

*The Art of Fiction*

Summer Reading Assignment

Students are to read the following chapters in *The Art of Fiction*:

Chapter 6 - Point of View

Chapter 8-10 - Names, Stream of Consciousness, Interior Monologue

Chapters 12-19 - Sense of Place, Lists, Introducing Character, Surprise, Time Shift, Reader in the text, Weather, Repetition

Chapter 21 and 24 - Intertextuality and Magical Realism

Chapters 26-28 - Showing and Telling, and A Sense of the Past

Chapters 30-34 - Symbolism, Allegory, Epiphany, Coincidence, The Unreliable Narrator

Chapters 38-44 - Surrealism, Irony, Motivation, Duration, Implication, The Title, Ideas

Chapter 46 - Metafiction

Chapters 48-50 - Narrative Structure, Aporia, The Ending

The text was originally written as short newspaper articles regarding literature and has been compiled into book form. As a result of this format, the chapters are short, easily digestible and breakdown literature in a way that is approachable while still providing a window into the art of literary criticism that is central to our study of literature senior year.

See the assignment example on the back of this page for clarification.

Students are to analyze the texts of *Heart of Darkness* and *The God of Small Things* in light of the information provided in Lodge’s articles. You are to turn in a document that mimics the chart below and demonstrates your depth of thought. Your assignment MUST be **typed in 12 point Times New Roman**. No exceptions. **If your assignment is not typed, it will not be graded.**

Idea presented in <i>The Art of Fiction</i>	Moment from <i>Heart of Darkness</i>	Moment from <i>The God of Small Things</i>	My Discussion of the point.
<p>Jane Austen’s opening is classical: lucid, measured, objective, with ironic implication concealed beneath the elegant velvet glove of the style (Lodge 5).</p>	<p>The <i>Nellie</i>, a cruising yawl, swung to her anchor without a flutter of sails, and was at rest. The flood had made, the wind was nearly calm, but being bound down the river, the only thing for it was to come to and wait for the turn of the tide (Conrad 3).</p>	<p>May in Ayemenem is a hot, brooding month. The days are long and humid. the river shrinks and black crows gorge on bright mangoes in still, dustgreen trees. Red bananas ripen. Jackfruits burst. dissolute bluebottles hum vacuously in the fruity air. then they stun themselves against clear windowpanes and die, fatly baffled in the sun (Roy 3).</p>	<p>The beginning of HOD is broad, focused on the natural world and the push and pull of water that will pervade the rest of the text. There is a level of uncertainty bound in the language of a flood and coming to rest that alludes to the unrest inherent in the story.</p> <p>The opening of GOST is tangibly heavy with humidity and weighs both on the reader and the page. The environment of the story makes itself felt from the first page and sets up the discomfort felt within the natural world and the tensions being stored for later release.</p>

NB: consider the type of comment in this example; it demonstrates a depth of thought and engagement with the text. If your annotations do not do something similar, there is no way to receive full credit for this assignment.