Ch. 1: “Every Trip is a Quest (Except When It’s Not)”

1. What are the five characteristics of the quest?
   1) 
   2) 
   3) 
   4) 
   5) 

2. Choose a book you have read or a movie you have seen that contains a quest and identify the characteristics and explain. Use Foster’s explanation of the setup in *The Crying of Lot 49* on pages 4 & 5 as your guide—meaning yours should be as detailed and clear as his.

   BOOK or MOVIE TITLE: ______________________________________________________

<table>
<thead>
<tr>
<th>Quest Element</th>
<th>Book / Movie example</th>
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Ch. 2: “Nice to Eat With You: Acts of Communion”

3. Complete this sentence about communion “… breaking bread together is an act ____________________________”

4. Why does Foster assert that a meal scene in literature is almost always symbolic?
Chapt 2. cont’d.
5. List the things, according to Foster, that eating in literature can represent.

6. Think of an example of a positive “communion” scene in a book you have read or a movie you have seen. Describe the scene and explain its symbolic meaning.

7. Think of an example of a negative “communion” scene in a book you have read or a movie you have seen. Describe the scene and explain its symbolic meaning.

Ch. 3 pp. 15-21 “Nice to Eat You: Acts of Vampires”
8. What are the essentials of the vampire story?

9. What are some things besides vampirism that vampires and ghosts represent in literature?
10. Explain the title of this chapter- what does Foster mean “if it’s square, it’s a sonnet”?

11. What are some of the ways in which a poet works his magic on you?

12. Fill in the table with the following information:

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<tr>
<th>Petrarchan</th>
<th>Sonnet</th>
<th>Shakespearean</th>
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<tbody>
<tr>
<td>Alternate Name</td>
<td>Number of Lines</td>
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<tr>
<td>Rhyme Scheme</td>
<td>Division of Poem</td>
<td></td>
</tr>
<tr>
<td>Number of Lines in each Division</td>
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</table>

13. Why, according to Foster, is it more difficult to write a short poem than a long one?

Ch. 5 (old edition) /4 (new edition): “Now, Where Have I Seen Her Before?”

14. What is the “big secret” Foster reveals in this chapter?

15. How does recognition of these allusions in literature change the reading experience for a reader?

16. What is “intertextuality”?

17. How does Foster say a literature professor can help a beginning reader?
18. Why do so many writers use and quote Shakespeare?

19. “________________________ features prominently in the use not only of Shakespeare but of any prior writer.” Pg. 44

20. What do Biblical allusions do for a piece of literature?

21. What is the literary canon?

22. What does Foster suggest on pg. 59 as the reason so many writers choose to allude to fairy tales in their works?

23. For what purpose do writers often use “readerly knowledge of source texts” pp. 55-58/60, 62-63

24. Think of a book you have read or a movie you have seen that draws parallels to a familiar fairy tale. Briefly describe the plot and how the fairy tale allusion plays out. To what effect? (Irony? To mess around with the story? To make what point?) Explain.
Ch. 9/8: “It’s Greek To Me”

25. How does Foster define “myth” on p. 65/60?

26. What are the four great struggles of the human being?

Ch. 10/9: “It’s More Than Just Rain or Snow”

27. Foster says “weather is never just weather”. What are some things rain can represent in literature?

28. What does a rainbow represent in literature?

29. What does fog represent in literature?

30. What does snow represent in literature?
Ch. 10 (new): “Never Stand Next to the Hero”  [if your book is missing this chapter, please see our websites for a PDF of it]

31. “Nearly all literature is character-based. That is, it’s about people. . . . No matter how large or small the actions, though, the most important thing that characters can do is ________.
   A. This is called the surrogacy phenomenon

32. Characters are NOT __________________________________________________________
   A. They have never existed. . . . The characters are purely textual creations, constructs of words.
   B. Characters are products of __________________________________________________

33. One common reason to have the “friend” or “second-in-command” die is to teach the main character _______________________________________________________________
   A. It’s not only tragedy that uses this trope (a commonly used device); comedy uses it too.

34. Why do authors uses “this next-man-over mayhem”?

35. According to E. M. Forster, the world of fiction is divided into 2 types of characters: flat (static) and round (dynamic). Foster says this “sound(s) binary” but it really is more of a

36. What are the four reasons Foster gives for not having every character be “round”?

37. Aristotle’s formulation:

Interlude  “Does He Mean That?”

38. Summarize Foster’s argument in this chapter.
Ch. 1: “...More Than It's Gonna Hurt You: Concerning Violence”

39. What are the implications of violence in literature?

40. What are the two categories of violence in literature? Describe and define each.
A:

B:

41. What are the four reasons that authors kill off characters in literature?

42. What questions should readers ask themselves when they encounter an act of violence or a death in a piece of literature?

43. Choose an act of violence or a death from a piece of literature you have read and using the information in this chapter, identify is literary purpose. Be sure to include specific details to make your answer clear and complete.
Ch. 12: “Is That a Symbol?”

44. What is the difference between symbolism and allegory?

45. What are the tools we must use to figure out what a symbol might mean?

46. Why is symbolic meaning different for each individual reader? What are some of the factors that influence what we understand in our reading?

