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| **Introduction 3-4 paragraphs** | |
| **Introduction to theory** | Begin with a few sentences on the **general purpose of Marxist/feminist literary theory**. (Ensure that sentences flow together and that you have put inverted commas around direct quotations and referenced them. Include two well-chosen quotes) |
| **Introduction to fairy tale or comic** | **Topic Sentence:** Why would a Marxist/feminist literary critic object to the ideology underpinning your base text?  **E/E:** Provide information time and place in history in which base text was set. i.e. the social, cultural and historical context.  **E/E:** Provide 1-2 summary of what happens in the base text.  **S:** What might theorists object to in this text? Quote from the text to support your assertions.  **C:** In what way is the ideology underpinning the base text socially unjust? |
| **Introduction to transformation process and summary of what you did** | **Topic Sentence:** How could you make the ideology in the base text fairer for females or workers by transforming the text?  **E/E:** Why is every re-reading of a text a rewriting of it? What does it mean to read resistantly then to transform a text? What is a complex transformation? Use well-chosen quotes from Pope, Hourihan, Johnson, Corcoran or Derrida.  **S:** How did you transform the text to make it more equitable? i.e. How did you change the ideology by changing discourse, genre, roles and relationships?  **C:** Why is this a more socially just text? How did you reposition the reader to view the gender/class relationships in your new text? What is the new ideology underpinning this rewritten text? |
| **Invited Reading** | |
|  | **TS:** What do most readers, including literary critics (especially New Critics) perceive to be the theme or invited reading of the base text?  **E/E:** Explain what an invited meaning or dominant meaning is and how it can be constructed. E.g. dualisms, narrative structure, focalisation etc  **S:** Refer closely, quote from text. Analyse visuals if relevant. Provide quotations and detailed descriptions.  **C:** Explain what is meant by resistant reading. Why would a Marxist/feminist critic object to the ideology underpinning this invited reading? |

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| **Unpacking the Discourse and Ideology** of the base text (showing what there is to object to in more detail using Marxist/feminist reading strategies). Must apply specific theoretical **terms, questions** and **strategies** used by particular theorists. | |
| 1. | **TS:** How does the base text position readers to view the world? How might you resist this reading through the application of Marxist/feminist theory?  **E/E:** What is the purpose of Marxist/feminist literary criticism? Explain specific term/s.  **S:** How might these terms be applied to the base text in order to unpack ideology? Quote from theory and base text.  **C:** Sum up/link |
| 2. | **TS:** Explain further specific feminist/Marxist terms or reading strategy.  **E/E:** Expand on this explanation, quoting from theory.  **S:** Apply theory to base text. Quote from text.  **C:** Sum up/link |
| 3. | **TS:** Explain further specific feminist/Marxist term, strategy, question.  **E/E:** Expand on this explanation  **S:** Apply theory to base text. Quote from text.  **C:** Sum up/link |
| 4. | **TS:** Explain further feminist/Marxist term, strategy, question.  **E/E:** Expand on this explanation  **S:** Apply theory to base text. Quote from text.  **C:** Sum up/link: Why is base text socially unjust? |

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| **Suggested feminist theorists and terms** | | | | **Suggested Marxist theorists and terms** | | | |
| Simone de Beauvoir  Kate Millet  Elaine Showalter  Sandra Gilbert  Susan Gubar  Toril Moi  Luce Irigaray  Helene Cixous  Julia Kristeva  Adrienne Rich  bell hooks  Judith Butler | **TERMS**  First wave  Second wave  Third wave  Anglo-American  French feminism  biological essentialism  identity  agency  patriarchy  infantilization of women | ectriture feminine  jouissance  hegemony  oppression  the other  marginalisation  misogyny  gynocritcism  male gaze  objectification  phallocentric | **STRATEGIES**  semiotics  myth  deconstruction  psychoanalytic theory  Marxist theory | Karl Marx  Terry Eagleton  Louis Althusser  Georg Lukacs  Antonio Gramsci  Raymond Williams  Fredric Jameson | **TERMS**  dialectical materialism  capitalist  proletariat  class struggle  historical determinism  base/Superstructure  ideology: dominant/residual/emergent  commodity  commodification  reification  false consciousness | hegemony  counter-hegemony  articulation  materialist criticism  universality  performativity  simulation  classism  patriotism  rugged individualism  consumerism  alienation | **STRATEGIES**  Poststructuralism  Linguistics  Psychoanalytic theory (esp Jacques Lacan)  Myth  Semiotics |

**Questions Marxist literary theorists might ask:**

How might the application of Marxist theory to a literary text help us to understand why the economically oppressed do not ‘fight back’? What keeps the ‘lower classes’ in their place and at the mercy of ‘the wealthy’?

What is the ideology that blinds the middle class to the socioeconomic inequities in contemporary society, for example, the American Dream which suggests that financial success is simply the product of initiative and hard work and that if people are poor they must be lazy? How is this ideology perpetuated in a literary work? (See Tyson p 54-55)

What ideology is at work in a literary text and how does this ideology either support or undermine the socioeconomic system or power structure?

