Reading Strategies

We read newspapers and websites to learn about the events of the day. We read cookbooks to find out how to make brownies and textbooks to learn about history, chemistry, and other academic topics. We read short stories for pleasure—and, in literature classes, to analyze plot, setting, character, and theme. And as writers, we read our own drafts to make sure they say what we mean and to make sure they’re correct. In other words, we read in various ways for many different purposes. But almost all of us could benefit from learning to read more effectively.

Taking Stock of Your Reading

One way to become a better reader is to understand your reading process; if you know what you do when you read, you’re in a better position to decide what you need to change or improve. Consider the answers to the following questions:

- When you’re facing a reading assignment, what do you do? Do you do certain things to get comfortable? Do you play music or seek quiet? Do you plan your reading time or set reading goals for yourself? Do you flip through or skim the text before settling down to read it or just start at the beginning and work through it?
- When you begin to read something for an assignment, do you make sure you understand the purpose of the assignment—why you must read this text? Do you ever ask your instructor (or whoever else assigned the reading) what its purpose is?
- How do you motivate yourself to read material you don’t have any interest in? How do you deal with boredom while reading?
- Does your mind wander? If you realize that you haven’t been paying attention and don’t know what you just read, what do you do?
- Do you ever highlight, underline, or annotate text as you read? Do you take notes? If so, what do you mark or write down? Why?
- When you read text you don’t understand, what do you do?
- As you anticipate and read an assigned text, what attitudes or feelings do you typically have? If they differ from reading to reading, why do they?
- What do you do when you’ve finished reading an assigned text? Write out notes? Think about what you’ve just read? Move on to the next task? Something else?
- How well do your reading processes work for you, both in school and otherwise? What would you like to change?

The rest of this chapter offers advice and strategies that you may find helpful as you work to improve your reading skills.

Reading Strategically

Academic reading is challenging because it makes several demands on you at once. Textbooks present new vocabulary and concepts, and picking out the main ideas can be difficult. Scholarly articles present content and arguments you need to understand, but they often assume readers already know key concepts and vocabulary and so don’t generally provide background information. As you read more texts in an academic field and participate in its conversations, the reading will become easier, but in the meantime you can develop strategies that will help you to read carefully and critically.

Different texts require different kinds of effort. Some texts can be read fairly quickly, if you’re reading to get a general overview. Most of the time, though, you need to read carefully, matching the pace of your reading to the difficulty of the text. To read with a critical eye, you can’t be in too
much of a hurry. You’ll likely need to skim the text for an overview of the basic ideas and then go back to read carefully. And then you may read the text again. That is true for visual as well as verbal texts—you’ll often need to get an overview of a text and then reread to pay close attention to its details.

Preparing to Read

To learn, we need to place new information into a context of what we already know. For example, to understand photosynthesis, we need to already know something about plants, energy, and air, among other things. To learn a new language, we draw on similarities and differences between it and any other languages we know. A method of bringing to conscious attention our current knowledge on a topic and of helping us articulate our purposes for reading is a list-making process called KWL+. To use it, create a table with three columns:

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<thead>
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Before you begin reading a text, list in the “K” column what you already know about the topic. Brainstorm ideas, and list terms or phrases that come to mind. Then group them into categories. Also before reading, or after reading the first few paragraphs, list in the “W” column questions you have that you expect, want, or hope to be answered as you read. Number or reorder the questions by their importance to you.

Then read the text. As you read or afterward, list in the “L” column what you learned from the text. Compare your “L” list with your “W” list to see what you still want or need to know—and what you learned that you didn’t expect.

Previewing a Text

It’s usually a good idea to start by skimming a text: read the title and subtitle, any headings, the first and last paragraphs, the first sentences of all the other paragraphs. Study any illustrations and other visuals. Your goal is to get a sense of where the text is heading. At this point, don’t stop to look up unfamiliar words; just mark them somehow (such as with underlining, highlighting, or electronic annotations), and look them up later.

Considering the Rhetorical Situation

As a reader, you need to think about the message that the writer wants to articulate, the intended audience, and the larger context in which the text was created.

**PURPOSE**

What is the writer’s purpose? To entertain? inform? persuade readers to think something or take some action? What is your purpose for reading this text?

**AUDIENCE**

Who is the intended audience? Are you a member of that group? If not, should you expect that you’ll need to look up unfamiliar terms or concepts or that you’ll run into assumptions you don’t necessarily share?

