10.15.2013 | Class 12 Week 7

- Jumbled sentence: John Stewart Mill on the sentence
- Text reconstruction: Alistair Fowler on the sentence
- Sentence combining: adding essential information with *who* but no commas
- Nonrestrictive clauses: My boyfriend who plays the piano
- Restrictive & nonrestrictive clauses from clausetry
- "Hanseldee and Greteldum" by Thomas C. Foster
- Questions on "Hanseldee and Greteldum" by Thomas C. Foster
- *Although-* thesis statements
- "The Starving Children"
- 8 + 1 parts of speech
- Grammatical hierarchy

NAME _____

DATE _____

INSTRUCTIONS: Unscramble and punctuate the list below to produce a sentence by John Stewart Mill on the nature of the sentence.

Write the complete sentence on the lines below the list.

——————   a lesson in logic

——————   of every sentence

——————   the structure

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———4——— a lesson in logic

———2——— of every sentence

———1——— the structure

———3——— is

The structure of every sentence is a lesson in logic.
John Stuart Mill (1773-1836)

NAME: _____

DATE: _____

Text reconstruction

INSTRUCTIONS: Number the sentences in the order you believe they appear in the original paragraph from Alastair Fowler's *How to Write*. Then copy the paragraph on the lines below, trying to remember 5 to 10 words at a time.

Fowler, Alastair. *How to Write*. Oxford: Oxford University Press, 2006. (Print.) (68.)

__4__   Often the new information (the sentence's *node* or *focus*) is best put at the end—a word order that makes for clearer emphasis.

_____   Most sentences can be divided into two parts.

_____   But readers nowadays tend to have a short attention span, so don't delay unnecessarily.

_____   The other part, the point of the sentence, conveys new information.

_____   One part, old information, reminds us of something we know already from what has gone before.

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Text reconstruction

__4__   Often the new information (the sentence's *node* or *focus*) is best put at the end—a word order that makes for clearer emphasis.

__1__   Most sentences can be divided into two parts.

__5__   But readers nowadays tend to have a short attention span, so don't delay unnecessarily.

__3__   The other part, the point of the sentence, conveys new information.

__2__   One part, old information, reminds us of something we know already from what has gone before.

Most sentences can be divided into two parts. One part, old information, reminds us of something we know already from what has gone before. The other part, the point of the sentence, conveys new information. Often the new information (the sentence's *node* or *focus*) is best put at the end—a word order that makes for clearer emphasis. But readers nowadays tend to have a short attention span, so don't delay unnecessarily.

Sentence Combining: Adding essential information with *who* but no commas

Nonrestrictive relative clauses

In class, we did sentence combining exercises using *nonrestrictive relative clauses*.

EXAMPLE:
Combine the sentences below by inserting the second sentence into the first sentence, replacing the second "my boyfriend" with "who," and enclosing the resulting adjective clause in commas.

My boyfriend is taking me out to dinner.
My boyfriend plays piano.

COMBINED USING A NONRESTRICTIVE CLAUSE:
My boyfriend, *who plays the piano*, is taking me out to dinner.
EXPLANATION:
She has only one boyfriend, and he plays the piano.
Since she has only one boyfriend, we know whom she's talking about—we don't need the relative clause to identify the boyfriend. The nonrestrictive clause adds *extra* information.

COMBINED USING A RESTRICTIVE CLAUSE:
My boyfriend *who plays the piano* is taking me out to dinner.
EXPLANATION:
She has many boyfriends! The boyfriend who plays the piano is taking her out to dinner. The boyfriend who plays the guitar is bringing her flowers. The boyfriend who plays the trombone is doing her laundry. Etc.
Since she has more than one boyfriend, we need the restrictive clause to know which boyfriend she's talking about.
The restrictive clause "restricts" the meaning of the word "boyfriend." She's not talking about just *any* boyfriend; she's talking about the boyfriend who plays the piano.

VOCABULARY and REVIEW:
An "*adjective clause*" is a clause that *modifies* a noun.
A *modifier* "adds information to" the word, phrase, clause, or sentence it modifies.
Another term for "*adjective clause*" is "*relative clause.*"
Many relative clauses begin with "relative pronouns" (*which*, *that*, *who*, *whose*, *whom*, *where*, *when,….*)
A *clause* is a sentence-like structure that has a subject (stated or implied) and a verb (finite or nonfinite).
A *finite verb* changes spelling to show tense (time).
A *nonfinite verb* does not change spelling to show time.
FINITE VERB
He **walks** home. PRESENT
He **walked** home. PAST
NONFINITE VERB
He is **walking** home. PRESENT (present progressive)
He was **walking** home. PAST (past progressive)

ADJECTIVES, ADJECTIVE PHRASES, ADJECTIVE CLAUSES
The **black** cat ("black" is an adjective modifying "cat")
The cat **in the hat** ("cat in the hat" is a phrase modifying "cat")
The cat **who bought his hat at the mall** ("who bought his hat at the mall") is an adjective
clause modifying "cat")

Restrictive and Nonrestrictive Clauses and Phrases

When you have nonrestrictive **(nonessential)** elements in a sentence, set them off with commas. You must decide if the information is essential or not. For instance, you read this sentence: "The little boy is lost." If there is more than one little boy in the room, more information is needed to identify the lost one. You can see that this sentence tells you more: "The little boy who is wearing the blue sweater is lost." That additional information is essential, so you do not use commas.

