**AP Language and Composition**

**Summer Assignment 2019**

**Part I**

Create a free account on Noredink.com (Class Code – busy scarf 48) Complete the Diagnostic Tests.

**Part II**

Read and annotate (annotation is more than highlighting) the following article. You may open on computer and digitally annotate or print out and manually annotate.

HOW TO MARK A BOOK¹  
*by Mortimer J. Adler*

**Y**ou 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, at less than a dollar.  
    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 wood-pulp 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 separated 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 C-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 wide 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 and bottom, as 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 your 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:  
    1. *Underlining*: of major points, of important or forceful statements.  
    2. *Vertical lines at the margin*: to emphasize a statement already underlined.  
    3. *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.)  
    4. *Numbers in the margin*: to indicate the sequence of points the author makes in developing a single argument.  
    5. *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.  
    6. *Circling of key words or phrases.*  
    7. *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 a kind of 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.

**Part III**

**Follow a Columnist**

For this portion of the project, you will select a regularly published columnist to follow and read throughout the summer. What is a columnist? *Answers.com* indicates that a columnist is “a writer of a column in a publication, such as a newspaper.” What, then, is a column? *Merriam Webster* indicates that a column is “one in a usually regular series of newspaper or magazine articles.” By regularly, we mean that a columnist is published in regular increments—once a week, twice a week, once a month, etc.

This assignment will provide you with a measure of choice and is intended to allow you to spread the work over the course of a few weeks, although you can also complete this assignment in less time by using archived material. You will select a columnist from the list below to observe how a particular writer selects topics, uses language, and demonstrates a preference for particular stylistic strategies. It is beneficial to follow the same writer over a period of time to see how these things develop, change, or stay the same. There is a brief biography of each columnist; you may wish to read one sample column from several writers listed below before settling on the columnist who will be central to completing this assignment.

After selecting a columnist from the list below, using the internet (some sites may require subscription after reading a set number of articles) or Gale Resources through MCPS Student Desktop (see end of document for step-by-step guidelines) access a minimum of 10 columns by that same columnist. (Columns should span at least two months and should fall within the past year or two.) Using the information from “How to Mark a Book”, make analytical notes on them as you read (Electronic highlighting and notes are available on Gale Resources). Then you will choose 3 of those 10 to write rhetorical précis using the guide provided. (See below) The 3 précis must be **typed**.

**Dave Barry**

Pulitzer Prize-winning columnist, Barry is an American author and columnist who wrote a nationally syndicated humor column for the Miami Herald from 1983 to 2005. He has also written numerous books of humor and parody, as well as comic novels.

**Nicholas Kristof**

Two-time Pulitzer Prize winner Kristof has lived on four continents, reported on six, and traveled to more than 140 countries, plus all 50 states, every Chinese province and every main Japanese island. Kristof has taken a special interest in Web journalism and was the first blogger on the *New York Times* Web site; he also twitters and has a Facebook fan page and a channel on Y[ouTube](http://www.youtube.com/nicholaskristof). A documentary about him, *Reporter*, premiered at Sundance Film Festival in.

**Michelle Malkin**

An American conservative blogger, political commentator, author and businesswoman, Malkin’s weekly syndicated column appears in a number of newspapers and websites. She was a Fox News contributor and has been a guest on MSNBC, C-SPAN, and national radio programs.

**Leonard Pitts, Jr.**

Pitts writes about pop culture, social issues and family life. Pitts is a five-time recipient of the National Headliners Award and was awarded the 2004 Pulitzer Prize for commentary among many other accolades.

**Anna Quindlen**

An American author, journalist, and opinion columnist., her *New York Times* column, “Public and Private”, won the Pulitzer Prize for Commentary in 1992. She began her journalism career in 1974 as a reporter for the *New York Post*. Between 1977 and 1994 she held several posts at *The New York Times*.

**George Will**

An American political commentator and Pulitzer Prize winner, Will writes regular columns for *The Washington Post* and provides commentary for NBC News and MSNBC. In 1986, *The Wall Street Journal* called him "perhaps the most powerful journalist in America," in a league with Walter Lippmann.

**The Rhetorical Précis**

In 1988, Margaret Woodworth reported on a reading/writing method that demonstrated significant success with her students at various levels, particularly in their reading comprehension and preparation for using source materials in their own academic writing. That method, which Woodworth calls "**the rhetorical précis**" (pronounced “PRAY-see”), will be a crucial writing tool for our year together.

