Welcome to Dutchess Community College: English 101-102

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Summer requirements

Welcome to college (kind of!)! Over the course of your senior year, you will complete two college level composition courses, earning (with a grade of C or better) 6 college credits transferable to many colleges! Congratulations are in order already!!

Over the summer, you will prepare yourself with readings and notes for BOTH classes. English 101 will focus on writing and non-fiction to prepare for a sustained research project. English 102 will continue these skills with a focus on literature. Remember, college operates in semesters: Fall is August-December and Spring is January-May. Instead of assigning you a big project over Christmas break, you will do all you need for both semesters over the summer.

English 101: Required Reading		
Text Title	**Author**	**Assignment**
Prose Reader: *Essays for Thinking, Reading, and Writing* (You can obtain a copy from the school in June)	Kim Flachmann | Michael Flachmann	Read and outline the following chapters: 1, 2, 3
From Inquiry to Academic Writing (You can obtain a copy from the school in June)	April Lidinsky	Choose 1 chapter between 12-17 to read and annotate

English 102 Required Reading: Classics Challenge

Reading Task: Review the list below. Select 3 texts to read and annotate using the DIDLS method. However, if you have read one already and have annotations for it, you MAY use this as 1 of your three!

Writing Task: Using the articles linked below, construct an argument essay of 700-800 words in which you take a position on the following question:

What, if any, is the merit of teaching classics to high school students?

You must use evidence from at least 3 of the articles AND your selected texts to support your position
1. https://www.theguardian.com/teacher-network/teacher-blog/2012/dec/11/teaching-classic-literature-schools
2. https://www.theatlantic.com/education/archive/2016/04/educating-teenagers-emotions-through-literature/476790/
3. https://www.nytimes.com/2012/04/22/opinion/sunday/taking-emotions-out-of-our-schools.html
4. https://acculturated.com/schools-abandoning-literature/

5. https://www.washingtonpost.com/news/answer-sheet/wp/2015/06/13/teacher-why-i-dont-want-to-assign-shakespeare-anymore-even-though-hes-in-the-common-core/?noredirect=on&utm_term=.b2916ffb2396
6. https://www.tieonline.com/article/2151/should-we-continue-teaching-the-literary-canon-
7. http://inservice.ascd.org/why-should-schools-have-lit-curric/
8. https://news.stanford.edu/news/2014/february/morals-ethics-literature-022114.html

Text Title	Author
The Great Gatsby	F. Scott Fitzgerald
1984	George Orwell
The Handmaid's Tale	Margaret Atwood
Fahrenheit 451	Ray Bradbury
Catcher in the Rye	JD Salinger
Animal Farm	John Steinbeck
Walden	Henry David Thoreau
In Cold Blood	Truman Capote
The Awakening	Kate Chopin
The Narrative of the life of Frederick Douglass	Frederick Douglass
The Scarlet Letter	Nathaniel Hawthorne
The Bluest Eye	Toni Morrison
Their Eyes Were Watching God	Zora Neale Hurston
Frankenstein	Mary Shelley
To Kill a Mockingbird	Harper Lee
The Adventures of Huckleberry Finn	Mark Twain

Annotating the Classics: DIDLS Annotation Method

While reading your selections for DCC 102, annotate by highlighting or underlining key words and passages. Be sure to also comment on the reason you identified the words or passages as being important. The focus of the annotation is on how the author uses stylistic techniques to communicate his/her message. The annotations should not hinder your reading. Do not feel obligated to identify words or passages on every page. Using the DIDLS method will help you focus your annotations on coming to conclusions about choice, not just annotating for identification.

What does DIDLS Stand for?

DICTION: the *connotation* of the word choice.
What words does the author choose? Consider his/her word choice compared to another. Why did the author choose that particular word? What are the connotations of that word choice?

> **EXAMPLES:**
> Words for:
>> Laugh: guffaw, chuckle, titter, giggle, cackle, snicker, roar
>> Self-confident: proud, conceited, egotistical, stuck-up, haughty, smug,
> condescending
>> House: home, hut, shack, mansion, cabin, home, residence
>> Old: mature, experienced, antique, relic, senior, ancient
>> Fat: obese, plump, corpulent, portly, porky, burly, husky, full-figured

IMAGERY: The use of vivid descriptions or *figures of speech* that appeal to sensory experiences helps to create the author's tone.

