

San José State University
Department of English and Comparative Literature
English 1B, Composition 2 (GE C3), Sections 10 and 22
Fall 2013

Instructor: Sheree Kirby

Office: FOB 114

Office Phone: (408) 924-4448

Office Hours: TTh 10:30-11:30, F 12:20 – 12:50

Class Days/Times/Locations: Section 10, TTH, 9:00 – 10:15, BBC 120

Section 22, TTH 12:00 – 1:15, SH 238

Email: Shereekirby@sbcglobal.net

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.

Required Texts

They Say/I Say: The Moves That Matter in Academic Writing, 2nd edition

Gerald Graff and Kathy Birkenstein

The Everyday Writer with Exercises, 5th edition

Andrea A. Lunsford

Course Reader – Purchase at Maple Press at 481 E. San Carlos

Required Materials

Paper and folder or binder for handouts

College-level dictionary (Print)

Three large green books and one yellow book

Blue or Black Pens

Internet and printer access

Canvas

All students are encouraged to regularly check the class Canvas group. Copies of the syllabus, announcements, appointments, and assignment reminders will be posted in Canvas.

Information available online

Students are responsible for reading the following information online at <http://www.sjsu.edu/english/comp/policyforsyllabi.html>

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

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.

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, commentaries, or any brief or informal assignments, but it 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 a diagnostic essay, two in-class essays, two out-of-class essays, and one researched argument essay, as described below:

Diagnostic In-Class Essay	1000 words	SLO 1,3,4	0%
In-class Essays (2 @ 5% each)	2000 words	SLO 1,3,4,6	10%
First Out-of-Class Essay	1000 words	SLO 1-4	10%
Second Out-of-Class Essay	1000 words	SLO 1-4	10%
Research Paper (and components)	3000 words	SLO 1-5	25%
Final Examination		SLO 1,3,4	20%
Commentaries, Short Assignments, Learning Curve		SLOs vary	15%
Participation (Peer Review, Quizzes, Discussions)		SLOs vary	10%

You must complete all essays and the majority of homework to pass the course. In-class essays can only be made up in cases of documented illness or emergency. You must type out-of-class essays and revisions 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.

Class Notes

I strongly suggest taking notes in class whenever possible and keeping them organized by date in a class-designated binder or on your computer. The notes will be helpful to you while you write your essays and prepare for your quizzes.

Quizzes

I will give a series of quizzes throughout the semester on aspects of the assigned readings or class discussions. My goal is to make quizzes brief and straightforward for students who have kept up with their 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 7. Time and classroom will be announced. You are required to bring a yellow examination book, a collegiate dictionary, and pens.

Late work

I do not accept late work, except in cases of documented illness or injury. Quizzes may only be made up in cases of documented illness or injury. You may turn in attached coupons in lieu of one summary, one commentary, and one annotated article. Students must be in attendance to complete and receive credit for in-class assignments and discussions; they can't be made up.

Classroom Protocol

Please arrive on time for every session with your binder and books ready for class activities and discussion, your assignments read, and hard copies of the 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, as the assignment calendar is subject to change. Phones are to be turned off during class unless we are using them for an exercise.

Estimation of Student Workload

SJSU classes are designed such that in order to be successful, it is expected that students will spend a minimum of forty-five hours for each unit of credit (normally three hours per unit per week), including preparing for class, participating in course activities, completing assignments, and so on. More details about student workload can be found in University Policy S12-3 at <http://www.sjsu.edu/senate/docs/S12-3.pdf>.

Consent for Recording of Class and Public Sharing of Instructor Material

University Policy S12-7, <http://www.sjsu.edu/senate/docs/S12-7.pdf>, requires students to obtain instructor's permission to record the course.

- “Common courtesy and professional behavior dictate that you notify someone when you are recording him/her. You must obtain the instructor's permission to make audio or video recordings in this class. Such permission allows the recordings to be used for your private, study purposes only. The recordings are the intellectual property of the instructor; you have not been given any rights to reproduce or distribute the material.”
- In classes where active participation of students or guests may be on the recording, permission of those students or guests should be obtained as well.
- “Course material developed by the instructor is the intellectual property of the instructor and cannot be shared publicly without his/her approval. You may not publicly share or upload instructor generated material for this course such as exam questions, lecture notes, or homework solutions without instructor consent.”

Academic Integrity

Your commitment as a student to learning is evidenced by your enrollment at San Jose State University. The University Academic Integrity Policy S07-2 at <http://www.sjsu.edu/senate/docs/S07-2.pdf> 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 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 Integrity Policy S07-2 requires approval of instructors.

