English 12DE / Mr. Bailey / Summer Reading Assignment / *How to Read Literature like a Professor* by Thomas C. Foster / (Quarter 1 Quiz Grade)

Due date: September 6, 2022 / 1 letter-grade penalty for every week late.

Where to Submit? There will be a place to submit your work when next year's Canvas pages are set up in late August. You'll be notified.

Instructions:
A - Answer all the blue questions (1-34) and read the rest alongside the book.
B - Provide definitions for undefined words in blue (26 in all)
C - Not all chapters have questions, but read the stuff for those chapters, too. This sheet should be used as a companion to the book. It provides some definitions and context. *How to Read Literature Like a Professor* is 20 years old, and the pop culture references may not be familiar to you. I have tried to explain them for you. A PDF of the book is provided. There are a limited number of hard copies. Page numbers are given as (PDF/hard copy).

Preface

QUESTION 1: What are 2 famous examples of books now considered classics that were flops when they first came out?

1. Hitchcock, Bergman & Fellini: famous and respected film directors [I recommend them all]
2. *Dallas*: a wildly popular nighttime soap opera from the 70s-80s.

3. Charlatan:

4. Idiosyncratic:

5. Precepts: the basic rules or guidelines
6. Waggish: humorous in a playful or mischievous way

IMPORTANT PASSAGE 1: "One of the central precepts of the book is that there's a universal grammar of figurative imagery, that in fact images gain much of their power from repetition and reinterpretation" (10/xviii).

Introduction: How'd He Do That?

7. Milquetoast:

8. Incredulous: expressing shocked disbelief
9. Analytical apparatus: analyzing equipment, in this case, a system for interpreting literature
10. Sleight of hand: a type of misdirection used by magicians

SUPERB, SIMPLE TOPIC SENTENCE: "Literature has its grammar, too" (14).
11. Affective: relating to moods, feelings, and attitudes

QUESTION 2: What "elements" of a text does an "English professor" (15) devote attention to (15/xxvii)?

QUESTION 3: What three "items" separate the professional reader from the rest of the crowd (15xxvii)?

12. Correspondences and corollaries: connections and parallels (from other readings)

IMPORTANT PASSAGE 2: "Literature is full of patterns, and your reading experience will be much more rewarding when you can step back from the work, even while you're reading it, and look for those patterns" (16).

13. Archetypes: recurring symbols, patterns, or character types in literature (or elsewhere)

Chapter 1: Every Trip is a Quest

14. A&P: a defunct supermarket chain that used to be big. It was the Kroger of its time
15. Burg: town, city
16. Chapel Perilous: originally a setting in Le Morte d'Arthur [the death of (King) Arthur], it now refers to any dangerous or supernatural setting in a **quest story**.

***QUESTION 4: Which 4 book and film examples does Foster give for a "quest tale" (19/6)?**

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

17. **communion:**

18. liturgical: having to do with a worship service or mass

QUESTION 5: Why, according to Foster, is "breaking bread together" [eating] a significant act in the "real world" (21/8)?

19. Mafia don: an organized crime boss, from the Italian male honorific "don" [lord, Mr.]
20. Goblet: a fancy stemmed beverage glass, typically for wine

QUESTION 6: What does the "eating scene" between Tom and Mrs. Waters in *Tom Jones* symbolize (22/9)?

21. Antipathy: strong dislike

22. Propriety:

23. Dotty: somewhat insane or eccentric

Chapter 3: Nice to Eat You: Acts of Vampires

24. Virile: manly, potent (opposite of impotent)

25. Taboo:

QUESTION 7: "Sublimation" is a process identified by Freud where sexual energy is diverted to something else. Why does Foster say that "Victorians were masters of sublimation" (26/17)? Why did they have to be?

26. Dictum: rule
27. Wards: minors under the care of someone other than parents ["wards of the state"]

28. Expatriate (*n.*):

QUESTION 8: How do the names "Winterbourne" and "Daisy" in the novel *Daisy Miller* symbolize concepts that help us make meaning (27/20)?

29. Wanton (n.): a lewd or lascivious person (usually female) who behaves in a flirtatious manner. Also used as an adjective describing such a person.

30. Voyeur:

31. Culminate: end
32. Pathetic: evoking sympathy (pathos)
33. Table fare: food and drink consumed at the table

QUESTION 9: How is the behavior of Winterbourne toward Daisy like a vampire (28/21)? (NOTE: the word "batten" is a typo—it should read "fatten.")