**Sentence 1: [The WHAT]**Sentence one provides the **name of author**, an optional phrase describing the author, **the genre** (essay, novel, etc.) and **title of the work**, **the date of the work in parentheses** (additional publishing information in parentheses or note), **a concise and appropriate and rhetorically accurate verb** (such as "asserts," "argues," "suggests," "implies," "claims," “posits,” etc.) followed by **a “that” clause in which the major assertion (thesis statement)** of the work is stated (either paraphrased or quoted).

**Sentence 2: [The HOW]**Sentence two provides an explanation of how the author develops and/or supports the thesis usually in chronological order. (explain the rhetorical method used by the writer to develop this support.)

**Sentence 3: [The WHY]**Sentence three states the author’s apparent purpose (which may reflect the thesis, but which should also include the writer’s motive – why is he/she writing this piece?), followed by an **"in order to"** phrase.

**Sentence 4: [The WHO]**Sentence four describes the intended audience and/or the relationship the author establishes with the audience.

Woodworth included this example, as well, in her article:

Sheridan Baker, in his essay "Attitudes" (1966), asserts that writers' attitudes toward their subjects, their audiences, and themselves determine to a large extent the quality of their prose. Baker supports this assertion by showing examples of how inappropriate attitudes can make writing unclear, pompous, or boring, concluding that a good writer "will be respectful toward his audience, considerate toward his readers, and somehow amiable toward human failings". His purpose is to make his readers aware of the dangers of negative attitudes in order to help them become better writers. He establishes an informal relationship with his audience of college students who are interested in learning to write "with conviction”.

Notice: Woodworth's example follows her pattern exactly. The first sentence identifies the author (Baker), the genre (essay), the title and date, and uses an active verb (asserts) and the relative pronoun that to explain what exactly Baker asserts. The second sentence explains the first by offering chronological examples from Baker's essay, while the third sentence suggests the author's purpose and WHY (in order to) he has set out that purpose (or seems to have set out that purpose -- not all essays are explicit about this information and readers have to put the pieces together). The final sentence identifies the primary audience of the essay (college students) and suggests how this audience is brought into/connected to the essay's purpose.

**Why do this?** The rhetorical précis is useful for students to master as they are often asked to read a great deal of information, particularly as juniors, seniors, and graduate students, and are expected to retain what articles, essays, book chapters, and books are about. This method makes for an excellent annotation of such texts, and I encourage you to use it for other classes. Then, reviewing information involves reading a few short paragraphs, rather than trying to skim 20 - 30 page articles the night before tests. Such précis are also useful as you write longer, researched papers because you may have read so many sources that you've forgotten them all; with the précis, you can organize your thoughts by sources AND because you wrote these (mostly) in your own words, you don't have to worry about plagiarism.

Here are some other examples of similar Woodworthian précis:

In her article "Who Cares if Johnny Can't Read?" (1997), Larissa MacFarquhar asserts that Americans are reading more than ever despite claims to the contrary and that it is time to reconsider why we value reading so much, especially certain kinds of "high culture" reading. MacFarquhar supports her claims about American reading habits with facts and statistics that compare past and present reading practices, and she challenges common assumptions by raising questions about reading's intrinsic value. Her purpose is to dispel certain myths about reading in order to raise new and more important questions about the value of reading and other media in our culture. She seems to have a young, hip, somewhat irreverent audience in mind because her tone is sarcastic, and she suggests that the ideas she opposes are old-fashioned positions. (Bean)