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 at http://www.sjsu.edu/president/docs/directives/PD_1997-03.pdf requires that students with disabilities requesting accommodations must register with the Accessible Education Center (AEC) at <http://www.sjsu.edu/aec> to establish a record of your disability.

In 2013, the Disability Resource Center changed its name to be known as the Accessible Education Center, to incorporate a philosophy of accessible education for students with disabilities. The new name change reflects the broad scope of attention and support to SJSU students with disabilities and the University's continued advocacy and commitment to increasing accessibility and inclusivity on campus.

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 Clark Hall, Suite 126. All Writing Specialists have gone through a rigorous hiring process, and they are well trained to assist all students at all levels within all disciplines to become better writers. In addition to one-on-one tutoring services, the Writing Center also offers workshops every semester on a variety of writing topics. To make an appointment or to refer to the numerous online resources offered through the Writing Center, visit the Writing Center website:

<http://www.sjsu.edu/writingcenter>. For additional resources and updated information, follow the Writing Center on Twitter

Course Schedule

English 1B, Sections 10 and 22, Fall 2013

TSIS – They Say/I Say
EW – The Everyday Writer
CR – Course Reader

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

Th 8.22.13 Class introduction and exercise, commentaries, EW Learning Curve

Homework:

- Annotate “How to Mark a Book” **CR**
- Annotate “The Kenyon Commencement Speech” **CR**
- Write a 200 word commentary
- Read syllabus. Sign “Letter of Understanding,” and complete “Student Introduction.”

Week 2

T 8.27.13 Diagnostic essay. Commentary due.

Homework:

- Read Chapters 12 (Critical Reading) and 13a-c (Analyzing Arguments) **EW**
- Plagiarism tutorial online: <http://tutorials.sjlibrary.org/tutorial/plagiarism/selector.htm>
- InfoPower tutorial online:
<http://tutorials.sjlibrary.org/tutorial/infopower/index.htm>

Th 8.29.13 Readings, Revision, commentary, summarizing/paraphrasing, Tutorials due.

Homework:

- Review: “Condensed Basic Grammar Review” and “Sentences, Fragments...” **CR**
- “Fragments” **EW Learning Curve**
- Summarize introduction and chapters 1 and 11 **TSIS**
- Annotate “Is Google Making Us Dumber?” **CR**
- Annotate “Is Google Making us Smarter?” **CR**

Week 3

T 9.3.13 Readings, grammar, paragraph development, quiz, revision

Homework:

- Summarize chapter 2 **TSIS**
- Review “Commas” **CR**
- “Commas” and “Comma Splices and Fused, Run-on Sentences” **EW Learning Curve**
- Annotate “Is the Internet Making us Smart or Stupid?” **CR**
- Write a 200 word commentary

Th 9.5.13 Readings, MLA format, quoting, Synthesis, transitions, signal verbs

Homework:

- Summarize chapter 3 **TSIS**
- “Pronouns” and “Apostrophes” **EW Learning Curve**
- “Revising Drafts” **CR**
- Write rough draft of out-of-class essay #1. Submit copy to turnitin.com. before class on 9.10.13. Bring two copies to class for peer review.

Week 4

T 9.10.13 **Due: Rough draft out-of-class essay #1**
Quiz, Peer review

Homework:

- Summarize chapter 4 **TSIS**
- “Summary: Using It Wisely” **CR**
- Annotate “Letter from Birmingham Jail” **CR**
- Write a 200 word commentary

Th 9.12.13 Quiz, “Letter From Birmingham Jail”

Homework:

- Annotate: “I was a tool of Satan”
- Write a 200 word commentary
- Complete final draft of out-of-class essay #1 in MLA Format. Proofread. Read aloud. Submit final draft to Turnitin.com. Turn in hard copy of final draft, rough draft, peer review sheet, and diagnostic essay (stapled together) in class on 9.17.13.