34. Naturalistic movement (28): Foster refers to naturalism, a literary movement that displayed an extreme (and often depressing) realism in which characters are consumed or dominated by the "natural" forces of a given culture, economy, set of values, etc.

Chapter 4: Now, Where Have I Seen Her Before?

QUESTION 10: How is interpreting literature like connect-the-dots (29/23-24)?

35. Lay: as in "lay readers" (29): non-professional; from Christianity where people acting as leaders in church activities who are not ordained ministers are called the "laity." Someone today who is not an expert in a given field might be called a "layman" or "layperson."

36. Lest:

37. Baldly: openly, plainly, in-your-face
38. Trivial Pursuit: a board game popular in the '90s that quizzed players on different subjects

IMPORTANT PASSAGE 3: Once you begin to see a pattern of influences and themes in a narrative, "the story is no longer all on the surface but begins to have depth" (31).

QUESTION 11: What is "intertextuality" (32/29)?

39. Tawdry:

40. Harold Bloom (1930-2019): literary critic (of divisive reputation) known for his encyclopedic knowledge of world literature

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Chapter 5: When in Doubt, It's from Shakespeare. . .

41. John Cleese, Cole Porter, *Moonlighting*: a member of the Monty Python comedy troupe; a songwriter of the Jazz Age; a 90s TV rom-com show with Bruce Willis & Cybill Shepherd
42. *The Taming of the Shrew*: Shakespeare play in which an unruly woman (a "shrew" in the slang of the time) is "tamed" by her new husband
43. Odd duck: the odd thing among a group of things; a strange person
44. Rocky and Bullwinkle: a Saturday morning cartoon show from the 60s.
45. Repartee (reh-par-TAY): clever puns and comebacks in conversation (from French)

46. Ubiquity:

IMPORTANT PASSAGE 4: "Writers find themselves engaged in a relationship with older writers" (37).

47. Neurotic: for Freud, neurosis was caused by an imbalance between drives/desires and emotions/actions. In a general sense, the term is used for people who overthink things and are sometimes paralyzed by indecision, inaction, or anxiety.

QUESTION 12: Which famous poet has a speaker (the main person talking in a poem) who compares himself to Hamlet (37/38)?

48. Timorous:

49. Hapless: unfortunate, unlucky
50. Ditherer: someone who labors away (dithers) at unimportant things
51. Courtier: someone who was a minor figure in a royal court (think homecoming court: attendants to the King and Queen--as opposed to a law court)
52. Carousing: noisily partying and drinking (usually said of a male)
53. Fulke Greville: a minor poet and playwright contemporary with Shakespeare

IMPORTANT PASSAGE 5: "[R]eading is an activity of the imagination, and the imagination in question is not the writer's alone" (38-9).

Chapter 6: . . . Or the Bible

54. Vesuvius: the volcano whose eruption buried Pompeii and Herculaneum (79 AD)
55. Unambiguous: clear; not obscure or complicated

QUESTION 13: To which famous biblical characters does Toni Morrison refer in her novel *Beloved* (40/43)?

56. Wherewithal: the means, resources, or money (the wherewithal do something)
57. Motif: a repeated element that has a symbolic significance

IMPORTANT PASSAGE 6: With James Baldwin's biblical allusion at the end of "Sonny's Blues," the story "ceases to be locked in the middle of the twentieth century and becomes timeless and archetypal, speaking of the tensions and difficulties that exist always and everywhere between brothers, with all their caring and pain and guilt and pride and love. And that story never grows old" (45).

Chapter 7: Hanseldee and Greteldum

The title above refers to 2 sets of characters: Hansel and Gretel who find themselves in the clutches of a witch in a gingerbread house; and Tweedledee and Tweedledum, identical twins that Alice encounters in *Through the Looking Glass* (1871) by Lewis Carroll. In the twentieth century, the latter names were used to describe any pair of people who are very much alike in some way, usually not positive.

IMPORTANT PASSAGE 7: "The list of 'great writers' or 'great works' is fairly fluid" (46). Foster refers to the literary "canon" which is an ever-evolving list of important books. Some writers (like Shakespeare) remain constant while others are added and subtracted.

IMPORTANT PASSAGE 8: "[E]verything is a text" (48).

