2022-2023 SUMMER PREREQUISITE READING
AP Language and Composition and AP Seminar

DUE ON THE SECOND DAY OF CLASS

Dr. Michelle Ware
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Google Classroom Code: 6mdydnl

HONOR CODE: Handwrite the following statement at the end of every assignment (or on a sheet of paper with your file name and your name if you submit through Google Drive). Then sign and date below the statement.

"I certify that no unauthorized assistance has been received or given in the completion of this work. All work shown is my own."

Your responses will count as two essay grades for the first term. You should make sure your ideas are both organized and presented clearly and thoroughly. Please keep in mind that this is an AP class; therefore, I expect well-developed responses. If you pace yourself over the summer, this assignment will not be over laborious. **Note: Clearly it is expected that you complete your summer assignments individually. Although you may struggle, put forth your best effort. Coming in with incomplete work and claiming, "I didn't get it," is unacceptable.**

All assignments should be submitted through Google Classroom (code above in blue).

*You have a student Google email account and can use Drive to create documents, sheets or slides for all of these assignments. Your email address is: [yourcomputerlogin]@student.haywood.k12.nc.us. The password is the computer login password (last 4 of your student # + year of birth).

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Required Texts:

How to Argue with a Cat: A Human's Guide to the Art of Persuasion by Jay Heinrichs.
Freakonomics by Steven D. Levitt and Stephen J. Dubner
Outliers by Malcolm Gladwell

These three books are available online and in bookstores. You may also find them at the library.

Three Cups of Tea: One Man's Mission to Promote Peace…One School at a Time by Greg Mortenson and David Oliver Relin **(pdf is in the Google Classroom under "Summer Reading Materials")**
Twelve Ways to Mark up a Book by Bert Webb **(pdf is in the Google Classroom under "Summer Reading Materials")**
Of Studies by Francis Bacon **(pdf is in the Google Classroom under "Summer Reading Materials")**
Road Warrior by Dave Barry **(pdf is in the Google Classroom under "Summer Reading Materials")**
You Are What You Say by Robin Tolmach Lakoff **(pdf is in the Google Classroom under "Summer Reading Materials")**
The Morals of The Prince by Niccolo Machiavelli **(pdf is in the Google Classroom under "Summer Reading Materials")**
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PART ONE

Read *How to Argue with a Cat: A Human's Guide to the Art of Persuasion* by Jay Heinrichs. This book is an entertaining introduction to the basic elements of persuasion in a compact, approachable text.

You must complete each of the following tasks for each of the first nine chapters. Be sure to respond to each task thoroughly and completely.

For the assignment, you will be relating what Heinrichs discusses throughout his text with examples of rhetorical concepts. That is, you will need to choose a rhetorical concept from each chapter - yes, you may choose what you write about - find a real-life example of an orator/author exemplifying the concept of your choice, and finish the assignment by explaining how the example exhibits the concept. If this sounds confusing, read the following directions.

ASSIGNMENT:

Complete the following tasks and make sure that your products look like the examples provided.

In the end, you will have completed the following steps a total of nine times.

1. Choose any rhetorical concept that Heinrichs explores in each of the first 9 chapters of the book. You have free reign here. Identify the chapter and the concept on which you would like to focus. *E.g. Chapter 3: Arguing with blame*

2. Summarize - DO NOT DIRECTLY QUOTE - the concept as presented in the text and follow that summary with a parenthetical citation. Follow this format: summary of concept in your OWN words (Heinrichs page#).

E.g. When you word an argument as a statement of blame there is anger involved and it can stir you up, but likely won't convert your opponents (Heinrichs 31 - 32).

NOTE: After I summarized the concept, I added the parenthetical citation BEFORE I added a period to the sentence. Also, notice how I spelled Heinrichs' name correctly and I did not put anything between Heinrichs' last name and the page number: not pg., no comma, no pound sign (hashtag), or anything of the like. If you make any of these simple mistakes - a misspelled last name, a period before the parentheses, anything between the last name and page number - you will lose credit. This is very important to start learning now before we begin working on Performance Tasks this upcoming year.

