

The author of a work of imagination is trying to affect us wholly, as human beings, whether he knows it or not, and we are affected by it, as human beings, whether we intend to be or not. I suppose that everything we eat has some other effect upon us than merely the pleasure of taste and mastication; it affects us during the process of assimilation and digestion, and I believe that exactly the same is true of any thing we read.

The fact that what we read does concern merely something called our literary taste, but that it affects directly, thought only amongst many other influences, the whole of what are, is best elicited, I think, by a conscientious examination of the history of our individual literary education. Consider the adolescent reading of any person with some literary sensibility. Everyone, I believe, who is at all sensible to the seductions of poetry, can remember some moment in youth when he or she was completely carried away by the work of one poet. Very likely he was carried away by several poets, one after the other. The reason for this passing infatuation is not merely that our sensibility to poetry is keener in adolescence than in maturity. What happens is a kind of inundation, or invasion of the undeveloped personality, the empty (swept and garnished) room, by the stronger personality of the poet. The same thing may happen at a later age to persons who have not done much reading. One author takes complete possession of us for a time, then another, and finally they begin to affect each other in our mind. We weigh one against another, we see that each has qualities absent from others, and qualities incompatible with the qualities of other. we begin to be, in fact, critical, and it is our growing critical power which protects us from excessive possession by anyone literary personality. The good critic-and we should all try to be critics, and not leave criticism to the fellows who write reviews in the papers- is the man who, to a keen and abiding sensibility, joins wide and increasingly discriminating reading. Wide reading is not valuable as a kind of hoarding, an accumulation of knowledge, or what sometimes is meant by the term a well-stocked mind. It is valuable because in the process of being affected by one powerful personality after another, we cease to be dominated by anyone, or by any small number, the very different views of life, cohabiting in our minds, affect each other, and our own personality asserts itself and gives each a place in some arrangement peculiar to our self.

main idea is picked and discussed

don't explain the precise content be precise and to the point

over all need improvement title not good word count missing and precise is also beyond word limit need improvement
5/20

title is too long and looks like a sentence title is 4 5 words catchy phrase

~~Title: The Role of Writing in Development of
Critical Thinking.~~

~~Intentionally or unintentionally~~ people
are affected by the creative authors
at different levels as food affects
one differently during eating and digestion.
Youth and old age people, who do not
have reading habit can easily ~~in~~ be
influenced by creative writers because

they have undeveloped personalities.
~~For a specific time, one writer~~
~~totally influenced one's mind then~~
~~another comes with different qualities~~
~~and ideas. After this, one starts~~
to compare and contrast the
qualities of them in mind which
enhances his critical thinking
power. This prevents the complete
domination of one writer's ideas
and views in one's mind.
Excessive reading without critical
thinking is just an accumulation
of knowledge into the mind. So,
the reader gives ranks to
those ideas and views of
a writer, according to his
criteria and understanding.