58. Existentialism: a philosophy mostly of the 20th century but which traces its roots as far back as the Book of Ecclesiastes ["What profit hath a man of all his labor which he taketh under the sun? One generation passeth away, and another generation cometh: but the earth abideth forever" (1:3-4).] It can be difficult to pin down. Mostly it is associated with pessimism and the idea that there is no transcendent meaning to existence. Actual existentialist philosophers [like Jean-Paul Sartre] stress the absolute freedom of existence, the importance of the recognition of another consciousness to understand our own, and the sometimes comic absurdity of life. Søren Kierkegaard (1813-55) is considered a Christian existentialist.

IMPORTANT PASSAGE 9: "[W]e want strangeness in our stories, but we want familiarity, too. We want a new novel to be not quite like anything we've read before. At the same time, we look for it to be sufficiently like other things we've read so that we can use those to make sense of it. If it manages both things at once, strangeness and familiarity, it sets up vibrations, harmonies to go with the melody of the main story line. And those harmonies are where a sense of depth, solidity, resonance comes from. Those harmonies may come from the Bible, from Shakespeare, from Dante or Milton, but also from humbler, more familiar texts [like fairy tales]" (49).

Chapter 8: It's Greek to Me

The title above refers to a line in Shakespeare's *Julius Caesar* meaning "I don't understand it."

IMPORTANT PASSAGE 10: "When most of us think 'myth,' we mean the northern shores of the Mediterranean between two and three thousand years ago. We mean Greece and Rome.

Greek and Roman myth is so much a part of the fabric of our consciousness, of our unconscious really, that we scarcely notice" (51).

59. Tenuous: very weak or slight

IMPORTANT PASSAGE 11: "There is, in fact, no form of dysfunctional family or no personal disintegration of character for which there is not a Greek or Roman model. Not for nothing do the names of Greek tragic characters figure in Freud's theories." (54).

Chapter 9: It's More Than Just Rain or Snow

IMPORTANT PASSAGE 12: "[W]eather is never just weather" (56).

60. Simulacrum: an imitation or substitute for something; in literary theory it gets complicated, as simulacrum can mean *a copy of something for which there is no original* like the Italian villa stylings of an Olive Garden restaurant. There is no original that is being copied; it is a generic representation of what Americans expect an old villa in Tuscany (or wherever) to look like.

61. Irony: the opposite of expectation. Often used incorrectly to indicate a mere coincidence. Foster cites Eliot's famous opening line: "April is the cruellest month." April is the time of spring, renewal, rebirth, etc., but Eliot goes against our expectations by making it cruel.

Chapter 10: Never Stand Next to the Hero

***QUESTION 14: In many stories, the person closest to the hero ends up dead. Foster's opening example is Patroclus and Achilles from *The Iliad*. Name 3 movie characters who get people killed (63/82-83).**

IMPORTANT PASSAGE 13: According to E. M. Forester's "*Aspects of the Novel*: the fictive world (I'm paraphrasing here) is divided up into *round* and *flat* characters. Round characters are what we could call three-dimensional, full of traits and strengths and weaknesses and contradictions, capable of change and growth. Flat characters, not so much. They lack full development in the narrative or drama, so they're more two-dimensional, like cartoon cutouts. Some critics call these two types of literary personnel *dynamic* and *static*, but we'll go with round and flat. And between these two, round characters get all the breaks" (64/84).

INTERLUDE: Does He Mean That?

62. Pithy: brief but memorable/meaningful

***QUESTION 15: What was different about writers prior to 1900 (69/92)?**

IMPORTANT PASSAGE 14: "Since proof is nearly impossible, discussions of the writer's intentions are not especially profitable. Instead let's restrict ourselves to what he did do and, more important, what we readers can discover in his work. What we have to work with is hints and allegations, really, evidence, sometimes only a trace, that points to something lying behind the text" (69).

Foster is referring to something called the "Intentional Fallacy," the idea that the key to understanding a text is having knowledge of the author's life and intentions. These are not fruitless endeavors, but it makes more sense to first look at what the text tells us, and second, to have a decent working knowledge of the author's culture and time. What was happening? What were people worried about? When we read *Dracula*, we won't talk much about Bram Stoker's life, but we will definitely look at the concerns and issues of late Victorian Britain.

