

**Isle of Wight Academy**  
**2022 Required Summer Reading**  
**12<sup>th</sup> Grade – AP Only**

The goals of the summer reading assignments for IWA are to improve literacy and to promote lifelong reading. As students grow and mature, they need to continually practice their reading skills. The lists are based on recommendations from classroom teachers, librarians, and students. Each reading selection has an assignment designed to enhance the reading, thought processes and message of the selection.

*The AP English class will read a wide variety of literature during the year. The literature may not suit your style, but all selections are made to help students analyze different genres and dissect themes in order to prepare for the AP exam in the spring. Some contemporary fiction may contain adult situations, sexual content, and/or violence. All novels selected for this class are works of artistic merit according to colleges nationwide and the College Board, the administrators of the AP Tests and have been listed as suggested readings for AP students.*

You will read the two texts listed below and complete the assignments, due the first day of school.

*How to Read Literature Like a Professor*, (Revised Edition) by Thomas C. Foster  
*The Kite Runner* by Khaled Hosseini

**I. *How to Read Literature Like a Professor* (Revised Edition) by Thomas A. Foster**

While many books can be enjoyed for their basic stories, there are often deeper literary meanings interwoven in these texts. *How to Read Literature Like a Professor* helps us to discover those hidden truths by looking at literature with the eyes—and the literary codes—of the ultimate professional reader, the college professor.

What does it mean when a literary hero is traveling along a dusty road? When he hands a drink to his companion? When he's drenched in a sudden rain shower?

Ranging from major themes to literary models, narrative devices and form, Thomas C. Foster provides us with a broad overview of literature—a world where a road leads to a quest, a shared meal may signify a communion, and rain, whether cleansing or destructive, is never just a shower—and shows us how to make our reading experience more enriching, satisfying, and fun.

**Assignment #1:**

While reading the book, answer the questions provided on the worksheet included. Underline any passages you feel will be useful as we analyze during the year. We will be using and referencing this text throughout the year. It is critical that you develop a full understanding of Foster's techniques and practices.

## II. Assignment II

### Novel -- *The Kite Runner* by Khaled Hosseini

A favorite among AP students, this *New York Times* Bestseller is an “Unforgettable, heartbreaking story of the unlikely friendship between a wealthy boy and the son of his father’s servant, caught in the tragic sweep of history.” It is a very powerful book about friendship, growth, and humanity that will touch each and every one of you.

After you have read both texts (*HTRLLAP* and *The Kite Runner*), you will write a three-page typed essay (900-1000 words) analyzing *The Kite Runner* by connecting three chapters in Foster’s book. Connections should analyze and provide genuine analysis of the text. Make sure to explain your analysis well and cite evidence from both texts. Each chapter application to the book should take up approximately one page. For example, if one of the chapters you chose to apply to the book is “Is that a Symbol,” approximately one page of your three-page essay will analyze the symbols of *The Kite Runner*.

- A. Your essay must be typed in Times New Roman, Size 12, double-spaced, 1-inch margins.
- B. You must have your assignment printed and ready when you arrive to class on the first day of school. I will not accept any assignments emailed to me.
- C. All assignments are to be done solely on an independent basis and without the aid and use of outside sources (to include the internet, Cliffnotes, Sparknotes and the like – your friends, etc.) These thoughts are to be your own and no one else’s. Should there be evidence that you have used an outside source, you will receive a zero on the assignment, be written up, and recommended to take on-level English 12 rather than AP Literature.

**Study Questions for  
How to Read Literature Like a Professor, Revised Edition  
By Thomas C. Foster**

**Introduction (pages. xxiii – xxx)**

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: “Every Tip Is a Quest (except when it’s not)” (pgs. 1-6)**

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

**Chapter 2: “Nice to Eat with You: Acts of Communion” (pgs. 7-14)**

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 3: “Nice to Eat You: Acts of Vampires” (pgs. 15-22)**

9. “Ghosts and vampires are...” (finish the sentence)
10. What is the true purpose of a vampire, ghost, or other human but “spooky” character?

