

**JCHS Summer Reading Assignment
AP English Literature and Composition**

***STUDENTS SHOULD READ 2 TEXTS - 1984 BY GEORGE ORWELL AND HOW TO READ LITERATURE LIKE A PROFESSOR BY THOMAS FOSTER.**

The written assignment below is for *1984*, but students will have classwork & written assignments once school begins on BOTH texts.

TYPED, 12 POINT TIMES NEW ROMAN, DOUBLE-SPACED

DUE THE 1ST DAY OF CLASS

Choose ONE of the following three scenes from George Orwell's *1984*:

- Book One, Chapter VII: Winston reflecting on the past and pondering what is true
- Book Two, Chapter IV: Meeting in Mr. Charrington's room
- Book Three, Chapter II: Winston's reeducation with O'Brien

Use DIDLS (see END OF DIRECTIONS for explanation of DIDLS) to analyze this one scene from the novel.

- REREAD THE SELECTED CHAPTER AND WRITE A THEMATIC STATEMENT FOR THIS.

(What theme does this chapter for the novel best convey? Remember, the theme is not a topic but what message the author is saying about that topic.) **Type this at the top of the page.**

- Select two aspects from the chapter that illustrates each element of DIDLS. You will write a paragraph on each. (SO you will have a total of 10 paragraphs - two key details, two significant images, two examples of interesting word use/choice, two examples of peculiar or effective language, and two examples of syntax - how the sentence structure in a particular place or use of repetition is effective.)

1) Introduce the DIDLS element with a lead-in, providing context (what's going on here) for how it is seen in the chapter. Cite quotations with page numbe- (Orwell #).

2) Commentary - Explain the significance of this DIDLS element in the scene.

BE SURE TO TELL HOW THE STYLE ELEMENT HELPS CONTRIBUTE TO MEANING. (Why did the author use that particular word? What does that image bring to mind? What is the effect of the repetition? etc.)

3) Follow up commentary - Then explain the significance of this moment and how it connects to the theme you selected.

TONE AND DIDLS BASIC QUESTIONS

1. Is the speaker sincere or insincere in the treatment of the subject? 2. Is the attitude of the speaker intellectual or emotional or a combination of both? 3. What does the attitude tell the reader about the speaker's point of view, prejudices, values...? 4. Does the passage reflect a shift in tone as the discourse develops? In order to investigate tone, we will use the acronym DIDLS:

DICTION: The important and individual words the author uses. Think about what a particular word connotes (suggests or implies). Example - *Giggled* connotes silliness & lightheartedness. *Cackled* implies wickedness & ill will.

IMAGES: The word pictures created by groups of words with strong sensory appeal. Is it visual (sight), auditory (sound), olfactory (smell), or kinesthetic (touch) imagery?

DETAILS: Often confused with images, these are more precisely facts and are notable not only for what is included but also for what is purposefully omitted. For example - If the narrator Scout tells you Atticus never has taken off his suit coat in front of his children. When he does in the trial of *To Kill a Mockingbird*, for them it is like seeing him naked. This reveals a certain formality about him. He always appears perfectly put together & well dressed no matter whom he is around. This detail emphasizes how he is always dignified & rarely gets rattled. When he begins sweating during the trial & must take off the coat, this detail reveals his anxiety as he defends Tom Robinson.

LANGUAGE: This term can describe the characteristics of the entire body of words used in a text or large portion of the text - perhaps even in a certain character's speech. Terms like jargon, scholarly, slang, colloquial, conversational denote language.

**However, often in literature it is often more useful to look at figurative language devices used & what they suggest. Describe what is implied by a particular metaphor, simile, oxymoron, hyperbole, personification, etc.

SYNTAX (sentence structure): Expressed in the most elementary terms, extremely short sentences of less than 5 words (telegraphic sentences) are often emotional or assertive. Very long sentences that may be compound-complex and over 25 words long (called a long, involved sentence) are often used when a character/speaker is trying to be reasonable - to explain or convince themselves or someone else of something. With syntax, look for where a change happens. That is when this is often useful to discuss.

Also look for repetition and parallel structure. This can help contribute to meaning as well in syntax.

TONE: This is the attitude of the speaker or writer towards the subject at hand. (Mood is YOUR emotional response as the reader). Note - Tone is created by ALL of the above techniques working together. Tone itself is NOT a literary device.

THE FOLLOWING ADJECTIVES ARE ONLY A PARTIAL LISTING OF POSSIBLE TONE CHOICES:

(TIP: THESE TERMS FREQUENTLY APPEAR AMONG ANSWER CHOICES ON SAT, ACT, & AP READING COMP QUESTIONS ABOUT TONE.)

admiring resigned worshiping learned indifferent approving unconcerned factual strident passive subdued scornful
apathetic harsh antagonistic benevolent abhorrent hostile simple indignant violent straightforward outraged
compassionate direct indignant unambiguous impartial angry complicated comic insipid complex jovial dogmatic
pretentious ambiguous friendly amicable irreverent serious calm solemn moralistic
lighthearted witty sepulchral insolent playful reserved glib allusive teasing restrained enthusiastic inflammatory
incredulous ironic sarcastic mock-serious sardonic evasive bitter urgent grim regretful poignant sympathetic
laudatory respectful bored exuberant bemused puzzled tolerant acidic intolerant condescending pedantic didactic
ambivalent patronizing skeptical sympathetic sentimental candid reverent pompous lugubrious supercilious
fatalistic pessimistic dispassionate complimentary contemptuous theatrical desultory tongue-in-cheek detached
flippant