

The background of the slide is a circular, spiral illustration. The spiral starts from a central point and winds outwards, creating a sense of depth and movement. The colors are primarily shades of blue, green, and yellow, with some brown and white accents. The illustration depicts a landscape with a tree, a ladder, and a path. The overall style is reminiscent of a watercolor or a soft, painterly aesthetic.

The Process Session 2

'The unexamined life is not worth living' Socrates.

Focus of session 2

- Exploring the resources that students can access (short stories, theory, poetry, critical essays, State library)
- Experimenting with form
- Insight via case studies

"You have the power to choose who you want to be. Be the grandest, greatest and the best that you can be."

Apoorve Dubey



"Somewhere, something incredible is waiting to be known"
- Carl Sagan

Resources

- Join State Library Term 4 2015
- Samples: *Young Writers Showcase* and State Library reflection statements -
http://www.sl.nsw.gov.au/services/learning_at_the_Library/english_extension_2_reflection_statements.html
- Youtube:
https://www.youtube.com/results?search_query=extension+2+english+major+work

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Resources

- **Poem Hunter:** <http://www.poemhunter.com/> - thousands of quality poems from all periods.
- **Poetry Library:** <http://www.poetrylibrary.edu.au/poets-name> - Australian poetry library.
- **Poetry in Translation:** <http://poetryintranslation.com/> - Poetry from countries across the world.
- **Asiacha:** <http://www.asiancha.com/> - Asian poetry, short stories, creative non-fiction and essays.
- **Poetry Kanto:** <http://poetrykanto.com/> - A range of Japanese poetry.
- **Muse India:** <http://www.museindia.com/regular.asp?id=40> – A range of Indian poetry.

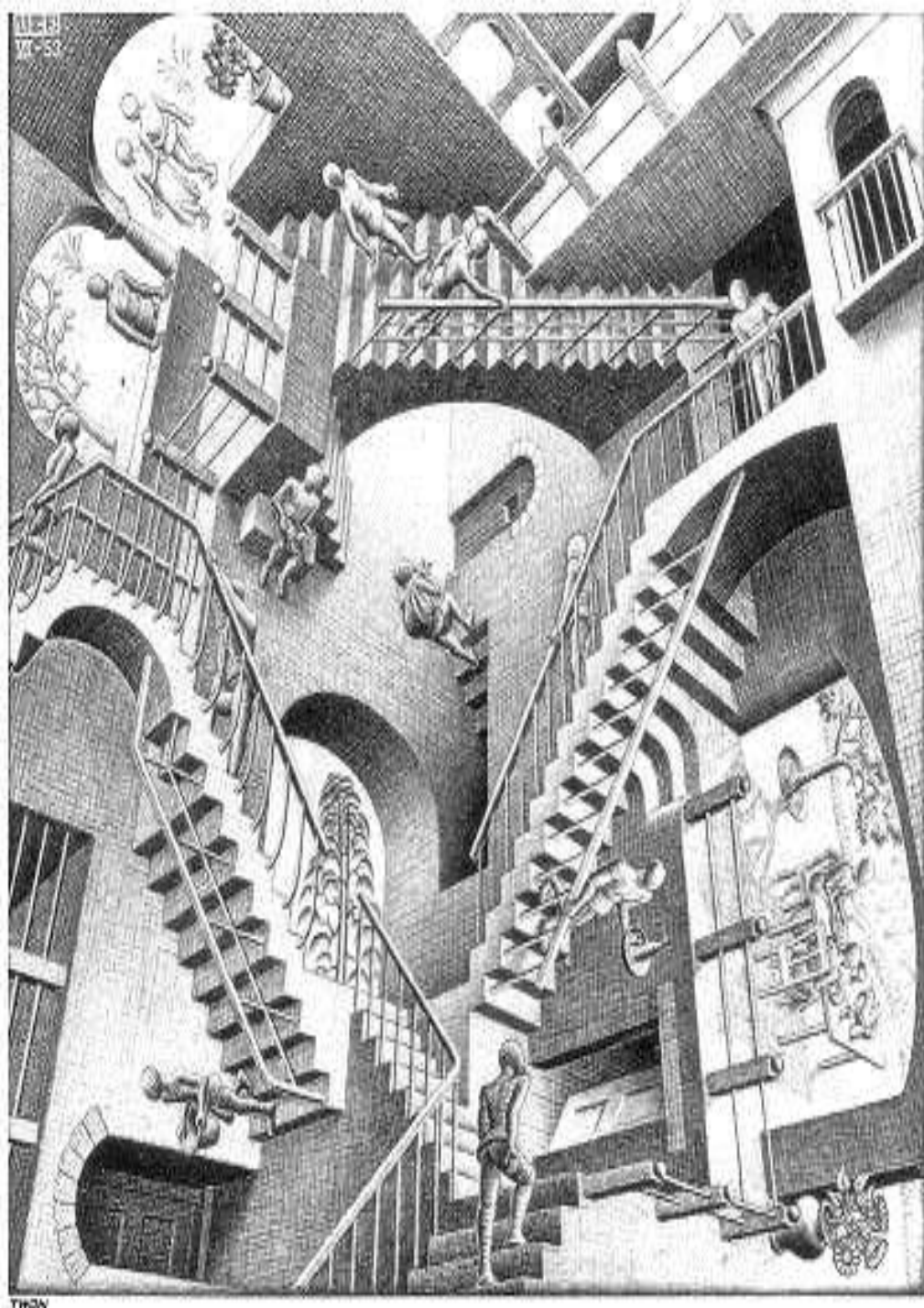
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Resources

- **Australian Films:** <http://aso.gov.au/education/> - Clips from Australian films, documentaries and advertisements, and teaching resources.
- **Short of the Week:**
<https://www.shortoftheweek.com/>
- **Backhand Stories:**
<http://www.backhandstories.com/non-fiction/> - a range of short stories, creative non-fiction and essays
- **Short stories:** Munroe, Winton, Doerr, Carver, McCann, Carson...

