

AP ELA 11 Students in the Class of 2017

Summer Reading 2015

Greetings and welcome to your summer reading assignment. It's all about options. Below, you will find a list of fifteen high-quality nonfiction and fiction works. These titles support the College Board's goal of introducing English Language and Composition students to diverse texts from a range of historical periods. They also represent a myriad of topics and themes. In addition, several works are supported by Audible digital audio readings — an “intervention” Mrs. Rinearson and Dr. Golden both recommend (and use ourselves). Peruse the list, and select at least one book to read in preparation for addressing the second written response question on the AP exam—the rhetorical analysis essay.

The Task: Read & Annotate

As you read the text, think of it as an argument (remember, EVERYTHING'S an argument☺). What position does the author take, and how does he/she defend and support that position? Select five significant passages for annotation. These passages should be no fewer than approximately 500 words in length and no longer than 1,000. Copy or type and print each passage to attach to your notes. Using the Cornell Notes format (*template follows this document*), thoughtfully and thoroughly analyze your selected passages using the SOAPSTONE technique¹:

For many students, the creation of a piece of writing is a mysterious process. It is a laborious, academic exercise, required by teachers and limited to the classroom. They do not see it as a way of ordering the mind, explaining their thoughts and feelings, or achieving a personal voice.

One of the problems for these students is that they have no conscious plan that will enable them to begin the process and then to organize and develop their ideas. Without a strategy, particularly if they are under time constraints, they simply begin to write, and the quality of their compositions is often erratic.

Students need to recognize that any good composition, whether written, spoken, or drawn, is carefully planned. This composition has integral parts that work together in a complex and subtle arrangement to produce meaning. Originally conceived as a method for dissecting the work of professional writers, SOAPSTONE provides a concrete strategy to help students identify and use these central components as a basis for their own writing.

SOAPSTONE (Speaker, Occasion, Audience, Purpose, Subject, Tone) is an acronym for a series of questions that students must first ask themselves, and then answer, as they begin to plan their compositions.

Who is the Speaker?

The voice that tells the story. Before students begin to write, they must decide whose voice is going to be heard. Whether this voice belongs to a fictional character or to the writers themselves, students should determine how to insert and develop those attributes of the speaker that will influence the perceived meaning of the piece.

¹ Taken from College Board's AP website:

http://apcentral.collegeboard.com/apc/public/preap/teachers_corner/45200.html

What is the Occasion?

The time and the place of the piece; the context that prompted the writing. Writing does not occur in a vacuum. All writers are influenced by the larger occasion: an environment of ideas, attitudes, and emotions that swirl around a broad issue. Then there is the immediate occasion: an event or situation that catches the writer's attention and triggers a response.

Who is the Audience?

The group of readers to whom this piece is directed. As they begin to write, students must determine who the audience is that they intend to address. It may be one person or a specific group. This choice of audience will affect how and why students write a particular text.

What is the Purpose?

The reason behind the text. Students need to consider the purpose of the text in order to develop the thesis or the argument and its logic. They should ask themselves, "What do I want my audience to think or do as a result of reading my text?"

What is the Subject?

Students should be able to state the subject in a few words or phrases. This step helps them to focus on the intended task throughout the writing process.

What is the Tone?

The attitude of the author. The spoken word can convey the speaker's attitude and thus help to impart meaning through tone of voice. With the written word, it is tone that extends meaning beyond the literal, and students must learn to convey this tone in their diction (choice of words), syntax (sentence construction), and imagery (metaphors, similes, and other types of figurative language). The ability to manage tone is one of the best indicators of a sophisticated writer.