How might the psychological problems of characters within families represented in a literary work be said to be attributable to material/historical realities? (See Tyson 61)

Does the work reinforce (intentionally or not) capitalist, imperialist, or other classist values?

How might the work be seen as a critique of capitalism, imperialism or classism? That is, in what ways does the text reveal, and invite us to condemn, oppressive socioeconomic forces (including repressive ideologies)?

Does the work in some ways support a Marxist agenda but in other ways (perhaps unintentionally) support a capitalist, imperialist or classist agenda? In other words, is the work ideologically conflicted?

How does the literary work reflect (intentionally or not) the socioeconomic conditions of the time in which it was written and/or the time in which it was set, and what do these conditions reveal about the history of class struggle?

See further model questions Tyson p 77

For further questions visit Dino Felluga’s literary Theory site at:

<http://www.cla.purdue.edu/english/theory/marxism/applications/marxapplicationspenser.html>

**Questions feminist literary theorists might ask:**

How might deconstructive strategies be used to find the ways in which a literary work covertly reinforces the patriarchal ideology it criticises?

Does the text reinforce (patriarchal agenda) or undermine (feminist agenda) patriarchal ideology?

How might psychoanalytic theory be used to help us understand the psychological effects of patriarchal ideology as well as how and why women and men internalize it?

How might Marxist theory illuminate the way economic forces have been manipulated by patriarchal ideology to keep women economically, politically and socially oppressed as an underclass?

How might a feminist approach allow you to ‘read against the grain’ of a literary work in order to examine the ways a particular literary text reinforces patriarchal ideology? (See Tyson p 99)

How does a literary work which invites the reader to criticize sexist attitudes and behaviours achieve its purpose?

How does a particular text display a conflicted response to patriarchal ideology by both undermining patriarchy’s belief in female weakness through its portrayal of female strengths and reinforcing patriarchal ideology through the representation of traditional gender roles? (See Tyson p 100)

What does the book reveal about the operations (economically, politically, socially or psychologically) of patriarchy? How are women portrayed? How do these representations relate to the gender discourses of the period in which the novel was written? (new historicism)

What does the work suggest about the ways race, class, and/or other cultural factors intersect with gender in producing women’s experience?

What does the history of the work’s reception by the public and by the critics tell us about the operation of patriarchy? Has the literary work been reviled, ignored or neglected in the past? Why? (Good question for *Wuthering Heights* using Kristeva’s concept of the abject and also for Henry James’ *The Turn of the Screw*.)

See further model question Tyson p 113- 114

For further questions visit Dino Felluga’s Literary Theory site at

<http://www.cla.purdue.edu/english/theory/genderandsex/applications/applicationspenser.html>

Sources for fact sheets:

Tyson, Lois. *Critical Theory Today: A User-Friendly Guide*. New York & Long: Garland Publishing, 1999.

Castle, Gregory ( 2007) The Blackwell Guide to Literary Theory, Blackwell Publishing, UK

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| **How did you transform the base text? Why?** Integrate references to theory throughout this section. | |
| **1.** | **TS:** Why was it necessary to re-write the base text?What did you change and what did you retain?E.g. genre and discourse changed but setting and characters unchanged**.** Justify in terms of theory.  **E/E:** Provide a concise summary of your transformed text.  **S:** Show how discourse has been changed.Explain what is meant by a discursive shift and why it is needed in order to transform the text. Quote from your transformed text to demonstrate the main changes.  **C:** Sum up – Why were these changes needed? Why is your rewritten text a complex transformation? Justify in terms of theory. |
| **2.** | **TS:** What macrolinguistic changes did you make? E.g. How did you change the structure and nature of the text?  **E/E:** Explain changes to genre, subject matter, relationships between characters (especially worker and boss) more fully. Justify in terms of theory.  **S:** Quote from your transformed text to demonstrate these changes.  **C:** How does this new text challenge the ideology encoded in the base text?Justify in terms of theory. |
| **3.** | **TS:** What microlinguistic changes did you make? E.g. How did you change the tone or the language use?  **E/E:** Explain these changes in more detail.Justify in terms of theory.  **S:** Quote from your transformed text to demonstrate these changes.  **C:** How is this more socially just text? Justify in terms of theory. |
| **4.** | **TS:** What changes and decisions did you make in the drafting process?  **E/E:** What difficulties did you experience in trying to achieve a discursive shift?  **S:** Why is it not good enough, for instance, to just reverse the worker/boss binary? Why is this merely an inversion of the power structure and not subversion?  **C:** In what ways does your transformed text position the reader to see the world differently? Justify in terms of theory. |
| Conclusion: What you have learned about the way ideology can be perpetuated through literary texts? What have you learned about the power of the resistant reader to rewrite the text in order to reposition another reader? | |