But if only one little boy was around and you read this sentence- "The little boy, who does not seem to be more than five years old, is lost" – you would use commas around the additional information because it is really nonessential.

One final note: The use of **that implies a restrictive (essential) clause or phrase! So no commas are needed.

Ex: Animals that are not properly groomed are miserable.

Add commas around the nonrestrictive (nonessential) clauses and phrases.

1. People who live near Gus are lucky because he shares his garden vegetables with them.

2. Cindy who is my favorite cousin is a good creative writer.

3. Grandma wearing her bonnet and Grandpa's old work clothes should not spend so much time weeding the garden.

4. People who do not like the beach are hard to find.

5. Restrooms that are dirty ought to be illegal.

6. The garden which was quite beautiful contained many varieties of tomatoes.

7. Susan who enjoys all kinds of music often attends concerts.

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8 - Hanseldee and Greteldum

BY NOW I'VE BEATEN YOU SEVERELY about the head and shoulders with the notion that all literature grows out of other literature. We're dealing in this case, however, with a pretty loose category, which could include novels, stories, plays, poems, songs, operas, films, television, commercials, and possibly a variety of newer or not-yet-invented electronic media we haven't even seen. So let's try being a writer for a moment. You want to borrow from some source to add a bit of flesh to the bare bones of your story. Who ya gonna call?

Actually, Ghostbusters is not a bad answer. In the short run. Will people in a hundred years, though, be conversant with film comedy of the 1980s? Maybe not. But they will get it right now. If you want topical resonance, current film or television may work fine, although the frame of reference as well as the staying power may be a little limited. But let's think in terms of slightly more canonical sources. The "literary canon," by the way, is a master list of works that everyone pretends doesn't exist (the list, not the works) but that we all know matters in some important way. A great deal of argument goes into what – and more important who – is in the canon, which is to say, whose work gets studied in college courses. This being America and not France, there is no academy that actually sets a list of canonical texts. The selection is more de facto. When I was in school, the canon was very white and male. Virginia Woolf, for example, was the only modern British woman writer who made the cut at a lot of schools. Nowadays, she'll likely be joined by Dorothy Richardson, Mina Loy, Stevie Smith, Edith Sitwell, or any number of others. The list of "great writers" or "great works" is fairly fluid. But back to the problem of literary borrowing.

So, among "traditional" works, from whom should you borrow? Homer? Half of the people who will read that name think of the guy who says "D'oh!" Have you read The Iliad lately? Do they read Homer in Homer, Michigan? Do they care about Troy in Troy, Ohio? In the eighteenth century, Homer was a sure bet, although you were more likely to read him in translation than in Greek. But not now, not if you want most of your readers to get the reference. (That's not a reason not to cite Homer, by the way, only a caution that not everyone will get the message.) Shakespeare, then? After all, he's been the gold standard for allusion for four hundred years and still is. On the other hand, there's the highbrow issue – he may turn off some readers who feel you're trying too hard. Plus, his quotes are like eligible persons of the other sex: all the good ones are taken. Maybe something from the twentieth century. James Joyce? Definitely a problem – so much complexity. T. S. Eliot? He's all quotes from elsewhere to begin with. One of the problems with the diversification of the canon is that modern writers can't assume a common body of knowledge on the part of their readers. What readers know varies so much more than it once did. So what can the writer use for parallels, analogies, plot structures, references, that most of his readers will know?

Kiddie lit.

Yep. Alice in Wonderland. Treasure Island. The Narnia novels. The Wind in the Willows and The Cat in the Hat. Goodnight Moon. We may not know Shylock, but we all know Sam I Am. Fairy tales, too, although only the major ones. Slavic folktales, those darlings of the Russian formalist critics of the 1920s, don't have a lot of currency in Paducah. But thanks to Disney, they know "Snow White" from Vladivostok to Valdosta, "Sleeping Beauty" from Sligo to Salinas. An added bonus here is the lack of ambiguity in fairy tales. While we may not know quite what to think about Hamlet's treatment of Ophelia or the fate of Laertes, we're pretty darned sure what we think about the evil stepmother or Rumpelstiltskin. We kind of like the idea of Prince Charming or the healing power of tears.