**GENRE**

What is the genre? Is it a report? an argument? an analysis? something else? Knowing the genre can help you anticipate certain key features.

**STANCE**

Who is the writer, and what is his or her stance? Critical? Curious? Opinionated? Objective? Passionate? Indifferent? Something else? Knowing the stance affects the way you understand a text, whether you’re inclined to agree or disagree, to take it seriously, and so on.

**MEDIA/DESIGN**

What is the medium, and how does it affect the way you read? If it’s a print text, what do you know about the publisher? If it’s on the web, who sponsors the site, and when was it last updated? Are there any headings, summaries, color, or boxes that highlight key parts of the text?
Thinking about Your Initial Response

It's usually good to read a text first just to get a sense of it. Some readers find it helps to make brief notes about their first response to a text, noting their reaction and thinking a little about why they reacted as they did:

- **What are your initial reactions?** Describe both your intellectual reaction and any emotional reaction. Identify places in the text that caused you to react as you did. If you had no particular reaction, note that.

- **What accounts for your reaction?** Do you agree or disagree with the writer or have a different perspective? Why? Are your reactions rooted in personal experiences? positions you hold? As much as possible, you want to keep your opinions from coloring your analysis, so it's important to try to identify those opinions up front.

Annotating

Many readers find it helps to annotate as they read: highlighting key words, phrases, sentences; connecting ideas with lines or symbols; writing comments or questions in the margin or on sticky notes; circling new words so you can look up the definitions later; noting anything that seems noteworthy or questionable. Annotating forces you to read for more than just the surface meaning. Especially when you are going to be writing about or responding to a text, annotating creates a record of things you may want to refer to.

Annotate as if you're having a conversation with the author, someone you take seriously but whose words you do not accept without question. Put your part of the conversation in the margin, asking questions, talking back: "What's this mean?" "So what?" "Says who?" "Where's evidence?" "Yes!" "Wha'at?" or even ☺ or ☹ or texting shorthand like LOL or INTRSTN. If you're using online sources, you may be able to copy them and annotate them electronically. If so, make your annotations a different color from the text itself.

What you annotate depends on your **PURPOSE** or what you're most interested in. If you're analyzing an argument, you would probably underline any **THESIS STATEMENT** and then the **REASONS AND EVIDENCE** that support the statement. It might help to restate those ideas in your own words, in the margins—in order to put them in your own words, you need to understand them! If you are trying to IDENTIFY PATTERNS, you might highlight each pattern in a different color or mark it with a sticky note and write any questions or notes about it in that color.

There are some texts that you cannot annotate, of course: library books, some materials you read on the web, and so on. Then you will need to use sticky notes or make notes elsewhere, and you might find it useful to keep a reading log for that purpose.

Coding

You may also find it useful to record your responses to your reading as you go through a text by using a coding system — for example, using "X" or "?” to indicate passages that contradict your assumptions or puzzle you. You can make up your own coding system, of course, but you could start with this one:

- **✓** Confirms what you thought
- **X** Contradicts what you thought
- **?** Puzzles you
- **??** Confuses you
- **★** Strikes you as important
- **→** Is new or interesting to you

You might also circle new words that you'll want to look up later and highlight or underline key phrases.

*Adapted from Subjects Matter: Every Teacher's Guide to Content-Area Reading by Harvey Daniels and Steven Zemelman.*
A Sample Annotated Text

Here is an annotated passage from Laurence Lessig's essay "Some Like It Hot." These annotations rephrase key definitions, identify the essay's thesis and main ideas, ask questions, and comment on issues raised in the essay. Annotating the entire essay, which appears on pages 127–31, would provide a look at Lessig's ideas and a record of the experience of reading the essay — useful for both understanding it and analyzing it.

Piracy — unauthorized use of the artistic work of others.

"Content industry" — new term. Film, music, and so on.

Doesn't include books and magazines?

Thesis: "Big media" are all based on piracy.

Hollywood film industry started in order to avoid Edison's patents. What were they for? Cameras and projectors? Is this true?

Record industry piracy.

Player piano?

