**Judging Opening Paragraphs – (View Electronically)**

**Checklist – paragraphs are highlighted using this colour code.**

1. Introductory remarks
2. Clear stated purpose
3. Names focal text/s (novel/s) – clear explanation of relevant information on text
4. **Names two specific theories**
5. Concise explanation of how you intend to use theoretical approaches
6. Two quotes from theory
7. Evaluates comparative effectiveness of theories

**Tick those components that are present in your allocated opening paragraphs. Allocate a grade. Read out then provide feedback on your allocated paragraph.**

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| Opening | Purpose | Text | Theories | Explanation | Quotes | Evaluation | Grade A-E |
| 1 EJW |  |  |  |  |  |  |  |
| 2 All |  |  |  |  |  |  |  |
| 3 Tayla  Talia |  |  |  |  |  |  |  |
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| 8 Brooke |  |  |  |  |  |  |  |
| 9 Tia |  |  |  |  |  |  |  |

1. **The Great Gatsby and Atonement: Marxism (EJW)**

When a reader opts to read a text, they expose themselves to the various representations and depictions of society constructed by the author. However, whilst a reader may consciously acknowledge these interpretations of the world, they also unconsciously adopt the dominant ideologies underpinning the text, and therefore *“art is now conceived as a social force that molds the very society of which it is an integral part”* (Iser, 2006). This investigation will examine how literary texts perpetuate classist beliefs through an analysis of *Atonement,* by Ian McEwan, and *The Great Gatsby,* by F. Scott Fitzgerald. In particular, the classist societies depicted in each text will be observed by applying Marxist theories, concepts and tools in order to determine how each text acts as a mechanism for affirming the status quo in capitalist society, rather than simply presenting a critique of each class system.

1. **The Virgin Suicides: Psychoanalytic (All)**

Focus Qu: How does a psychoanalytic reading of ‘The Virgin Suicides,’ by Jeffery Eugenides, using Jung’s theory of **Archetypes and the God Complex and Adler’s theory of the Inferiority and Belongingness Complex**, illuminate Mrs. Lisbon’s relationship with her daughters and her reaction to their tragic deaths?

*‘*The Virgin Suicides,*’* by Jeffery Eugenides, is considered to be less of a novel and more of a controversial enigma, described by critics as “a detective story without a solution and a coming-of-ager without discernible characters.” (Mr. Showbiz, Kevin Maynard; 1999) The reader is positioned as a spectator, never truly involved but craving to be, thus creating an engaging journey. Set in the 1970’s in a typical Detroit suburb, a group of boys speculate about the Lisbon family in a vain attempt to illuminate the motivations for the daughters’ drastic suicides. Eugenides raises questions then brutally forces you to find the answers for yourself based on the little information provided. Hence, psychoanalytic theories have previously been applied to the novel as psychoanalysis, “*at its very simplest, can be that of the author or of a particularly interesting character.”* (Wikipedia; June 2014) This is because “*it is a comprehensive theory about human nature, motivation, behaviour, development and experience,”* (American Psychoanalytic Association; 2009-2014) which helps to reveal obscured motivations of certain characters.

1. **Heart of Darkness: postcolonial criticism/Orientalism/Foucault’s Theory of Power Relations**

**Draft VHA10 (Tayla and Talia)**

Criticized and praised for its dualistic representation of the native Africans and colonizing Europeans, Joseph Conrad’s Heart of Darkness fluctuates between progressive and derogatory literature; indeed, Conrad’s enigmatic modus operandi ignited debate amongst literary scholars upon its publication in 1899 that still rages today. Synopsized, the frame narrative commentates on the imperial colonization of Africa through the character Marlow, Conrad’s narrating persona, as he journeys into the heart of the Congo. Most recent interpretations are predicated upon disclosing the racial injustices Conrad either detested or sustained. **Postcolonial Criticism** is thus applied almost dogmatically to expose the oppression - or lack thereof - inflicted upon the non-Europeans. **Said’s Orientalism**, perhaps made vapid through over-application, can, however, be invigorated by **Foucault’s theory of Power Relationships**. Furthermore, incorporating **New Historicism** diminishes the banality of purely Postcolonial readings while simultaneously enabling a comparison between Conrad’s own ideologies and the dominate discourses of his time.