**Chapter 4: “Now, Where Have I Seen Her Before?” (pgs. 23-31)**

11. What is the biggest part of pattern recognition?
  
12. Complete the sentence: “There’s no such thing as...”
  
13. Define intertextuality.

**Chapter 5: “When in Doubt, It’s from Shakespeare...” (pgs. 32-42)**

14. Name three examples of contemporary works based on Shakespeare’s writings.
  
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: “Or the Bible” (pgs. 42-51)**

17. What are some examples of common Biblical archetypes?

**Chapter 7: “Hansel and Gretel” (pgs. 52-58)**

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

**Chapter 8: “It’s Greek to Me” (pgs. 59-58)**

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: “It’s More Than Just Rain or Snow” (pgs. 69-75)**

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: “Never Stand Next to the Hero” (pgs. 76-89)**

24. Foster states that ...”characters are not people...” Instead, “Characters are products of...” (Finish statement)
25. How does the protagonist’s “next-man-over” serve to drive the plot in most works of literature?
26. Why aren’t all characters round?
27. According to Aristotle, how do characters drive the plot?

**Interlude: “Does He Mean That?” (pgs. 90-93)**

28. What is meant by: “lateral thinking” in the writing process?

**Chapter 11: “...More Than It’s Gonna Hurt You: Concerning Violence” (pgs. 94-103)**

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

**Chapter 12: “Is That a Symbol?” (pgs. 104-114)**

32. Explain the difference between symbolism and allegory.
33. Name two problems the reader may encounter when deciphering symbolic meaning within a piece of literature.

**Chapter 13: “It’s All Political” (pgs. 115-123)**

34. Discuss an example in which an author subtly addresses a political subject or theme from this chapter.

**Chapter 14: “Yes, She’s a Christ Figure, Too” (pgs. 124-142)**

35. What is one of the most prevailing influences of a culture and its literature?
36. With this in mind, name the most prominent influence in the literature of our culture.
37. List five “Christ-like” features found in literature.

38. Why would an author choose to employ a Christ figure?

**Chapter 15: “Flights of Fancy” (pgs. 133-142)**

39. What is the significance of flight in literature?

40. Complete the sentence: “\_\_\_\_\_ trumps everything.”

41. What happens when flight is interrupted in literature, particularly when the character survives?

**Chapter 18: “If She Comes Up, It’s Baptism” (pgs. 160-170)**

42. What happens when a character gets wet or survives a drowning?

43. What happens when a character actually drowns?

**Chapter 19: “Geography Matters” (pgs. 171-182)**

44. What is *literary geography*?

45. What does geography mean to a work of literature?

46. What’s the general rule for when a character goes south?

**Chapter 20: “...So Does Season” (pgs. 183-192)**

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

**Interlude: “One Story” (pgs. 193-200)**

48. Can a writer ever be purely original? Explain.

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

50. What is “displacement” of the myth?

**Chapter 21: “Marked for Greatness” (pgs. 201-208)**

51. What is the literary significance of a character’s shape or markings?

**Chapter 22: “He’s Blind for a Reason, You Know” (pgs. 209-214)**

52. Why would an author go through the trouble of creating a blind character?

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

**Chapter 23: “It’s Never Just Heart Disease... And Rarely Just Illness” (pgs. 215-231)**

54. What is the most metaphorical illness for a character to have in literature? Why?

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

**Chapter 24: “Don’t Read With Your Eyes” (pgs. 232-239)**

56. What does Foster mean when he states, “don’t read with your eyes”?

57. What is the goal of *deconstructive* reading?

**Chapter 25: “It’s My Symbol and I’ll Cry If I Want To” (pgs. 240-251)**

58. What is the primary meaning of a text?

59. What is the secondary meaning of a text?

60. Define figuration.

61. What’s Foster’s strategy for determining the meaning behind symbolism?

**Chapter 26: “Is He Serious? And Other Ironies” (pgs. 252-261)**

62. What trumps everything in literature?

63. Define ironic mode?

**Postlude: “Who’s In Charge Here?” (pgs. 295-301)**

64. How can we be certain that our reading is correct?

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

66. What is Foster’s final piece of advice?

**Envoi (pgs. 302-306)**

67. Define the envoi.

68. What is Foster’s main suggestion for reading?