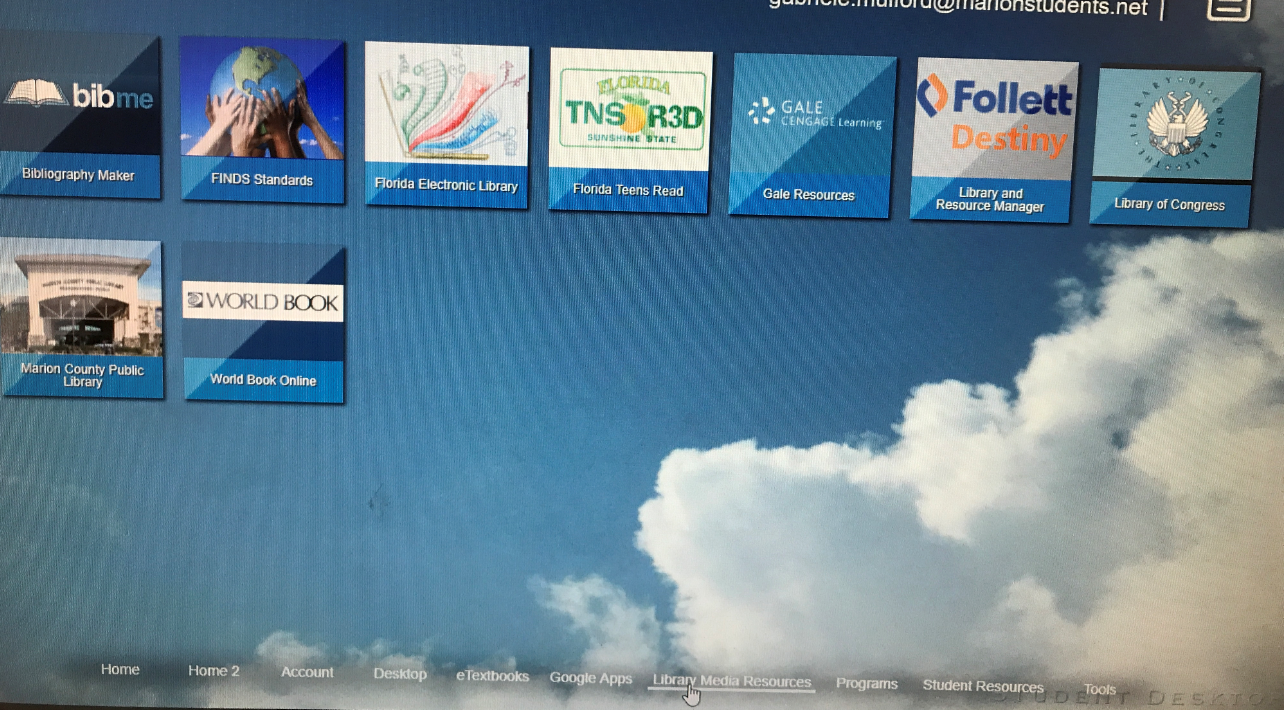
Toni Morrison, in her essay "Disturbing Nurses and the Kindness of Sharks," implies that racism in the United States has affected the craft and process of American novelists. Morrison supports her implication by describing how Ernest Hemingway writes about black characters in his novels and short stories. Her purpose is to make her readers aware of the cruel reality of racism underlying some of the greatest works of American literature in order to help them examine the far-reaching effects racism has not only on those discriminated against but also on those who discriminate. She establishes a formal and highly analytical tone with her audience of racially mixed (but probably mainly white), theoretically sophisticated readers and critical interpreters of American literature. (Sapinoso)

Sandra M. Gilbert, professor of English at the University of California, Davis, in her essay “Plain Jane’s Progress” (1977), suggests that Charlotte Brontë intended Jane Eyre to resemble John Bunyan’s Pilgrim’s Progress in that Jane’s pilgrimage through a series of events based on the enclosure and escape motif eventually lead toward the equality that Brontë herself sought. Gilbert supports this conclusion by using the structure of the novel to highlight the places Jane has been confined, the changes she undergoes during the process of escape, and the individuals and experiences that lead to her maturation concluding that "this marriage of true minds at Ferndean – this is the way”. Her purpose is to help readers see the role of women in Victorian England in order to help them understand the uniqueness and daring of Brontë’s work. She establishes a formal relationship with her audience of literary scholars interested in feminist criticism who are familiar with the work of Brontë, Bunyan, Lord Byron and others and are intrigued by feminist theory as it relates to Victorian literature. (English Department)