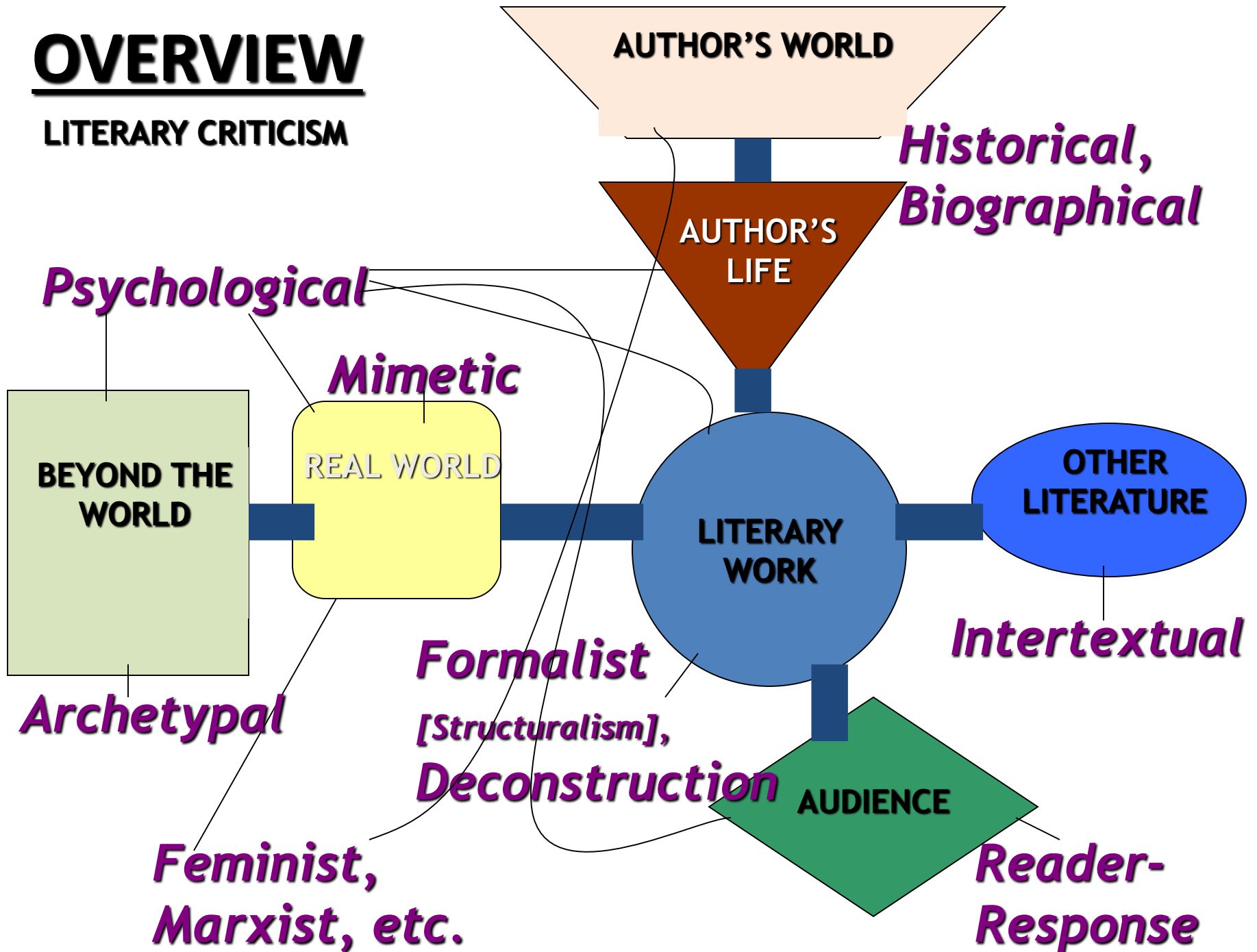
Literary Theory

- The disciplined application of theoretical principles for the purpose of analysing, interpreting, and evaluating literary texts.
- A lens to view the text and how meaning is constructed.



OVERVIEW

LITERARY CRITICISM



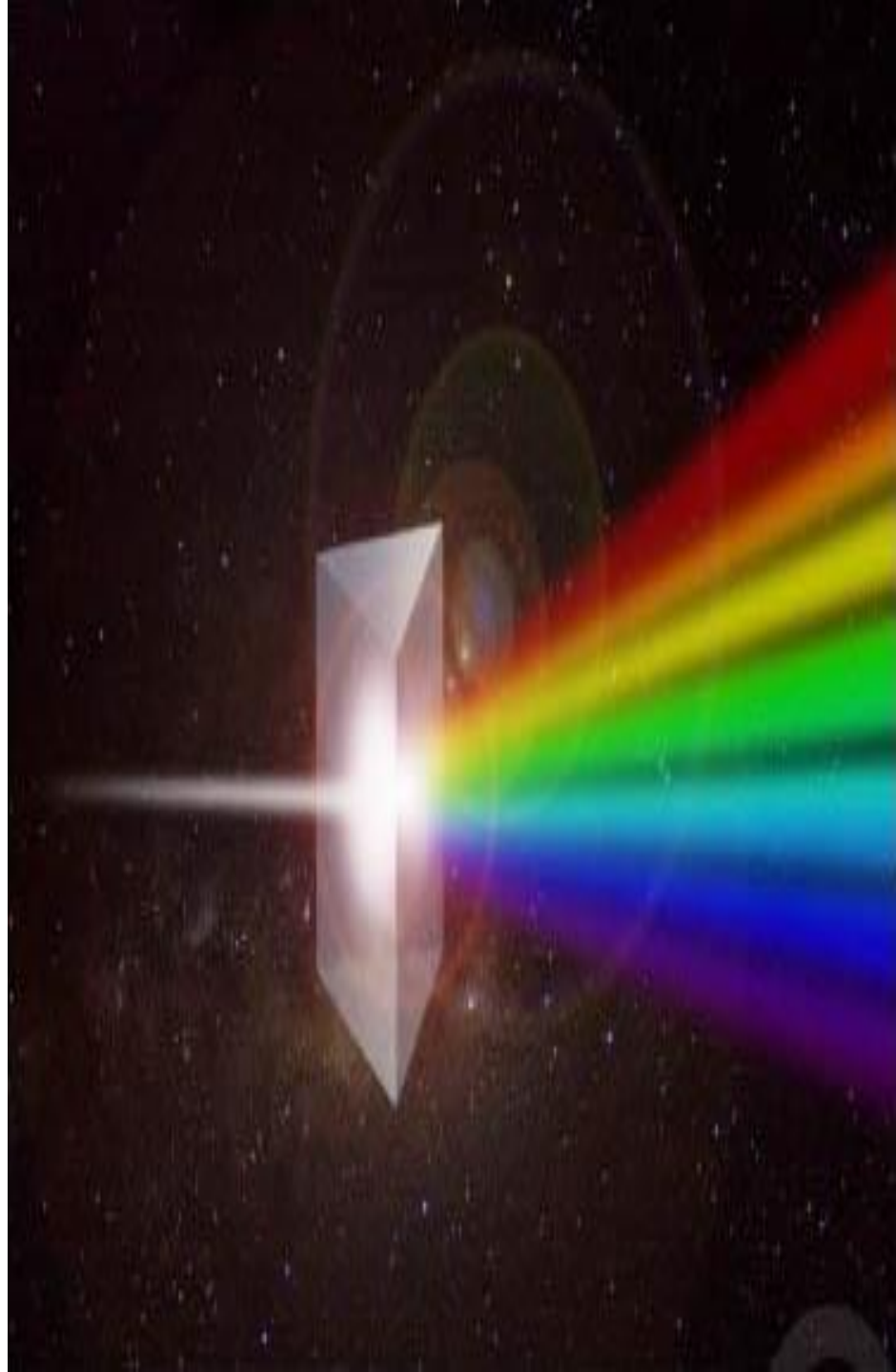


Timeline

- Moral Criticism, Dramatic Construction (~360 BC-present)
- Formalism (1930s-present)
- Psychoanalytic Criticism, Jungian Criticism, Archetypal (1930s-present)
- Marxist Criticism (1930s-present)
- Reader-Response Criticism (1960s-present)
- Modernism/Structuralism/Semiotics (1920s-present)
- Postmodernism (1945-present)
- Post-Structuralism/Deconstruction (1966-present)
- New Historicism/Cultural Studies (1980s-present)
- Post-Colonial Criticism (1990s-present)
- Feminist Criticism (1960s-present)
- Gender/Queer Studies (1970s-present)

Dialogism

- 1920's in Russia
- Theory initiated by Mikhail Bakhtin
- In a dialogic work of literature-such as in the writings of Dostoevsky-there is a 'polyphonic interplay of various characters' voices'
- Heteroglossia: every instance of language use is embedded in a specific set of social circumstances
- No worldview is given superiority over others



Psychoanalytic Theory

- 1930s-present
- Builds on Freudian theories of psychology
- Oedipus complex
- Explores the psychology of a character

Questions:

- Why does the character do what he/she does?
- Why does the character feel the way he/she does?

