

San José State University
Department of English and Comparative Literature
English 1B, Composition 2 (GE C3), Sections 21 and 39
Fall 2012

Instructor:	Sheree Kirby
Office Location:	Faculty Offices 114
Telephone:	(408) 924-4888
Email:	shereekirby@sbcglobal.net
Office Hours:	M 1:30-2:30 p.m., W 3:00-4:00 p.m., or by appointment
Class Days/Time:	Section 21, M/W, 12:00-1:15 p.m. Section 39, M/W, 4:30-5:45 p.m.
Classroom:	Section 21 SH 414, Section 39 BBC 124
Prerequisites:	Passage of Written Communication 1A (C or better) or approved equivalent.
GE Category:	Written Communication C3

Faculty Web Page and MYSJSU Messaging

Copies of my syllabus may be found at www.sjsu.edu/english/forms/greensheets. Each student is responsible for regularly checking with the messaging system through MySJSU.

Course Description

Welcome to English 1B, the second course in SJSU's two-semester lower-division composition sequence. Beyond providing repeated practice in planning and executing essays, and broadening and deepening students' understanding of the genres, audiences, and purposes of college writing, English 1B differs from English 1A in its emphasis on persuasive and critical writing (with less attention paid to the personal essay), its requirement for fewer but longer essays, and its introduction to writing informed by research. Students will develop sophistication in writing analytical, argumentative, and critical essays; a mature writing style appropriate to university discourse; reading abilities that will provide an adequate foundation for upper-division work; proficiency in basic library research skills and in writing papers informed by research; and mastery of the mechanics of writing.

Prerequisites: Passage of Written Communication 1A (C or better) or approved equivalent.

Course Goals and Student Learning Objectives

Building on the college-level proficiencies required in English 1A, students shall achieve the ability to write complete essays that demonstrate advanced proficiency in *all* of the following:

- Clear and effective communication of meaning.
- An identifiable focus (argumentative essays will state their thesis clearly and will show an awareness, implied or stated, of some opposing point of view).
- An appropriate voice that demonstrates an awareness of audience and purpose.
- Careful attention to review and revision.
- Effective and correct use of supporting materials, including independent research (e.g., quoting, paraphrasing, summarizing, and citing sources)
- Effective analysis, interpretation, evaluation, and synthesis of ideas encountered in multiple readings.
- Effective organization and development of ideas at paragraph and essay levels.
- Appropriate and effective sentence structure and diction.
- Command of conventional mechanics (e.g., punctuation, spelling, reference, agreement).

Student Learning Objectives:

SLO 1: Students shall write complete essays that demonstrate the ability to refine the competencies established in Written Communication 1A.

SLO 2: Students shall write complete essays that demonstrate the ability to use (locate, analyze, and evaluate) supporting materials, including independent library research, and identify key concepts and terms that describe the information needed.

SLO 3: Students shall write complete essays that demonstrate the ability to select efficient and effective approaches for accessing information utilizing an appropriate investigative method or information retrieval system.

SLO 4: Students shall write complete essays that demonstrate the ability to synthesize ideas encountered in multiple readings.

SLO 5: Students shall write complete essays that demonstrate the ability to incorporate principles of design and communication to construct effective arguments.

SLO 6: Students shall write complete essays that demonstrate the ability to identify and discuss issues related to censorship and freedom of speech.

Information available online

You are responsible for reading the following information online at:

<http://www.sjsu.edu/english/comp/policy/index.html>.

- Course guidelines
- Academic policies (academic integrity, plagiarism, ADA and DRC policies)
- Adding and dropping classes

Required Texts

They Say/I Say: The Moves That Matter in Academic Writing, 2nd edition –Gerald Graff, Kathy Birkenstein, and Russel Durst
ISBN 978-0-393-91275-3

Argument as Dialogue: A Concise Guide – Gary Goshgarian and Kathleen Krueger
ISBN 13: 978-0-205-01912-0

The Everyday Writer with Exercises, 4th edition -- Andrea A. Lunsford
Note: You may use any edition with the 2009 MLA update
ISBN 13: 978-0-312-59458-9 or 13: 978-0-312-66490-9 or 1457650525

Required Materials

Perforated or spiral-bound notebook
College-level dictionary
3 large green books and 2 yellow books for in-class and final essays
Blue or black pens
Internet access for online work and email

Classroom Protocol

Please arrive on time for every session with your journal and books ready for class activities and discussion, your assignments read, and your homework ready to turn in. Sessions may begin with quizzes, group exercises, or short assignments that cannot be made up if you miss them. If you miss a class, please contact a classmate for notes, reading assignments, and handouts.