These five one-page Cornell Notes (with a copy of the selected passage attached) will be due for assessment no later than Friday, August 29th. These will be graded as either *excellent* (9.5), *limited success* (6.5) or *incomplete* (0). *Excellent* work will demonstrate **artful** interpretation and **mastery** of a text's overarching purpose, organizational structures, and finely detailed nuances. It will offer **insightful** inferences from well-considered evidence and attend equally to "surface" elements and "deep" literary features. Work that falls short of this target will be scored as *limited success* but will be eligible for one revision/resubmission **only if** the original assignment was submitted by the due date of Friday, August 29th. *Incomplete* work will not receive points or be eligible for revision/resubmission. *Incomplete* work will be defined as any assignment lacking all five attached passages and all five Cornell Note pages.

The Assessment: Rhetorical Analysis

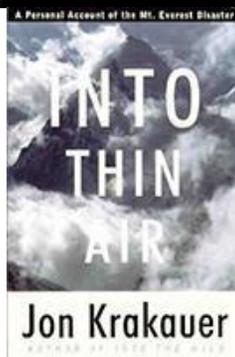
During the latter half of the first quarter, you will choose one of the five passages and write a rhetorical analysis for a writing and language grade.

The List

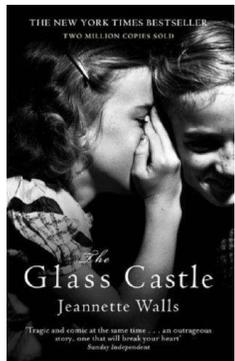
Please choose one or more works from the list below, whose items fulfill our requirement for book lists as per BVSD Policy 4600. If you cannot find a work in keeping with your beliefs and/or commitments, we are happy to work with you toward the selection of an alternative work meeting the criteria on page one.

All Synopses and Ratings from Amazon.com; reading times from Audible.com.

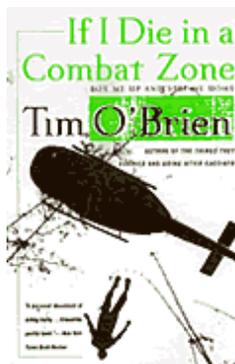
Nonfiction



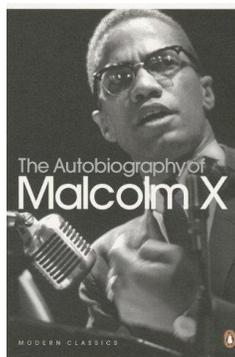
Jon Krakauer: *Into Thin Air* (☆☆☆½, 7:47): *Into Thin Air* is a riveting first-hand account of a catastrophic expedition up Mount Everest. In March 1996, *Outside* magazine sent veteran journalist and seasoned climber Jon Krakauer on an expedition led by celebrated Everest guide Rob Hall. Despite the expertise of Hall and the other leaders, by the end of summit day eight people were dead. Krakauer's book is at once the story of the ill-fated adventure and an analysis of the factors leading up to its tragic end. Written within months of the events it chronicles, *Into Thin Air* clearly evokes the majestic Everest landscape. As the journey up the mountain progresses, Krakauer puts it in context by recalling the triumphs and perils of other Everest trips throughout history. The author's own anguish over what happened on the mountain is palpable as he leads readers to ponder timeless questions.



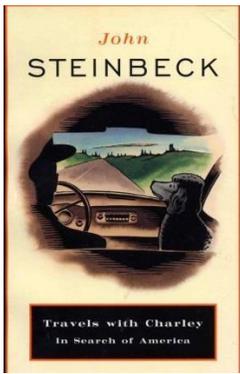
Jeanette Walls: *Glass Castle* (☆☆☆☆, 10:25) Jeannette Walls grew up with parents whose ideals and stubborn nonconformity were both their curse and their salvation. Rex and Rose Mary Walls had four children. In the beginning, they lived like nomads, moving among Southwest desert towns, camping in the mountains. Rex was a charismatic, brilliant man who, when sober, captured his children's imagination, teaching them physics, geology, and above all, how to embrace life fearlessly. Rose Mary, who painted and wrote and couldn't stand the responsibility of providing for her family, called herself an "excitement addict". As the dysfunction of the family escalated, Jeannette and her brother and sisters had to fend for themselves, supporting one another as they weathered their parents' betrayals and, finally, found the resources and will to leave home. What is so astonishing about Jeannette Walls is not just that she had the guts and tenacity and intelligence to get out, but that she describes her parents with such deep affection and generosity. Hers is a story of triumph against all odds, but also a tender, moving tale of unconditional love in a family that despite its profound flaws gave her the fiery determination to carve out a successful life on her own terms.