3. Find a real-world example of the concept in action - please note, however, your example must be text-based; no picture visuals. (You may use speeches, but you must make sure they have transcripts so you can copy the text from it.) **Copy the text that illustrates your concept of focus and follow it with an MLA Works Cited entry.**

E.g. "Good morning, everybody. At midnight last night, for the first time in 17 years, Republicans in Congress chose to shut down the federal government. Let me be more specific: One faction, of one party, in one house of Congress, in one branch of government, shut down major parts of the government -- all because they didn't like one law. This Republican shutdown did not have to happen.

But I want every American to understand why it did happen. Republicans in the House of Representatives refused to fund the government unless we defunded or dismantled the Affordable Care Act. They've shut down the government over an ideological crusade to deny affordable health insurance to millions of Americans. In other words, they demanded ransom just for doing their job."

Obama, Barack. "Statement on the U.S. Government Shutdown." Washington DC, Washington DC. 2 Oct. 2013. AmericanRhetoric. Web. 12 June 2016.

★ **Research Hints**

Most rhetorical concepts in *How to Argue with a Car* are common moves of good authors and orators. Many speeches, articles, and/or advertisements include most of what Heinrichs details in his book. So, if you find one or two speeches or articles that exhibit characteristics found in all 9 chapters--which I'm sure you can--feel free to use examples from those one or two works throughout this entire assignment. You do not need to use 9 different works--one for each chapter--for this assignment. Please also note that you may not use any real-world examples that Heinrichs provides in his book as your example of choice when completing step 3. You may pull examples from your own reading, or you may want to find your examples at the following website: www.AmericanRhetoric.com

Many of you have never created a citation for an MLA Works Cited page before; I totally get that; however, you will still need to try to cite all of your information accurately. (You may not even know what an MLA Works Cited entry is. If you look at my example above, it's the section of text that begins with "Obama, Barack.") There is an abundance of information regarding citations floating around on the internet, so quick searches will help you find what you need to do. I strongly recommend that you use the following website to help you with your formatting:
http://style.mla.org/interactive-practice-template/ - parts of a citation

http://style.mla.org.works-cited/citations-by-format/ - different types of sources (click examples)

I promise we will have a complete unit learning how to cite in MLA format once school starts.

4. Last, for each chapter, you must explain how the example you find relates to the rhetorical concept of the chapter on which you are focusing. These explanations should be at least four (4) sentences, and better explanations will attempt to explain why and how the author uses the rhetorical concept of focus. Don't forget, one concept per chapter = completing this task 9 times.

E.g. In the example from Obama's address about the government shutdown, he consistently presents the republicans; actions: "chose," "refused," "demanded," etc. The purpose of such is to vilify the republicans of the House in the presence of the public. Once the blame is placed on those individuals, it is the hope of Obama that the general public will demand social justice from those who represent them. In his blame, he paints those who instigated the shutdown as individuals who are obstinate and unconcerned with the general healthcare of Americans. In fact, these representatives seem mostly apathetic towards those they represent. Furthermore, in blaming the Republicans, Obama is able to express his anger and hopes to anger the general public and those in his party so they are motivated to act.

Below is a complete example of what you need to do for each chapter: (Your work should be formatted EXACTLY like this!!!)

1. Chapter 3: Arguing with Blame
2. When you word an argument as a statement of blame there is anger involved and it can stir up those who agree with you but not your opponents (Heinrichs 31 - 32).
3. "Good morning, everybody. At midnight last night, for the first time in 17 years, Republicans in Congress chose to shut down the federal government. Let me be more specific: One faction, of one party, in one house of Congress, in one branch of government, shut down major parts of the government -- all because they didn't like one law. This Republican shutdown did not have to happen.