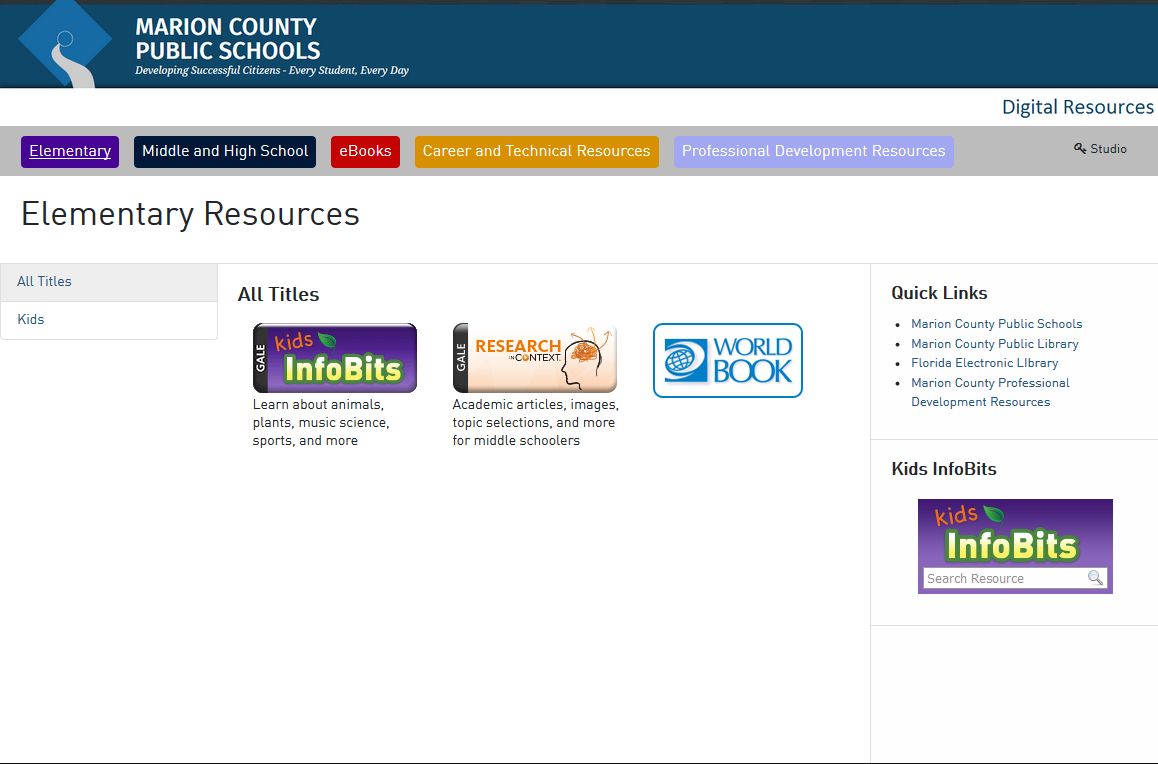
Charles S. Peirce's article, "The Fixation of Belief" (1877), asserts that humans have psychological and social mechanisms designed to protect and cement (or "fix") our beliefs. Peirce backs this claim up with descriptions of four methods of fixing belief, pointing out the effectiveness and potential weaknesses of each method. Peirce's purpose is to point out the ways that people commonly establish their belief systems in order to jolt the awareness of the reader into considering how their own belief system may the product of such methods and to consider what Peirce calls "the method of science" as a progressive alternative to the other three. Given the technical language used in the article, Peirce is writing to an well-educated audience with some knowledge of philosophy and history and a willingness to other ways of thinking. (“Sample Rhetorical Précis”)

**Gale Resources Guidelines**

1. Under “Library Media Resources” tab on MCPS student desktop, choose “Gale Resources”



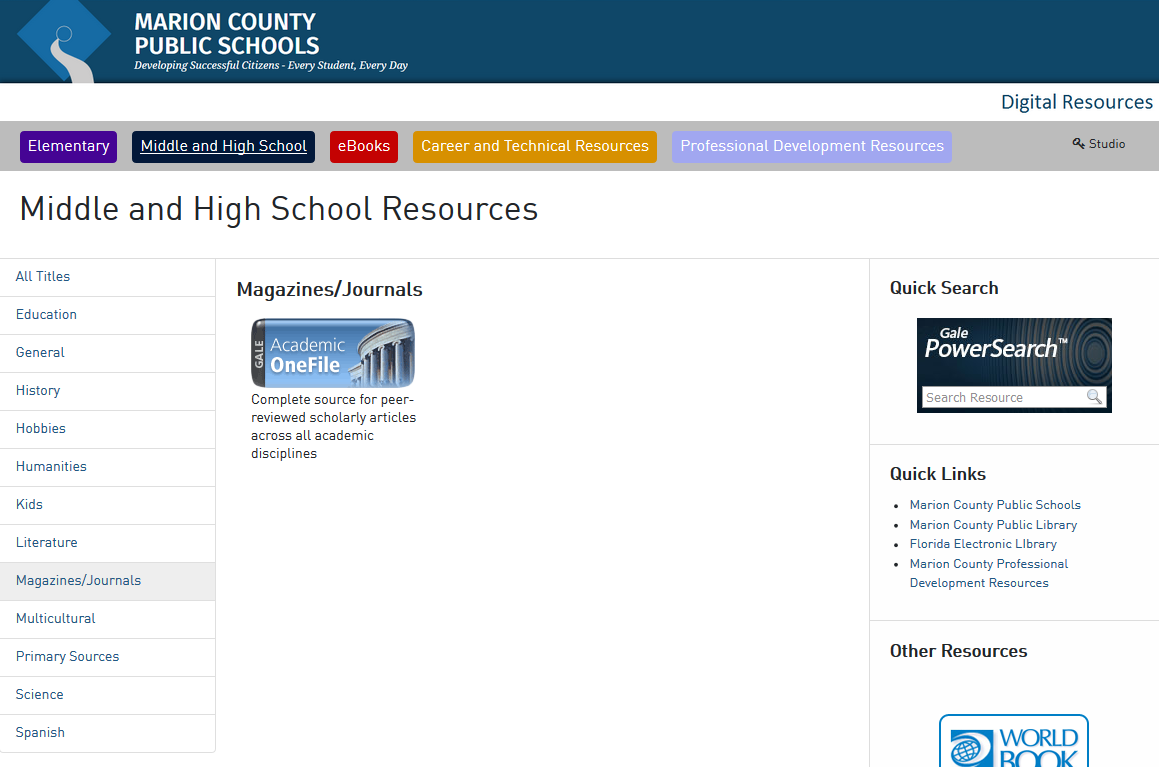
1. Choose at the top “Middle and High School” link



