

Saint Dominic Academy – CP English II Summer Reading 2024

Due: When we return to class in August

Format: MLA Format (times new roman size 12 font) Submitted via email or in Google Classroom when we return to school

Ask questions at: [Katherine.walls@portlanddiocese.org](mailto:Katherine.walls@portlanddiocese.org)

**REQUIRED READING: How to Read Literature Like a Professor** by Thomas C. Foster  
**Beal & Life of Pi** by Yann Martell

**CP WRITING REQUIRMENTS:**

(Bring all the texts to the first weeks of class & be prepared to discuss and write about your reading). For *Life of Pi* answer the following prompt in a typed 1-2 page response to the text:

1. Read and annotate *Life of Pi* by Yann Martel.
  - a. Do not consult any supplements such as Sparknotes, Shmoop, or the like; I want your OWN perspectives and opinions in your annotations.
  - b. Do not watch the film *Life of Pi* in lieu of reading the novel—they are significantly different!
  - c. Be prepared for a reading check assessment on the second day of school
2. Answer the following writing prompt in a 1-2 page response.

**PROMPT**

The end of *Life of Pi* shows that the investigators do not totally believe Pi's story. There are many other possible ways of ending the novel, however. A different ending could completely change the final tone of the story, as well as the outcome. Think about how you would want the story to end. Then write an alternate ending that conveys your idea. Provide as much detail as you can.

**PREWRITING**

1. How do you want the story to end?
2. Make a list of possible events that could happen and where life could take Pi instead if he did one thing differently in his journey.
3. Pick what you think are the most entertaining, interesting, or important options and base your story on them.

**DRAFTING**

Your story/essay needs to contain a strong beginning which sets the scene using imagery, establishes your characters and continues the themes found within the text. This ending should make sense logically with the book as a whole but also can have a creative spin – this means **no** alien abductions!

**SECOND ASSIGNMENT: How to Read Literature Like a Professor** by Thomas C. Foster  
Beal

1. Answer the chapter questions to prepare yourself to cover this text in the fall

**How to Read Literature Like a Professor** by Thomas C. Foster Beal  
CP Chapter Questions:

Introduction:

1. Define the “language of reading”
2. What is the key to recognizing conventions in literature?
3. What separates the professional reader from the rest of the crowd?

Chapter 1:

4. What are the five aspects of a quest?
5. What is always the real reason for a quest?

Chapter 2:

6. Define “communion” in literature.
7. What is usually the point of an author’s inclusion of a meal scene in literature?
8. What happens if the characters do not share a meal?

Chapter 4:

11. What is the biggest part of pattern recognition?
13. Define intertextuality

Chapter 5:

15. Name some reasons an author might choose to allude to Shakespeare’s works.
16. When a writer “relies on our awareness of the Shakespearean text as he constructs his play, ...that reliance allows him to...” (complete the statement).

Chapter 6:

17. What are some examples of common Biblical archetypes?

Chapter 7:

18. Define literary canon.
19. Why would a writer choose to allude to a children’s book or a fairy tale?

Chapter 8:

20. Name three examples of works of art/literature that allude to the story of Icarus and Daedalus.
21. What does it mean when a story is ironized?

Chapter 9:

22. A stormy setting has the power to directly affect which elements of literature in particular?
23. What could rain signify within literature?

Chapter 10:

24. How does the protagonist's "next-man-over" serve to drive the plot in most works of literature?
25. Why aren't all characters round?
26. According to Aristotle, how do characters drive the plot?

Chapter 11:

27. What is the difference between violence in real life and violence in literature?
28. What are the two categories of violence in literature? Describe each in detail.
29. What are some reasons that writers kill off their characters?

Chapter 12:

30. Explain the difference between symbolism and allegory

Chapter 14:

31. What is one of the most prevailing influences of a culture and its literature?
32. With this in mind, name the most prominent influence in the literature of our culture.
33. List five "Christ-like" features found in literature.
34. Why would an author choose to employ a Christ figure?

Chapter 18:

35. What happens when a character gets wet or survives a drowning?
36. What happens when a character actually drowns?

Chapter 19:

37. What is literary geography?

Chapter 20:

38. What are some examples of the literary significance of each season?

Interlude: "One Story"

39. Define archetype and identify some examples of common archetypes in literature.

Chapter 21:

40. What is the literary significance of a character's shape or markings?

Chapter 22:

41. What should a writer do if he wants us to notice something important about a character, or even the work at large?

Chapter 23:

42. What are the four principles governing the use of disease in works of literature?

Chapter 24:

43. What does Foster mean when he states, "don't read with your eyes"?

44. What is the goal of deconstructive reading?

Chapter 25:

45. What is the primary and secondary meaning of a text

46. What's Foster's strategy for determining the meaning behind symbolism?

Chapter 27:

47. How can we be sure that we're doing what the author wants us to?

48. What is Foster's final piece of advice?

Envoi:

49. What is Foster's main suggestion for reading?