writer is taking up.
- *The writer's interests and aims:* What does the writer want to accomplish? If she's writing a personal narrative, say, is she trying to simply recount a past experience? Is she trying to recount a past experience and at the same time amuse her readers? Is she trying to show a pleasant experience on the surface, yet suggest underneath that everything was not as pleasant as it seems? Hone in on the writer's particular aims in the writing.
- *The work of the class:* Try to tie your comments to the concepts and strategies you've been studying in class. If you've been doing a lot of work on using detail, be sure to point to places in the writing where the writer uses detail effectively or where she might provide richer detail. If you've been working on developing arguments through examples and sample cases, indicate where the writer might use such methods to strengthen her arguments. If you've been considering various ways to sharpen the style of your sentences, offer places where the writer can clarify her sentence structure or arrange a sentence for maximum impact. The best comments will ring familiar even as they lead the writer to try to do something she hasn't quite done before, or done in quite the same way. They'll be comforting and understandable even as they create some need to do more, a need to figure out some better way.
- *The stage of drafting:* Is it an early draft? A full but incomplete draft? A nearly final draft? Pay attention to the stage of drafting. Don't try to deal with everything all at once if it's a first, rough draft. Concentrate on the large picture: the paper's focus; the content; the writer's voice. Don't worry about errors and punctuation problems yet. There'll be time for them later. If it's closer to a full draft, go ahead and talk, in addition to the overall content, about arrangement, pacing, and sentence style. Wait till the final draft to give much attention to fine-tuning sentences and dealing in detail with proofreading. Remember: You're not an editor. Leave these sentence revisions and corrections for the writer. It's her paper. And she's going to learn best by detecting problems and making her own changes.

What to Address in Your Comments?

Try to focus your comments on a couple of areas of writing. Glance through the paper quickly first. Get an idea whether you'll deal mostly with the overall content and purpose of the writing, its shape and flow, or (if these are more or less in order) with local matters of paragraph structure, sentence style, and correctness. Don't try to cover everything that comes up or even all instances of a given problem. Address issues that are most important to address in this paper, at this time.

Where to Put Your Comments?

Some teachers like to have students write comments in the margins right next to the passage. Some like to have students write out their comments in an end note or in a separate letter to the writer. I like to recommend using both marginal comments and a note or letter at the end. The best of both worlds. Marginal comments allow you to give a quick moment-by-moment reading of the paper. They make it easy to give immediate and specific feedback. You still have to make sure you specify what you're talking about and what you have to say, but they save you some work telling the writer what you're addressing and allow you to focus your end note on things that are most important. Comments at the end allow you to provide some perspective on your response. This doesn't mean that you have to size up the paper and give it a thumbs up or a thumbs down. You can use the end comment to emphasize the key points of your response, explain and elaborate on issues you want to deal with more fully, and mention additional points that you don't want to address in detail. One thing to avoid: plastering comments all over the writing; in between and over the lines of the other person's writing—up, down, and across the page. Write in your space, and let the writer keep hers.

How to Sound?

Not like a teacher. Not like a judge. Not like an editor or critic or shotgun. (Wouldn't you want someone who was giving you comments not to sound like a teacher's red pen, a judge's ruling, an editor's impatience, a critic's wrath, a shotgun's blast?) Sound like you normally sound when you're speaking with a friend or acquaintance. Talk to the writer. You're not just marking up a text; you're responding to the writer. You're a reader, a helper, a colleague. Try to sound like someone who's a reader, who's helpful, and who's collegial. Supportive. And remember: Even when you're tough and demanding you can still be supportive.

How Much to Comment?

Don't be stingy. Write most of your comments out in full statements. Instead of writing two or three words, write seven or eight. Instead of making only one brief comment and moving on, say what you have to say and then go back over the statement and explain what you mean or why you said it or note other alternatives. Let the writer know again and again how you are understanding her paper, what you take her to be saying. And elaborate on your key comments. Explain your interpretations, problems, questions, and advice.

Is It Okay to Be Short and Sweet?

No. At least not most of the time. Get specific. Don't rely on general statements alone. How much have generic comments helped you as a writer? "Add detail." "Needs better structure." "Unclear." Try to let the writer know what exactly the problem is. Refer specifically to the writer's words and make them a part of your comments. "Add some detail on what it was like working at the beach." "I think we'll need to know more about your high school crowd before we can understand the way you've changed." "This sentence is not clear. Were you disappointed or were *they* disappointed?" This way the writer will see what you're talking about, and she'll have a better idea what to work on.

Do You Praise or Criticize or What?

Be always of two (or three) minds about your response to the paper. You like the paper, but it could use some more interesting detail. You found this statement interesting, but these ideas in the second paragraph are not so hot. It's an alright paper, but it could be outstanding if the writer said what was really bothering her. Always be ready to praise. But always look to point to places that are not working well or that are not yet working as well as they might. Always be ready to expect more from the writer.