Tim O'Brien: *If I Die in a Combat Zone: Box Me Up and Ship Me Home* (☆☆☆☆, 5:46) Before writing his award-winning *Going After Cacciato*, Tim O'Brien gave us this intensely personal account of his year as a foot soldier in Vietnam. The author takes us with him to experience combat from behind an infantryman's rifle, to walk the minefields of My Lai, to crawl into the ghostly tunnels, and to explore the ambiguities of manhood and morality in a war gone terribly wrong. Beautifully written and searingly heartfelt, *If I Die in a Combat Zone* is a masterwork of its genre.



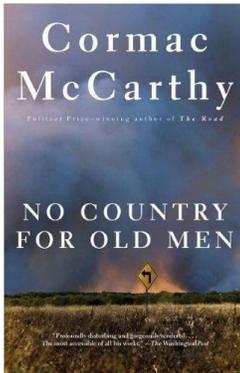
Malcolm X: *The Autobiography of Malcolm X, As Told to Alex Haley* (☆☆☆☆) Malcolm X's searing memoir belongs on the small shelf of great autobiographies. The reasons are many: the blistering honesty with which he recounts his transformation from a bitter, self-destructive petty criminal into an articulate political activist, the continued relevance of his militant analysis of white racism, and his emphasis on self-respect and self-help for African Americans. And there's the vividness with which he depicts black popular culture--try as he might to criticize those lindy hops at Boston's Roseland dance hall from the perspective of his Muslim faith, he can't help but make them sound pretty wonderful. These are but a few examples. *The Autobiography of Malcolm X* limns an archetypal journey from ignorance and despair to knowledge and spiritual awakening. When Malcolm tells coauthor Alex Haley, "People don't realize how a man's whole life can be changed by one book," he voices the central belief underpinning every attempt to set down a personal story as an example for others. Although many believe his ethic was directly opposed to Martin Luther King Jr.'s during the civil rights struggle of the '60s, the two were not so different. Malcolm may have displayed a most un-Christian distaste for loving his enemies, but he understood with King that love of God and love of self are the necessary first steps on the road to freedom.



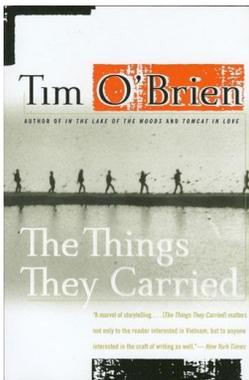
John Steinbeck: *Travels with Charley in Search of America* (☆☆☆½, 7:58): To hear the speech of the real America, to smell the grass and the tress, to see the colors and the light—these were John Steinbeck's goals as he set out, at the age of fifty-eight, to rediscover the country he had been writing about for so many years.

With Charley, his French poodle, Steinbeck drives the interstates and the country roads, dines with truckers, encounters bears at Yellowstone and old friends in San Francisco. And he reflects on the American character, racial hostility, on a particular form of American loneliness he finds almost everywhere, and on the unexpected kindness of strangers that is also a very real part of our national identity.