Late Work

Late work is marked down 10% per day, except in cases of documented illness or emergency. (Late work must be date stamped in the English Department if you are not handing it directly to me.)

Course Content

Reading: Critical reading is an essential part of your success in college and beyond. In this course, you will annotate, summarize, and respond to written and visual work. The majority of the readings you do in English 1B will be devoted to analytical, critical, and argumentative essays. Your success in this course is highly contingent upon your continued, focused effort. Please read, summarize, and annotate texts as assigned before coming to class so you can participate in the discussions.

Writing: In this course, your assignments will emphasize the skills and activities in writing and thinking that produce both the persuasive argument and the critical essay. Each of these demands analysis, interpretation, and evaluation. These assignments will give you repeated practice in prewriting, organizing, writing, revising, and editing. Your formal writing assignments will total a *minimum* of 8000 words, and this word requirement will be met by writing a sequence of six essays. At least one of your essays will require research. This 8000-word minimum does not include the final exam, quizzes, journals, or any brief or informal assignments but can include any major revisions of essays or assignments. A major revision is defined as rethinking or reworking an assignment rather than just correcting grammatical or structural errors.

Essays: You will be required to write three in-class essays, two out-of-class essays, and one researched argument essay, as described below:

Diagnostic In-Class Essay	800 words	SLO 1,4	0%
In-class Essays (3 @ 5% each)	3000 words	SLO 1,3,4,6	15%
Revision Essay	1200 words	SLO 1-5	10%
Visual Analysis	1000 words	SLO 1,2,3,5	10%
Research Paper (and components)	2000 words	SLO 1-6	25%
Final Examination		SLO 1,3,4	20%
Journal, short assignments, quizzes		SLOs vary	10%
Participation (peer review, discussions)		SLOs vary	10%

You must complete all six essays to pass the course. In-class essays can only be made up in cases of documented illness or emergency. You must type all out-of-class essays using MLA guidelines for formatting and citing. There will be significant point deductions for not using MLA format or for improper or missing citations. Part of MLA guidelines require the essay be typed in a 12-point readable font (such as Times New Roman, Calibri, Arial or Palatino), double-spaced, with one-inch margins on all sides, and with your name and page number in the header.

All final drafts must be submitted to Turnitin.com prior to the class session at which they are due:

Section #21, code 5360866, password “myword21”

Section #39, code 5360875, password “myword39”

Class Journal: All summaries, homework assignments, and class notes will be written in a perforated or spiral-bound journal designated for this class. Please note the assignment and date on the top right of each page. Journals will be checked at least three times during the semester, as noted in the syllabus. Thorough journal entries will not only prepare you to actively participate in class discussions and peer review sessions, they will also help you to develop the skills needed to write stronger essays.

Quizzes: I will give a series of quizzes throughout the semester – both announced and unannounced – on aspects of the assigned readings or grammar. My goal is to make quizzes brief and straightforward for students who have kept up with readings, class discussions, and short assignments.

Final Exam: There will be a departmental final exam given to all English 1B students. This semester, the final will take place on Saturday, December 8, from 10:00 to 12:00. You are required to bring a yellow examination book, a collegiate dictionary, and pens.

Academic Integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The [University's Academic Integrity policy](http://www.sjsu.edu/senate/S07-2.htm), located at <http://www.sjsu.edu/senate/S07-2.htm>, requires you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The [Student Conduct and Ethical Development website](http://www.sjsu.edu/studentconduct/) is available at <http://www.sjsu.edu/studentconduct/>.