Of all the fairy tales available to the writer, there's one that has more drawing power than any other, at least in the late twentieth century: "Hansel and Gretel." Every age has its own favorite stories, but the story of children lost and far from home has a universal appeal. For the age of anxiety, the age when Blind Faith sang "Can't Find My Way Home," the age of not just Lost Boys but lost generations, "H&G" has to be the preferred story. And it is. The tale shows up in a variety of ways in a host of stories from the sixties on. Robert Coover has a story called "The Gingerbread House" (1969) whose innovation is that the two children aren't called Hansel and Gretel. The story makes use of our knowledge of the original story by employing signs we'll recognize as standing in for the parts we're familiar with: since we already know the story from the arrival at the gingerbread house till the shove into the oven, Coover doesn't mention it. The witch, for example, as the story progresses is metonymically transformed into the black rags she wears, as if we're just catching her out of the corner of our eye (metonymy is the rhetorical device in which a part is made to stand for the whole, as when "Washington" is used to represent America's position on an issue). We don't see her attack the children directly; rather, she kills the doves that eat the bread crumbs. In some ways, this act is even more menacing; it's as if she is erasing the only memory of the children's way home. When, at the end of the tale, the boy and girl arrive at the gingerbread house, we only get a glimpse of the black rags flapping in the breeze. We're made to reevaluate what we know of this story, of the degree to which we take its elements for granted. By stopping the story where the drama normally kicks in, with the children innocently transgressing against the witch's property, Coover forces us to see how our responses – anxiety, trepidation, excitement – are conditioned by our previous encounters with the original fairy tale. See, he suggests, you don't need the story because you have already internalized it so completely. That's one thing writers can do with readerly knowledge of source texts, in this case fairy tales. They can mess around with the stories and turn them upside down. Angela Carter does that in The Bloody Chamber (1979), a collection of stories that tear the roof off old, sexist fairy tales to create subversive, feminist revisions. She upends our expectations about the story of Bluebeard, or Puss-in-Boots, or Little Red Riding Hood to make us see the sexism inherent in those stories and, by extension, in the culture that embraced them.

But that's not the only way to use old stories. Coover and Carter put the emphasis on the old story itself, while most writers are going to dredge up pieces of the old tale to shore up aspects of their own narratives without placing the focus on "Hansel and Gretel" or "Rapunzel." Okay, let's assume you're the writer. You have a young couple, maybe not children, and certainly not the children of the woodsman, and definitely not brother and sister. Let's say you have a pair of young lovers, and for whatever reason they're lost. Maybe their car broke down far from home; maybe there's no forest, but a city, all public housing high-rises. They've taken a wrong turn, suburban types with a BMW maybe, and they're in a part of town that is wilderness as far as they're concerned. So they're lost, no cell phone, and maybe the only option turns out to be a crack house. What you've got in this hypothetical tale is a fairly dramatic setup that's already fraught with possibility. All perfectly modern. No woodcutter. No bread crumbs. No gingerbread. So why dredge up some moldy old fairy tale? What can it possibly tell us about this modern situation?

Well, what elements do you want to emphasize in your story? What feature of the plight of these young people most resonates for you? It might be the sense of lostness. Children too far from home, in a crisis not of their own making. Maybe the temptation: one child's gingerbread is another's drugs. Maybe it's having to fend for themselves, without their customary support network.

Depending on what you want to accomplish, you may choose some prior tale (in our case, "H&G") and emphasize what you see as corresponding elements in the two tales. It may be pretty simple, like the

guy wishing they had a trail of bread crumbs because he missed a turn or two back there and doesn't know this part of town. Or the woman hoping this doesn't turn out to be the witch's house.

Here's the good deal for you as writer: You don't have to use the whole story. Sure, it has X, Y, and B, but not A, C, and Z. So what? We're not trying to re-create the fairy tale here. Rather, we're trying to make use of details or patterns, portions of some prior story (or, once you really start thinking like a professor, "prior text," since everything is a text) to add depth and texture to your story, to bring out a theme, to lend irony to a statement, to play with readers' deeply ingrained knowledge of fairy tales. So use as much or as little as you want. In fact, you may invoke the whole story simply by a single small reference.

Why? Because fairy tales, like Shakespeare, the Bible, mythology, and all other writing and telling, belong to the one big story, and because, since we were old enough to be read to or propped up in front of a television, we've been living on that story, and on its fairy variants. Once you've seen Bugs Bunny or Daffy Duck in a version of one of the classics, you pretty much own it as part of your consciousness. In fact, it will be hard to read the Grimm Brothers and not think Warner Brothers.

Doesn't that work out to be sort of ironic?

Absolutely. That's one of the best side effects of borrowing from any prior text. Irony, in various guises, drives a great deal of fiction and poetry, even when the work isn't overtly ironic or when the irony is subtle. Let's face it, these two clandestine lovers are hardly babes in the woods. But maybe they are. Socially out of their depth in this part of town. Morally misguided, perhaps. Lost and in danger. Ironically, their symbols of power – BMW, Rolex watch, money, expensive clothes – don't help them a bit and actually make them more vulnerable. Finding their way and avoiding the witch may be as hard for them as for the two pint-sized venturers of the original. So they don't have to push anyone into an oven, or leave a trail of crumbs, or break off and eat any of the siding. And they are probably far from innocent. Whenever fairy tales and their simplistic worldview crop up in connection with our complicated and morally ambiguous world, you can almost certainly plan on irony.