Fiction

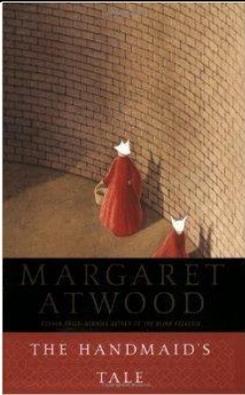


Cormac McCarthy: *No Country for Old Men* (☆☆☆☆, 7:33) In 1980 southwest Texas, Llewelyn Moss, hunting antelope near the Rio Grande, stumbles across several dead men, a bunch of heroin and \$2.4 million in cash. The bulk of the novel is a gripping man-on-the-run sequence relayed in terse, masterful prose as Moss, who's taken the money, tries to evade Wells, an ex-Special Forces agent employed by a powerful cartel, and Chigurh, an icy psychopathic murderer armed with a cattle gun and a dangerous philosophy of justice. Also concerned about Moss's whereabouts is Sheriff Bell, an aging lawman struggling with his sense that there's a new breed of man (embodied in Chigurh) whose destructive power he simply cannot match. In a series of thoughtful first-person passages interspersed throughout, Sheriff Bell laments the changing world, wrestles with an uncomfortable memory from his service in WWII and—a soft ray of light in a book so steeped in bloodshed—rejoices in the great good fortune of his marriage. While the action of the novel thrills, it's the sensitivity and wisdom of Sheriff Bell that makes the book a profound meditation on the battle between good and evil and the roles choice and chance play in the shaping of a life.



Tim O'Brien: *The Things They Carried* (☆☆☆☆, 7:47) A classic work of American literature that has not stopped changing minds and lives since it burst onto the literary scene, *The Things They Carried* is a ground-breaking meditation on war, memory, imagination, and the redemptive power of storytelling.

The Things They Carried plays with truth. The narrator of most of these stories is "Tim"; yet O'Brien freely admits that many of the events he chronicles in this collection never really happened. He never killed a man as "Tim" does in "The Man I Killed," and unlike Tim in "Ambush," he has no daughter named Kathleen. But just because a thing never happened doesn't make it any less true. In "On the Rainy River," the character Tim O'Brien responds to his draft notice by driving north, to the Canadian border where he spends six days in a deserted lodge in the company of an old man named Elroy while he wrestles with the choice between dodging the draft or going to war. The real Tim O'Brien never drove north, never found himself in a fishing boat 20 yards off the Canadian shore with a decision to make. The real Tim O'Brien quietly boarded the bus to Sioux Falls and was inducted into the United States Army. But the truth of "On the Rainy River" lies not in facts but in the genuineness of the experience it depicts: both Tim's went to a war they didn't believe in; both considered themselves cowards for doing so. Every story in *The Things They Carried* speaks another truth that Tim O'Brien learned in Vietnam; it is this blurred line between truth and reality, fact and fiction, that makes his book unforgettable.



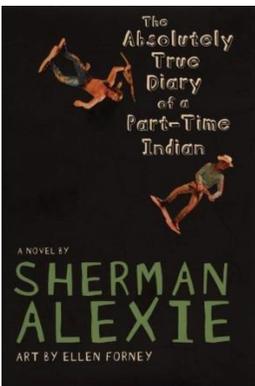
Margaret Atwood: *A Handmaid's Tale* (☆☆☆☆, 11:00) In the world of the near future, who will control women's bodies?

Offred is a Handmaid in the Republic of Gilead. She may leave the home of the Commander and his wife once a day to walk to food markets whose signs are now pictures instead of words because women are no longer allowed to read. She must lie on her back once a month and pray that the Commander makes her pregnant, because in an age of declining births, Offred and the other Handmaids are only valued if their ovaries are viable.

Offred can remember the days before, when she lived and made love with her husband Luke; when she played with and protected her daughter; when she had a job, money of her own, and access to knowledge. But all of that is gone now....

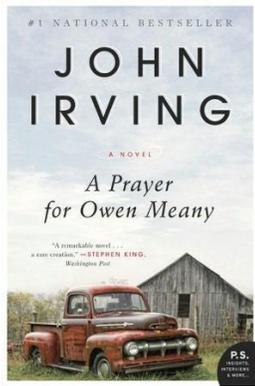
Funny, unexpected, horrifying, and altogether convincing, *The Handmaid's Tale* is at once scathing satire, dire warning, and tour de force.