1. **Nineteen Eighty Four and Animal Farm: Feminist/new historicist DRAFT (Layne)**

I chose to study the pages of George Orwell’s famously dystopian tales, ‘1984’ and ‘Animal Farm’in order to investigate *……*. Both novels paint a violent picture, as they describe the dangers of a totalitarian government. Written in 1948, ‘1984’, tells the tale of Winston, a man who refuses to fully conform to the oppressive society in which he resides. In this dangerous and overbearing totalitarian society, Winston discovers love with a rebel named Julia, and together they conspire against the powers that be, in a deadly race to reclaim their thoughts. On the other hand, ‘Animal Farm’ written in 1945, mirrors events within the Russian Revolution, wherein the animals boldly struggle against their conformed roles of simple farm animal slaves, and fight for their freedom. However, certain animals’ selfishness unavoidably leads to the promotion of manipulative leaders in the new community; their subtle evolution ultimately proves disastrous. In addition, Orwell implies a misogynistic attitude in both novels, most prominent through characters Julia in ‘1984’ and Clover in ‘Animal Farm’. Julia is portrayed as nothing more than a highly sexual being with a raging sexual desire; she is a sex object without any individual motivation. Similarly, Clover, the mare, is conveyed as a "stout, motherly horse/mare… approaching middle life, who had never quite got her figure back after her fourth foal". Orwell creates the image of perfect female stereotypes through both ‘women’; Julia and Clover are **infantilized, objectified and sexualized by Orwell, to the point of no return. By applying a New Historicist and a Feminist lens** to my readings of ‘*Animal Farm*’ and ‘*1984’,* I was able to reveal otherwise hidden ideologies about sexism and gender issues present in both novels. These discourses inspired my focus question: Was George Orwell conforming to the cultural norms of the time or was he simply sexist?

**Checklist – paragraphs are highlighted using this colour code.**

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1. **The French Lieutenant’s Woman: Psychoanalytical (Emily B)**

How does reading John Fowles’ “The French Lieutenant’s Woman” using Freudian and Lacanian psychoanalytic theory provide insight into the motivation and reasoning behind Charles Smithson’s choice between Sarah Woodruff and Ernestina Freeman?

*An absorbing and particularly distinctive postmodern novel,* *The French Lieutenant’s Woman****,*** *written by John Fowles, explores the gender relationships between those in different social classes. The protagonist, Charles Smithson, is conflicted between his conscious thoughts and unconscious, lustful, immoral desires, content that* is particularly appropriate fodder for a psychoanalytic reading. **Psychoanalysis explores** the notion that “*our conscious, responsible selves are not the sum of our identities.*” (Lentricchia & McLaughlin, 1995). By analyzing *“microstructures of power within the individual… complex and often contradictory human desires”* (Felluga, 2011)may be exposed. In essence, this dissertation aims to explore how producing a reading of the novel using Freudian and Lacanian psychoanalytic theory may provide insight into the motivation and reasoning behind Charles Smithson’s choices.

1. **Burial Rites: Psychoanalytical DRAFT (Emily P)**

Set against the backdrop of harshly beautiful 19th century Iceland, Hannah Kent’s “Burial Rites” depicts the life of Agnes Magnusdottir in the year prior to her execution as a convicted murderess. The novel explores the need for personal freedom in the face of adversity, as is characteristic of many literary works of the ‘death row’ genre; however, it also challenges the reader to ponder many philosophical questions, such as what it means to be a ‘good’ person. What defines a person as ‘good’? Does being good equate to adhering to all social constraints or does it, alternatively, relate to childhood experiences? Finally, does a person’s classification as ‘good’ or ‘bad’ depend entirely upon their actions? “Burial Rites” explores the nature of goodness itself through Agnes’ story.

