

How to read like a professor



**ASSIGN
BUSTER**

In the opening chapter of Thomas C. Foster's book, he explains the importance of a Quest. It is quite hard to figure out a quest, Foster explains that in an example about a young boy who goes to the supermarket and encounters his "nemesis." Quests are the core base of a story since it involves just about everything a story is trying to portray. For example it includes the quester, a place to go, a stated reason to go there, challenged and trials during the journey, and a real reason to go there.

These are all main components in a story. Foster states "The real reason for a quest is always self-knowledge." He means that the Quest is to help the protagonist evolve as a person. Even the simplest daily activities of the protagonist could lead to something that is tied to the real reason to go to the final destination of the quest. Chapter Nine: It's Greek to Me All of the ancient myths (including all three types, Shakespearean, biblical, and folk/fairy tale) can be used as correspondences for modern writers to add depth to their writings.

The main point that Foster is trying to propose is that myth is a body of story that matters (as he said in bold). This means that every community owns its own type of myth belief system. Myths can be in different forms in literature, paintings, and music. All of these forms tell a story, even though it is difficult to notice the story it is trying to tell. The literature form of myths is used by modern writers because the situations between the myths and the modern literature writing is very much alike. These comparisons are parallels, but how the myths are used and written in the modern world are ironized.

A lot of the important events in novels can be factored down to myths.

Chapter 10: It's More Than Just Rain or Snow In this chapter, Foster explains the deeper meaning to the weather. Even though weather is just considered another description of the setting, it also sets the mood of the event taking place. For Example, rain sets the mood of being renewed. There is a depth perspective to rain, the rainbows it casts which is believed a sign from Noah that he won't flood land ever again from the biblical tale, the new awakenings and hopes it brings in the spring, and the chills of death coming near it brings.

Despite the different moods it sets, it is also mysterious like fog. Fog is used more for a confusing mood, but can also be considered mysterious like rain. It also is described as a murky, cluttering settings. For snow, it has its moderately similar things like rain. The differences is that it provides warmth (insulating coating), playfulness, and suffocation. Snow covers a lot of moods all in one, this is what gives it strong perspective. The weather, all types, influences the mood and settings. Chapter 14: Yes, She's a Christ Figure, Too

A Christ Figure, has multiple characteristics that evolve around Jesus Christ himself. Foster points out to look at characters in novels more in depth because they too could have the same characteristics as Jesus Christ. Before Foster breaks down the aspects of a christ figure, he explains that culture is greatly influenced by religion. For example John 3: 16 is printed on the bottom of an In-n-Out cup, and the bible verse Revelation 3: 20 is printed on the burger package. That's a huge influence on society's culture.

Foster also illustrates that knowing more about a Christ figure makes the relationship between the character and the reader more in depth. The only person that fits all of the descriptions of a Christ Figure is Jesus Christ. And the reader needs to find out the similarities between the character and Jesus Christ to tell if that character is a Christ Figure. The reason for even wanting a Christ Figure in novels is to have a point highlighted, but if you can't clearly see the point, Foster advises to use imagination. Chapter 19: Geography Matters . . .

Every little detail and description in literature has a deeper meaning. Just like weather, each type of geography means something significant. All of the types of literature is a vacation, and when someone asks about a vacation the first question is where (meaning location/geography). In some pieces of literature, the location teaches the reader a little bit about history and politics. A single location can show the growth of a character maturing from one stage to the next. In poetry and fiction literature, the location is mostly people. Geography also sets the theme like how weather sets the mood.

For example, a graveyard with trees that are ages old, gravestones that have mold growing over them, bats hanging on the trees during the night time, and not one live soul in the graveyard. The theme for that geography is creepy and unwelcoming. That's the effect the Geography has on the theme. Geography can also be a character, the actual people mentioned in the writing may not know the land very well, can make a character evolve, or even make a character feel like a total stranger on an alien planet due to the lack of knowledge of the area that specific character is in.

Chapter 20: . . . So Does Season Once again, every little aspect in poetry and novelty writing has a more complex significance. The weather sets the mood, the geography sets the theme, and the season sets the motive. The season of Fall sets the motive of harvest, like a new beginning. Also it shows rewards and punishments a character receives. Spring is more geared towards the youth. It is all about happiness and since Easter is in Spring, Resurrection. Winter is all about old ages, it is close tied with fall but instead of showing rewards and punishments, it just shows punishments.

Also, the motive it sets is death, hibernation and lack of growth. Summer is all about adulthood. It is the love struck season and freedom showing in each character's hearts. These seasons represent a core element in writing. It makes readers use foreshadowing to read the hints and clues it is giving out. Chapter 22: He's Blind for a Reason, You Know This chapter explains a more psychological depth to blindness. It could be read in different ways, the blindness when somebody legitimately cannot see or the failure to realize something. This is quite ironic because the people that are blind see more that meets the eye.

They discover things that are more significant and have more meaning. For the people that can actually see, they are blind (morally). These types of characters fail to see the truth, love, or reality. The characters don't realize what is in front of them. The true significance of things, which is what blind people can see, is what characters that aren't blind can't see. Darkness is another aspect of being blind, it represents blindness in a nutshell. Darkness is all what blind people can see. Sight is just the complete opposite. Sight is equal to light, because you can see.