(*The Handmaid's Tale* contains mature content; discretion is advised. The novel is not intended to be salacious, but rather cautionary—as in the tradition of *1984*. It is one of the most frequently required texts in Freshman Composition at colleges and universities throughout both American and Canada. If the content makes you uncomfortable, please select a different text from the list. –SR)



Sherman Alexie: *The Absolutely True Diary of a Part-Time Indian* (☆☆☆☆½, 4:51) Sherman Alexie tells the story of Junior, a budding cartoonist growing up on the Spokane Indian Reservation. Determined to take his future into his own hands, Junior leaves his troubled school on the rez to attend an all-white farm town high school where the only other Indian is the school mascot. Heartbreaking, funny, and beautifully written, *The Absolutely True Diary of a Part-Time Indian*, which is based on the author's own experiences, coupled with poignant drawings that reflect the character's art, chronicles the contemporary adolescence of one Native American boy as he attempts to break away from the life he thought he was destined to live.

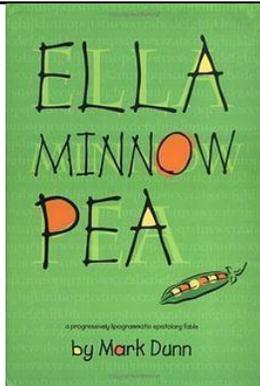
The Absolutely True Diary of a Part-Time Indian, Alexie's YA debut, released in hardcover to instant success, receiving seven starred reviews, hitting numerous bestseller lists, and winning the 2007 National Book Award for Young People's Literature.



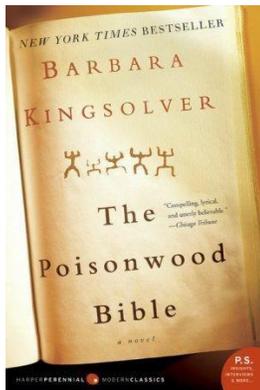
John Irving: *A Prayer for Owen Meany* (☆☆☆☆½, 26:53) "I am doomed to remember a boy with a wrecked voice—not because of his voice, or because he was the smallest person I ever knew, or even because he was the instrument of my mother's death, but because he is the reason I believe in God; I am a Christian because of Owen Meany."

In the summer of 1953, two eleven-year-old boys—best friends—are playing in a Little League baseball game in Gravesend, New Hampshire. One of the boys hits a foul ball that kills the other boy's mother. The boy who hits the ball doesn't believe in accidents; Owen Meany believes he is God's instrument. What happens to Owen, after that 1953 foul ball, is extraordinary.

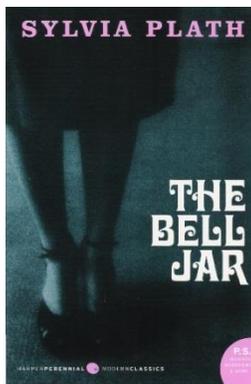
(Warning: The film *Simon Birch* does not do this novel justice; it only represents approximately the first one-third of the story. –SR)



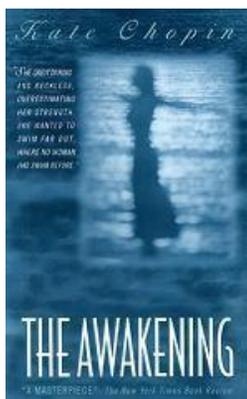
Mark Dunn: *Ella Minnow Pea* (☆☆☆☆½) Ella Minnow Pea is a girl living happily on the fictional island of Nollop off the coast of South Carolina. Nollop was named after Nevin Nollop, author of the immortal pangram (a sentence or phrase that includes all the letters of the alphabet), “The quick brown fox jumps over the lazy dog.” Now Ella finds herself acting to save her friends, family, and fellow citizens from the encroaching totalitarianism of the island’s Council, which has banned the use of certain letters of the alphabet as they fall from a memorial statue of Nevin Nollop. As the letters progressively drop from the statue they also disappear from the novel. The result is both a hilarious and moving story of one girl’s fight for freedom of expression, as well as a linguistic tour de force sure to delight word lovers everywhere.