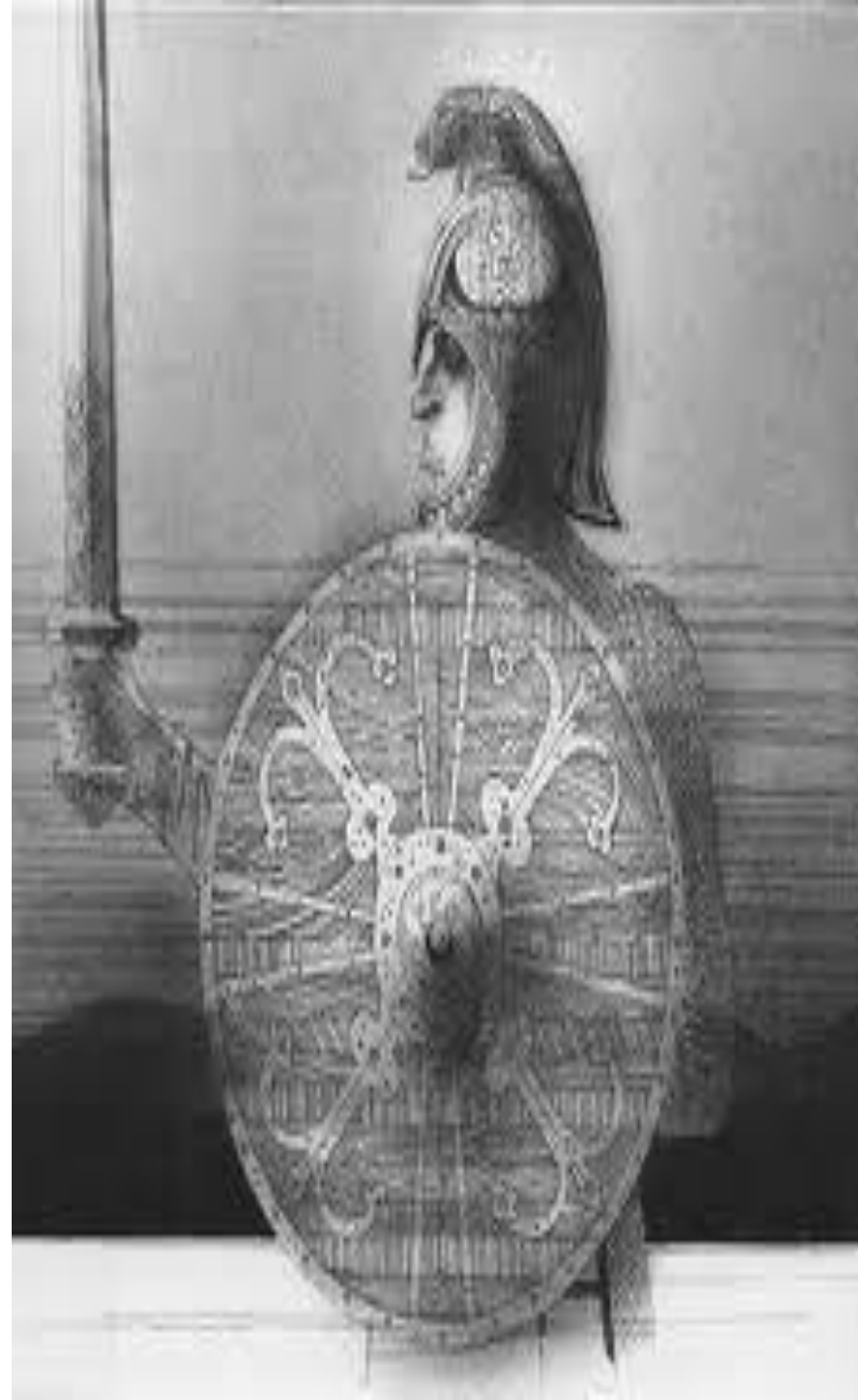


Archetypal

- 1930s-present
- Based largely on the works of C. G. Jung and Joseph Campbell.
- All stories and symbols are based on mythic models from humanity's past
- Archetypes, according to Jung, are "primordial images"; the "psychic residue" of repeated types of experience in the lives of very ancient ancestors which are inherited in the "collective unconscious" of the human race

Questions:

- How does the protagonist reflect the hero of myth?
- How does the text mirror the archetypal narrative patterns?