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person's ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include your assignment or any material you have submitted, or plan to submit for another class, please note that SJSU's Academic Policy S07-2 requires approval of instructors.

Grading Policies

The Department of English reaffirms its commitment to the differential grading scale as defined in the SJSU Catalog ("The Grading System"). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure. You must earn a D or better to pass English 1B.

In English Department courses, instructors will comment on and grade the quality of student writing as well as the quality of the ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs.

Academic Standards for Assessment

The "A" essay will be well organized and well developed, demonstrating a clear understanding and fulfillment of the assignment. It will show the student's ability to use language effectively and to construct sentences distinguished by syntactic complexity and variety. Such essays will be essentially free of grammatical, mechanical, and usage errors.

The “B” essay will demonstrate competence in the same categories as the “A” essay. The chief difference is that the “B” essay will show some slight weakness in one of those categories. It may slight one of the assigned tasks, show less facility of expression, or contain some minor grammatical, mechanical, or usage flaws.

The “C” essay will complete all tasks set by the assignment, but show weaknesses in fundamentals, usually development, with barely enough specific information to illustrate the experience or support generalizations. The sentence construction may be less mature, and the use of language less effective and correct than the “B” essay.

The “D” essay will neglect one of the assigned tasks and be noticeably superficial in its treatment of the assignment that is, too simplistic or too short. The essay may reveal some problems in development, with insufficient specific information to illustrate the experience or support generalizations. It will contain grammatical, mechanical, and/or usage errors that are serious and/or frequent enough to interfere substantially with the writer's ability to communicate.

The “F” essay will demonstrate a striking underdevelopment of ideas and insufficient or unfocused organization. It will contain serious grammatical, mechanical, and usage errors that render some sentences incomprehensible.

Student Technology Resources

Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library.

A wide variety of audio-visual equipment is available for student checkout from Media Services located in IRC 112. These items include digital and VHS camcorders, VHS and Beta video players, 16 mm, slide, overhead, DVD, CD, and audiotape players, sound systems, wireless microphones, projection screens and monitors.

Library Liaison

For library research questions, contact Toby Matoush, the English Department's Library Liaison: (408) 808-2096 or tmatoush@sjsu.edu.

SJSU Writing Center

The SJSU Writing Center is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. Our writing specialists have met a rigorous GPA requirement, and they are well trained to assist all students at all levels within all disciplines to become better writers. The [Writing Center website](http://www.sjsu.edu/writingcenter/about/staff/) is located at <http://www.sjsu.edu/writingcenter/about/staff/>

Peer Connections

The Learning Assistance Resource Center (LARC) and the Peer Mentor Program have merged to become Peer Connections. Peer Connections is the new campus-wide resource for mentoring and tutoring. Find more information at: <http://peerconnections.sjsu.edu/>.

English 1B, Spring 2012, Course Schedule

TSIS – They Say/I Say

AD -- Argument As Dialogue

EW – The Everyday Writer

Please note: This schedule is subject to change depending on the needs of the class. If you are absent, please check with a classmate to see what you missed and to confirm assignments for the next session.

Week 1

W 8.22.12 Class introduction, syllabus review, services, grammar diagnostic

Homework:

- Read “How To Mark A Book” handout
- Read “Kenyon Commencement Speech” TSIS pgs 198-210 or online:
<http://moreintelligentlife.com/story/david-foster-wallace-in-his-own-words>
- Read “Don’t Blame the Eater” TSIS pgs 391-393 or online
<http://www.nytimes.com/2002/11/23/opinion/don-t-blame-the-eater.html>

Week 2

M 8.27.12 Diagnostic essay

Homework:

- Plagiarism tutorial online: <http://tutorials.sjlibrary.org/tutorial/plagiarism/selector.htm>
- InfoPower tutorial online:
<http://tutorials.sjlibrary.org/tutorial/infopower/index.htm>
- EW pgs 4-11

W 8.29.12 Readings, out-of-class essay #1, revision, top twenty

Homework:

- EW chapter 17
- Summarize chapters 1-3 (one paragraph each) TSIS pgs xvi-50
- Annotate “Hiding from Reality” TSIS pgs 564-567
- Annotate “Is the American Dream Over?” TSIS pgs 568-571