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

***QUESTION 16: In this chapter Foster talks about how authors kill off characters for plot purposes. What literary, television, or movie character's death was most disturbing or disappointing to you? (Opinion question)**

63. Gravitas: weightiness, seriousness; same Latin root as gravity and grave (meaning serious)

***QUESTION 17: Why do the deaths in a mystery novel have less weight [less importance for us] than deaths in a "literary" novel (73/98)?**

64. ménage: (Fr.) household. The word carries the resonance of the phrase "ménage à trois" which means a sexual encounter or arrangement between three people

***65. Antipathy:**

66. Christian name: a person's first name (as opposed to their family name)
67. Scrupling: having moral reservations or qualms (scruples) about something

***68. Emasculation:**

69. Malice aforethought: legal term describing an evil act that is planned (premeditated)

IMPORTANT PASSAGE 15: "Authors rarely introduce violence straightforwardly, to perform only its one appointed task, so we ask questions. What does this type of misfortune represent thematically? What famous or mythic death does this one resemble? Why this sort of violence and not some other? The answers may have to do with psychological dilemmas, with spiritual crises, with historical or social or political concerns" (76).

Chapter 12: Is That a Symbol?

***QUESTION 18: Foster presents us with three writers who use rivers symbolically: Mark Twain, Hart Crane, and T. S. Eliot. Briefly, what do the three rivers (possibly) symbolize (80/110)?**

IMPORTANT PASSAGE 16: "One of the pleasures of literary scholarship lies in encountering different and even conflicting interpretations, since the great work allows for a considerable range of possible interpretations. Under no circumstances, in other words, should you take my pronouncements on these works as definitive" (81).

IMPORTANT PASSAGE 17: "Ask questions of the text: what's the writer doing with this image, this object, this act; what possibilities are suggested by the movement of the narrative or the lyric; and most important, what does it *feel* like it's doing (82)?

Chapter 13: It's All Political

70. Gruel: a simple porridge (like oatmeal) associated with very poor people or prisoners

***71. Valorize:**

72. The body politic: politicians and government officials as a group
73. Plucky: spirited, brave, especially when determined in the face of obstacles

***74. Reductionist:**

75. Programmatic: endorsing a specific political agenda or program

***QUESTION 19: What kind of "political" writing does Foster like? Not names of authors, but *what* he likes about them (84/117).**

76. Bohemianism: a wandering and (presumed) decadent lifestyle of writers and artists: late nights, drinking, casual sex, no responsibilities, etc.
77. Avant-garde: a group or person that develops new or experimental concepts and techniques in the arts; people who throw out conventional ways of doing things; at the front of something

NOTE: I take issue with Foster's take on **Poe** and nobility. He believes Poe is consistently critiquing a "degraded and decaying" European aristocracy and is instead a champion of the American vision of a society *without* a noble class (85). Quite to the contrary, Poe famously wrote that while Europe had an aristocracy by blood, America had a mere "aristocracy of the

dollar" which he thought was very much inferior ("The Philosophy of Furniture"). Poe sets his stories in old Europe, *not* because he dislikes it, but because he finds it more interesting. You don't have to take my word (or Foster's), but I thought this point needed to be made.

IMPORTANT PASSAGE 18: "Knowing a little something about the social and political milieu out of which a writer creates can only help us understand her work, not because that milieu controls her thinking but because that is the world she engages when she sits down to write" (87).

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

IMPORTANT PASSAGE 19: "[N]o matter what your religious beliefs, to get the most out of your reading of European and American literatures, knowing something about the Old and New Testaments is essential. . . . Culture is so influenced by its dominant religious systems that whether a writer adheres to the beliefs or not, the values and principles of those religions will inevitably inform the literary work" (88).

***78. Glib:**

***QUESTION 20: Which famous book about a fisherman uses imagery that makes him a Christ figure (90/127-128)?**

79. Parable: a story used to teach a moral or religious lesson (like those told by Jesus)

Chapter 15: Flights of Fancy (fancy = imagination)

***QUESTION 21: What does *flight* usually symbolize in literature (95/136)?**

***80. Waif:**

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

***81. Prurient:**

82. Subconscious: thinking or feeling that happens beneath the level of conscious thought. Freud actually never says "subconscious." He says "unconscious" (It's a common mistake)

***83. Hokum:**

84. Decorous: using proper behavior, polite and restrained

ABOUT SIGMUND FREUD (pronounced: Froyd): Once writers started reading Freud's books, many began to deliberately use his concepts in their texts. A good example is Laurence Olivier's classic film adaptation of *Hamlet* (1948). Olivier actually consulted with prominent Freudian

psychoanalyst Ernest Jones on how to bring out Freud's "Oedipal Conflict" in the film. I'll provide a basic overview of Freudian concepts before we start our readings.