In the age of existentialism and thereafter, the story of lost children has been all the rage. Coover. Carter. John Barth. Tim O'Brien. Louise Erdrich. Toni Morrison. Thomas Pynchon. On and on and on. But you don't have to use "Hansel and Gretel" just because it's the flavor of the month. Or even of the last half century. "Cinderella" will always have her uses. "Snow White" works. Anything in fact with an evil queen or stepmother. "Rapunzel" has her applications; even the J. Geils Band mentions her. Something with a Prince Charming? Okay, but tough to live up to the comparison, so be prepared for irony.

I've been talking here as if you're the writer, but you know and I know that we're really readers. So how does this apply? For one thing, it has to do with how you attack a text. When you sit down to read a novel, you want character, story, ideas, the usual business. Then, if you're like me, you'll start looking for glimpses of the familiar: hey, that kind of feels like something I know. Oh wait, that's out of Alice in Wonderland. Now why would she draw a parallel to the Red Queen here? Is that the hole in the ground? Why? Always, why?

Here's what I think we do: we 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

25 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.

So next time you go to your local bookstore and carry home a novel, don't forget your Brothers Grimm.

Questions for Chapter 8: Hanseldee and Greteldum in
How to Read Literature Like an English Professor by Thomas C.
Foster

INSTRUCTIONS: On a separate sheet of paper, write each question and your answer.
When a question asks you to look up a term, you may use a number of sources, including
Wikipedia, the *New York Times*, and the dictionary. For questions 2, 9, and 10, please
use at least two sources.

1. What does "all literature grows out of other literature" mean?

2. What does "canonical" mean? (please look it up, using 2 sources)

3. Why do people pretend that the "master list" does not exist? You can probably base
   your answer on the material in the 2nd paragraph without doing further research.

4. What does it mean to say that "Shakespeare has been the gold standard for allusion
   for four hundred years and still is"?

5. What does "he's all quotes from elsewhere to begin with" mean?

6. What does "diversification of the canon" mean?

7. What does "lack of ambiguity" mean, & why is it a good thing?

8. According to Foster, which fairy tale has the most "drawing power" today (& do you
   agree)?

9. What does "the age of anxiety" refer to? (please look it up, using 2 sources)

10. What was the "lost generation"? (please look it up, using 2 sources)

11. What does "metonymy" mean?

12. What does "metonymically transformed" mean?

13. Foster gives one reason why, in Robert Coover's version of "Hansel and Gretel," it is
    more menacing that the witch kills the doves who eat the bread crumbs? What is
    another reason, in your view?

14. What does "trepidation" mean? (please look it up)

15. Foster tells us that writers use old stories in two ways. What are they?

16. What is a "prior text"?

17. By Foster's reasoning (especially the two paragraphs on the 3rd page) what is one reason high schools and colleges teach literature classes?

18. What is "the one big story"?

19. What is "irony"? (please look it up – and find one source that defines "irony" as it applies to a work of fiction or drama)

20. When references to fairy tales are present in a work of fiction or drama, what *else* does Foster say you should count on seeing?

21. Why, in your own words, do stories of lost children have more power now than in earlier centuries?

22. What is "existentialism"? (please look it up)

23. Why does Foster say that, in an age of existentialism, any story with an evil queen or stepmother works well as a source for contemporary stories?

24. If you are an educated reader, what is the 2nd thing you look for in a text, after you've focused on the characters, story, and theme or ideas?

25. What are the 2 qualities Foster believes we all want in stories?

26. What are "harmonies" in a work of fiction?

Foster, Thomas C. *How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines*. New York: Harper Perennial, 2003.

Ambiguity:

- a word or expression that can be understood in two or more possible ways : an ambiguous word or expression

Canonical:

- of or relating to the books that are considered to be part of a religion's official text
- of or relating to the group of books, plays, poems, etc., that are traditionally considered to be very important
- conforming to a general rule or acceptable procedure

De facto:

- in reality
- actual; especially: being such in effect though not formally recognized <a *de facto* state of war>
- exercising power as if legally constituted <a *de facto* government>
- resulting from economic or social factors rather than from laws or actions of the state <*de facto* segregation> (Merriam Webster)

Existentialism

- a chiefly 20th century philosophical movement embracing diverse doctrines but centering on analysis of individual existence in an unfathomable universe and the plight of the individual who must assume ultimate responsibility for acts of free will without any certain knowledge of what is right or wrong or good or bad
- from Wikipedia: "the existential attitude", or a sense of disorientation and confusion in the face of an apparently meaningless or absurd world.
- Language device in which the real intent is concealed or contradicted by the literal meaning of words or a situation. Verbal irony, either spoken or written, arises from an awareness of contrast between what is and what ought to be. Dramatic irony, an incongruity in a theatrical work between what is expected and what occurs, depends on the structure of a play rather than its use of words, and it is often created by the audience's awareness of a fate in store for the characters that they themselves do not suspect. *See also* figure of speech.

