

The moth essay I wrote that November day was an “odd” piece “freighted with heavy-handed symbolism,” as I described it to myself just after I wrote it. The reader must be startled to watch this apparently calm, matter-of-fact account of the writer’s life and times turn before his eyes into a mess of symbols whose real subject matter is their own relationship. I hoped the reader wouldn’t feel he’d been had. I tried to ensure that the actual, historical moth wouldn’t vanish into idea, but would stay physically present.

A week after I wrote the first draft I considered making it part of the book (*Holy the Firm*) I had been starting. It seemed to fit the book’s themes. (Actually, I spent the next fifteen months fitting the book to *its* themes.) In order to clarify my thinking I jotted down some notes:

moth in candle:

the poet—materials of world, of bare earth at feet, sucked up,
transformed, subsumed to spirit, to air, to light

the mystic—not through reason
but through emptiness

the martyr—virgin, sacrifice, death with meaning.

I prefaced these notes with the comical word “Hothead.”

It had been sheer good luck that the different aspects of the historical truth fit together so nicely. It had actually been on that particular solo camping trip that I’d read the Rimbaud novel. If it hadn’t been, I wouldn’t have hesitated to fiddle with the facts. I fiddled with one fact, for sure: I foully slandered my black cat, Small, by saying she was “gold”—to match the book’s moth and little blonde burnt girl. I actually had a gold cat at that time, named Kindling. I figured no one would believe it. It was too much. In the book, as in real life, the cat was spayed.

This is the most personal piece I’ve ever written—the essay itself, and these notes on it. I don’t recommend, or even approve, writing personally. It can lead to dreadful writing. The danger is that you’ll get lost in the contemplation of your wonderful self. You’ll include things for the lousy reason that they actually happened, or that you feel strongly about them; you’ll forget to ensure that the *reader* feels anything whatever. You may hold the popular view that art is self-expression, or a way of understanding the self—in which case the artist need do nothing more than babble uncontrolledly about the self and then congratulate himself that, in addition to all his other wonderfully interesting attributes, he is also an artist. I don’t (evidently) hold this view. So I think that this moth piece is a risky one to read: it seems to enforce these romantic and giddy notions of art and the artist. But I trust you can keep your heads.

RICHARD STRAUB (1956–2002)

Responding—Really Responding— to Other Students’ Writing

CONSIDER THIS:

Richard Straub, from Dunmore, Pennsylvania, earned his Ph.D. at Ohio State. He taught courses in writing, composition and rhetoric, and literature at Florida State University for 15 years, until his untimely death in January, 2002. Much of his work revolved around response to and evaluation of students’ writing as discussed in *Twelve Readers Reading* (co-authored with Ron Lunsford), a study of the ways composition teachers respond to student texts. As you read his essay, consider which of his pieces of advice for responding to students’ writing you already follow and which are new to you. You might find yourself considering the types of advice you would offer if responding to the sample student paper in this essay.

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 time 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? Areport? 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 interest 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 art 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 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 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* disap-

pointed 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 read.

- 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 5-7).

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.

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 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?

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