***QUESTION 22: What kinds of things were forbidden in American movies because of the Hayes Code (101/145)?**

85. The studio system: in old Hollywood, major film studios like Warner Brothers and MGM had actors, directors, producers, and technicians under exclusive contracts. It was a bit like a professional athlete signing to play for a team for a specific length of time.

***86. Talisman:**

***QUESTION 23: Talking about sex in literature "inevitably" leads to *which* writer (102/147)?**

87. Sublimation: a process identified by Freud in which one of our basic drives (sex or aggression mostly) is diverted into something else like exercise, creativity, work, etc. The energy must come out somewhere. Freud believed this diversion is essential to civilization. We divert or postpone our immediate (or improper) desires to achieve constructive ends.

88. Lurid: vividly shocking or sensational

***89. Untoward:**

Chapter 17: Except Sex

90. Reddi-Wip: a brand of whipped cream in an aerosol can
91. *Ad nauseam*: endlessly; over and over
92. Post-coital cigarette: (after-sex cigarette) in a time when more people smoked, showing a couple having cigarettes, especially in bed, meant they had just finished having sex.
93. Onanistic: having to do with masturbation (named for a biblical character: Onan)

***94. Cliché:**

95. Ardor: enthusiasm or passion, often sexual

***96. Anathema:**

97. Depraved: morally corrupt; wicked
98. Patriarchal: describes a society dominated by males (related to the word **Pa**pa)
99. Upset the apple cart: to challenge some conventional way of doing things
100. Parthenogenesis: process of conceiving offspring without sex
101. Peer: a member of the British nobility (a "Peer of the Realm")

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

102. Primal fear: a fear that is believed (by some) to be ancient and inborn in humans
103. Adage: a short saying or proverb that contains wisdom (the early bird catches the worm)

IMPORTANT PASSAGE 20: "A young man sails away from his known world, dies out of one existence, and comes back a new person, hence is reborn. Symbolically, that's the same pattern we see in baptism: death and rebirth through the medium of water" (110).

104. Shrink: slang term for a psychologist or therapist

IMPORTANT PASSAGE 21: "'Always' and 'never' aren't good words in literary studies" (113).

***QUESTION 24: What does Tolstoy say about families (114/169)?**

Chapter 19: Geography Matters. . .

IMPORTANT PASSAGE 22: "What does it mean to the novel that its landscape is high or low, steep or shallow, flat or sunken? Why did this character die on a mountaintop, that one on the savanna? Why is this poem on the prairie? Why does Auden like limestone so much? What, in other words, does geography mean to a work of literature" (115)?

105. *De facto*: in fact (as opposed to *de jure*: in law)
106. Atonement: reparation for a wrong, injury or (in a religious context) sin

***107. Libertine (*n.*):**

108. Lassitude: a state of physical or mental weakness; a lack of energy

IMPORTANT PASSAGE 23: "What Lawrence does, really, is employ geography as a metaphor for the psyche—when his characters go south, they are really digging deep into their subconscious, delving into that region of darkest fears and desires. . . . Joseph Conrad, England's greatest Polish writer, sends his characters into hearts of darkness (as he calls one tale of a trip into Africa) to discover the darkness in their own hearts (119).

IMPORTANT PASSAGE 24: "First, think about what there is down low or up high. Low: swamps, crowds, fog, darkness, fields, heat, unpleasantness, people, life, death. High: snow, ice, purity, thin air, clear views, isolation, life, death. Some of these, you will notice, appear on both lists, and you can make either environment work for you if you're a real writer" (120).

109. Hoary: of art, old and trite; overused, tired. Of a person, old.

Chapter 20: So Does Season

"SONNET 73" by Shakespeare: we'll talk about this poem before we stufy *Macbeth*.

***QUESTION 25: What do the four seasons symbolize? Name each one and what it usually represents (123-124/186).**

110. Pastoral: in art, a work that idealizes country life, young love, shepherds, maidens, etc. (Same Latin root as "pasture")

***111: Elegy:**

Interlude: One Story

112. Ur-story: Ur was once thought to be the first city, so Ur-anything means the first one

***QUESTION 26: According to Foster, what is the "ur-story" (the one story) about (128/194)?**

IMPORTANT PASSAGE 25: "The basic premise of **intertextuality** is really pretty simple: everything's connected. In other words, anything you write is connected to other written things" (130).