> Look for *metaphors, similes, personification, hyperbole, understatement, synecdoche, metonymy, oxymoron, paradox, overstatement, symbol, irony, puns and allusions.* Also look for sound devices: *alliteration, repetition, assonance, consonance, onomatopoeia, and rhyme.*

> **EXAMPLES:**

> My mistress' eyes are nothing like the sun. (playful) Simile
> He clasps the crag with crooked hands. (dramatic) Alliteration
> Smiling, the boy fell dead. (shocking) Irony

DETAILS: facts that are included or those that are omitted.
What details are does the author choose to include? What do they imply? What does the author choose to exclude? NOTE: Details are facts. They differ from images in that they don't have a strong sensory appeal.

Details are most commonly the facts given by the author or speaker as support for the attitude or tone.
The speaker's perspective shapes what details are given and which are not.

> **EXAMPLES:**

The name or lack of a name of a character is a detail that an author uses in a story to help establish the tone. Does it reflect education? A particular profession? Intelligence? Is it plain? Ornate? Simple? Clear? Figurative? Poetic? Make sure you don't skip this step.

LANGUAGE: the overall use of language, such as formal, clinical, jargon, slang? What is the overall impression of the language?

EXAMPLES:
An invitation to a wedding usually uses formal language.
A Biology text uses scientific and clinical language.
When I told Dad that I had goofed the exam, he blew his top. (slang)
I had him on the ropes in the fourth and if one of my short rights had connected, he'd have gone down for the count. (jargon)

SENTENCE STRUCTURE: structure affects the reader's attitude.
What are the sentences like? Are they simple with one or two clauses? Do they have multiple phrases? Are they choppy? Flowing? Sinuous like a snake? Is there parallel construction? Is there a rhyme scheme?

EXAMPLES:
Parallel syntax (similarly styled phrases and sentences) creates interconnected emotions, feelings and ideas.
Short sentences are punchy and intense often emphatic, passionate or flippant.
Long sentences are distancing, reflective and more abstract suggesting greater thought.

SHIFT IN TONE:
Good authors are rarely monotone. A speaker's attitude can shift on a topic. The following are some clues to watch for shifts in tone:

- key words (but, yet, nevertheless, however, although)
- punctuation (dashes, periods, colons)
- paragraph divisions
- changes in sentence length
- sharp contrasts in diction

A note about Tone:
Tone is the author's attitude about the topic or subject.
The Effect on the audience is *NOT* the tone, and can be easily construed and misrepresented as tone. The Effect of the text is the impression the author creates in his audience through the choices made.

Hint: If the text makes you feel a certain way, check to see if that feeling/impression matches up with the author's intent. If so, then the author's choices effectively achieved his or her purpose.
It is easier to understand tone in spoken language and harder to understand it in written language because you cannot depend on vocal or facial expressions.

Why is tone important? If you do not understand the tone you will misinterpret the meaning as well. You must go through the entire DIDLS process from above to interpret the tone of the writing.

<u>Standard Outline Format</u>

<u>Purpose</u>: The purpose of an outline is to identify the most important ideas in one or more chapters of a textbook and organize them according to their importance.

I.   <u>Roman Numerals</u> are used to identify the biggest and most important ideas. If you are outlining more than one chapter, then you will usually use roman numerals to identify the chapter titles. If you are only outlining one chapter then you will use roman numerals to identify section headings.

A.   <u>Main Ideas</u> are identified in your outline by capital letters. In our textbook, the main ideas are blue, larger font and divided from the text with a gray-dotted line.

                                                       1. <u>sub-headings</u> are smaller parts of a main idea. These sections are also blue in our book, but do not have the gray-dotted line.

a.   supporting details are usually examples, proper nouns or numbers. They are identified by lower case letters. *NOTE: there are A LOT of examples in this textbook. They are accompanied by a blue line in the left margin and are texts (speeches, letters, addresses, excerpts from literature, etc).

b.   supporting detail

c.   supporting detail

The above explanation was done in outline format.

You will notice that every time there is an idea that is a part of a larger one, the smaller idea is indented.

The use of roman numerals, capital letters , numbers and lower case letters will vary depending on the length of the section or paragraph.

<u>*GRADING*</u>

Your annotations will be your first major grade of the term and will set an impression of your readiness of an AP course. This assignment is not a recommendation, ***IT IS REQUIRED AND DUE ON THE FIRST DAY OF SCHOOL!*** <u>Check out the Rubric here!</u>