But I want every American to understand why it did happen. Republicans in the House of Representatives refused to fund the government unless we defunded or dismantled the Affordable Care Act. They've shut down the government over an ideological crusade to deny affordable health insurance to millions of Americans. In other words, they demanded ransom just for doing their job."

Obama, Barack. "Statement on the U.S. Government Shutdown." Washington DC, Washington DC. 2 Oct. 2013. AmericanRhetoric. Web. 12 June 2016.

4. In the example from Obama's address about the government shutdown, he consistently presents the republicans; actions: "chose," "refused," "demanded," etc. The purpose of such is to vilify the republicans of the House in the presence of the public. Once the blame is placed on those individuals, it is the hope of Obama that the general public will demand social justice from those who represent them. In his blame, he paints those who instigated the shutdown as individuals who are obstinate and unconcerned with the general healthcare of Americans. In fact, these representatives seem mostly apathetic towards those they represent. Furthermore, in blaming the republicans, Obama is able to express his anger and hopes to anger the general public and those in his party so they are motivated to act.

PART TWO

You will read *Outliers* by Malcolm Gladwell. You may be able to find this book in bookstores in the area, including used bookstores, or online. It is also available as an eBook. You may also find it at the library - both physically and digitally.

This book is written to inform and entertain the general public on a specific topic. The author thoroughly establishes an argument for the reader and deftly ties in many types of evidence to develop his thesis. This book models, on a larger scale, much of the writing you will be learning in class through the year.

ASSIGNMENT:

Using the **appendix (at the end of this syllabus)**, "How to Mark a Book," as your guide, do a close reading of both assigned books. Close reading means keeping a pencil or pen in your hand as you read and making notes in the margins, underlining confusing and/or significant passages, highlighting interesting information, summarizing/paraphrasing key points, and commenting on significant language. Strong annotations are a conversation with the text, thus ideally involving writing, not just marking.

You will not receive a grade for annotations. Do not feel pressure to annotate for the sake of annotating; this is busywork, and it will slow you down considerably. Instead, consider annotations to be a means to an end (understanding the text), rather than an end in themselves. Thus, annotations should be done in a format that complements your individual learning style. Only annotate those things that **help you gain a deeper understanding** of the text and **prepare you for meaningful discussion.**

Then complete the assignment below (for which you will receive a grade).