• If piracy means using the creative property of others without their permission, then the history of the content industry is a history of piracy.
• Every important sector of big media today — film, music, radio, and cable TV — was born of a kind of piracy. The consistent story is how each generation welcomes the pirates from the last. Each generation — until now.
• The Hollywood film industry was built by fleecing pirates. Creators and directors migrated from the East Coast to California in the early twentieth century in part to escape controls that film patents granted the inventor Thomas Edison. These controls were exercised through the Motion Pictures Patents Company, a monopoly "trust" based on Edison's creative property and formed to vigorously protect his patent rights.

California was remote enough from Edison's reach that filmmakers like Fox and Paramount could move there and, without fear of the law, pirate his inventions. Hollywood grew quickly, and enforcement of federal law eventually spread west. But because patents granted their holders a truly "limited" monopoly of just seventeen years (at that time), the patents had expired by the time enough federal marshals appeared. A new industry had been founded, in part from the piracy of Edison's creative property.

Meanwhile, the record industry grew out of another kind of piracy. At the time that Edison and Henri Fourneau invented machines for reproducing music (Edison the phonograph; Fourneau the player piano), the law gave composers the exclusive right to control copies and public performances of their music. Thus, in 1900, if I wanted a copy of Phil Russel's 1899 hit, "Happy Mose," the law said I would have to pay for the right to get a copy of the score, and I would also have to pay for the right to perform it publicly.

But what if I wanted to record "Happy Mose" using Edison's phonograph or Fourneau's player piano? Here the law stumbled. If I simply sang the piece into a recording device in my home, it wasn't clear that I owed the composer anything. And more important, it wasn't clear whether I owed the composer anything if I then made copies of those recordings. Because of this gap in the law, I could effectively use someone else's song without paying the composer anything. The composers (and publishers) were none too happy about this capacity to pirate.

In 1909, Congress closed the gap in favor of the composer and the recording artist, amending copyright law to make sure that composers would be paid for "mechanical reproductions" of their music.

But rather than simply granting the composer complete control over the right to make such reproductions, Congress gave recording artists a right to record the music at a price set by Congress, after the composer allowed it to be recorded once. This is the part of copyright law that makes cover songs possible. Once a composer authorizes a recording of his song, others are free to record the same song, so long as they pay the original composer a fee set by the law. So, by limiting musicians' rights — by partially pirating their creative work — record producers and the public benefit.

— Laurence Lessig, "Some Like It Hot"
Playing the Believing and Doubting Game

One way to think about your response to a text is to list or free-write as many reasons as you can think of for believing what the writer says and then as many as you can for doubting it. First, write as if you agree with everything in the writer's argument; look at the world from his or her perspective, trying to understand the writer's premises and reasons for arguing as he or she does even if you strongly disagree. Then, write as if you doubt everything in the text: try to find every flaw in the argument, every possible way it can be refuted—even if you totally agree with it. Developed by writing theorist Peter Elbow, the believing and doubting game helps you consider new ideas and question ideas you already have—and at the same time see where you stand in relation to the ideas in the text you're reading.

Reflecting, Rereading, Persisting

Let's face it: Some texts are difficult. You may have no interest in the subject matter, or understanding the text requires knowledge you don't have, or you don't have a clear sense of why you have to read the text at all. Whatever the reason, reading such texts can be a challenge. Here are some tips for dealing with them:

Look for something familiar. Difficult texts are often difficult and seem boring because we don't know what we need to know in order to read them effectively. By skimming the headings, the abstract or introduction, and the conclusion, you may find something that relates to knowledge you already have— and being aware of that prior knowledge can help you see how this new material relates to it.

Reread. Reading a text the first time through is like driving to an unfamiliar destination on roads you've never traveled: you don't know where you're headed, you don't recognize anything along the way, and you're not sure how long getting there will take. As you drive the route again, though, you see landmarks along the way; you know where you're going. When you must read a difficult text, sometimes you need to get through it once just to understand what it is saying. On the second reading, look for parts of the text that relate to other parts, to other texts or course information, or to other knowledge you have.

Be persistent. Studies reveal that students who do not do well in school attempt to read a difficult text and respond, "I don't understand this text. I'm too dumb to get it." And they quit reading. Successful students, on the other hand, see difficult texts as challenges: "I'm going to keep working on this text until I make sense of it." Remember that reading is an active process, and the more you work to control your reading processes, the more successful you will be.