Week 5

T 9.17.13 **Due: Final draft out-of-class essay #1**
Discuss “I was a tool of Satan,” Free Speech and Censorship. TED Rebecca Mackinnon,

Homework:

- Chapter 14 (Constructing Arguments) **EW**
- “Verbs” “Subject-Verb Agreement” **EW Learning Curve**
- Annotate “When Censorship Makes Sense: How YouTube Should Police Hate Speech” **CR**
- Write a 200 word commentary

Th 9.19.13 “Declaration of Independence,” argument structure, parallelism, word choice,

Homework:

- Summarize chapter 5 **TSIS**
- “Parallelism” **EW Learning Curve**
- Annotate “A War is Raging Over Free Speech” **CR**
- Annotate “Twitter, Hate Speech and the Cost of Keeping Quiet” **CR**
- Write a 200 word commentary
- Bring green book, pens, and dictionary for in-class essay on 9.24.13

Week 6

T 9.24.13

In class essay #1

Homework:

- Annotate Zinsser and Roberts excerpts **CR**
- Annotate “Is Google’s Data Grinder Dangerous?” **CR**
- Annotate “When the Internet Thinks It Knows You” **CR**
- Write a 200 word commentary

Th. 9.26.13

Readings, research paper introduction, position and proposal arguments, annotated bibliography, developing a thesis

Homework:

- Summarize chapter 6 **TSIS**
- Read chapters 6 (Exploring Ideas) and 7 (Planning and Drafting) **EW**
- Brainstorm, cluster, and freewrite in your journal to help you select and narrow down your research topic.
 - Topic, thesis question, and list of research questions due 10.1.13
 - Annotated bibliography of a minimum of seven sources and Research Proposal due 10.29.13
 - Narrowed thesis, outline, and field research paragraph due 11.7.13
 - Rough draft due 11.14.13
 - Final draft due 11.21.13
 - Presentation due 11.26.13

Week 7

T 10.1.13

Due: Topic, thesis question, list of research questions

Discuss research paper topic selection, narrowing topic to thesis

Homework:

- Summarize chapter 7 **TSIS**
- “Paragraphs” **CR**
- Skim chapters 15 (Preparing for a Research Project) and 16 (Doing Research) **EW**
- “Choosing Between Active and Passive Voice Verbs” **CR**
- “Active And Passive Voice” **EW Learning Curve**

Th 10.3.13

Library Day

Homework:

- “Capitals” **EW Learning Curve**
- Summarize chapter 8 **TSIS**
- Annotate “Is Music Piracy Stealing?” **CR**
- Write a 200 word commentary

Week 8

T 10.8.13 “Music Piracy or File Sharing” Class exercise, Sodenberg, Springsteen. Active and Passive Voice, audience, quiz. Assign out of class essay #2

Homework:

- Annotate “Remixed: Media” **CR**
- Annotate “Plagiarism: The Next Generation” **CR**
- Annotate “For Students Doing Reports from RIAA” **CR**
- Write 250 word Commentary

Th 10.10.13 Discuss readings, in-class essay #1, quiz

Homework:

- “Paragraphs” **CR**
- Complete rough draft of out-of-class essay #2. Proofread. Read aloud. Submit rough draft to Turnitin.com before class on 3.18.13. Bring two copies of draft to class for peer review.

Week 9

T 10.15.13 **Due: Rough draft out-of-class essay #2**
Peer Review

Homework:

- Chapter 17 (Evaluating Sources and Taking Notes) **EW**
- Annotate “Teenagers and Technology: I’d rather give up my kidney than my phone” **CR**
- Write a 200 word commentary

Th 10.17.13 Readings, commentary, grammar

Homework:

- Complete final draft of out-of-class essay #2 in MLA format. Proofread. Read aloud. Submit copy to Turnitin.com. Turn in hard copy of final draft, rough draft, and peer review sheet (stapled together) on 10.22.13.

Week 10

T 10.22.13 **Due: Final draft out of class essay #2**
Research project, working thesis, annotated bibliography, outline, field research, clutter

Homework:

- Annotate “The Flight from Conversation” **CR**
- Annotate “Our Semi-Literate Youth: Not So Fast” **CR**
- Write a 200 word commentary

Th 10.24.13 Quiz, Discuss Readings, Discuss out-of-class essay #2

Homework:

- Complete annotated bibliography for research paper and field research proposal, due 10.29.13. Submit copy to Turnitin.com prior to class on 10.29.13. Turn in hard copy, rough draft, and peer review during class.

Week 11

T 10.29.13 **Due Annotated Bibliography**

Homework:

- Summarize Chapter 9 **TSIS**
- “Conclusions” **CR**
- Annotate “Is Anything Private Anymore” **CR**
- Annotate “Your Boss is Watching You” **CR**
- Write a 200 word commentary

Th 10.31.13 Discuss readings, TBA

Homework:

- Annotate “Are Books Dead, and Can Authors Survive?” **CR**
- Annotate “The End of Authorship” **CR**
- Annotate “Clive Thompson on the Future of Reading in the Digital World.” **CR**
- Write a 200 Word Commentary
- Bring green book, pens, and dictionary for in-class essay #2 on 11.5.13

Week 12

T 11.5.13 **In Class Essay #2**

Homework:

- Complete narrowed thesis, outline, and field research paragraph, due 11.7.13.
- Rough draft research essay due 11.14.13
- Chapters 25-30 (Sentence Style) **EW**

Th 11.7.13 **Due: Narrowed thesis, outline, and field research paragraph**
Readings, development, sentence style, visuals

Homework:

- Write rough draft of research paper in MLA format, due 11.14.13
- Intro paragraphs due Monday, 11.11.13 noon.

