

Summer Reading Assignment

AP Literature 12

Choose one of the following three scenes from George Orwell's *1984* to annotate and connect to the author's purpose through an essay.

- Book One, Chapter V (pages 48-63): cafeteria scene
- Book Two, Chapter II (pages 117-126): Winston & Julia meet in forest
- Book Two, Chapter VII (pages 159-167): Winston's memory of mother

Use DIDLS (see end of document for help) to annotate one scene from the novel

- Each letter in DIDLS should have at least two examples (two important details, two significant images, two examples of interesting word use/choice, two examples of peculiar or effective language, and two examples of syntax and how the sentences are effective)
 - **THEN** Choose any three examples from your DIDLS annotation and write an essay in which you analyze how these three annotated examples relate to the work (novel) as a whole. Consider the overall importance of these annotations: *why are they important or how are they significant in showing a big idea or message.*
- Essay should have an introduction using TAG (title, author, genre) and a major claim.
- Each annotation should have its own paragraph with a minor claim, data (annotation), and at least three pieces of commentary explaining how or why the annotation is important or significant to the meaning of the work as a whole.
- Essay should have a conclusion paragraph.
- Requirements: typed, double-spaced, 12 pt. font size, 5 paragraph minimum, 2 full pages (front) minimum

ALL ABOUT DIDLS

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?

Considering diction . . .

Laugh: guffaw, chuckle, giggle, cackle, snicker, roar

Self-confident: proud, conceited, egotistical, stuck-up, haughty, smug, condescending

House: home, hut, shack, mansion, cabin, residence

Old: mature, experienced, antique, relic, senior, ancient

Fat: obese, plump, corpulent, portly, porky, burly, husky, full-figured

Images - vivid appeals to understanding through the senses - concrete language

What images does the author use? What does he/she focus on in a sensory (sight, touch, taste, smell, etc.) way?

The kinds of images the author puts in or leaves out reflect his/her style? Are they vibrant? Prominent? Plain? NOTE: Images differ from detail in the degree to which they appeal to the senses.

Details - facts that are included or those that are omitted

What details does the author choose to include? What do they imply?

What does the author choose to exclude? What are the connotations of his / her

choice of details? PLEASE NOTE: Details are facts or fact-lets.

They differ from images in that they don't have a strong sensory appeal.

Considering Details. . .

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.

Language - the overall use of language, such as formal, clinical, jargon

Consider language to be the entire body of words used in a text, not simply isolated bits of diction.

For example, an invitation to a wedding might use formal language, while a biology text would

use scientific and clinical language.

What is the overall impression of the language the author uses? Does it reflect education? A

particular profession? Intelligence? Is it plain? Ornate? Simple? Clear? Figurative? Poetic? Make

sure you don't skip this step.

Considering 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)
- A close examination and correlation of the most reliable current economic indexes justifies the conclusion that the next year will witness a continuation of the present, upward market trend. (pedantic)

Sentence Structure - how 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 antithesis, chiasmus, parallel construction? What emotional impression do they leave? If we are talking about poetry,

what is the meter? Is there a rhyme scheme?

Considering Sentences. . .

How a sentence is constructed affects what the audience understands.

-Parallel syntax (similarly styled phrases and sentences) creates interconnected emotions, feelings and ideas.

-Short sentences are punchy and intense. Long sentences are distancing, reflective and more abstract.

-Loose sentences point at the end. Periodic sentences point at the beginning, followed by modifiers and phrases.

-The inverted order of an interrogative sentence cues the reader to a question and creates tension between speaker and listener.

-Short sentences are often emphatic, passionate or flippant, whereas longer sentences suggest greater thought.