How to Present Your Comments?

Don't steer away from being critical. Feel free—in fact, feel obliged—to tell the writer what you like and don't like, what is and is not working, and where you think it can be made to work better. But use some other strategies, too. Try to engage the writer in considering her choices and thinking about possible ways to improve the paper. Make it a goal to write two or three comments that look to summarize or paraphrase what the writer is saying. Instead of *telling* the reader what to do, *suggest* what she might do. Identify the questions that are raised for you as you reader:

- Play back your way of understanding the writing:
This seems to be the real focus of the paper, the issue you seem most interested in.
So you're saying that you really weren't interested in her romantically?
- Temper your criticisms:
This sentence is a bit hard to follow.
I'm not sure this paragraph is necessary.
- Offer advice:
It might help to add an example here.
Maybe save this sentence for the end of the paper.
- Ask questions, especially real questions:
What else were you feeling at the time?
What kind of friend? Would it help to say?
Do you need this opening sentence?
In what ways were you "a daddy's little girl"?
- Explain and follow up on your initial comments:
You might present this episode first. This way we can see what you mean when you say that he was always too busy.
How did you react? Did you cry or yell? Did you walk away?
This makes her sound cold and calculating. Is that what you want?
- Offer some praise, and then explain to the writer why the writing works:
Good opening paragraph. You've got my attention.
Good detail. It tells me a lot about the place.
I like the descriptions you provide—for instance, about your grandmother cooking, at the bottom of page 1; about her house, in the middle of page 2; and about how she said her rosary at night: "quick but almost pleading, like crying without tears."

How Much Criticism? How Much Praise?

Challenge yourself to write as many praise comments as criticisms. When you praise, praise well. Think about it. Sincerity and specificity are everything when it comes to a compliment.

How Much Should You Be Influenced by What You Know About the Writer?

Consider the person behind the writer when you make your comments. If she's not done so well in class lately, maybe you can give her a pick-me-up in your comments. If she's shy and seems reluctant to go into the kind of personal

detail the paper seems to need, encourage her. Make some suggestions or tell her what you would do. If she's confident and going on arrogant, see what you can do to challenge her with the ideas she presents in the paper. Look for other views she may not have thought about, and find ways to lead her to consider them. Always be ready to look at the text in terms of the writer behind the text.

Good comments, this listing shows, require a lot from a reader. But you don't have to make a checklist out of these suggestions and go through each one methodically as you read. It's amazing how they all start coming together when you look at your response as a way of talking with the writer seriously about the writing, recording how you experience the words on the page and giving the writer something to think about for revision. The more you see examples of thoughtful commentary and the more you try to do it yourself, the more you'll get a feel for how it's done.

Here's a set of student comments on a student paper. They were done in the last third of a course that focused on the personal essay and concentrated on helping students develop the content and thought of their writing. The class had been working on finding ways to develop and extend the key statements of their essays (by using short, representative details, full-blown examples, dialogue, and multiple perspectives) and getting more careful about selecting and shaping parts of their writing. The assignment called on students to write an essay or an autobiographical story where they looked to capture how they see (or have seen) something about one or both of their parents—some habits, attitudes, or traits their parents have taken on. They were encouraged to give shape to their ideas and experiences in ways that went beyond their previous understandings and try things they hadn't tried in their writing. More a personal narrative than an essay, Todd's paper looks to capture one distinct difference in the way his mother and father disciplined their children. It is a rough draft that will be taken through one or possibly two more revisions. Readers were asked to offer whatever feedback they could that might help the writer with the next stage of writing (Figure 14-1).

This is a full and thoughtful set of comments. The responder, Jeremy, creates himself not as a teacher or critic but first of all as a reader, one who is intent on saying how he takes the writing and what he'd like to hear more about:

Good point. Makes it more unlikely that you should be the one to get caught.

Great passage. Really lets the reader know what you were thinking.

Was there a reason you were first or did it just happen that way?

Would he punish you anyway or could you just get away with things?

He makes twenty-two comments on the paper—seventeen statements in the margins and five more in the end note. The comments are written out in full statements, and they are detailed and specific. They make his response into a lively exchange with the writer, one person talking with another about what he's said. Well over half of the comments are follow-up comments that explain, illustrate, or qualify other responses.

Figure 14-1

Jeremy

Todd
ENG 1
Rick Straub
Assignment 8b

"Uh, oh"

When I called home from the police station I was praying that my father would answer the phone. He would listen to what I had to say and would react calmly, logical, and in a manner that would keep my mother from screaming her head off. If my Mother was to answer the phone I would have to explain myself quickly in order to keep her from having a heart attack.