Week 3

M 9.3.12 Labor Day - Campus Closed

W 9.5.12 Readings, summarizing, paraphrasing, quoting, signal verbs

Homework:

- Summarize chapters 4 -7 TSIS pgs 53-102
- Annotate “Small Change: Why the Revolution Will Not Be Tweeted” TSIS pgs 312-32
- Annotate “The Good, the Bad, and The Daily Show” TSIS pgs 363-378
- EW pgs 200-202, 393-398 “Quotation Marks”

Week 4

M 9.10.12 Readings, essay questions, thesis, transitions, top twenty

Homework:

- Summarize chapters 8-10 TSIS pgs 103-138
- Annotate "What You Eat Is Your Business" TSIS pgs 395-398
- Annotate "Junking Junk Food" TSIS pgs 400-404

W 9.12.12 Beginnings and endings, general and specific language, MLA format

Homework:

- Complete rough draft of out-of-class essay #1 in MLA format. Proofread. Read aloud. Bring copy to class on 9.17.12.
- EW pgs 370-382 "Commas"

Week 5

M 9.17.12 **Due: Rough draft out-of-class essay #1**
Rough draft, general and specific language, commas

Homework:

- TSIS pgs 141-155
- EW pgs 231-238 "Word Choice"
- AD pgs 101-111 "Choosing Your Words"
- Print and bring copy of "Declaration of Independence" to class on 9.19.12:
http://www.archives.gov/exhibits/charters/declaration_transcript.html

W 9.19.12 "Declaration of Independence," classic argument structure, essay questions

Homework:

- Complete final draft of out-of-class essay #1 in MLA Format. Proofread. Read aloud. Submit final draft to Turnitin.com. Submit hard copy, rough draft, and diagnostic essay (stapled together) in class on 9.24.12.
- EW pgs 330-339 "Pronouns"

Week 6

M 9.24.12 **Due: Final draft out-of-class essay #1**
"Gettysburg Address," rhetorical appeals, rhetorical style

Homework:

- Annotate "A More Perfect Union" TSIS pgs 647-668
- Summarize EW pgs 123-127
- Summarize AD chapter 1

W. 9.26.12 “A More Perfect Union,” readings

Homework:

- Summarize AD chapter 2
- EW pgs 297-309 grammar review
- EW chapter 8 “Developing Paragraphs”

Week 7

M 10.1.12 Research paper, topic selection, annotated bibliography, position vs. proposal arguments

Homework:

- Summarize AD chapters 3 and 4
- EW chapters 14-16
- Brainstorm, cluster, and freewrite in your journal to help you select and narrow down your research topic. A narrowed topic, tentative thesis, and list of research questions are due on 10.15.12. An annotated bibliography of ten sources is due on 11.5.12.

W 10.3.12 Library day

Homework:

- Watch Presidential Debate. Complete handout.
<http://www.debates.org/index.php?page=debate-transcripts>

Week 8

M 10.8.12 Presidential debate, logical fallacies, in-class essay #1

Homework:

- Complete handout on debate. Organize debate notes.

W 10.10.12 **In-class essay #1**
Journal check

Homework:

- EW pgs 169-211 “Doing Research”
- AD chapters 5 and 6
- Annotated bibliography due 11.5.12. Print guidelines at:
<http://wordsworth2.net/writing/annotbibguide.htm>

Week 9

M 10.15.12 **Due: Narrowed research topic, tentative thesis, and list of research questions**
Research project, outlining, annotated bibliography, out-of-class essay #2

Homework:

- Read and annotate "I Was a Tool of Satan"
Visual at: <http://www.thesocialcontract.com/pdf/fifteen-two/xv-2-102.pdf>
Text at: <http://www.freerepublic.com/focus/f-news/1298037/posts>
- Select two potential visuals for analysis. Bring printed copies to class on 10.22.12.