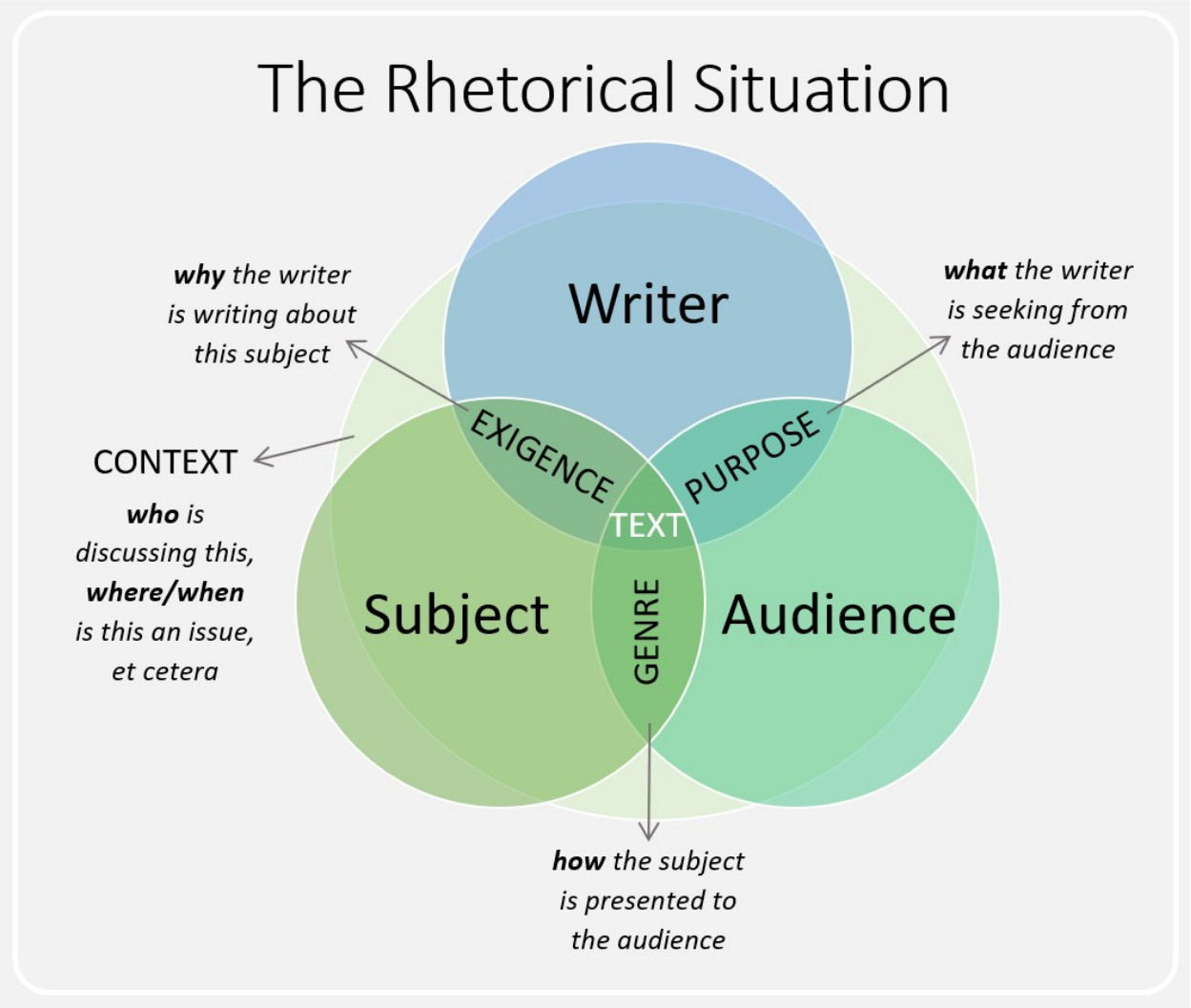
1. You must determine at least **three qualities that are necessary to create an outlier.** For each quality, you must find a quote from the book detailing the quality. **Record the quote and the page number** on which it appears in a Google Doc or on notecards for later use.

2. Keeping the qualities you identified in your mind, you must **conduct your own research into an individual (not mentioned in the book) whom you feel is an outlier.** If you're researching a businessperson, you may want to visit websites such as Forbes Magazine (forbes.com), The Washington Post (washingtonpost.com), or The New York Times (nytimes.com). If you were researching a celebrity, maybe Rolling Stone Magazine (rollingstone.com) or Entertainment Weekly (ew.com) could have the information you need. If you're researching an athlete, Sports Illustrated (si.com) or ESPN (espn.go.com) might help you. National Public Radio (npr.org) could prove valuable in any of the previous cases. Determine whether or not this individual has met your definition of an outlier. **If they do, move on to step three; if they don't, you will need to find another outlier.** While you research, track your notes and sources used.

3. You must create **a three to four-minute multimedia presentation** (Slides, PowerPoint, Prezi, etc.) that outlines the qualities that you believe create an outlier, and explain how the individual you researched fits the criteria. Multimedia indicates that you will include pictures, videos, and/or songs in your presentation. Include the citations you collected from *Outliers* in your presentation (perhaps to help you organize the presentation) and **be sure to embed any media in the file itself.** Have this file ready to present on the first day of class, either on a flash drive or in your Google Drive. Your presentation should include a slide with MLA-style references. (See Part 1 #3 B for directions.)

PART THREE

You will read 4 essays that are loaded into the Google Classroom. We will be looking at these non-fiction essays to help us begin to understand the rhetorical situation and how the author's choices are influenced by it.