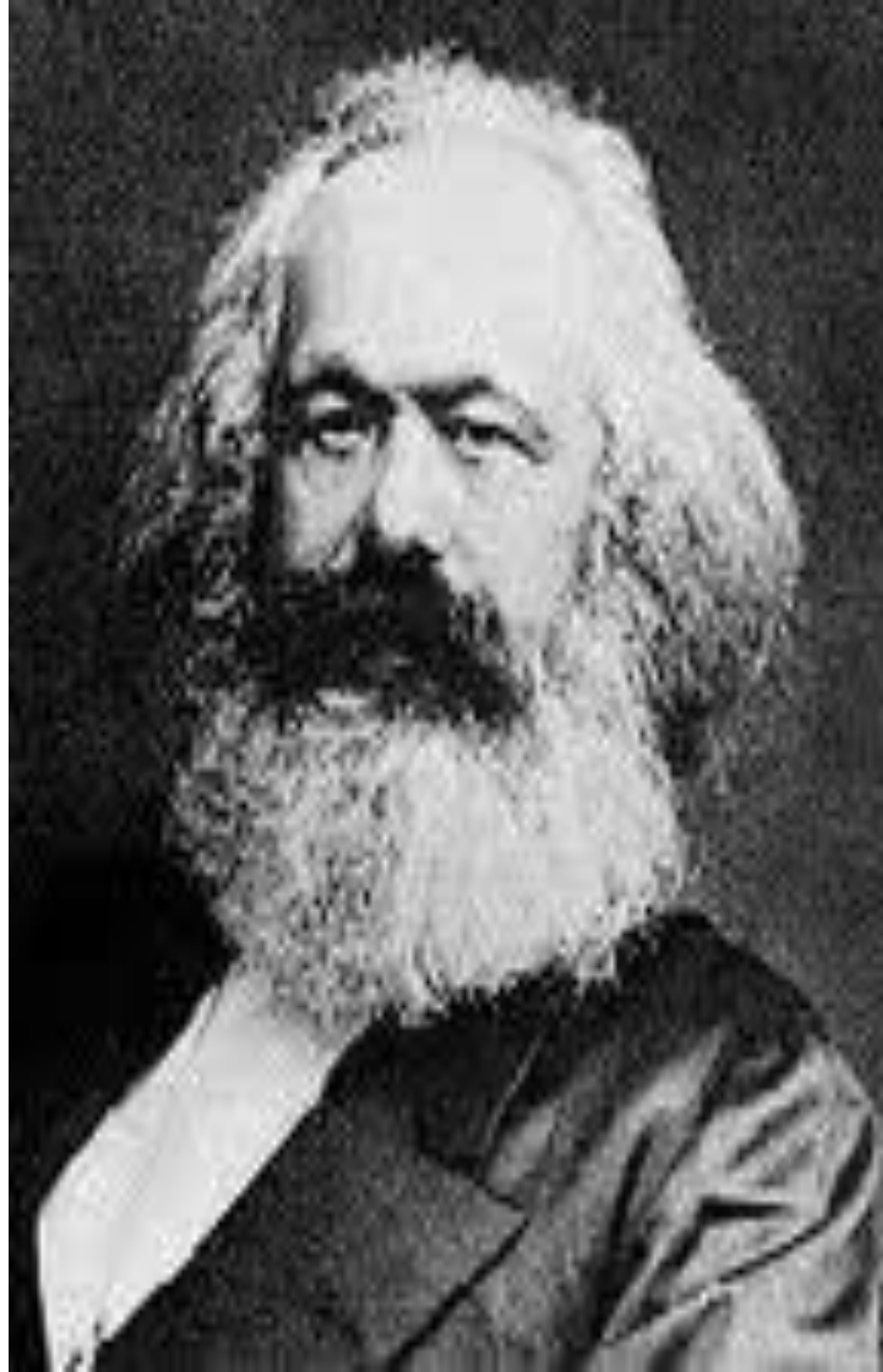


Marxist Theory

- 1930s-present
- Focuses on the relationships of class/money/power
- Based Karl Marx's philosophy, a famous economist who wrote *The Communist Manifesto* - "*The history of all hitherto existing society is the history of class struggles.*"

Questions:

- Who has the power and money?
- Whose voices are silenced?



Reader-Response Theory

- 1960s-present
- A reader's context, values and experiences influences how they respond
- Can use a psychoanalytic lens, a feminists lens, or even a structuralist lens
- Readers do not passively consume the meaning

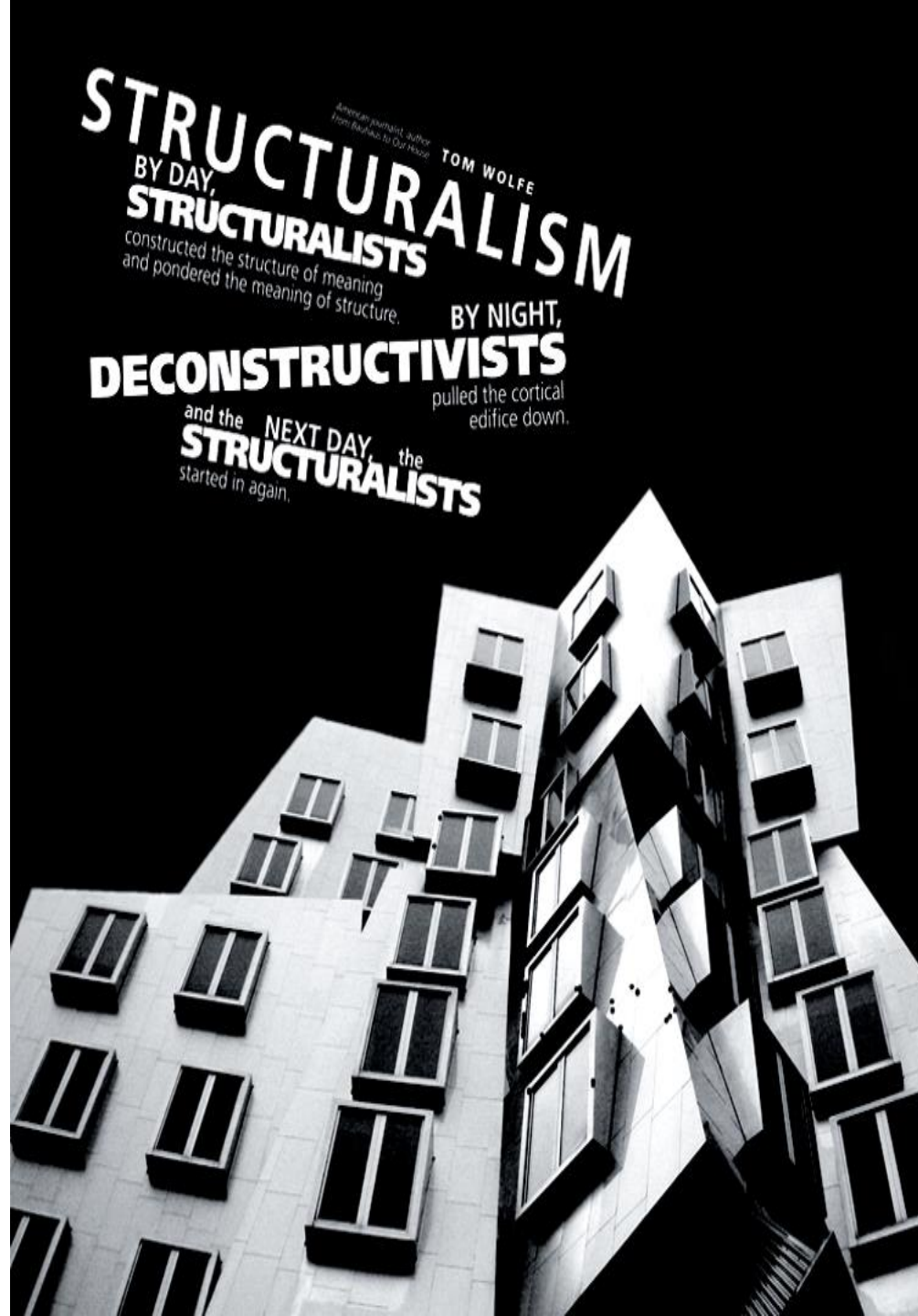
Questions:

- How do I connect to a text? Why?
- What experiences have I gone through that is similar/different than the characters in the text?



