

Cambridge Pre-AICE English Literature (10th Grade) Summer Assignment

INSTRUCTOR CONTACT: *Name:* Ms. McLargin
 Email: mmclargi@pasco.k12.fl.us
 Phone: 352-524-5500

A NOTE TO PARENTS: The material used in this Cambridge course is college level material and thus contains mature themes. For students to remain in the class, parents must sign a consent form for students, which will be available with the syllabus during the first week of school. Some of the readings and subsequent discussions will be of a more mature and sensitive nature. While a few of these readings are assigned by the University of Cambridge and are non-negotiable for this course, if you have a concern about a text, please contact me by June 30 (for summer readings) and by August 30 (for school-year readings) to inquire about alternate assignments.

A NOTE TO STUDENTS: You will be tested on this reading material during the first two weeks of the school year, and this grade will be averaged into your first nine week's grades along with a grade for the summer assignment. Any Cliff's Notes, Spark Notes, Schmoop, or other print or online study aides are not viable substitutes for reading the material and doing original work. Using these materials in place of text, as well as any form of cheating or plagiarism, will result in a zero for the assignment and possible removal from the honors or Cambridge course.

CAMBRIDGE PRE-AICE LITERATURE:

Work is due in FULL by the end of the first week of school.

- **READ**

How to Read Literature Like a Professor by Thomas C. Foster (2014 edition)

→ It is highly recommended that students purchase their own copy of this book so that they may write in it and refer to it/study from it throughout the year. When buying a copy, please buy the newly revised edition (\$10.10 at Amazon.com) with the following ISBN numbers:

ISBN-10: 0062301675

ISBN-13: 978-0062301673

→ Kindle (\$9.60 at Amazon.com) and other digital copies are acceptable but not encouraged. If students pursue this option, they must know how to take notes on each page and highlight lines *and* be willing to bring the device to class every day for the first month of school.

→ Should students not wish to purchase a copy, the local library has several of these titles available, and there is also a free PDF version online. However, please be aware that the library and online PDF versions are the older edition (published in 2008) and will contain some differences. Therefore, students with this edition will be taught the additional material via classroom instruction; they must simply be aware of the differences to avoid confusion and be willing to take notes in class to learn the material.

- **IMPORTANT!!!**

If your book edition does not exactly line up with the summer assignment, simply **read** the additional chapters/sections in your book and don't worry about including a **written** portion for that chapter. Likewise, if your book doesn't have some of the chapters that are listed in the written portion of the assignment, skip that assignment and go to the next one. Don't worry—you will only be responsible for completing the chapters that you **do** have, not the chapters that you **don't**.

- **DO** Complete the following activities/assignments in a single, typed, MLA-formatted document. Staple any annotated copies of texts behind your paper. Your writing should be well crafted. Each answer should have a thesis (related to the question & answer) and adequate evidence to prove your thesis. For each claim you make, make sure you have sufficient textual support, including citing author and page numbers according to MLA style. Don't write an essay for each chapter assignment, and don't make the entire assignment one big essay. Please number each assignment item, and think more in terms of a paragraph or two per answer. The goal is quality, not quantity—so make every word matter. For help with MLA style, visit the Online Writing Lab at Purdue University. <https://owl.english.purdue.edu/owl/resource/747/01/>

Chapter Assignments for *How to Read Literature Like a Professor* by Thomas C. Foster

Introduction: How'd He Do That?

How do memory, symbol, and pattern affect the reading of literature? How does the recognition of patterns make it easier to read complicated literature? Discuss a time when your appreciation of a literary work was enhanced by understanding symbol or pattern.

Chapter 1: Every Trip Is a Quest (Except When It's Not)

List the five aspects of a quest and then apply them to something you have read or viewed. Be sure to identify in your chosen novel or film each aspect of the quest, and explain its qualifications as such.

Chapter 2: Nice to Eat with You: Acts of Communion

Choose a meal from a literary work and apply the ideas of Chapter 2 to this literary depiction.

Chapter 3: Nice to Eat You: Acts of Vampires

What are the essentials of the Vampire story? Apply this to a book you have read or a movie you've seen.