ASSIGNMENT:

1. For each of the four essays, you must complete a Rhetorical Situation Checklist. Be sure to look into the context and exigence in the text and beyond. This means you should read any introductory text and possibly "google it" if you need more information.

2. Find one piece of text (a phrase, sentence, a few sentences at most) in each piece you would like to discuss - whether it be why the author included it, what it means, how it impacted you, how it made you question something. This is pretty open as long as you can discuss it (not just say - I liked it).

You should be familiar with each text and prepared to discuss them at the start of school. Refresh your memory if you read these early in the summer.

“Of Studies” by Francis Bacon

RHETORICAL SITUATION CHECKLIST

MAIN SUBJECT	GENRE	SPEAKER/AUTHOR
☐ Politics / government ☐ Language / writing ☐ Personal identity ☐ Science / technology ☐ Gender / womanhood ☐ Civil rights / social justice ☐ Place / geography ☐ Other_____ The subject is _____ _____	☐ Letter ☐ Essay ☐ Fiction (novel / story excerpt) ☐ Non-fiction book excerpt ☐ Memoir ☐ Speech ☐ Article (academic / scholarly) ☐ Journalism (news / editorial) ☐ Other_____	☐ Man ☐ Woman ☐ Likely dead ☐ Possibly alive ☐ Familiar ☐ Unfamiliar to you ☐ Relatively famous ☐ Relatively obscure What do you know of them? _____ _____ _____ _____
PURPOSE	**AUDIENCE**	**CONTEXT / EXIGENCE**
☐ To inform / understand ☐ To convince / advocate action ☐ To examine / explore ☐ To discourage / dissuade ☐ To encourage / foster ☐ To attack/ criticize ☐ To depict / characterize ☐ To praise / honor ☐ To blame/ accuse ☐ To warn / raise awareness ☐ To oppose / resist ☐ To defend/ support ☐ To ridicule / lampoon ☐ To entertain/ create humor ☐ To_____	☐ Individual ☐ Small specific group ☐ Large specific group ☐ General public Name them _____ _____ Are there any specific beliefs, feelings, or ideas that would appeal to this audience? _____ _____ _____ _____ _____	Year / date _____ Period / era _____ What do you know of that history? _____ _____ _____ _____ _____ Did anything prompt this piece? _____ _____ _____ _____

Text for discussion _____

“The Morals of the Prince” by Niccolo Machiavelli

RHETORICAL SITUATION CHECKLIST

MAIN SUBJECT	GENRE	SPEAKER/AUTHOR
☐ Politics / government ☐ Language / writing ☐ Personal identity ☐ Science / technology ☐ Gender / womanhood ☐ Civil rights / social justice ☐ Place / geography ☐ Other_____ The subject is _____ _____	☐ Letter ☐ Essay ☐ Fiction (novel / story excerpt) ☐ Non-fiction book excerpt ☐ Memoir ☐ Speech ☐ Article (academic / scholarly) ☐ Journalism (news / editorial) ☐ Other_____	☐ Man ☐ Woman ☐ Likely dead ☐ Possibly alive ☐ Familiar ☐ Unfamiliar to you ☐ Relatively famous ☐ Relatively obscure What do you know of them? _____ _____ _____ _____
PURPOSE	**AUDIENCE**	**CONTEXT / EXIGENCE**
☐ To inform / understand ☐ To convince / advocate action ☐ To examine / explore ☐ To discourage / dissuade ☐ To encourage / foster ☐ To attack/ criticize ☐ To depict / characterize ☐ To praise / honor ☐ To blame/ accuse ☐ To warn / raise awareness ☐ To oppose / resist ☐ To defend/ support ☐ To ridicule / lampoon ☐ To entertain/ create humor ☐ To_____	☐ Individual ☐ Small specific group ☐ Large specific group ☐ General public Name them _____ _____ Are there any specific beliefs, feelings, or ideas that would appeal to this audience? _____ _____ _____ _____ _____	Year / date _____ Period / era _____ What do you know of that history? _____ _____ _____ _____ _____ Did anything prompt this piece? _____ _____ _____ _____

