

Welcome to A.P. English! This summer you will read two novels for our class:

--George Orwell's *1984*

--Leif Enger's *Peace Like a River*

Because we will ask you to annotate *1984*, you will need to purchase your own copy. Please do NOT begin either novel until you have fully familiarized yourself with the following assignments.

1) *1984*

- A) Spend a little time researching the historical and political context in which Orwell wrote this work.
- B) Read your way through the novel, occasionally annotating with a pen or pencil as you go. Here and there, jot down observations and questions in the margins, or underline passages you find intriguing. You may use whatever marks or color systems work best for you, as long as they convey to us that you've followed the novel as you've progressed. A good rule of thumb is one mark or very brief note for approximately every ten pages, though you're free to exceed this.
- C) Write a five-paragraph essay on **opposition** in the book and how this device contributes to the theme as a whole. In writing your essay, feel free to explore creative and interesting possibilities--this is not an assignment with "right" answers. **Just be sure to support your points with examples and quotes.** If you need to refresh your memory about how to cite, integrate, and embed quotations, please look at the Purdue Owl site, or another equally creditable academic source: https://owl.purdue.edu/owl/purdue_owl.html
- D) For further clarification of **opposition** as a literary device and its variety of uses, Princeton's *Cracking the A.P.* offers this explanation:

OPPOSITION is any pair of elements that contrast sharply. This can be as blatant as night and day or be less obvious, such as the contrast between a naïve character and a sophisticated one. (Authors often introduce a **foil** for the very purpose of bringing a protagonist's traits into sharper focus in or through another character.) The **internal conflict** of a character who wants two totally opposite things at the same time is a classic case of opposition, as is the conflict inside a character who badly wants something that she just isn't cut out for. Opposition might be found in the **setting**, in a story that begins with a scene in a parlor but ends with a scene around a campfire.

Similarly, **time** often reveals sharp contrasts, when writers let the past stand as a counterpoint to the present: you'd see this in a story of a once-proud family who has fallen on hard times. An example of a **plot** contrast might be the scene of a celebratory dinner followed by a murder.

Opposition sometimes can be found between the author's **style and his subject**; for example, a cerebral, intellectual style that's heavy on analysis in a story about a hog farmer would reveal humorous contrasts. **Irony**, of course, has at its core the disconnect between **expectations and reality**,

as in Hamlet's mother acting compassionately, when in reality she may have murdered her husband. Keep an eye out for these and other elements that are in contrast to each other: they'll often lead you to the heart of the story.

2. *Peace Like a River*

Read the novel closely, paying attention to plot devices and character motivations. On the second day/class of school, you will take a test over this novel.

→ **RECAP: YOU WILL BE HANDING IN THE FOLLOWING ON THE FIRST DAY OF CLASS:**

1) YOUR ANNOTATED COPY OF *1984*

2) A FIVE-PARAGRAPH ESSAY ON OPPOSITION IN *1984*