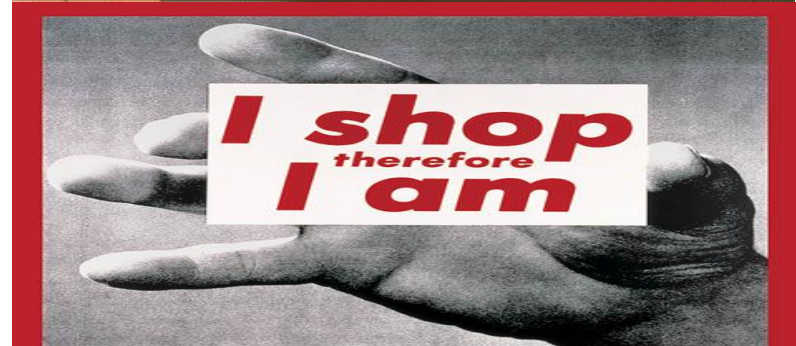
Structuralism and Semiotics

- 1920s-present
- Meaning resides in the structure of language, not in art nor in the reader's mind
- Emerges from theories of language and linguistics
- Structure of language as a logical sign system determines meaning
- Peirce, Barthes and Saussure



Post Structuralism, Deconstructionism & Postmodernism

- *“The various languages, juxtaposed, show that words are never concerned with truth, never with adequate expression...”* (Nietzsche)
- Structures are fluid
- We cannot trust the sign
- *“The Death of the Author”*
Roland Barthes
- Intertextual and playful
- Challenges traditional structures
- Gaps and silences
- Lyotard, Foucault, Kant

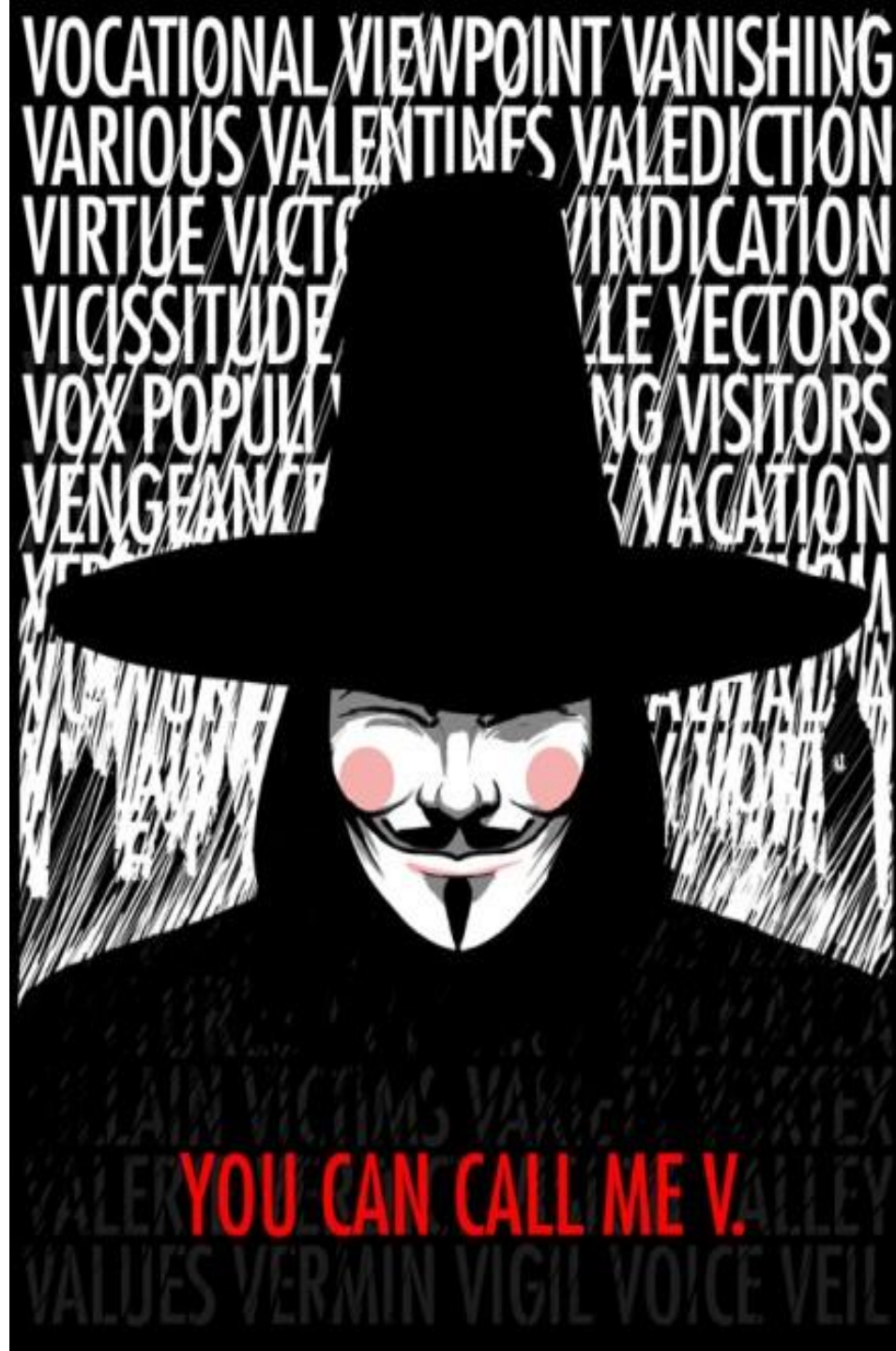


Historicism

- 1980s-present
- Historical, social, cultural and political context influences the composer and the text.
- Texts are social constructs.
- We are subjective interpreters of what we observe.
- Foucault, Greenblatt

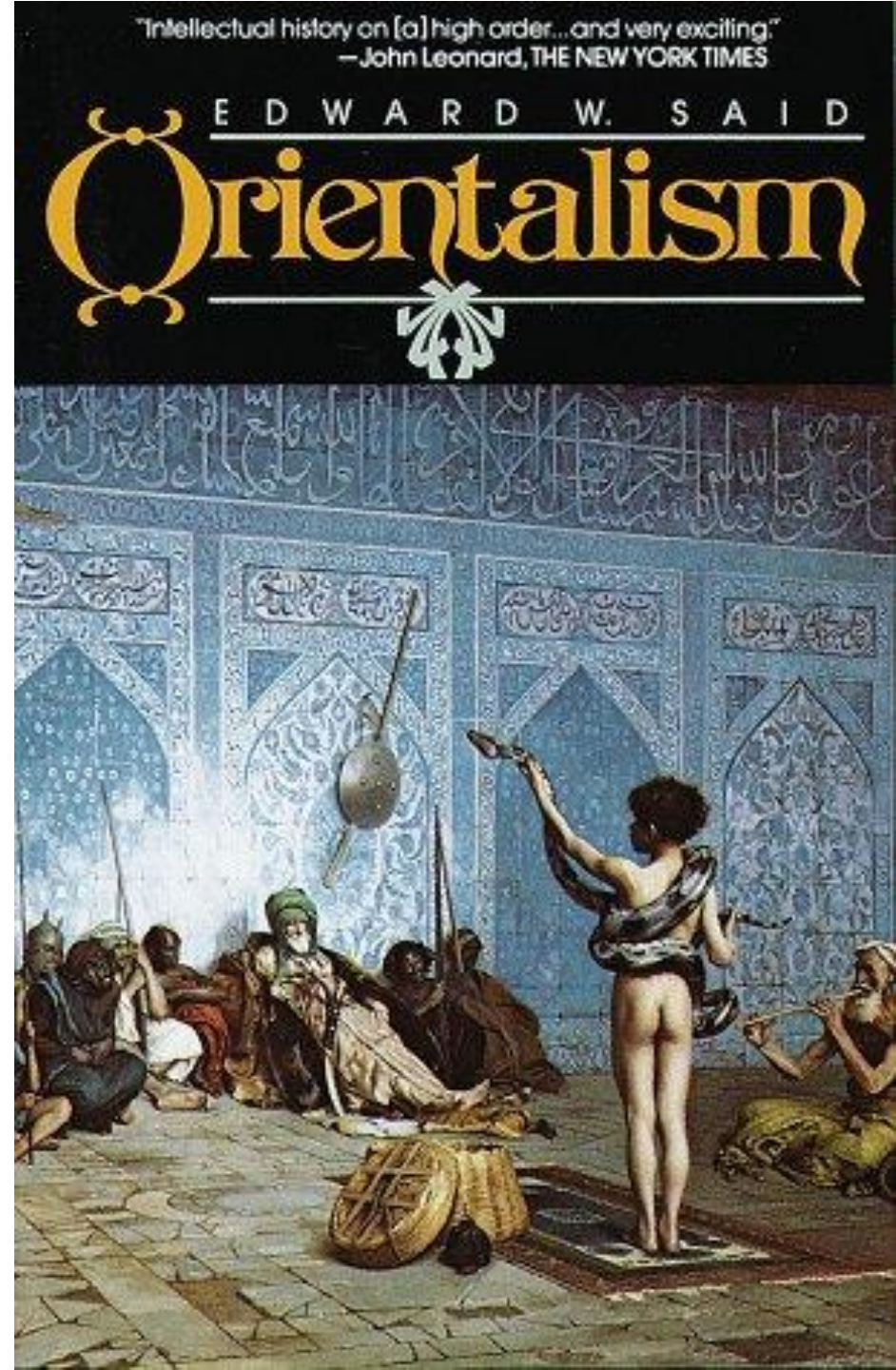
Question:

- How is the text a product of its time?



Postcolonialism

- 1990s-present
- The victors write history
- Colonial hegemony
- Questions the role of the western literary canon and western history as dominant forms of knowledge making
- Seminal post-colonial writers such as Nigerian author Chinua Achebe and Kenyan author Ngugi wa Thiong'o
- Said *'The Other'*



Feminism

- 1960s-present
- Focuses on the relationship between the genders.
- Power and values between the sexes
- Woman is other: she is marginalised
- Society is largely “patriarchal.”

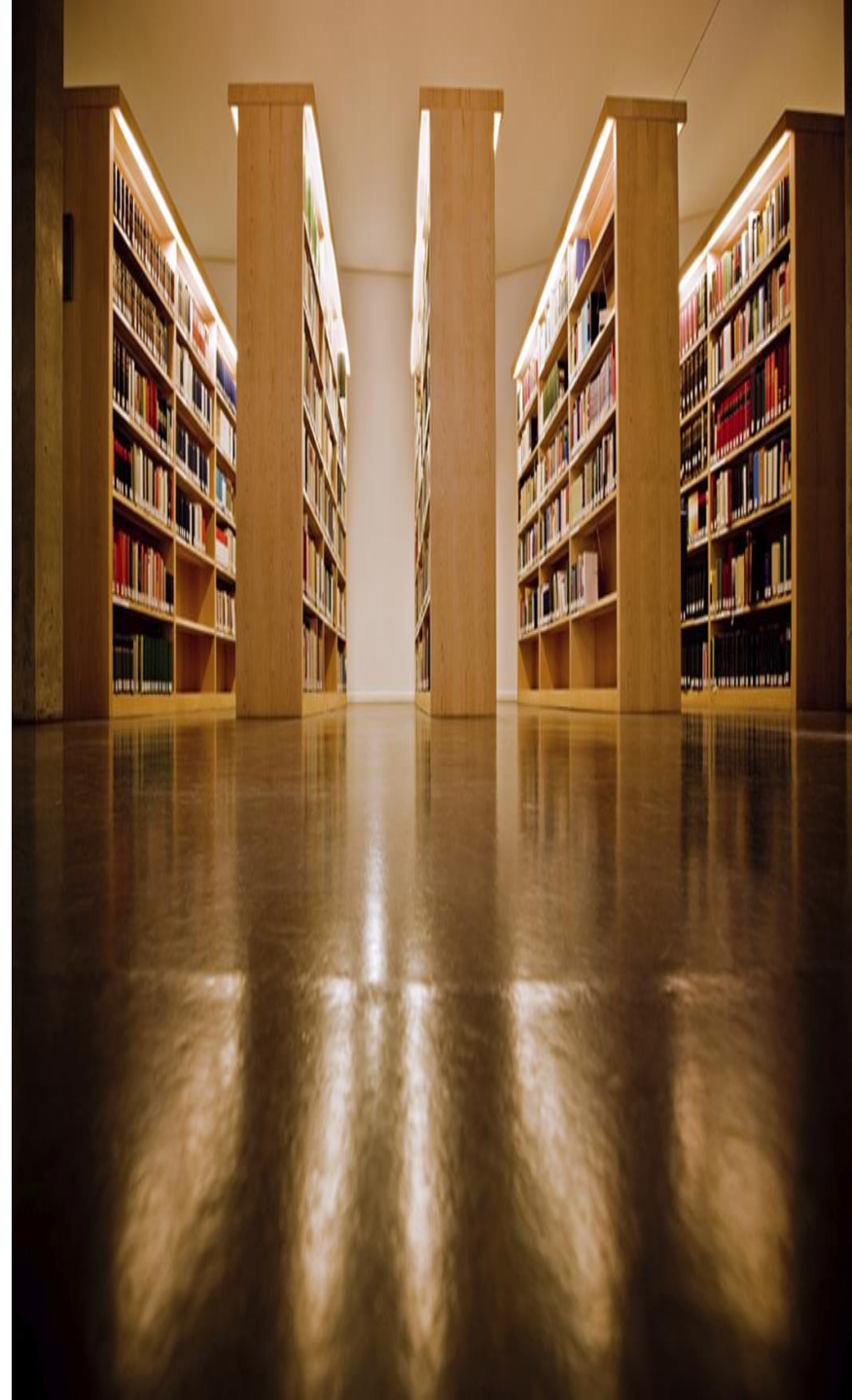
Questions:

- Who has the power and why?





- Genres provide frameworks within which texts are produced and interpreted
- Can semiotically provide a shared code between the composers and responders of texts
- John Fiske - “a means of constructing both the audience and the reading subject”
- John Fiske - “embody the crucial ideological concerns of the time in which they are popular”
- Steve Neale - “genres are instances of repetition and difference
- <http://www.aber.ac.uk/media>



A close-up photograph of a vibrant blue rose, showing the intricate spiral pattern of its petals. The rose is set against a blurred, light-colored background, possibly a garden bed. Overlaid on the center of the rose is the text "Experimenting with form" in a bold, white, sans-serif font.

