

Reading and Writing from Literature

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“Reading and Writing FROM Literature: Treating literature as a SPRINGBOARD for writing”

What makes this book different from other introduction to literature texts?

1. Ideas and techniques are presented to be adaptable to any reading or writing situation, in-class or out.
2. Ideas and techniques are not mentioned just once, but are used repeatedly throughout the book.
3. Because of points 1 and 2, the techniques are habit-forming for a lifetime of use.

How can you get to know this book?

Look at the Table of Contents.

The text consists of

1. several chapters of instruction on writing
2. an introduction to the four literary types – short stories, poetry, plays, and essays
3. an anthology of those four genres arranged by theme: gender and relationships, families, experience and identity, individual and society, people and cultures in conflict and change, and work and the quality of life.

Look at Part I, A Conversational Model of Writing and Reading.

- * Here the author explains the concept of **intertextuality** and the **importance of keeping a journal**.
- * The theoretical basis of the book is “intertextuality.” **Every text is related to and evokes other texts.** “Text” includes not only printed works, such as stories, poems, essays, and plays, but also non-printed phenomena such as movies, pictures, songs, conversations, and experiences.
- * Chapter 2 teaches a “Four-Step Process for Writing from Reading.” Brief review list on p. 22.
- * Chapter 3 teaches “Ten Ideas for Writing in a Reading Notebook.” Brief review list on p. 35.
- * Chapter 4 uses stories from the lives and works of a wide range of authors. The author introduces students to composing concepts and techniques they can use in other classes and in all other situations requiring writing.
- * Note how most of the chapters are constructed: discussion, activities, and illustrative readings

Look at Part II, Writing Essays about Literature.

* Tips for planning, note-taking, drafting, revising and documenting are accompanied by sample student writing, helpful checklists, group and peer activities, and more.

Look at Part III, Creating a Writing Portfolio.

* Detailed instructions for polishing and organizing writings include twelve strategies for revising and portfolio preparation.

Look at Part IV, An Introduction to the Major Genres.

* The purpose of this part is two-fold: to increase the students' technical knowledge of the four genres and to introduce key literary terms that will enable students to talk and write about the selections anthologized in Part V.

* Chapter 15 demonstrates the purposes of notebooks and journals with a wide variety of examples and exercises.

Look at Part V, Thematic Readings.

* At 961 pages, this anthology is the bulk of the book.

* Each of the six themes is illustrated by stories, poems, essays, and plays. Selections reflect a strong international and multicultural emphasis.

* Look at any one theme. Nearly 65 percent of the readings are followed by activities designed to provoke both creative and analytical responses from the students -- this is 15 percent more than in the first edition. Each section ends with additional activities for writing and discussion, actively engaging students in the literature.

Look at the Interchapters throughout the book.

* Six new "Interchapters" on notebooks and journals profile individual writers, present entries from their notebooks, and provide exercises for students. Writers' thinking processes come alive to students as if they were looking over the writers' shoulder. See pages 396, 545, or 844.

Look at the Appendices.

* A collection of sample creative writings, annotated sample essays about literature, a glossary of literary terms, and interesting notes on the authors help students with both models and background for better appreciation of literature.