W 10.17.12 Reading, visual choices

Homework:

- AD pgs 204-235
- EW pgs 27-38, 119-123, 127-136
- Discuss worksheet on visual analysis

Week 10

M 10.22.12 **Due: Visual choice (and backup) for out-of-class essay #2**
Visual analysis, paragraphs

Homework:

- Complete worksheet and begin rough draft out-of-class essay #2

W 10.24.12 Visual analysis, organization, paragraphs

Homework:

- Complete rough draft of out-of-class essay #2 in MLA format. Proofread. Read aloud. Bring three copies to class on 10.29.12. Include copy of visual analyzed.

Week 11

M 10.29.12 **Due: Rough draft out-of-class essay #2**
Peer review visual analysis

Homework:

- Complete final draft of out-of-class essay #2. Proofread. Read aloud. Submit final draft to Turnitin.com. Submit hard copy final draft with visual, rough draft, and peer review (stapled together) in class on 10.31.12.

W 10.31.12 **Due: Final draft out-of-class essay #2**
Library Day

Homework:

- Complete annotated bibliography in MLA format. Proofread. Read aloud. Submit final draft to Turnitin.com. Submit hard copy final draft in class on 11.5.12.

Week 12

M 11.5.12 **Due: Annotated bibliography for research paper**
In-class essay #2, argument structure

Homework:

- Prepare for in-class essay #2

W 11.7.12 **In-class essay #2**
Journal check

Homework:

- Complete rough draft of research paper in MLA format. Proofread. Read aloud. Bring three copies to class on 11.14.12.

Week 13

M 11.12.12 Veteran's Day Observed – Campus Closed

W 11.14.12 **Due: Rough draft research paper**
Peer review research paper

Homework:

- AD pgs 79-100 "Addressing Audiences"
- EW pgs 255-281 "Sentence Style"

Week 14

M 11.19.12 Readings, questions, sentence style

Homework:

- Final draft research essay due 11.26.12

W 11.21.12 TBA

Homework:

- Complete final draft research paper. Proofread. Read aloud. Submit final draft to Turnitin.com. Submit hard copy final draft, rough draft, and peer review (stapled together) in class on 10.31.12.

Week 15

M 11.26.12 **Due: Final draft research paper**
Presentations

W 11.28.12 **In-class essay #3**
Journal check

Week 16

M 12.3.12 Presentations

W 12.5.12 Presentations, in-class essay #3, final words

S 12.8.12 **Final Exam 10:00-12:00**
Bring yellow books, pens, and dictionary

Week 17

M 12.10.12 Discuss final, return papers

Names, phone numbers, and email addresses of three classmates (optional):

- 1.
- 2.
- 3.

Important SJSU Dates Fall 2012

Wednesday	August 22	First Day of Instruction – Classes Begin
Monday	September 3	Labor Day - Campus Closed (L)
Tuesday	September 4	Last Day to Drop Courses without Permanent Record
Tuesday	September 11	Last Day to Add Courses & Register Late (A)
Wednesday	September 19	Enrollment Census Date (CD)
Monday	November 12	Veteran's Day Observed - Campus Closed (V)
Wednesday	November 21	Classes that start at 5:00 PM or later will not meet.
Thursday	November 22	Thanksgiving Holiday - Campus Closed (T)
Friday	November 23	Rescheduled Holiday - Campus Closed (RH)
Saturday	December 8	English 1B Final
Monday	December 10	Last Day of Instruction - Last Day of Classes
Tuesday	December 11	Study/Conference Day (no classes or exams) (SC)
Wed-Tues	Dec 12-18	Final Examinations (exams)
Wednesday	December 19	Final Examinations Make-Up Day (MU)
Thursday	December 20	Grade Evaluation Day (E)
Friday	December 21	Grades Due From Faculty

How to Mark a Book

By Mortimer J. Adler, Ph.D.

You know you have to read "between the lines" to get the most out of anything. I want to persuade you to do something equally important in the course of your reading. I want to persuade you to write between the lines. Unless you do, you are not likely to do the most efficient kind of reading.

I contend, quite bluntly, that marking up a book is not an act of mutilation but of love. You shouldn't mark up a book which isn't yours.