**Experimenting with
form**

Experimenting

- Short story vignettes interconnected
 - Colum McCann's *Let the Great World Spin*
 - Tim Winton's *The Turning*
 - Anthony Doerr's *The Shell Collector* or *Memory Wall*
 - Carver's *Short Cuts*
- Short stories threaded together with poetry
 - Anne Carson's *Autobiography of Red*
 - Ben Lerner's *Leaving the Atocha Station*

ANNE
CARSON



Autobiography
of Red

CAPE POETRY

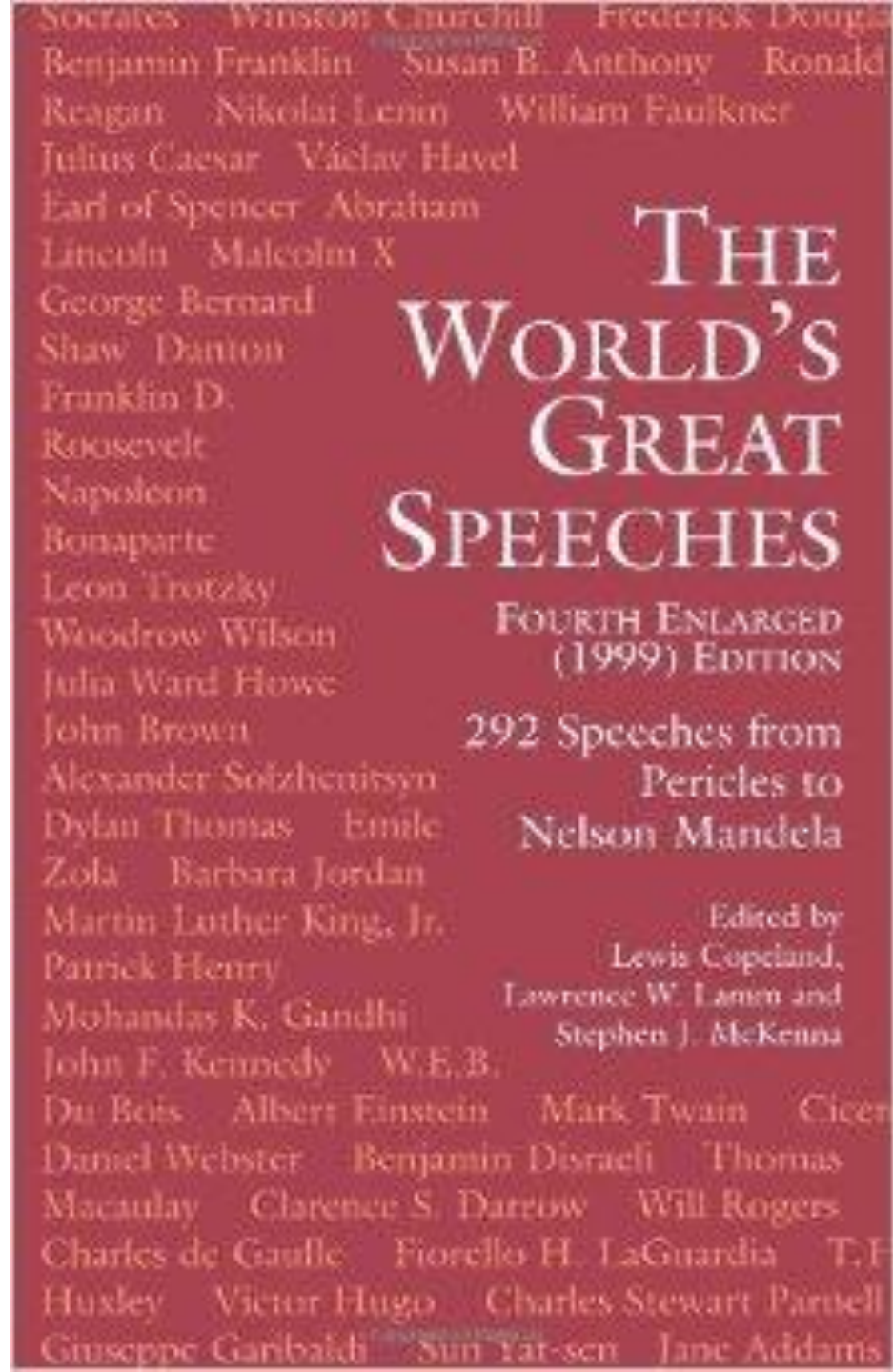
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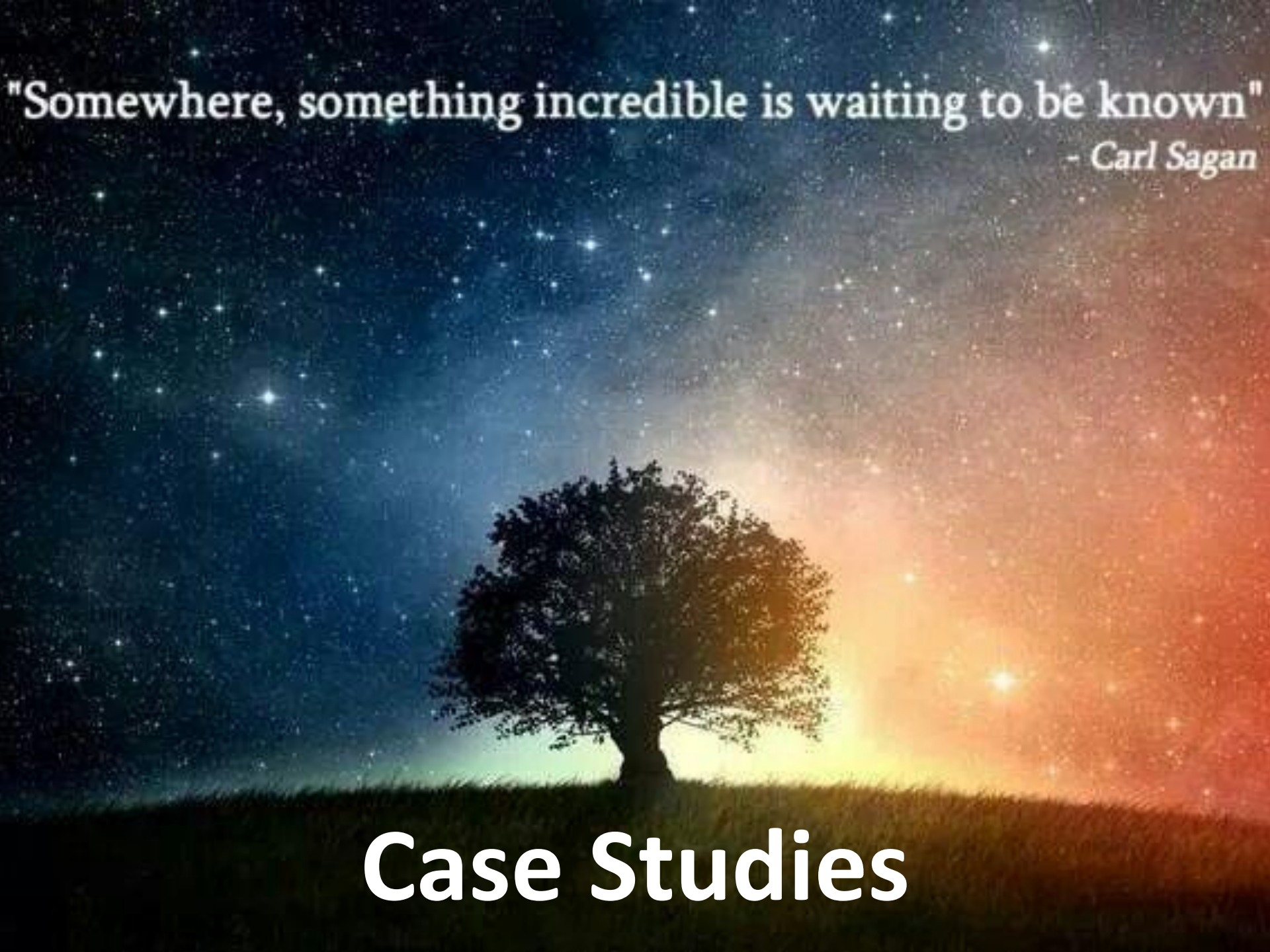
Words bounce.
Words, if you let
them, will do
what they
want to do
and what they
have to do.