Chapter 4: If It's Square, It's a Sonnet

Select two sonnets and show which form they are. Discuss how their content reflects the form. Submit copies of the sonnets, marked to show your analysis.

Chapter 5: Now, Where Have I Seen Her Before?

Define the term "intertextuality" and explain its meaning in the context of literature.

Chapter 6: When in Doubt, It's from Shakespeare...

Discuss a book or short story that you are familiar with that alludes to or reflects Shakespeare. Show how the author uses this connection thematically. Read pages 44-46 carefully. In these pages, Foster shows how Fugard reflects Shakespeare through both plot and theme. In your discussion, focus on theme.

Chapter 7: ...Or the Bible

Find 2 secular songs and 2 secular movies that either allude to the Bible or reflect the Bible in their themes. Christian movies such as "The Passion of the Christ" do not count for this assignment. Look deeper.

Chapter 8: Hansel and Gretel

(NO ASSIGNMENT)

Chapter 9: It's Greek to Me

(NO ASSIGNMENT)

Chapter 10: It's More Than Just Rain or Snow

(NO ASSIGNMENT)

Interlude: Does He Mean That

(NO ASSIGNMENT)

Chapter 11: ...More Than It's Gonna Hurt You: Concerning Violence

Present examples of the two kinds of violence found in literature. Show how the effects are different.

Chapter 12: Is That a Symbol?

Using the process described on page 106, investigate the symbolism of the beaded curtain in "Hills Like White Elephants" by Ernest Hemingway. This short story can be found online using Google.

Chapter 13: It's All Political

(NO ASSIGNMENT)

Chapter 14: Yes, She's a Christ Figure, Too

Apply the criteria on page 119 to a major character in a significant literary work or film. Try to choose a character that will have many matches.

Chapter 15: Flights of Fancy

(NO ASSIGNMENT)

Chapter 16: It's All About Sex...

(NO ASSIGNMENT)

Chapter 17: ...Except the Sex

(NO ASSIGNMENT)

Please note: The key idea from these chapters is that "scenes in which sex is coded rather than explicit can work at multiple levels and sometimes be more intense than literal depictions" (141). In other words, in higher arts forms such as significant literature, sex is not described and it is not a merely physical act. Rather, it symbolizes something other than itself, or is used to reveal characters, advance the plot, or reinforce theme.

Chapter 18: If She Comes Up, It's Baptism

Think of a "baptism scene" from a book you've read or a movie you've seen. How is the character different after the experience? Explain.

Chapter 19: Geography Matters...

(NO ASSIGNMENT)

Chapter 20: So Does Season

Find a poem that mentions a specific season. Then discuss how the poet uses the season in a meaningful, traditional, or unusual way. Submit a copy of the poem with your analysis.

Interlude: One Story

Write your own definition for archetype. Then identify an archetypal story and apply it to a literary work with which you are familiar.

Chapter 21: Marked for Greatness

Figure out Harry Potter's scar. If you aren't familiar with Harry Potter, select another character with a physical imperfection and analyze its implications for characterization.

Chapter 22: He's Blind for a Reason, You Know

(NO ASSIGNMENT)

Chapter 23: It's Never Just Heart Disease...

(NO ASSIGNMENT)

Chapter 24: And Rarely Just Illness

Recall two characters that died of a disease in a literary work. Consider how these deaths reflect the "principles governing the use of disease in literature" (215-217). Discuss the effectiveness of the death as related to plot, theme, or symbolism.

Chapter 25: Don't Read with Your Eyes

(NO ASSIGNMENT)

Chapter 26: **Is He Serious? And Other Ironies**
(NO ASSIGNMENT)

Chapter 27: **A Test Case**

Read "The Garden Party" by Katherine Mansfield, the short story starting on page 245. Complete the exercise on pages 265-266, following the directions exactly. Then compare your writing with the three examples. How did you do? What does the essay comparing Laura with Persephone add to your appreciation of Mansfield's story?

Envoi
(NO ASSIGNMENT)