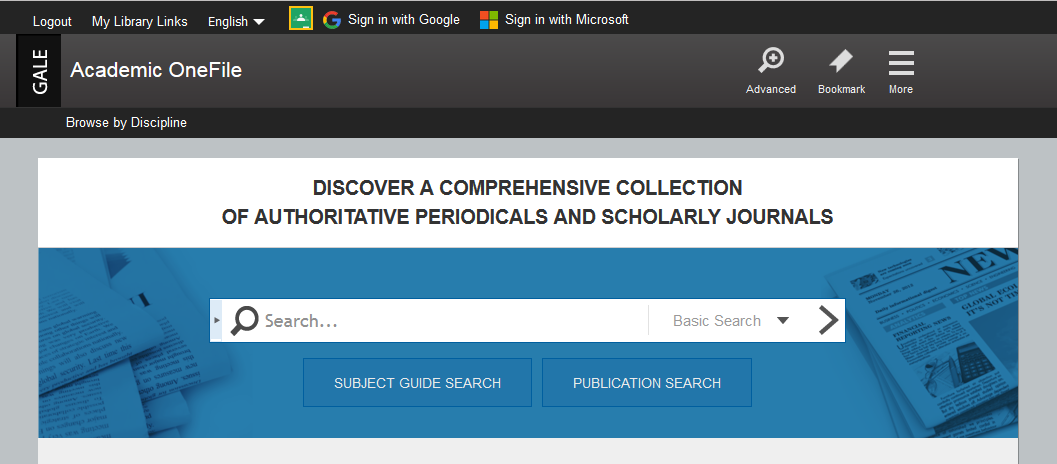
1. In left-hand margin, choose “Magazines/Journals”



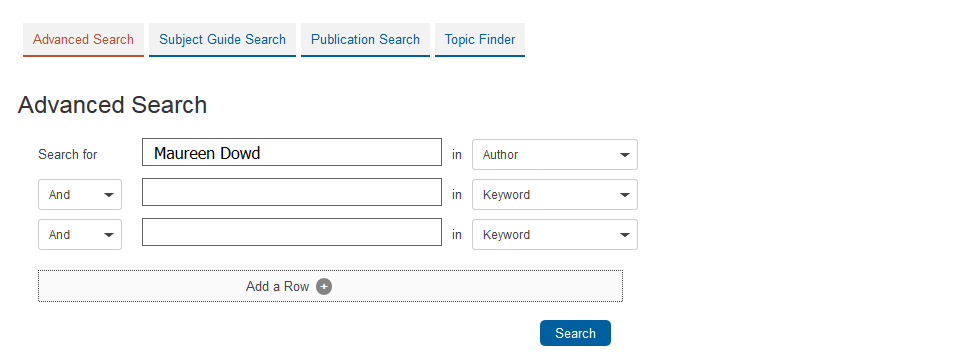
1. Click on “Academic OneFile” link



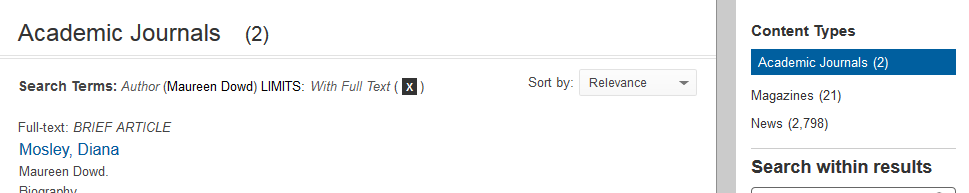
1. In right-hand corner, choose “Advanced”



1. Put columnist’s name in box and select “Author” in the keyword box and click “Search”



1. In right-hand margin, choose content type – either **MAGAZINE** or **NEWSPAPER**



1. After selecting the articles (Columns should span at least two months, and should fall within the past year or two.), use the tools in right-hand margin to annotate the articles and save.