When I was eleven years old I hung out with a group of boys that were almost three years older than me. The five of us did all the things that young energetic kids did playing ball, riding bikes, and getting in to trouble. (Because they were older they worried less about getting in trouble and the consequences of these actions than I did.)

My friends and I would always come home from school, drop our backpacks off and head out in the neighborhood to find something to do. Our favorite thing to do was to find construction sites and steal wood to make tree forts in the woods or skateboard ramps. So one day, coming home from school, we noticed a couple new houses being built near our neighborhood. It was a prime cite for wood, nails, and anything else we could get our hands on. We discussed our plan on the bus and decided that we would all meet there after dropping our stuff off at home. (I remember being a little at hesitant first because it was close to my house but beyond the boundaries my parents had set for me. Of course I went because I didn't want to be the odd man out and have to put up with all the name calling.) I dropped my bag off and I headed to the construction site.

I meet my friends there and we began to search the different houses for wood and what not. We all picked up a couple of things and were about to leave when one of my friends noticed a what looked to be a big tool shed off behind one of the houses. It looked promising so we decided that we should check it out. Two of the boys in the group said that they had all the wood they could carry and said they were going home. The rest of us headed down to the shed to take a look.

Once there we noticed that the shed had been broken in to previously. The lock on it had been busted on the hinges were bent. I opened the door to the shed and stepped inside to take a look around while my friends waited outside. It was dark inside but I could tell the place had been ransacked, there was nothing to take so I decided to leave. I heard my to friends say some thing so turned back around to site of them running away. I thought that they were playing a joke on me so I casually walked

continues

The comments focus on the content and development of the writing, in line with the assignment, the stage of drafting, and the work of the course. They also view the writing rhetorically, in terms of how the text has certain effects on readers. Although there are over two dozen wording or sentence-level errors in the paper, he decides, wisely, to stick with the larger matters of writing. Yet even as he offers a pretty full set of comments he doesn't ever take control over the text. His comments are placed unobtrusively on the page, and he doesn't try to close things down or decide things for the writer. He offers praise, encouragement, and direction. What's more, he pushes the writer to do

continued

Figure 14-1

out only to see a cop car parked near one of the houses under construction. As soon as I saw that cop car I took off but was stopped when a big hand pulled at that back of my shirt. I watched my friends run until they were out of site and then I turned around.

The cop had me sit in the squad car while he asked me questions. He asked me if I knew those kids that ran off and I said "Nnnnnnnnnnnnnnnnnnn". He asked me if I had broken in to that shed and I said "Nnnnnnnnnnnnnnnnnnn". The cop wrote down what I was saying all the while shaking his head. Then he told me that I wasn't being arrested but I would have to go down to the station to call parents and have them pick me up. Upon hearing that I nearly soiled my undershorts. "My God, I'm dead. My mom is going to kill me".

What else happened at the police station? How long were you there?
At the station the officer showed me the whole station, jail cells and everything. An obvious tactic to try and scare me, which worked. That plus the thought of my mom answering the phone and me trying to explain what happened nearly made me sick.

"Wwwhhhaatttt! You're where?" She would say.

"The police station mom," uh oh, hear it comes.

"Oooooohhhh my God, my son is criminal," so loud I would have to pull the phone away from my ear.

Maybe you could say more as to why you think your mom is being mean to you. Check your mom's name to like this.
She had this uncanny ability to blow things out of proportion right from the start. She would assume the worse and then go from there. This was a classic example of why I could never go to her if I had any bad news. She would start screaming, get upset, and then go bitch at my father. My father is a pretty laid back but when ever my mother started yelling at him about me, he would get angry and come chew me out worse than if I had just gone to him in the first place.

If my father were to answer the phone he would respond with out raising his voice. He would examine the situation in a logical manner and make a decision form there.

"Uhhmmmm(long pause). You're at the police station."

"Yeah dad, I didn't get arrested they just had me come down here so I had to tell you."

"Uhm, so you didn't get arrested(long pause). Well(long pause). I'll come pick you up and will talk about then".

Did your Dad get into trouble as a kid? So he knows what it's like? Explain why he reacts as he does.
I feel like I can relate to my father much better then I can to my mother. He has a cool and collective voice that can take command of any situation. I always feel like he understands me, like he knows what I'm thinking all the time. This comes in real handy when I get in trouble.

I like the way you use dialogue in this section. It illustrates how each of your parents would react and then explain to the reader what each of them are like. It works well.

continues

more than he has already done, to extend the boundaries of his examination. In keeping with the assignment and the larger goals of the course, he calls on Todd in several comments to explore the motivations and personalities behind his parents' different ways of disciplining:

Maybe you could say more as to why you think your mom is like this.

Did your dad get into trouble as a kid so he know what it's like? Explain why he reacts as he does.