Irony

- the use of words that mean the opposite of what you really think especially in order to be funny
- the use of words to express something other than and especially the opposite of the literal meaning
- Language device in which the real intent is concealed or contradicted by the literal meaning of words or a situation. Verbal irony, either spoken or written, arises from an awareness of contrast between what is and what ought to be. Dramatic irony, an incongruity in a theatrical work between what is expected and what occurs, depends on the structure of a play rather than its use of words, and it is often created by the audience's awareness of a fate in store for the characters that they themselves do not suspect. *See also* figure of speech.

Metonymy:

- rhetorical device in which a part is made to stand in for a whole ("Washington" stands in for the government's position on an issue)

Trepidation

- a feeling of fear that causes you to hesitate because you think something bad or unpleasant is going to happen
- a nervous or fearful feeling of uncertain agitation
- (the 'uh-oh' feeling)

Trench warfare

- Trench warfare reached its highest development on the Western Front during World War I (1914–18), when armies of millions of men faced each other in a line of trenches extending from the Belgian coast through northeastern France to Switzerland. These trenches arose within the first few months of the war's outbreak, after the great offensives launched by Germany and France had shattered against the deadly, withering fire of the machine gun and the rapid-firing artillery piece. The sheer quantity of bullets and shells flying through the air in the battle conditions of that war compelled soldiers to burrow into the soil to obtain shelter and survive. http://www.britannica.com/EBchecked/topic/604210/trench-warfare

The Age of Anxiety http://en.wikipedia.org/wiki/The_Age_of_Anxiety
Definitions from Merriam Webster

Questions for Chapter 8: Hanseldee and Greteldum in *How to Read Literature Like an English Professor* by Thomas C. Foster

INSTRUCTIONS: On a separate sheet of paper, write each question and your answer. When a question asks you to look up a term, you may use a number of sources, including Wikipedia, the *New York Times*, and the dictionary. For questions 2, 9, and 10, please use at least two sources.

1. What does "all literature grows out of other literature" mean?
    Means what it says: writers have read past literature & use the elements of past literature as raw material for their own books; they allude to past literature as well, giving their work *resonance*

2. What does "canonical" mean? (please look it up, using 2 sources)
    A work that belongs to one of several "master lists" of greatest works

3. Why do people pretend that the "master list" does not exist? You can probably base your answer on the material in the 2nd paragraph without doing further research.
    People pretend that the master list does not exist because only the works of white male authors appeared on it (w/the exception of Virginia Woolf)

4. What does it mean to say that "Shakespeare has been the gold standard for allusion for four hundred years and still is"?
    Shakespeare's work is so brilliant and enduring that writers have been quoting him & "alluding" to him since he wrote his plays 400 years ago
    An "allusion" is an "indirect reference": "Mrs. Simons alluded to some health problems, without being specific. http://www.merriam-webster.com/dictionary/allude

5. What does "he's all quotes from elsewhere to begin with" mean?
    Foster means that T.S. Eliot's work is filled with quotes from other authors. If you quote T.S. Eliot, you're likely to be quoting someone he quoted.

6. What does "diversification of the canon" mean?
    Foster is referring to the new, post-70s "master lists," which include female & black authors.

7. What does "lack of ambiguity" mean, & why is it a good thing?
    Foster is referring to the characters' one-dimensionality. The characters in fairy tales are not complex or conflicted. They are all good or all bad.

8. According to Foster, which fairy tale has the most "drawing power" today (& do you agree)?
    Hansel & Gretel

9. What does "the age of anxiety" refer to? (please look it up, using 2 sources)
    Originally: a long poem by W.H. Auden, published in 1947 – deals with "man's quest to find substance and identity in a shifting and increasinbly industrialized world" – 138 pages long

From the moment it appeared, the phrase has been used to characterize the consciousness of our era, the awareness of everything perilous about the modern world: the degradation of the environment, nuclear energy, religious fundamentalism, threats to privacy and the family, drugs, pornography, violence, terrorism. Since 1990, it has appeared in the title or subtitle of at least two dozen books on subjects ranging from science to politics to parenting to sex ("Mindblowing Sex in the Real World: Hot Tips for Doing It in the Age of Anxiety"). As a sticker on the bumper of the Western world, "the age of anxiety" has been ubiquitous for more than six decades now. – Daniel Smith http://opinionator.blogs.nytimes.com/2012/01/14/its-still-the-age-of-anxiety-or-is-it/?_r=0