Librarians (or your friends) who lend you books expect you to keep them clean, and you should. If you decide that I am right about the usefulness of marking books, you will have to buy them. Most of the world's great books are available today, in reprint editions.

There are two ways in which one can own a book. The first is the property right you establish by paying for it, just as you pay for clothes and furniture. But this act of purchase is only the prelude to possession. Full ownership comes only when you have made it a part of yourself, and the best way to make yourself a part of it is by writing in it. An illustration may make the point clear. You buy a beefsteak and transfer it from the butcher's icebox to your own. But you do not own the beefsteak in the most important sense until you consume it and get it into your bloodstream. I am arguing that books, too, must be absorbed in your blood stream to do you any good.

Confusion about what it means to "own" a book leads people to a false reverence for paper, binding, and type -- a respect for the physical thing -- the craft of the printer rather than the genius of the author. They forget that it is possible for a man to acquire the idea, to possess the beauty, which a great book contains, without staking his claim by pasting his bookplate inside the cover. Having a fine library doesn't prove that its owner has a mind enriched by books; it proves nothing more than that he, his father, or his wife, was rich enough to buy them.

There are three kinds of book owners. The first has all the standard sets and best sellers -- unread, untouched. (This deluded individual owns woodpulp and ink, not books.) The second has a great many books -- a few of them read through, most of them dipped into, but all of them as clean and shiny as the day they were bought. (This person would probably like to make books his own, but is restrained by a false respect for their physical appearance.) The third has a few books or many -- every one of them dog-eared and dilapidated, shaken and loosened by continual use, marked and scribbled in from front to back. (This man owns books.)

Is it false respect, you may ask, to preserve intact and unblemished a beautifully printed book, an elegantly bound edition? Of course not. I'd no more scribble all over a first edition of 'Paradise Lost' than I'd give my baby a set of crayons and an original Rembrandt. I wouldn't mark up a painting or a statue. Its soul, so to speak, is inseparable from its body. And the beauty of a rare edition or of a richly manufactured volume is like that of a painting or a statue.

But the soul of a book "can" be separate from its body. A book is more like the score of a piece of music than it is like a painting. No great musician confuses a symphony with the printed sheets of music. Arturo Toscanini reveres Brahms, but Toscanini's score of the G minor Symphony is so thoroughly marked up that no one but the maestro himself can read it. The reason why a great conductor makes notations on his musical scores -- marks them up again and again each time he returns to study them--is the reason why you should mark your books. If your respect for magnificent binding or typography gets in the way, buy yourself a cheap edition and pay your respects to the author.

Why is marking up a book indispensable to reading? First, it keeps you awake. (And I don't mean merely conscious; I mean awake.) In the second place; reading, if it is active, is thinking, and thinking tends to express itself in words, spoken or written. The marked book is usually the thought-through book. Finally, writing helps you remember the thoughts you had, or the thoughts the author expressed. Let me develop these three points.

If reading is to accomplish anything more than passing time, it must be active. You can't let your eyes glide across the lines of a book and come up with an understanding of what you have read. Now an ordinary piece of light fiction, like, say, "Gone With the Wind," doesn't require the most active kind of reading. The books you read for pleasure can be read in a state of relaxation, and nothing is lost. But a great book, rich in ideas and beauty, a book that raises and tries to answer great fundamental questions, demands the most active reading of which you are capable. You don't absorb the ideas of John Dewey the way you absorb the crooning of Mr. Vallee. You have to reach for them. That you cannot do while you're asleep.

If, when you've finished reading a book, the pages are filled with your notes, you know that you read actively. The most famous "active" reader of great books I know is President Hutchins, of the University of Chicago. He also has the hardest schedule of business activities of any man I know. He invariably reads with a pencil, and sometimes, when he picks up a book and pencil in the evening, he finds himself, instead of making intelligent notes, drawing what he calls 'caviar factories' on the margins. When that happens, he puts the book down. He knows he's too tired to read, and he's just wasting time.

But, you may ask, why is writing necessary? Well, the physical act of writing, with your own hand, brings words and sentences more sharply before your mind and preserves them better in your memory. To set down your reaction to important words and sentences you have read, and the questions they have raised in your mind, is to preserve those reactions and sharpen those questions.

