



### 1. Projections.

On page 73, Turchi notes that “cartographers must continually confront the fact that there is no such thing as objective presentation.” The connection of this observation to the problem of realistic writing is the guiding idea of the chapter. The lack of objectivity in realist writing—and mapmaking—means that there is no one “quality” that can grant success in the translation from reality to map/word—no authority, accuracy, projection style, convention, way of seeing, and so on. From your own experience as readers, come up with a list of 4-5 very different realistic projections in literature. You might begin by thinking of projections in literature as genres, but making a list of genres that you know would be too easy and boring. However, it might be worthwhile to think of what the “projection” schemas are that make genres different from one another.

As you discuss, work out whether you think *projection* and *convention* are the same or different as terms for discussing writing—write a short, 1-2 sentence definition for each.

### 2. Effort.

On page 82, Turchi claims that “Readers don’t turn to literature for an effortless, thoughtless journey.” It’s easy to claim that some reading might be more emotionally provocative, serious, or have a denser vocabulary, but in the context of this chapter, Turchi seems to mean something a little more subtle. Come up with a list of a few reading experiences that demanded effort on your part. As you discuss, note aspects of those reading experiences that made them challenging using the kinds of metaphors that Turchi has provided in these chapters.

### 3. Selectivity

See pages 86-88.

Here, Turchi discusses the implication of a map’s selectivity. Review that section and then discuss how a novel or story can have similar implications. Come up with several examples from your reading experiences.

### 4. Accuracy + Intention

On page 91, Turchi claims that “we can determine accuracy in light of implicit intention.” Consider what this means in the light of Turchi’s comments on “intention” on page 15.

How do you think this idea would look in the context of peer critique? Should we ask our authors about their intentions? Can you, as a writer, always declare your intention? As a writer / artist what is the relationship between intention and action? Doesn’t one often work as much by...feel, association of materials, intuition, chance?

### 5. Digression

On pages 96-97, Turchi moves into a digression about meaning, without explicitly tying it back to the chapter. Figure out what this bit is about, whether you agree with his points, and why he has put it here at the end of the chapter. What’s the relationship between meaning and intention? meaning and projections?

### 6. General question. How is a novel like a board game?

### 7. Imaginary scrolls

At the end of the 4th chapter, Turchi examines the work of Thomas Bernhard a bit. Why does he do this...what are the points he wants to convey with this last example?