10. What was the "lost generation"? (please look it up, using 2 sources)
2 meanings:
- generation that came of age during WWI (1914-1918)
- generation of writers active immediately after WWI (1920s-1930s) F. Scott Fitzgerald (*The Great Gatsby);* Ernest Hemingway (*The Sun Also Rises);* John Dos Passos (the U.S.A. trilogy)
This term originated with Gertrude Stein who, after being unimpressed by the skills of a young car mechanic, asked the garage owner where the young man had been trained. The garage owner told her that while young men were easy to train, it was those in their mid-twenties to thirties, the men who had been through World War I, whom he considered a "lost generation" — une génération perdue.[3]
The "Lost Generation" was the generation that came of age during World War I. *The term was popularized by Ernest Hemingway, who used it as one of two contrasting epigraphs for his novel, The Sun Also Rises. In that volume Hemingway credits the phrase to Gertrude Stein, who was then his mentor and patroness.*
In A Moveable Feast, which was published after both Hemingway and Stein were dead and after a literary feud that lasted much of their life, Hemingway reveals that the phrase was actually originated by the garage owner who serviced Stein's car. When a young mechanic failed to repair the car in a way satisfactory to Stein, the garage owner shouted at the boy, "You are all a "génération perdue."[1]:29 Stein, in telling Hemingway the story, added, "That is what you are. That's what you all are ... all of you young people who served in the war. You are a lost generation."[1]:29 This generation included distinguished artists such as F. Scott Fitzgerald,[2] T. S. Eliot, John Dos Passos, Waldo Peirce, Isadora Duncan, Abraham Walkowitz, Alan Seeger, and Erich Maria Remarque.

11. What does "metonymy" mean?
rhetorical device in which a part is made to stand in for a whole ("Washington" stands in for the government's position on an issue) – the whole could also stand for the parts...
NOTE: synecdoche is very similar, but is probably the real version of part-for-whole
Encyclopedia Britannica says metonymy is using a word that is closely related or suggested by the thing being referred to as "crown" used to indicate "king"
Synecdoche would be "hired hands" to represent all workmen

12. What does "metonymically transformed" mean?
In Coover's story, the witch is never seen; she is indicated by a glimpse of the black rags she wears. The black rags are suggested by the idea of a witch, but don't mean "witch." (Coover says the 'part' stands for the 'whole.')

13. Foster gives one reason why, in Robert Coover's version of "Hansel and Gretel," it is more menacing that the witch kills the doves who eat the bread crumbs? What is another reason, in your view?
Foster says she is erasing the only *memory* of the way home. (The trail itself has been 'erased' by the birds.)
Innocent animals are almost *never* killed in fiction. Even the *Texas Chainsaw Massacre* director decided he couldn't have a dead dog with a blowfly on its eye at the beginning of the movie. (Blowflies look like house flies to me, but they eat carrion. Carrion is dead & decaying flesh.)

14. What does "trepidation" mean? (please look it up)
a feeling of fear that causes you to hesitate because you think something bad or unpleasant is going to happen
a nervous or fearful feeling of uncertain agitation
(the 'uh-oh' feeling)

15. Foster tells us that writers use old stories in two ways. What are they?
Rewriting the old story start to finish
Using pieces of old stories in a new story

16. What is a "prior text"?
A "prior text" is simply an earlier work of fiction, which a later author alludes to, quotes, or borrows from

17. By Foster's reasoning (especially the two paragraphs on the 3rd page) what is one reason high schools and colleges teach literature classes?
High schools & colleges teach literature classes so that students can 'get' the references in contemporary texts.

18. What is "the one big story"?
All stories are related; all stories are written out of previous stories.

19. What is "irony"? (please look it up – and find one source that defines "irony" as it applies to a work of fiction or drama)
- the use of words that mean the opposite of what you really think especially in order to be funny
- the use of words to express something other than and especially the opposite of the literal meaning
- Language device in which the real intent is concealed or contradicted by the literal meaning of words or a situation. Verbal irony, either spoken or written, arises from an awareness of contrast between what is and what ought to be. Dramatic irony, an incongruity in a theatrical work between what is expected and what occurs, depends on the structure of a play rather than its use of words, and it is often created by the audience's awareness of a fate in store for the characters that they themselves do not suspect. *See also* figure of speech.

20. When references to fairy tales are present in a work of fiction or drama, what *else* does Foster say you should count on seeing?
Irony (as we've seen in the Thurber parodies of fables)

21. Why, in your own words, do stories of lost children have more power now than in earlier centuries?
When the world is uncertain, when the existence of God is disputed, there is no loving creator who cares what happens to you, who can show you the way. What is 'the way'? We don't know.

