

## Cambridge Pre-AICE English Literature (10<sup>th</sup> Grade) Summer Assignment

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**SUMMER ASSIGNMENT:** 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)
  - 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 with the following ISBN numbers:  
**ISBN-10:** 0062301675                      **ISBN-13:** 978-0062301673
  - Kindle 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.
  
- **DO** Annotate the book as necessary for high-level critical reading and advanced level analysis. This includes but is not limited to highlighting, underlining, and writing notes in the margin. Here are some guidelines to follow:
  1. Circle any words that you don't recognize or know the meaning of; look the words up in the dictionary; and write the definition in the margin next to the word.
  2. Square any key terms or phrases and then underline the explanation of them that follows.
  3. Highlight important ideas—and then write in the margin WHY you highlighted that, why it's important, what makes it worth remembering, etc. Highlighted material alone will not help you because you will not remember why you highlighted it and that defeats the purpose of annotation.
  4. Write in the margin any questions you have about a passage, or record a connection to other texts or ideas you've read or learned.

**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 Cambridge course.

**NOTE TO PARENTS:**

Foster's book contains two chapters (16&17) on sex, titled "It's All About Sex" & "Except the Sex." Students are not required to read these chapters. We will not be reading them or discussing them in detail in class. 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" (Foster 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. To participate in discussion and assignments and to perform well on assessments, students will need to know this concept.

This instruction on archetype, symbol, and metaphor directly supports these required Language Arts Florida Standards: LAFS.910.RL.1.1; LAFS.910.RL.2.4; and LAFS.910.L.3.5.

**GUIDING QUESTIONS:**

You do NOT need to answer these questions in writing for the summer assignment. However, read through these questions BEFORE you read through Foster's book. Be on the lookout for the answers. We will discuss these concepts in class, and you will see them again on your Foster test. To be *better* prepared for class and the assessment, try to answer these questions as you read; mark key passages in your book that relate to these questions; and/or write them down on paper. Again, these questions are not for a grade and are only meant to serve as a guide as you read.

**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?

**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.

**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 (your copy might not have the same page numbers; find the corresponding passages). 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**

Can you think of a movie you've seen or a book you've read that refers, or alludes, to Greek mythology?

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

Can you think of a movie you've seen or a book you've read that uses weather symbolically?

**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 (your copy might not have the same page numbers; find the corresponding passages), 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**

Optional: 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)*