IMPORTANT PASSAGE 26: "'Archetype' is a five-dollar word for 'pattern,' or for the mythic original on which the pattern is based. It's like this: somewhere back in myth, something--a story component let's call it--comes into being. It works so well, for one reason or another, that it catches on, hangs around, and keeps popping up in subsequent stories. That component could be anything: a quest, a form of sacrifice, flight, a plunge into water, whatever resonates and catches our imaginations, setting off vibrations deep in our collective consciousness, calling to us, alarming us, inspiring us to dream or nightmare, making us want to hear it again" (131).

113. Frisson: (free-SAU)a sudden strong feeling of excitement or fear; a thrill

Chapter 21: Marked for Greatness

***QUESTION 27: Foster notes that heroes often have a physical characteristic or "mark" that separates them from other characters. He gives the example of Harry Potter's scar. Can you name another heroic character who bears some mark of difference? It can be from books, shows, comics, movies, or whatever.**

114. Garotte: as a verb, to kill someone by tightening something around their neck, usually in a surprise attack from behind. As a noun, the device used in this process

IMPORTANT PASSAGE 27: "Are deformities and scars therefore always significant? Perhaps not. Perhaps sometimes a scar is simply a scar, a short leg or hunchback merely that. But more often than not, physcical markings by their very nature call attention to themselves and signify some psychological or thematic point the writer wants to make" (137).

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

***QUESTION 28: According to Foster, what does the author want to "emphasize" when a blind character is introduced (139/210)?**

IMPORTANT PASSAGE 28: "[A]s soon as we notice blindness and sight as thematic components of a work, more and more related images and phrases emerge in the text" (139).

115. Bazaar: an arrangement of connected stalls or shops for selling things

***QUESTION 29: What is the Foster's "Indiana Jones principle" (140/213)?**

Chapter 23: It's Never Just Heart Disease. . . And Rarely Just Illness

***QUESTION 30: What are the Foster's 4 principles governing the use of disease in works of literature (144-145/222-224)?**

116. VD: venereal disease; what we now call sexually-transmitted diseases

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Chapter 24: Don't Read with Your Eyes

117: Verisimilitude: the appearance of being true or real; for example, many novelists of the 17 and 1800s composed their narratives in the form of letters to make the events seem as if they really happened. Think of a movie that looks like it was filmed on a phone to make it seem like someone really recorded the footage in reality. What they're going for is verisimilitude.

IMPORTANT PASSAGE 29: "[I]f we want to get the most out of our reading, as far as is reasonable, we have to try to take the works as they were intended to be taken. The formula I

generally offer is this: don't read with *your* eyes. What I really mean is, don't read only from your own fixed position [in time]. . . [T]ry to find a reading perspective that allows for sympathy with the historical moment of the story" (151).

***QUESTION 31: What does Foster say is "the point of the last-chance-for-change" story (152/236)?**

Chapter 25: It's My Symbol and I'll Cry if I Want To

(The chapter title above refers to the 1963 pop music hit: "It's My Party")

118. Conceit: in literature, an extended metaphor running through as an organizing device (Our example will be "Sonnet 73" by Shakespeare)

***QUESTION 32: Foster uses the Irish poet William Butler Yeats as an example of a writer who uses "very private images and symbols" (158). What are the two symbols from Yeats's poetry that Foster tells us about (158/245-246)?**

IMPORTANT PASSAGE 30: "When I suggest to students that they use their past reading experiences, their response is usually. . . 'We don't have any.' [. . .]. You know more than you think you do. No, you have not read everything. But you have probably read enough--enough novels, memoirs, poems, news stories, movies, television shows, plays, songs, enough everything when it's all added up" (160).

Chapter 26: Is He Serious? And Other Ironies (**last assigned chapter**)

***QUESTION 33: Foster discusses literary theorist Northrop Frye's "ironic mode" of literature (162). What are the characters like who inhabit the ironic mode of storytelling (162/253)?**

***QUESTION 34: What is ironic about the title of Hemingway's *A Farewell to Arms* (163/254)?**

IMPORTANT PASSAGE: "What irony involves, then, is a deflection from expectation" (164).

IMPORTANT PASSAGE 31: "Nearly all writers employ irony sometimes, although the frequency of occurrence varies greatly. With some writers, particularly modern and postmodern writers [writers beginning in the early twentieth century and continuing to the present], irony is a

full-time business, so that as we read them more and more, we come to expect that they will inevitably thwart conventional expectations" (167).

YOUR SUMMER READING ENDS WITH THIS CHAPTER (26).
WE'LL DISCUSS FOSTER'S "TEST CASE" WHEN SCHOOL STARTS.