Week 13

T 11.12.13 Introductory paragraphs, development

Homework:

- Complete rough draft of research paper. Submit copy to turnitin.com prior to class on 11.14.13. Bring two hard copies to class for peer review.

Th 11.14.13 **Due: Rough draft research paper.**
Peer review

Homework:

- Final draft of research paper due 11.21.13

Week 14

T 11.19.13 Discuss in-class essay #2, Research paper questions, sentence style, conclusions

Homework:

- Complete final draft research paper in MLA format. Proofread. Read aloud. Submit final draft to Turnitin.com. Turn in hard copy of final draft, rough draft, and peer review sheet (stapled together) during class on 11.21.13.

Th 11.21.13 **Due: Final draft of research paper**
Discuss Presentations

Homework:

- Prepare Presentations

Week 15

T 11.26.13 **Presentations**

Week 16

T 12.3.13 **Presentations**

Th 12.5.13 **Presentations, Final Preparation**

S 12.7.13 **Department Final**

Fall 2013 Calendar

Monday	August 19	Academic Year Begins – Fall Semester Begins
Monday-Tuesday	August 19-20	Advisement, Faculty Meetings and Conferences
Wednesday	August 21	First Day of Instruction – Classes Begin
Monday	September 2	Labor Day - Campus Closed
Tuesday	September 3	Last Day to Drop Courses
Tuesday	September 10	Last Day to Add Courses & Register Late
Monday	November 11	Veteran's Day - Campus Closed
Wednesday	November 27	Classes that start at 5:00 PM or later will not meet.
Thursday	November 28	Thanksgiving Holiday - Campus Closed
Friday	November 29	Rescheduled Holiday - Campus Closed
Saturday	December 7	Final Examinations English 1A, 1B, 100WB
Monday	December 9	Last Day of Instruction - Last Day of Classes
Tuesday	December 10	Study/Conference Day (no classes or exams)
Wednesday-Friday	December 11-13	Final Examinations
Monday-Tuesday	December 16-17	Final Examinations
Wednesday	December 18	Final Examinations Make-Up Day
Thursday	December 19	Grade Evaluation Day
Friday	December 20	Grades Due From Faculty - End of Fall Semester

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 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>

Coupon in lieu of commentary

Name_____

Class/Section_____

Date due_____

Subject of Commentary_____

Coupon in lieu of TSIS summary

Name_____

Class/Section_____

Quiz date_____

Coupon in lieu of one annotated article

Name_____

Class/Section_____

Date Due_____

Title of Article_____

Letter of Understanding
English 1B, Sections 10 and 22

I, _____, have read the syllabus and understand the objectives of this course and what is required of me to achieve them. I know that my success in this course depends on my choice to participate in class activities, to complete assignments both in and out of class, and to commit myself to improving the effectiveness of my written and oral communication.

I, Sheree Kirby, will make myself available during class, office hours, and by appointment to help facilitate your growth as a writer. I encourage you to feel comfortable asking questions and expressing concerns. I will do my best to provide you with useful feedback on the effectiveness of your responses to written and oral assignments.

Student Signature _____

Instructor Signature _____ *Sheree Kirby* _____

Date _____

Course/Section _____

Fall, 2013, English 1B -- Sections 10 and 22
Student Introduction

I'd like to know a little more about you. Please fill out and return to me (answers optional).

Your name

Your email address

I occasionally send emails to the whole class. May I share your email address with your classmates?

Your cell phone number

Your major and concentration. If you are undeclared, please tell me what you are thinking of majoring in.

Your hobbies, interests, and/or passions

Do you work outside of school? If so, what do you do? How many hours do you work each week?

Your Ideal job after graduation

Your ideal job five years after graduation

What do you think are your strengths and weaknesses with regard to writing?

Did you have difficulty with grammar and/or punctuation in English 1A? If so, please describe one or two challenges.

Please list five topics related to "Communication in the Digital Age" that you might want to learn more about.

- 1.
- 2.
- 3.
- 4.
- 5.

Is there anything else that you would like me to know so I can better help you to succeed in this class and beyond?