Barbara Kingsolver: *The Poisonwood Bible* (☆☆☆☆, 15:33) *The Poisonwood Bible* is a story told by the wife and four daughters of Nathan Price, a fierce, evangelical Baptist who takes his family and mission to the Belgian Congo in 1959. They carry with them everything they believe they will need from home, but soon find that all of it—from garden seeds to Scripture—is calamitously transformed on African soil. What follows is a suspenseful epic of one family's tragic undoing and remarkable reconstruction over the course of three decades in postcolonial Africa.



Sylvia Plath: *The Bell Jar* (☆☆☆☆) A vulnerable young girl wins a dream assignment on a big-time New York fashion magazine and finds herself plunged into a nightmare. An autobiographical account of Sylvia Plath's own mental breakdown and suicide attempt, *The Bell Jar* is more than a confessional novel, it is a comic but painful statement of what happens to a woman's aspirations in a society that refuses to take them seriously... a society that expects electroshock to cure the despair of a sensitive, questioning young artist whose search for identity becomes a terrifying descent toward madness.



Kate Chopin: *The Awakening* (☆☆☆☆, 5:18) Edna Pontellier is trapped. By her marriage, by her responsibilities to two young sons, by the expectations of Creole society. When she falls in love with the charming and flirtatious Robert Lebrun during a summer on the Louisiana coast, Edna awakens to a new sense of herself, and to the possibility of true independence. Mademoiselle Reisz, a locally renowned musician, offers one example of the self-sufficient, artistic existence Edna might lead. An affair with the notorious womanizer Alcée Arobin warns of the passion and danger inherent in living outside the boundaries of convention. Torn between the life that was handed to her and the one she wants to live, Edna makes a shocking decision.

Overwhelmingly criticized in its day for its frank depictions of female sexuality, marriage, and a woman’s desire for independence, *The Awakening* is now celebrated as one of the earliest—and most revolutionary—feminist novels in American literature.

**ARTHUR
MILLER**
THE CRUCIBLE



Arthur Miller: *The Crucible* (☆☆☆☆, 1:59 – BUT A VERY TAXING READ!): At once an allegory of the 1950s' anti-communist witch hunts and a spotlight on seventeenth-century witch trials in Salem, Massachusetts, this play shows how ignorance and good intentions can interweave to destroy lives. Young girls playing at witchcraft shriek in irregular counterpoint to the quiet, terrifying judgments rendered by Reverend Harris, and doubt is ever more audible in the voice of Reverend Hale. Most moving is John Proctor, who fights to salvage some good from the trials that destroy Salem.

Rubric

| | Reading for Information | Reading Literature | Speaking & Listening | Writing | Language |
|-----|--|---|---|---|--|
| 9.5 | EXCELLENT: Reads <i>artfully well</i> , mastering texts' overarching purposes, organizational structures, and finely detailed nuances. Provides correct, specific insights that are useful for information and persuasion. | EXCELLENT: Interprets <i>artfully well</i> , attending equally to "surface" elements (e.g., plot, character) and "deep" literary features. Offers insightful inferences from well-considered evidence. Connects "personally" to the text. | EXCELLENT: <i>Propels</i> small- & large-group collaboration by attentive listening and insightful meaning-making. Speaks to the point with weighty evidence, never resting upon vague generalities. Offers generous advice as a peer-editor. | EXCELLENT: Composes sharply focused, <i>artfully captivating</i> texts founded on strongly supported claims; organizes ideas logically into coherent, easy-to-understand tapestries. Clearly a college- and workplace ready communicator. | EXCELLENT: Displays an <i>artful yet accessible command</i> of the conventions appropriate to written and verbal communication. Provides language that is contextually "correct" and captivating to readers and hearers. |
| 6.5 | LIMITED SUCCESS: The student completes the informational reading task, but with so many errors and/or so few insights that skillfulness cannot yet be said to have been demonstrated. | LIMITED SUCCESS: The student completes the literary reading task, but with so many errors and/or so few insights that skillfulness cannot yet be said to have been demonstrated. | LIMITED SUCCESS: The student completes speaking & listening task, but so limited a fashion and/or with such thin support that skillfulness cannot yet be said to have been demonstrated. | LIMITED SUCCESS: The student completes the writing task, but with so many errors and/or to so little effect that skillfulness cannot yet be said to have been demonstrated. | LIMITED SUCCESS: The student's use of task-appropriate language is "complete" but so riddled with errors that skillfulness cannot yet be said to have been demonstrated. |
| INC | No judgment can be made about the student's abilities with this skill (or complex of skills). | No judgment can be made about the student's abilities with this skill (or complex of skills). | No judgment can be made about the student's abilities with this skill (or complex of skills). | No judgment can be made about the student's abilities with this skill (or complex of skills). | No judgment can be made about the student's abilities with this skill (or complex of skills). |