Text for discussion _____

“You Are What You Say” by Robin Tolmach Lakoff

RHETORICAL SITUATION CHECKLIST

MAIN SUBJECT	GENRE	SPEAKER/AUTHOR
☐ Politics / government ☐ Language / writing ☐ Personal identity ☐ Science / technology ☐ Gender / womanhood ☐ Civil rights / social justice ☐ Place / geography ☐ Other_____ The subject is _____ _____	☐ Letter ☐ Essay ☐ Fiction (novel / story excerpt) ☐ Non-fiction book excerpt ☐ Memoir ☐ Speech ☐ Article (academic / scholarly) ☐ Journalism (news / editorial) ☐ Other_____	☐ Man ☐ Woman ☐ Likely dead ☐ Possibly alive ☐ Familiar ☐ Unfamiliar to you ☐ Relatively famous ☐ Relatively obscure What do you know of them? _____ _____ _____ _____
PURPOSE	**AUDIENCE**	**CONTEXT / EXIGENCE**
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Text for discussion _____

“Road Warrior” by Dave Barry

RHETORICAL SITUATION CHECKLIST

MAIN SUBJECT	GENRE	SPEAKER/AUTHOR
☐ Politics / government ☐ Language / writing ☐ Personal identity ☐ Science / technology ☐ Gender / womanhood ☐ Civil rights / social justice ☐ Place / geography ☐ Other_____ The subject is _____ _____	☐ Letter ☐ Essay ☐ Fiction (novel / story excerpt) ☐ Non-fiction book excerpt ☐ Memoir ☐ Speech ☐ Article (academic / scholarly) ☐ Journalism (news / editorial) ☐ Other_____	☐ Man ☐ Woman ☐ Likely dead ☐ Possibly alive ☐ Familiar ☐ Unfamiliar to you ☐ Relatively famous ☐ Relatively obscure What do you know of them? _____ _____ _____ _____
PURPOSE	**AUDIENCE**	**CONTEXT / EXIGENCE**
☐ To inform / understand ☐ To convince / advocate action ☐ To examine / explore ☐ To discourage / dissuade ☐ To encourage / foster ☐ To attack/ criticize ☐ To depict / characterize ☐ To praise / honor ☐ To blame/ accuse ☐ To warn / raise awareness ☐ To oppose / resist ☐ To defend/ support ☐ To ridicule / lampoon ☐ To entertain/ create humor ☐ To_____	☐ Individual ☐ Small specific group ☐ Large specific group ☐ General public Name them _____ _____ Are there any specific beliefs, feelings, or ideas that would appeal to this audience? _____ _____ _____ _____ _____	Year / date _____ Period / era _____ What do you know of that history? _____ _____ _____ _____ _____ Did anything prompt this piece? _____ _____ _____ _____

Text for discussion _____

APPENDIX

How to Mark a Book
By Mortimer J. Adler, Ph.D.
From The Saturday Review of Literature, July 6, 1941

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 bloodstream 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 comer 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.

RUBRIC

Part 1 - 72 points total

Chap	1	2	3	4	5	6	7	8	9	Total
#1 - 1pt										__/9
#2 - 1pt										__/9
#3 - 1pt										__/9
#4 - 1pt										__/9

Part 2 - 80 points total

	Quality 1	Quality 2	Quality 3	Total
Identified with a quote				___/30
Individual as example				___/30
Multimedia presentation				___/20

Part 3 - 32 points total

	Subject	Genre	Speaker	Purpose	Audience	Context/ Exigence	Text for Discussion	Total
Of Studies	__/1	__/1	__/1	__/1	__/1	__/1	__/2	__/8
The Morals of the Prince	__/1	__/1	__/1	__/1	__/1	__/1	__/2	__/8
You Are What You Say	__/1	__/1	__/1	__/1	__/1	__/1	__/2	__/8
Road Warrior	__/1	__/1	__/1	__/1	__/1	__/1	__/2	__/8