”

Experimenting

- Short speeches by different speakers connected by a concept, such as the power of metaphor
- Youtube:
<https://www.youtube.com/watch?v=presEWvAa-U>
- 10 great speeches by women:
<https://www.youtube.com/watch?v=gkjW9PZBRfk&list=PLbpi6ZahtOH43OjjuL-2FN1PZJDseLXSN>



A silhouette of a tree on a grassy hill against a starry night sky with a colorful nebula. The sky transitions from a deep blue on the left to a bright orange and yellow on the right, where a bright star or nebula core is visible. The foreground shows the dark silhouette of a tree and a grassy field.

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- Carl Sagan

Case Studies

The Challenges

- 'Too close to tell'
- Myopia
- The audience
- The intent or purpose
- The reading and research
- The procrastinator!

WARNING



**CHALLENGES
AHEAD**

Student A

- Struggled with form – moved from a suite of poetry to a critical essay to a blend of short story vignettes and poetry
- Verse novels; Ondaatje; slam poetry such as Taylor Mali

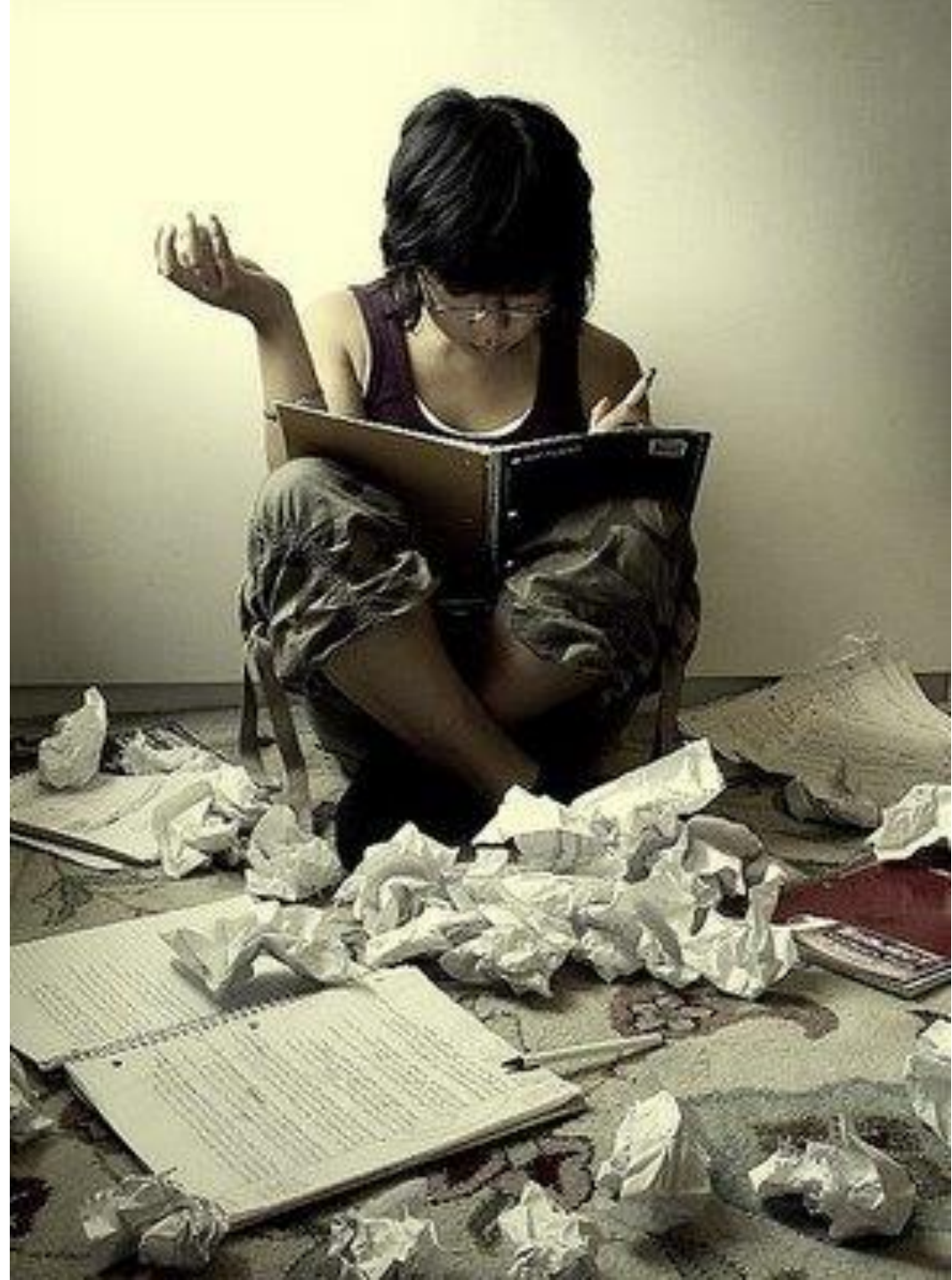
Challenges ARE WHAT
MAKE LIFE INTERESTING.
OVERCOMING THEM IS WHAT
MAKES THEM

Meaningful.



Student A

- Intent and audience a struggle
- Publishing on the net
- Writing competitions
- Speed dating with fellow students regarding intent



Student A

- The research:
 - The form: poetry, verse novels, slam poetry, short stories
 - Literary theory: Bakhtin's plurality
 - Extension 1: Sylvia Plath and ADV Eliot

A person is a fool to become a writer.
His only compensation is absolute freedom.
He has no master except his own soul, and that, I am sure, is why he does it.

- Roald Dahl

Student B

- Torn between a short story and a critical essay
- Fascinated by renaissance literature and the *Grand Tour*
- Critical of modern text choices in schools
- Focused, organised and determined
- Unsure of audience

A person is climbing a tree trunk on the left side of the image. The background is a vibrant sunset or sunrise with orange and yellow clouds. The text is overlaid on the right side of the image.

Challenges are what make life interesting and overcoming them is what makes life meaningful."

Student B

- Merged imaginative and critical writing
- Inspired by Greenblatt's *Swerve: How the World Became Modern*
- Bloom's *Closing of the American Mind*
- de Krester's *Questions of Travel*
- Potok's *My Name is Asher Lev*
- de Bretagne's *The Role of Intelligence in Modern Society*
- Hart's essay 'Creative Nonfiction: Narrative and Revelation'
- Fort's *Form, Authority, and the Critical Essay*