Thinking about How the Text Works:
What It Says, What It Does

Sometimes you'll need to think about how a text works, how its parts fit together. You may be assigned to analyze a text, or you may just need to make sense of a difficult text, to think about how the ideas all relate to one another. Whatever your purpose, a good way to think about a text's structure is by outlining it, paragraph by paragraph. If you're interested in analyzing its ideas, look at what each paragraph says; if, on the other hand, you're concerned with how the ideas are presented, pay attention to what each paragraph does.

What it says. Write a sentence that identifies what each paragraph says. Once you've done that for the whole text, look for patterns in the topics the writer addresses. Pay attention to the order in which the topics are presented. Also look for gaps, ideas the writer has left unsaid. Such paragraph-by-paragraph outlining of the content can help you see how the writer has arranged ideas and how that arrangement builds an argument or develops a topic. Here, for example, is such an outline of Lawrence
Lessig's essay (the left column refers to paragraph numbering noted in the full version of the essay on pages 127–31):

1. Every major type of media bases its development on piracy, the unauthorized use of artists' work.

2–3. To escape patents that restricted the copying of innovations in filmmaking, the movie industry moved from the East Coast to California.

4–5. Copyright law gave composers control over the performance of their music—but because it didn't cover the recording of music and the sale of copies of the recordings, it allowed piracy in the record industry.

6. Congress eventually changed the law, allowing musicians to record a song without the composer's permission if they paid the composer a fee.

7–11. When a radio station plays a song, it pays the composer but not the recording artist, thus pirating the artist’s work.

12, 13. Cable TV has pirated works, too, by paying networks nothing for their broadcasts—despite protests by broadcasters and copyright owners.

14. Congress eventually extended the copyright law to cable TV, forcing the cable companies to pay for their broadcasts at a price controlled by Congress in order to protect the innovations of the cable industry.

15. The history of the major media industries suggests that piracy is not necessarily "plainly wrong."

16, 17. Peer-to-peer file sharing, like the earlier media-industry innovations, is being used to share artistic content and avoid industry controls, but it differs from the early cable industry in that it is not selling any content.

18. P2P file sharing provides access to music that can no longer be purchased, music that copyright holders want to share, and music that is no longer copyrighted.

19. P2P file sharing, like the earlier innovations, is the result of new technology, and it raises a similar question: how can it best be used without penalizing the artists whose works are "pirated"?

20. Copyright law must balance the protection of artists' works with the innovation in technologies, a process that takes time.

What it does. Identify the function of each paragraph. Starting with the first paragraph, ask, What does this paragraph do? Does it introduce a topic? provide background for a topic to come? describe something? define something? entice me to read further? something else? What does the second paragraph do? the third? As you go through the text, you may identify groups of paragraphs that have a single purpose. For an example, look at this functional outline of Lessig's essay (again, the numbers on the left refer to the paragraphs):

1. Defines the key term, piracy, and illustrates the thesis using the history of four media industries in the United States.

2–3. Tells the history of the first medium, film, by focusing on piracy as a major factor in its development.

4–6. Tells the history of the second medium, the recording industry, again by focusing on the role of piracy in its development.

7–11. Tells the history of the third medium, radio, focusing on the role of piracy in its development.

12–14. Tells the history of the fourth medium, cable TV, focusing on the role of piracy in its development.

15. Offers conclusions about piracy based on the similar roles played by piracy in the histories of the four media.

16–17. Compares the current controversy over piracy in peer-to-peer file sharing on the internet with the role of piracy in the earlier media.

18. Describes the benefits of P2P file sharing.

19–20. Compares those benefits with those of the other media and offers a conclusion in the form of a problem to be solved.

Summarizing

Summarizing a text can help you both to see the relationships among its ideas and to understand what it's saying. When you SUMMARIZE, you restate a text’s main ideas in your own words, leaving out most examples and other details. Here’s a summary of Lawrence Lessig's essay:

In his essay "Some Like It Hot," Lawrence Lessig argues that the development of every major media industry is based on piracy, the unauthorized
use of artists’ or inventors’ work. First, the film industry flourished by evading restrictions on the copying of innovations in filmmaking. Then, the recording industry benefited from copyright laws that gave composers control over the performance of their music but not over the recording of it or the sale of the recordings. A law passed in 1909 in effect allows musicians to record a song and then apply for a composer’s permission if they pay the composer a fee. According to Lessig, radio broadcasters benefit from piracy, too, every time they pay a song recorded by someone other than the composer: they pay the composer a fee but not the recording artist. Finally, when Congress started operating, cable TV benefited from piracy—by paying the networks nothing for their broadcasts. Congress eventually extended the copyright law, forcing cable companies to pay for the content they broadcast—but at a price controlled by Congress so that the networks wouldn’t be able to drive the cable companies out of business. Peer-to-peer file sharing, like the early media industries, is being used to share artistic content and avoid industry control on that sharing. It benefits the public by allowing access to music that is out of print, that copyright holders want to share, and that is no longer copyrighted. Therefore, Lessig argues, the public needs to figure out how to make file-sharing work without penalizing musicians by pirating their songs. Copyright law must balance the protection of artists’ work with the encouragement of technological innovation.

Identifying Patterns

Look for notable patterns in the text: recurring words and their synonyms, as well as repeated phrases, metaphors or other images, and types of sentences. Some readers find it helpful to highlight patterns in various colors. Does the author repeatedly rely on any particular writing strategies: NARRATION? COMPARISON? Something else?

It might be important to consider the kind of evidence offered: Is it more opinion than fact? Nothing but statistics? If many sources are cited, is the information presented in any predominant patterns: as QUOTATIONS? PARAPHRASES? SUMMARIES? Are there repeated references to certain experts or sources?

In visual texts, look for patterns of color, shape, and line. What’s in the foreground, and what’s in the background? What’s completely visible, partly visible, or invisible? In both verbal and visual texts, look for omissions and anomalies. What isn’t there that you would expect to find? Is there anything that doesn’t really fit in?

If you discover patterns, then you need to consider what, if anything, they mean in terms of what the writer is saying. What do they reveal about the writer’s underlying premises and beliefs? What do they tell you about the writer’s strategies for persuading readers to accept the truth of what he or she is saying?

See how color coding William Safire’s essay on the Gettysburg Address reveals several patterns in the language Safire uses. In this excerpt from the essay, which appears in full in Chapter 8, religious references are colored yellow; references to a “national spirit,” green; references to life, death, and rebirth, blue; and places where he directly addresses the reader, gray.

But the selection of this poetic political sermon as the oratorical centerpiece of our observance need not be only an exercise. . . . now, as then, a national spirit rose from the ashes of destruction.

Here is how to listen to Lincoln’s all-too-familiar speech with new ears.

In those 266 words, you will hear the word dedicate five times. . . .

Those five pillars of dedication rested on a fundament of religious metaphor. From a president not known for his piety—indeed, often criticized for his supposed lack of faith—cAME a speech rooted in the theme of national resurrection. The speech is grounded in conception, birth, death, and rebirth.

Consider the barrage of images of birth in the opening sentence. . . .

Finally, the nation’s spirit rises from this scene of death: “that this nation, under God, shall have a new birth of freedom.” Conception, birth, death, rebirth. The nation, purified in this fiery trial of war, is resurrected. Through the sacrifice of its sons, the sundered nation would be reborn as one. . . .

Do not listen on Sept. 11 only to Lincoln’s famous words and comforting cadences. Think about how Lincoln’s message encompasses but
goes beyond paying “fitting and proper” respect to the dead and the bereaved. His sermon at Gettysburg reminds “us the living” of our “unfinished work” and “the great task remaining before us”—to resolve that this generation’s response to the deaths of thousands of our people leads to “a new birth of freedom.”

The color coding helps us to see patterns in Safire’s language, just as Safire reveals patterns in Lincoln’s words. He offers an interpretation of Lincoln’s address as a “poetic political sermon,” and the words he uses throughout support that interpretation. At the end, he repeats the assertion that Lincoln’s address is a sermon, inviting us to consider it differently. Safire’s repeated commands (“Consider,” “Do not listen,” “Think about”) offer additional insight into how he wishes to position himself in relation to his readers.

Count up the parts. This is a two-step process. First, you count things: how many of this, how many of that. After you count, see what you can conclude about the writing. You may want to work with others, dividing up the counting.

- **Count words.** Count one-, two-, three-syllable words, repeated words, active and passive verbs, prepositions, jargon or specialized terms.
- **Count sentences.** Count the number of words in each sentence and the average number of words per sentence. Count the number of sentences in each paragraph. Count the number of simple sentences, compound sentences, complex sentences, and fragments. Count repeated phrases.
- **Count paragraphs.** Count the number of paragraphs, the average number of words and sentences per paragraph, the shortest and longest paragraphs. Consider the position of the longest and shortest paragraphs. Find parallel paragraph structures.
- **Count images.** List or mark images, similes, metaphors, and other figures of speech. Categorize them by meaning as well as type.