47. Symbols in literature can be both objects and ____________________________ p. 105/112

48. What are the questions readers should ask of the text when trying to determine symbolic meaning?

Ch. 13: “It’s All Political”

49. Foster asserts that, “Nearly all writing is _________________________________” p. 111/118

50. On page 115/121 Foster explains why most literature can be called “political.” Summarize his argument.
51. Foster writes on p. 118/125 “… to get the most out of your reading of European and American literature, knowing _____________________________________________ is essential. Similarly, if you undertake to read literature from an Islamic or a Buddhist or a Hindu culture, _______________________________________________. Why? Explain.

52. Foster asserts that a character need not have all of the distinguishing characteristics of Jesus Christ in order to be considered a Christ figure in literature. Why? Explain.

53. How is reading a piece of literature a conversation with the author? (even if the author has been dead for a thousand years)

*** Be sure you know the list Christ’s attributes on pp. 119-120/126! Copy it into your notebook if necessary!

Ch. 15: “Flights of Fancy”

54. If you come across a character flying in a piece of literature, they are one or more of the following:
55. What does it mean when literary characters fly?

56. Does a character always have to actually fly in order for there to be “flying” in a piece of literature? Explain.

Ch. 16: “It’s All About Sex…”

57. Who does Foster accuse of teaching writers to encode sexual messages in their writing and of teaching readers to decode sexual messages in literature?

58. What are some things that can represent male sexuality in literature?

59. What are some things that can represent female sexuality in literature?

Ch. 17: “… Except Sex”

60. Foster writes “When they’re writing about other things, they really mean sex, and when they write about sex, they really mean something else.” (p. 144/152) What are some of the other things that a sex scene can mean?

Ch. 18: “If She Comes Up, It’s Baptism”

61. What are some of the things that baptism (or immersion in water) can mean in literature?
62. What are some of the things that drowning can mean in literature?

Ch. 19: “Geography Matters…”

63. What are some of the roles geography plays in literature and what are some of the effects of geography on literature?

64. What does it mean when an author sends a character south?

65. How can a writer's personal geography inform his/her work?

Ch. 2: “…So Does Season”

66. What are the symbolic meanings of the seasons?

67. Choose a piece of literature you have read in which season is important or symbolic. Give title and author and briefly describe and explain the symbolic season.
Interlude: “One Story”

68. Summarize Foster’s point in this section of the book.

69. What are the two words Foster uses to define this concept?

70. Define *intertextuality*

71. Define *archetype*

Ch. 21: “Marked For Greatness”

72. For what reason(s), do authors give characters deformities, scars or other physical markings in literature?

73. Choose a book you have read recently and identify a main character who has some physical marking. Describe and explain why you think the author chose to give him/her that physical trait- what does it mean?
Ch. 22: “He’s Blind for a Reason, You Know”
74. For what reason(s) do authors choose to make characters blind in literature?

Ch. 23/24: “It’s Never Just Heart Disease…” “…And Rarely Just Illness”
75. What things can “heart trouble” signify in literature?

76. What are the “principles governing the use of disease in works of literature”?

Ch. 25/24 pgs. 226-234 “Don’t Read With Your Eyes”
77. Explain what Foster means by “don’t read with your eyes”?

78. About what does Foster warn readers?
Ch. 25: “It’s My Symbol and I’ll Cry If I Want To”

79. “So far we’ve been talking about figures that are fairly common and well-known. . . . Now what if it’s not something seen around the house of literature every day? . . . these implications are secondary. The primary meaning of the text is ________________________________.”

80. In a situation where we encounter purely private symbols, there are some things we can fall back on.
   a. ________________________________
   b. ________________________________
   c. ________________________________ and ________________________________

81. “So here’s a strategy [when dealing with private symbols]: ________________________________ ________________________________ ”

82. “What I’ve learned from all these modern and postmodern works has led me to conclude that it is true of others as well ____________________________________________________________

83. “The other thing, aside from immediate context, that helps us with the occasional rough patch is ____________________________________________________________

84. The reason that this seeming paradox is true is that for the most part ________________________________

Ch. 26: “Is He Serious? And Other Ironies”

85. Explain what Foster means by “irony trumps everything”

86. Foster defines irony on pg. 240 like this: “What irony chiefly involves, then, is ____________________________________________________________”  
   Explain what he means by this.
There are three types of irony in literature:

- **Verbal irony** (character says opposite of what is expected)
- **Situational irony/Structural irony** (situation or event plays out in an opposite or abnormal way - not like expected)
- **Dramatic irony** (audience/reader knows more than characters know)

Identify one example of each type of irony that Foster has presented in this chapter or earlier in the book and write it here.

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**Ch. 27: “A Test Case”**

88. Complete the task that Foster sets out for you on pgs. 265 & 266. Write on a separate sheet of paper and be prepared to participate in a class discussion about it.

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“Envoi” (an author’s closing words):

89. How does Foster suggest that readers learn to identify trends? Why are trends important?

90. What is Foster’s parting advice for his reader?