22. What is "existentialism"? (please look it up)
"Existentialism, first developed in Germany by Heidegger and Jaspers, and then by Sartre and Camus in France, stressed that humans can overcome the meaninglessness of life by individual action. Existentialism was popular in France after the Second World War because it advocated positive human action at a time of hopelessness." – Chapter 28: The Age of Anxiety *A History of Western Society*, Seventh Edition John P. McKay

23. Why does Foster say that, in an age of existentialism, any story with an evil queen or stepmother works well as a source for contemporary stories?
Not sure – why should the villain be female?
When it is up to the individual to act in a time of hopelessness, that individual needs an antagonist to defeat (or to personify the forces of hopelessness…)
Perhaps the villain needs to be female because women symbolize life and birth …. with existentialism, the traditional sources of trust and provision no longer hold

24. If you are an educated reader, what is the 2nd thing you look for in a text, after you've focused on the characters, story, and theme or ideas?
***The educated reader looks for "glimpses of the familiar: hey, that kind of feels like something I know. Oh wait, that's out of Alice in Wonderland. Now why would she draw a parallel to the Red Queen here? … Why? Always, why?* Foster**

25. What are the 2 qualities Foster believes we all want in stories?
The familiar & the strange

26. What are "harmonies" in a work of fiction?
Harmonies are created when a work of fiction is familiar *and* strange…the harmonies are the resonances with earlier works – 2 notes are sounding

Foster, Thomas C. *How to Read Literature Like a Professor: A Lively and Entertaining Guide to Reading Between the Lines*. New York: Harper Perennial, 2003.

EXPLANATION:
In English 109, you will learn to write a thesis statement (or to write better thesis statements if you already know how).

In many cases – especially when writing an argumentative paper – a useful approach is to write an "*although*-sentence."

An *although*-sentence includes a subordinate clause beginning with *although* (or with a subordinator that has a similar meaning — *notwithstanding*, *while*, *nevertheless*, etc.).

> Although I like the small size of our classroom, I wish it came equipped with a computer-projector system.

> Although the small size of our classroom has a number of virtues, the lack of a computer-projector system is a major drawback.

MAIN CLAUSE (ALSO CALLED "INDEPENDENT CLAUSE"):
I wish it came equipped with a computer-projector system.
the lack of a computer-projector system is a major drawback

SUBORDINATE CLAUSE (ALSO CALLED "DEPENDENT CLAUSE"):
although I like the small size of our classroom
although the small size of our classroom has a number of virtues

REVIEW:
- A main clause can "stand alone" as a complete sentence.
- A subordinate clause cannot stand alone as a complete sentence. A subordinate clause must be attached to a main clause.
- Any clause that begins with a subordinator is a subordinate clause.

INSTRUCTIONS:
In the exercise below, complete each subordinate clause with a main clause. Then write a second version of your sentence, switching the *although*- clause to a different position.

Although Aesop began life as a slave, _____

ANSWER:
Although Aesop began life as a slave, he became an advisor to the king of Babylon.
Aesop began life as a slave, although he later became an advisor to the king of Babylon.

....

1. Although parents read fables to their children, _____

    _____

    Now rewrite the sentence, changing the position of the *although*-clause:

    _____

    _____

2. Although fables deal with the everyday concerns of ordinary life, _____

    _____

    Second version:

    _____

    _____

3. Although fables are teaching stories, _____

    _____

    Second version:

    _____

    _____

4. Although the characters in fables are often animals, _____

    _____

    Second version:

    _____

    _____

5. Although fables date back 2500 years, _____

    _____

    _____

    Second version:

    _____

    _____

6. Although the fable was created to serve as a persuasive example inside a longer speech,

    _____

    _____

he became famous throughout all the world. / Although Aesop was a slave, he became an advisor to the king of Babylon.

Although the characters in fables, folktales, and fairy tales are one-dimensional, the problems they face and the solutions they devise are true to life.

Although fables deal with the everyday concerns of ordinary life, they aren't strictly realistic.

Although parents read fables to their children, they were originally intended for adults.

Although fables are teaching stories, they are also highly entertaining.

Although the characters in fables are often animals, they deal with human concerns.

Although fables date back 2500 years, they are relevant to life today.

Although the fable belongs to the genre of persuasion, it later became a literary genre, cultivated for its own sake.

Although Aesop was a slave, he became famous throughout all the world. / Although Aesop was a slave, he became an advisor to the king of Babylon.

Although Aesop was a slave, he became famous throughout all the world. / Although Aesop was a slave, he became an advisor to the king of Babylon.

Although it does provide quick weight loss, the Beverly Hills Diet is inadvisable for the typical college student because it is inconvenient, unhealthy, and provides only temporary weight loss. Odegaard Writing & Research Center

Although long criticized for their sexist portrayal of women in television commercials, the auto industry is just as often guilty of stereotyping men as brainless fools incapable of making a decision. (University of Arkansas)

Although the recent Dove advertisements can inspire women and reach a different target audience through their use of unconventional models, overall, the campaign is damaging towards women through its promotion of an unhealthy body type. Tallahassee CC

While Dukakis' "soft-on-crime" image hurt his chances in the 1988 election, his failure to campaign vigorously after the Democratic National Convention bore a greater responsibility for his defeat.
Harvard College

Although Emma and Levin define spirituality differently, their self-centered perspectives confine them to a state of permanent disillusionment.
Hamilton College

A thesis needs to be unified--expressing one main
idea--although it can, and often does, include

ANSWERS (There are numerous possibilities.)

1. **1st VERSION:**
    Although parents read fables to their children, Aesop told his stories to other adults.
    Although parents read fables to their children, they were originally intended for adults.