What do your findings tell you about the text? What generalizations can you make about it? Why did the author choose the words or images he or she used and in those combinations? What do those words tell you about the writer—or about his or her stance? Do your findings suggest a strategy, a plan for your analysis? For instance, Safire counts the number of times Lincoln uses dedicate and images of birth, death, and rebirth to argue something about Lincoln’s speech and what it should mean to Safire’s audience on the anniversary of 9/11.

**Analyzing the Argument**

All texts make some kind of argument, claiming something and then offering reasons and evidence as support for the claim. As a critical reader, you need to look closely at the argument a text makes—to recognize all the claims it makes, consider the support it offers for those claims, and decide how you want to respond. What do you think, and why? Here are some questions to consider when analyzing the argument:

- **What claim is the text making?** What is the writer’s main point? Is it stated as a **thesis** or only implied? Is it qualified somehow? If not, should it have been?
- **How is the claim supported?** What **reasons** does the writer provide for the claim, and what **evidence** is given for the reasons? What kind of evidence is it: facts? statistics? examples? expert opinion? images? How convincing do you find the reasons and evidence? Is there enough evidence?
- **What appeals besides logical ones are used?** Does the writer appeal to readers’ **emotions**? Try to establish **common ground**. Demonstrate his or her **credibility** as trustworthy and knowledgeable. How successful are these appeals?
- **Are any counterarguments acknowledged?** If so, are they presented accurately and respectfully? Does the writer accommodate them or try to refute them? How successfully does he or she deal with them?
- **What outside sources of information does the writer cite?** What kinds of sources are they, and how credible do they seem? Are they current and authoritative? How well do they support the argument?
• What **stance** does the writer take toward readers? What attitudes does it assume they hold? Do you feel that you are part of the intended audience? How can you tell?

Check for fallacies. **Fallacies** are arguments that involve faulty reasoning. Because they often seem plausible, they can be persuasive. It is important, therefore, that you question the legitimacy of such reasoning when you run across it.

**Considering the Larger Context**

All texts are part of ongoing conversations with other texts that have dealt with the same topic. An essay arguing for handgun trigger locks is part of an ongoing conversation about gun control, which is itself part of a conversation on individual rights and responsibilities. Academic texts document their sources in part to show their relationship to the ongoing scholarly conversations on a particular topic. Academic reading usually challenges you to become aware of those conversations. And, in fact, any time you’re reading to learn, you’re probably reading for some larger context. Whatever your reading goals, being aware of that larger context can help you better understand what you’re reading. Here are some specific aspects of the text to pay attention to:

• **Who else cares about this topic?** Especially when you’re reading in order to learn about a topic, the texts you read will often reveal which people or groups are part of the conversation—and might be sources of further reading. For example, an essay describing the formation of Mammoth Cave could be of interest to geologists, spelunkers, travel writers, or tourists. If you’re reading such an essay while doing research on the cave, you should consider how the audience addressed determines the nature of the information provided—and its suitability as a source for your research.

• **Ideas.** Does the text refer to any concepts or ideas that give you some sense that it’s part of a larger conversation? An argument on airport security measures, for example, is part of larger conversations about government response to terrorism, the limits of freedom in a democracy, and the possibilities of using technology to detect weapons and explosives, among others.

• **Terms.** Is there any terminology or specialized language that reflects the writer’s allegiance to a particular group or academic discipline? If you run across words like false consciousness, ideology, and hegemony, for example, you might guess the text was written by a Marxist scholar.

• **Citations.** Whom does the writer cite? Do the other writers have a particular academic specialty, belong to an identifiable intellectual school, share similar political leanings? If an article on politics cites Paul Krugman and Barbara Ehrenreich in support of its argument, you might assume the writer holds liberal opinions; if it cites Michelle Malkin and Sean Hannity, the writer is likely a conservative.

**IF YOU NEED MORE HELP**

See also the chapter on **EVALUATING SOURCES** for help analyzing the reliability of a text, and see the chapters on **ASSESSING YOUR OWN WRITING**, **GETTING RESPONSE AND REVISING**, and **EDITING AND PROOFREADING** for advice on reading your own writing.