

AP English Literature and Composition
How to Read Literature Like a Professor

Please do questions for the Introduction and your assigned group. If you would like to do more quiz because you read more than your section, feel free. Extra credit quizzes will count as additional grades.

I. Introduction.

_____1. The pattern of a character's selling his or her soul to the devil, with comic or tragic results, is called:

- a. the Faust theme
- b. the Lindner theme
- c. the identity theme
- d. the transitive property

_____2. What, according to Foster, is the main difference between the way a beginner reads and the way a professional reads?

- a. the beginner reads for emotion and the expert reads for plot
- b. the beginner reads for plot and the expert reads for emotion
- c. the beginner reads for emotion and the expert reads for pattern
- d. the beginner reads for pattern and the expert reads for emotion

_____3. What are the conventions of literature?

- a. character types
- b. plot rhythms
- c. chapter structures
- d. point-of-view limitations
- e. all of the above

4. Identify memory, as Foster uses the term.

5. Foster gives the example of a little kid telling a story with a ton of detail. Explain the purpose of this example and what it shows.

Group 1: Chapters 1-10

DIRECTIONS: Answer 15 of the following 16 questions.

1. Foster lists five elements necessary for a quest. What are they?

2. What is the true purpose of a quest?

3. Foster associates eating scenes with communion (lower case “c”). First, what are the similarities he notes? Second, what is the importance of such a scene?

4. Vampires? Gothic horror notwithstanding, what does Foster mean by “vampires” and how do they manifest in literature?

5. According to Foster’s “big secret,” how many possible stories exist across literature? _____

6. True or False: Missing an allusion is not a catastrophe.
Explain your answer.

7. Foster goes to some lengths to demonstrate the ubiquity of Shakespeare. What is the importance of a Shakespearean allusion?

8. How might a Shakespearean allusion resonate ironically?

9. Writers use Biblical allusion ironically; to convey authority, weight, pathos; as a counterpoint to add uncertainty or dimension; to convey universality. Choose one of these effects and explain, showing your conversance with Foster, how it is so.

10. What is “the literary canon”? What is the problem today with using allusions to literature?

11. Explain, using key words and ideas from Foster, how allusion works with regard to the play of familiarity and strangeness.

12. How does Foster use the word “myth”?

_____13. Writers use myth

- a. as overt subject material
- b. to remind us of our own potential for greatness
- c. because our own stories overlap with the core patterns of myth
- d. because myths define what a hero is or can be
- e. all of the above
- f. a and c only

14. Foster suggests four purposes for rain, in addition to an author’s use of it as a plot device. List three different purposes of rain. Explain or use Foster’s terminology to show your mastery of text.

1.

2.

3.

15. What is a “surrogate fate” that befalls heroes? What is the purpose of this literary move?

16. Why aren’t all characters round? Foster gives four answers. Give three.

Group 2: Interlude (p. 90)–Chapter 20

1. Does he mean that? _____
2. What is lateral thinking and how is it important?

3. Showing your mastery of Foster's ideas by using his terminology or examples, explain how violence in literature encodes a relationship man has with the universe OR how violence is symbolic action.

4. Is that a symbol? _____
5. Differentiate between symbol and allegory.

6. What advice does Foster give to readers looking to figure out a symbol?

7. How is it that Foster can both love and hate political writing?

8. _____ True or False: 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.
Explain your answer.

9. Foster gives 18 different aspects of a character that might signal that s/he is a Christ figure. List 9.

10. What does a character's flying or general flight imagery signify in the text?

11. According to Foster, when a character has an encounter with water and comes out alive, what has happened to that character?

12. Foster says that geography can be "anything that place can forge in the people who live there." Explain, showing your mastery of text.

13. According to Foster, what does the South or sending a character south represent?

14. _____ True or False. Shakespeare invented the metaphorical connection between seasons and time of life. Explain your answer.

Group 3: Interlude (p. 193)–Envoi

1. Define *intertextuality*, showing your conversance with the Interlude at the center of the book.

2. In literature (not in life), what does a physical deformity or difference tell us about a character? Foster gives several examples and also generalizes. Give the generalization here.

3. Foster's treatment of Frankenstein connects to ideas of the double in literature. How does Foster understand the use of the double?

4. When the reader notices a reference to blindness or a character who is blind, what questions should emerge for that reader?

5. In general, according to Foster, how do we know what to look for in a literary text? Further, where, Beckett notwithstanding, do we find the elements of the patterns to look for?

6. Match the disease and its symbolism.

__1. heart disease	a. widespread, societal devastation; isolation and uncertainty
__2. paralysis	b. martyrdom; poverty and life
__3. tuberculosis/consumption	c. bad love, or something centrally wrong, loneliness
__4. plague	d. intergenerational tension
__5. malaria	e. inability to act
__6. inherited tertiary syphilis	f. personal anguish within societal devastation; courage
__7. PTSD/shell shock	g. gossip, death by society

7. _____ True or False. A too rigid insistence on the fictive world corresponding on all points to the world we know can be terribly limiting not only to our enjoyment but also to our understanding of literary works. Explain your answer.

8. When, according to Foster, is it appropriate to reject a text because it is offensive?

9. What advice does Foster give readers encountering a symbol they don't know from their "storehouse of figuration"?

10. What is the main attribute of characters written "the ironic mode"? Further, on what does situational irony rely?
 - a. Characters.
 - b. Situational irony.

11. For the reader, what happens to conventional meanings once irony is detected?

12. Using "The Garden Party" as the content of your answer, briefly differentiate between the *phenomenal* and *noumenal* readings of that text. Give enough detail to show your mastery of text.

13. According to Foster in this chapter, "[w]ho's in charge here?"