

Dual Enrollment English, ENC 1101 and ENC 1102 2018-2019 Summer Reading Assignment

Welcome to your first year of college English. The Dual Enrollment English class combines the requirements for your college composition requirements, as determined by Pasco-Hernando State College, with a survey of British, American, and World literature. **Please note: This is a demanding class, both in terms of the literature on which we will focus and the time you will need to devote to understanding and writing about it. A high level of commitment and responsibility are mandatory. You can expect multiple projects and essays and hefty reading assignments. In addition, you will be expected to participate regularly in discussions, both in class and electronically, and in-class exercises. Success in this college-level class is going to require serious work and a willingness to meet deadlines.**

The payoff? Not only will you graduate from high school with the ability to tackle any kind of essay assignment in any college class, but, after the successful completion of this class with a grade of C or better each semester, you will have earned six college credits and will not need to take college composition or an English course next year, unless you choose to do so (note: if you take this course as a sophomore, you will need only one more high school English credit)!

SUMMER READING ASSIGNMENT

The groundwork for Dual Enrollment English—the foundation—is the Summer Reading Assignment. Here you will begin learning to read literature critically. Reading critically is a little like becoming a detective, examining texts for clues that add to their significance and meaning. Think of this summer assignment as a warm-up exercise. You are required, first of all, ***How to Read Literature Like a Professor* by Thomas C. Foster** and the essay **“How to Mark a Book” by Dr. Mortimer J. Adler**. Foster’s book will provide you with a sufficient groundwork to begin looking at literature from a more mature, scholarly standpoint. Designed to provide a sort of boot camp introduction to the art of academic reading and text analysis, this book will equip you with a range of strategies by which you can gain insight into, and a greater appreciation for, the novels, stories, poems, plays, and essays we will read this coming year.

***You will be tested on *How to Read Literature Like a Professor* during ENC 1102 (2nd semester), so keep the book handy!**

After you have read *How to Read Literature Like a Professor*, you will need to obtain and **read ONE of the novels listed:**

- 📖 William Makepeace Thackeray
 - *Vanity Fair*
- 📖 George Eliot (Mary Ann Evans)
 - *Daniel Deronda*
- 📖 Elizabeth Gaskell
 - *North and South*
 - *Wives and Daughters*
- 📖 Charles Dickens
 - *The Old Curiosity Shop*
- 📖 Elizabeth Barrett Browning
 - *Aurora Leigh*

Text-mark the novel according to Adler’s instructions and methods as you read.

I will be requesting that works by these authors be stocked at the Barnes & Noble Bookstore at the Shops at Wiregrass in Wesley Chapel. The Pasco County Library Cooperative has been notified of your reading requirements, and the necessary books are also available from Amazon.com. If you choose to read your book on-line or through an electronic device, you must keep a detailed and ongoing reading journal in lieu of marking up your book.





Your assignment (described below) is due on the first day of class. Do not disappoint your instructor on the first day of class. Have your completed and neatly typed essay and your annotated novel with you in class on the first day.

While you are reading, keep post-it notes or page markers of some kind and a pen, pencil, or highlighter close at hand. Using these tools will help you to read actively and critically, to have a meaningful conversation with the text, and to remember your ideas (the better to write about them!). Reading actively and keeping track of your ideas will also make you a brilliant contributor to in-class discussions. This assignment will count as large portion of your first semester grade. Failure to complete this assignment will negatively impact your first semester grade and will cast aspersions on your scholarship and dedication.

THE ASSIGNMENT:

1. Read *How to Read Literature like a Professor*.
2. Read Adler's essay on text marking—this will explain the “what”, “how”, and “why” of text-marking, if you are unfamiliar with the concept.
3. Use the insight and strategies contained in these useful resources to tackle *one* of the books by *one* of the authors on the above list. I strongly recommend that you go online (Amazon.com has both critical and reader reviews of these books) and do a little research before you decide which book to read.
4. Read your chosen novel and mark it up thoughtfully, looking for as *many* literary elements as you can find.
5. **Craft an essay in which you discuss the use of ONE literary element that creates meaning in the novel.** There is a whole range of literary elements available for examination in these books, and any **one** of them will serve. If you are stuck for thesis ideas, try one of these:
 - how certain elements of the setting contribute to Meaning of the Work as a Whole (hereafter referred to as the MOWAW);
 - how literary devices tie into or work together to create one particular theme;
 - how one thematic idea is represented in multiple symbols;
 - how allusions add layers of meaning to the text; OR
 - how the use of character archetypes enhances the MOWAW.
 - a. Remember to introduce the texts formally the first time you mention them in your essay.
 - b. Give just enough background information about the plot and characters in the novel you select that I will be able to follow your reasoning—**no more than two sentences of plot summary.**
 - c. Your essay will conform to the Essay Guidelines below and will cite the text through quotation and paraphrase, i.e. you will use specific examples and direct quotes from the novel in your essay. **Do not generalize; be specific.**

*****Keep your notes and your annotations. I will be checking them in class, and we will be using them when we discuss the novels and the supplements in the first few class sessions.**

Essay Guidelines:

- >Use 1 - 1.25” margins on left and right and 1” margins on the top and bottom.
- >Use Times New Roman size 12 black font, and double-space your essay throughout.
- > include MLA in-text citations. Essays without in-text citations **and** an MLA Works Cited page will not be accepted.
- >Your name, my name, class, and date go on the first page in the upper left-hand corner (double-spaced).
- >Titles should be centered and typed in standard size 12 font. DO NOT boldface, underline, or otherwise glorify them.
- >Page numbers should be on the top right corner of each page with your last name (in the header).
- >Staple your paper or use a binder clip to keep it organized. Loose essays will not be accepted.
- >Your essay should be no shorter than three pages and no more than five pages.

Include all notes and rough drafts behind your final draft. I need to see evidence of the writing process.

Please feel free to contact me by e-mail <mwilson@pasco.k12.fl.us> if you have any questions about the assignment. Good luck with your reading and writing this summer. I look forward to getting to know you as a writer and as a person in the coming year!

How to Mark a Book

By Mortimer J. Adler, Ph.D.

from [The Radical Academy](#)

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.