He is careful, though, not to get presumptuous, and make decisions for the writer. Instead, he offers options and points to possibilities:

Perhaps more on your understanding of why your parents react as they do.

What other things did you do to get into trouble? Or is it irrelevant?

continued

Figure 14-1

I called home. Sweet beading on my lip.

"Hello", my mom said. Oh geez, I'm dead.

"Mom can I talk to dad?"

"Why, what's wrong?"

"Oh, nothing, I just need talk to him," yes, this is going to work!

"Hold on," she said.

"Hello," my father said.

"Dad, I'm at the police station," I told him the whole story of what happened. He reacted exactly as I expect he would.

"Uhhmmmm(long pause). You're at the police station....."

I really like the ending, it tells the reader what is going to happen without having to explain it step, by step. Good paper, I like the use of dialogue. Perhaps more on your understanding of why your parents react as they do.

From start to finish he takes on the task of reading and responding and leaves the work of writing and revising to Todd.

Jeremy's response is not in a class by itself. A set of comments to end all commentary on Todd's paper. He might have done well, for instance, to recognize how much this paper works because of the way Todd arranges the story. He could have done more to point to what's not working in the writing or what could be made to work better. He might have asked Todd for more details about his state of mind when he got caught by the policeman and while he was being held at the police station. He might have urged him more to make certain changes. He might even have said, if only in a brief warning, something about the number of errors across the writing. But this is moot and just. Different readers are always going to pick up on different things and respond in different ways, and no one reading or response is going to address everything that might well be addressed, in the way it might best be addressed. All responses are incomplete and provisional—one reader's way of reading and reacting to the text in front of him. And any number of other responses, presented in any number of different ways, might be as useful or maybe even more useful to Todd as he takes up his work with the writing.

All this notwithstanding, Jeremy's comments are solid. They are full. They are thoughtful. And they are respectful. They take the writing and the writer seriously and address the issues that are raised responsibly. His comments do what commentary on student writing should optimally do. They turn the writer back into his writing and lead him to reflect on his choices and aims,

to consider and reconsider his intentions as a writer and the effects the words on the page will have on readers. They help him see what he can work on in revision and what he might deal with in his ongoing work as a writer.

Sharing Ideas

- What are your experiences with responding to other students' writing? Have you done so in other classes? How did that work out? Were you able to discuss your responses? In small groups or large groups? Which situation did you like best?
 - Do you have any papers where others have responded to your writing? Collect one or more and see how the responses stack up against Rick's guidelines. Having read his essay, what would you say your respondent did well and needs to learn to do better?
 - In the same way, after everyone in your small group responds to a first paper, go over those papers/responses together in a group and look at what was done and what could be done to improve the quality of responses. In addition, you might try to characterize each of you as a responder: What are your habits? What character/persona do you take on? Would you like to be responded to by the responder you find you are through this group analysis?
 - Look at Hint Sheet I in this collection. How do my suggestions for response to student writers sound the same or different from Rick's suggestions? Do we come from the same "school" of responding or do we suggest different approaches? Characterize the differences or similarities you find.
 - Rick shows you a responder—Jeremy—and the comments he wrote on Todd's paper. If you were Todd, how would you feel about Jeremy's responses? Do you agree with Rick's analysis of Jeremy's comments? What three or four additional things would you tell Todd about his paper?
 - What are your insights into responding? What has worked for you? What do you wish people would do or not do when they respond to your writing? What would make you most inclined to listen to responses and use them to change your work?
-

What Is a Grade?

Pat Belanoff

Pat Belanoff is the Director of Undergraduate Studies (and former director of the Writing Program) at the State University of New York at Stony Brook, which is on the north shore of Long Island, a little more than an hour from New York City. She has coauthored two textbooks, one a freshman composition book with Peter Elbow called *A Community of Writers* and a somewhat off-beat grammar book with Betsy Rorschach and Mia Oberlink called *The Right Handbook*. She has also coedited a collection of essays (*Portfolios: Process and Product*) with Marcia Dickson. Pat also writes about the women of Old English poetry and spends more time than she should doing crossword puzzles.

Grades and school seem synonymous. Grades are the evidence educators, parents, politicians, and other citizens cite to demonstrate that students have (or have not) learned what they should learn. Such reliance on grades presumes that the student who gets an A has learned more than the student who gets a B, who in turn has learned more than the student who gets a C and so on down the line to an F: the student who gets one of those has obviously not learned much. Many in our society and in the schools accept without question these connections between grades and the quality of student learning.

But those who accept these connections argue for their validity within some fields far more strongly than within other fields. For example, most people are more willing to credit a ninety on a math or physics test than on a composition or on a paper responding to some piece of literature. Students, reflecting this societal attitude, often complain to me about the nature of