Even if you wrote on a scratch pad, and threw the paper away when you had finished writing, your grasp of the book would be surer. But you don't have to throw the paper away. The margins (top as bottom, and well as side), the end-papers, the very space between the lines, are all available. They aren't sacred. And, best of all, your marks and notes become an integral part of the book and stay there forever. You can pick up the book the following week or year, and there are all your points of agreement, disagreement, doubt, and inquiry. It's like resuming an interrupted conversation with the advantage of being able to pick up where you left off.

And that is exactly what reading a book should be: a conversation between you and the author. Presumably he knows more about the subject than you do; naturally, you'll have the proper humility as you approach him. But don't let anybody tell you that a reader is supposed to be solely on the receiving end. Understanding is a two-way operation; learning doesn't consist in being an empty receptacle. The learner has to question himself and question the teacher. He even has to argue with the teacher, once he understands what the teacher is saying. And marking a book is literally an expression of differences, or agreements of opinion, with the author.

There are all kinds of devices for marking a book intelligently and fruitfully. Here's the way I do it:

- **Underlining (or highlighting):** of major points, of important or forceful statements.
- **Vertical lines at the margin:** to emphasize a statement already underlined.
- **Star, asterisk, or other doo-dad at the margin:** to be used sparingly, to emphasize the ten or twenty most important statements in the book. (You may want to fold the bottom corner of each page on which you use such marks. It won't hurt the sturdy paper on which most modern books are printed, and you will be able to take the book off the shelf at any time and, by opening it at the folded-corner page, refresh your recollection of the book.)
- **Numbers in the margin:** to indicate the sequence of points the author makes in developing a single argument.

- **Numbers of other pages in the margin:** to indicate where else in the book the author made points relevant to the point marked; to tie up the ideas in a book, which, though they may be separated by many pages, belong together.
- **Circling or highlighting of key words or phrases.**
- **Writing in the margin, or at the top or bottom of the page, for the sake of:** recording questions (and perhaps answers) which a passage raised in your mind; reducing a complicated discussion to a simple statement; recording the sequence of major points right through the books. I use the end-papers at the back of the book to make a personal index of the author's points in the order of their appearance.

The front end-papers are to me the most important. Some people reserve them for a fancy bookplate. I reserve them for fancy thinking. After I have finished reading the book and making my personal index on the back end-papers, I turn to the front and try to outline the book, not page by page or point by point (I've already done that at the back), but as an integrated structure, with a basic unity and an order of parts. This outline is, to me, the measure of my understanding of the work.

If you're a die-hard anti-book-marker, you may object that the margins, the space between the lines, and the end-papers don't give you room enough. All right. How about using a scratch pad slightly smaller than the page-size of the book -- so that the edges of the sheets won't protrude? Make your index, outlines and even your notes on the pad, and then insert these sheets permanently inside the front and back covers of the book.

Or, you may say that this business of marking books is going to slow up your reading. It probably will. That's one of the reasons for doing it. Most of us have been taken in by the notion that speed of reading is a measure of our intelligence. There is no such thing as the right speed for intelligent reading. Some things should be read quickly and effortlessly and some should be read slowly and even laboriously. The sign of intelligence in reading is the ability to read different things differently according to their worth. In the case of good books, the point is not to see how many of them you can get through, but rather how many can get through you -- how many you can make your own. A few friends are better than a thousand acquaintances. If this be your aim, as it should be, you will not be impatient if it takes more time and effort to read a great book than it does a newspaper.

You may have one final objection to marking books. You can't lend them to your friends because nobody else can read them without being distracted by your notes. Furthermore, you won't want to lend them because a marked copy is kind of an intellectual diary, and lending it is almost like giving your mind away.

If your friend wishes to read your *Plutarch's Lives*, *Shakespeare*, or *The Federalist Papers*, tell him gently but firmly, to buy a copy. You will lend him your car or your coat -- but your books are as much a part of you as your head or your heart.

<http://www.tnellen.com/cybereng/adler.html>