AP Language Cornell Notes Template

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|---|---|
| Name: Shauna Rinearson | Topic/Objective: 1984, pages 101-104 |
| Class & Hour: AP ELA 11, Hr 3 | |
| Date: 05/15/2015 | |
| Essential Question | |
| How does Orwell's depiction of the landscape further his claim that totalitarianism only functions as a political/societal system if the few in charge are able to control the many who aren't? | |
| Reflections/Connections/Questions | Notes |
| Who is the Speaker? | The speaker of this passage is the third-person limited point of view narrator, who provides the reader insight into the thoughts and feelings of Winston. Here the speaker relays Winston's deep-seated distrust and fear of the Party, as well as his disorientation as he encounters a reality about which he had previously dreamt. |
| What is the Occasion? | This passage relates Winston's reaction to seeing the "Golden Country" of his dream represented in a physical landscape. Julia leads him to this location for a clandestine meeting. Here, the two can quietly talk and interact freely, supposedly without Party supervision. |
| Who is the Audience? | The text is directed primarily at those who have not experienced totalitarianism and would resist such oppression. |
| What is the Purpose? | <i>1984</i> argues that totalitarianism destroys individual thought and free will, as well as instinctual feelings such as love and |

| | |
|--|--|
| | loyalty. In this particular passage, the conversation between |
| | Julia and Winston suggests that the natural human response |
| | to such oppression is rebellion. The uninhibited song of the |
| | thrush is an ironic juxtaposition, as it underscores the lack of |
| | freedom that citizens of Oceania enjoy. |
| | |
| What is the Subject? | The subject of this passage is a conversation shared between |
| | Julia and Winston as they walk through the wood. Orwell also |
| | provides a description of the clearing beyond the wood that |
| | Winston, to his amazement, instantly recognizes as the |
| | “Golden Country” of his dreams. While he gazes upon in in |
| | disoriented astonishment, he observes a bird--a thrush--singing |
| | in a tree. Julia and Winston, sheltered by untamed nature, |
| | openly discuss their attraction to one another, which is |
| | primarily based upon their shared hatred of the Party. |
| | |
| What is the tone? | The passage has a tone of discovery, defiance, and envy. |
| | Winston acknowledges his oppressed longings and frustration |
| | spurred by the total lack of freedom in his life. |
| Takeaway Orwell contends that totalitarianism functions only if the few in charge can control the many who are not. | |
| The landscape furthers his argument: the warm, inviting wood and clearing contrasts against the cold decay of the city. | |
| Here, Julia and Winston are able to act upon impulses they are normally forced to suppress. The bird seems to | |
| “deliberately [show] off its virtuosity,” which “[fascinates]” and “[startles]” Julia and Winston, who view it with | |
| “[reverence]” (Orwell 103). The bird symbolizes the audience, suggesting the depth of loss people could face in a totalitarian | |
| society, reminding the audience to heed Orwell’s warning and resist such regimes. | |

The first fragment of chocolate had melted on Winston's tongue. The taste was delightful. But there was still that memory moving round the edges of his consciousness, something strongly felt but not reducible to definite shape, like an object seen out of the corner of one's eye. He pushed it away from him, aware only that it was the memory of some action which he would have liked to undo but could not.