    2nd VERSION:
    Aesop told his stories to other adults, although today parents read fables to their children.
    Aesop's fables were originally intended for adults, although parents read fables to their children.

2. **1st VERSION:**
    Although fables deal with the everyday concerns of ordinary life, they aren't strictly realistic.

    2nd VERSION:
    Fables aren't strictly realistic, although they deal with the everyday concerns of ordinary life.

3. **1st VERSION:**
    Although fables are teaching stories, they are also highly entertaining.

    2nd VERSION:
    Fables are highly entertaining, although they are teaching stories.
    Fables are highly entertaining, although they were intended to serve as teaching stories.

4. **1st VERSION:**
    Although the characters in fables are often animals, they deal with human concerns.

    2nd VERSION:
    Fables deal with human concerns, although the characters in fables are often animals.

5. **1st VERSION:**
    Although fables date back 2500 years, they are relevant to life today.

    2nd VERSION:
    Although the characters in fables are often animals, they deal with human concerns.

6. **1st VERSION:**
    Although the fable belongs to the genre of persuasion, it later became a literary genre, cultivated for its own sake.

    2nd VERSION:
    The fable later became a literary genre, cultivated for its own sake, although it belongs to the genre of persuasion.

57. *The Starving Children*

There was once a woman who fell into such deep poverty with her two daughters that they didn't even have a crust of bread left to put in their mouths. When they finally became so famished that the mother was beside herself with despair, she said to the elder: "I will have to kill you so that I'll have something to eat." The daughter replied: "Oh no, dearest mother, spare me. I'll go out and see to it that I can get something to eat without begging for it." So she went out, came back, and brought with her a small piece of bread which they all ate, but it was too little to ease their hunger pangs. And so the mother said to the other daughter: "Now it's your turn." But she replied: "Oh no, dearest mother, spare me, I'll go out and get something to eat without anyone noticing it." So she went out, came back, and brought with her two small pieces of bread; they all ate them, but it was too little to ease their hunger pangs. And so, after a few hours, the mother said to them once again: "You will have to die, otherwise we'll all perish." They replied: "Dearest mother, we'll lie down and go to sleep, and we won't rise again until the Day of Judgment." And so they lay down and slept so soundly that no one could awaken them. The mother went off, and not a soul knows where she is.

Tatar, Maria. *The Hard Facts of the Grimms' Fairy Tales.* Expanded Second Edition. Princeton, NJ: Princeton University Press, 2003. 250. Print.

8 + 1 parts of speech

Linguists Rodney Huddleston and Geoffrey Pullum divide English words into 8 parts of speech: nouns, verbs, adjectives, determinatives, adverbs, prepositions, coordinators, and subordinators.

Pronouns, they group with nouns, but because pronouns come up so often in class, I've given them their own line in the chart below.

i.	Noun	*The <u>dog</u> barked.*	*That is <u>Sue</u>.*	*We saw <u>Jo</u>.*
ii.	Pronoun	*<u>He</u> barked.*	*That is <u>she</u>.*	*<u>We</u> saw <u>you</u>.*
iii.	Verb	*The dog <u>barked</u>.*	*It <u>is</u> impossible.*	*I <u>have</u> a headache.*
iv.	Adjective	*He's very <u>old</u>.*	*It looks <u>empty</u>.*	*I've got a <u>new</u> car.*
v.	Determinative	*<u>The</u> dog barked.*	*I need <u>some</u> nails.*	*<u>All</u> things change.*
vi.	Adverb	*She spoke <u>clearly</u>.*	*He's <u>very</u> old.*	*I <u>almost</u> died.*
vii.	Preposition	*It's <u>in</u> the car.*	*I gave it <u>to</u> Sam.*	*Here's a list <u>of</u> them.*
viii.	Coordinator	*I got up <u>and</u> left.*	*Ed <u>or</u> Jo took it.*	*It's cheap <u>but</u> strong.*
ix.	Subordinator	*It's odd <u>that</u> they were late.*	*I wonder <u>whether</u> it's still available.*	*They don't know <u>if</u> you're serious.*

Adapted from: Huddleston, Rodney and Pullum, Geoffrey K. *A Student's Introduction to English Grammar.* Cambridge: Cambridge University Press, 2005. Print.

Grammatical hierarchy

☐ **Sentences** (Simple, Compound, Complex, Compound-Complex)

☐ **Clauses** (Subject-Verb, Subject-Verb-Direct Object, Subject-Verb-Complement, Subject-Verb-Adverbial, Subject-Verb-Indirect Object-Direct Object, Subject-Verb-Object Complement, Subject-Verb-Object-Adverbial)

☐ **Phrases** (Verb phrase, Noun phrase, Adjective phrase, Adverb phrase, Prepositional phrase)

☐ **Words** (Noun/pronoun, Verb, Adjective, Determinative, Adverb, Preposition, Coordinator, Subordinator)

☐ **Morphemes** (Prefix, Root, Suffix)