"You are very young," he said. "You are ten or fifteen years younger than I am. What could you see to attract you in a man like me?"

"It was something in your face. I thought I'd take a chance. I'm good at spotting people who don't belong. As soon as I saw you I knew you were against *them*."

Them, it appeared, meant the Party, and above all the Inner Party, about whom she talked with an open jeering hatred which made Winston feel uneasy, although he knew that they were safe here if they could be safe anywhere. A thing that astonished him about her was the coarseness of her language. Party members were supposed not to swear, and Winston himself very seldom did swear, aloud, at any rate. Julia, however, seemed unable to mention the Party, and especially the Inner Party, without using the kind of words that you chalked up in dripping alleyways. He did not dislike it. It was merely one symptom of her revolt against the Party and all its ways, and somehow it seemed natural and healthy, like a sneeze of a horse that smells bad hay. They had left the clearing and were wandering again through the checkered shade, with their arms round each other's waists whenever it was wide enough to walk two abreast. He noticed how much softer her waist seemed to feel now that the sash was gone. They did not speak about a whisper. Outside the clearing, Julia said, it was better to go quietly. Presently they had reached the edge of the little wood. She stopped him.

"Don't go out into the open. There might be someone watching. We're all right if we keep behind the boughs."

They were standing in the shade of hazel bushes. The sunlight, filtering through innumerable leaves, was still hot on their faces. Winston looked out into the field beyond, and underwent a curious, slow shock of recognition. He knew it by sight. An old, close-bitten pasture, with a footpath wandering across it and a molehill here and there. In the ragged hedge on the opposite side the boughs of the elm trees swayed just perceptibly in the breeze, and their leaves stirred faintly in dense masses like women's hair. Surely somewhere near by, but out of sight, there must be a stream with green pools where dace were swimming.

"Isn't there a stream somewhere near here?" he whispered.

"That's right, there is a stream. It's at the edge of the next field, actually. There are fish in it, great big ones. You can watch them lying in the pools under the willow trees, waving their tails."

“It’s the Golden Country--almost,” he murmured.
“The Golden Country?”

“It’s nothing, really. A landscape I’ve seen sometimes in a dream.”

“Look!” whispered Julia.

A thrush had alighted on a bough not five meters away, almost at the level of their faces. Perhaps it had not seen them. It was in the sun, they in the shade. It spread out its wings, fitted them carefully into place again, ducked its head for a moment, as though making a sort of obeisance to the sun, and then began to pour forth a torrent of song. In the afternoon hush the volume of sound was startling. Winston and Julia clung together, fascinated. The music went on and on, minute after minute, with astonishing variations, never one repeating itself, almost as though the bird were deliberately showing off its virtuosity. Sometimes it stopped for a few second, spread out and resettled its wing, then swelled its speckled breast and again burst into song. Winston watched it with a sort of vague reverence. For whom, for what, was that bird singing? No mate, no rival was watching it. What made it sit at the edge of the lonely wood and pour its music into nothingness? He wondered whether after all there was a microphone hidden somewhere near. He and Julia had only spoken in low whispers, and it would not pick up what they had said, but it would pick up the thrush. Perhaps at the other end of the instrument some small, beetle-like man was listening intently--listening to *that*. But by degrees the flood of music drove all speculations out out of his mind. It was as though it were a kind of liquid stuff the poured all over him and got mixed up with the sunlight that filtered through the leaves. He stopped thinking and merely felt. The girl’s waist in the bend of his arm was soft and warm. He pulled her round so that they were breast to breast; her body seemed to melt into his. Wherever his hands moved it was all as yielding as water. Their mouths clung together; it was quite different from the hard kisses they had exchanged earlier. When they moved their faces apart again, both of them sighed deeply. The bird took fright and fled with a clatter of wings.

915 words

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