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1. **Steppenwolf VHA10: Psychoanalytic/archetypal theory (on QCAA website) ALL** <https://www.qcaa.qld.edu.au/downloads/senior-qce/english/snr_english_lit_ext_20_ia3_asr_high.pdf>

The critical reception of Hermann Hesse's 1927 work Steppenwolf, both in Germany and the English-speaking world, fluctuated sporadically throughout the 20th Century, and indeed continues to do so. The novel, following depressed intellectual Harry Haller's struggle to reconcile the civilized and the bestial of his inner self, rose to particular popularity in America during the 1960s and 1970s. **The conservative publications dismissed Hesse as "a dropout... one reason why he has been so popular with the recent generation of American students" (Greenberg, 1976) and Steppenwolf as "simpleminded [philosophy]... [Haller is] an insufferable case of attenuated adolescence… with his 48-year-old's face and his 14-year-old's confusions" (The New York Times, 1974). Simultaneously, younger generations extolled Hesse for his "breath-takingly subtle psychoanalysis” (Leary & Metzner, 1968 p.171) and characters “[towering] like gods chiselled from marble, given breath by mother earth and cursed with insatiable desires" (Schott, 1968 p.8). Regardless of the stance of the critic, Hesse's message seemed unanimous; a "savage indictment of bourgeois society" (The New York Times in Penguin Books, 2009).**

**However, this reading of Steppenwolf was subject to the influence of the romanticized concept of the 'outsider’ that emerged with the cynical counter-conservatism of the American 1960s and 1970s**. Alternative interpretations, rendered valid by the impossibility of **"an univocal reading**" (Abrams in Miller, 1977), are justified by the recurring themes of sensuality and optimism throughout the novel, **which at times seems to endorse wholehearted participation in society and the pursuit of a pleasure driven existence while dismissing preoccupation with the flaws of modernity and voluntary isolation as arrogant and wasteful. These conflicting undertones raise the question of the novel's true stance on the defiant antisocialism for which it was championed by the American Hesse Boom, and furthermore, which cultural constructs** may **have led to the association of Steppenwolf with the very attitudes it rejects.**

**The continued, yet inconsistent cultural fascination with Steppenwolf over such a broad period** of time renders **reception theory** a meaningful approach in the endeavor to isolate the traits of Hesse's writing that appealed to particular generations while repelling others. In order to analyse trends in the popularity of Harry Haller as a figure of social disenchantment, the text must first be examined to produce **a psychoanalytic** reading of the plot in relation to the character. **The breadth of psychoanalysis as a literary criticism requires the specific focus branch of archetypal theory,** which seeks "*to identify archetypes and trace patterns in diverse literary works across eras and cultures" (B*unkers, 2011). **The romantic hero archetype** in conjunction with the romantic dilemma in the light of **Lacanian psychoanalysis** can be applied to Steppenwolf to evaluate whether it champions or denounces Haller's antisocialism, while **reception theory** analyses the relationship between cultural context and popular interpretations of Steppenwolf during the 1960s and 1970s Hesse boom.

**What are the main differences between these opening paragraphs in excerpt 7 and most of the others?**

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**Avoid use of first person and future tense e.g. ~~I will.~~**

**Don’t say what you’ll do; just do it.**

**Present tense when analyzing literature. E.g. the author is interested in..**

1. **One Hundred Years of Solitude: new historicism/third wave feminism/gender theory (Brooke)**

~~In this analytical essay I~~ will explore the extent to which Latin American literature perpetuates the myth of traditional Latin American machismo. In doing so, ~~I intend~~ to expose **the harmful ideology that underpins the dominant discourses** in Márquez’s *One Hundred Years of Solitude*. Using **a new historicist approach**, ~~I will~~ juxtapose a non-literary text with Márquez’s novel and read the former in light of the latter. This ~~will allow me~~ to determine the ways in which *One Hundred Years of Solitude* reflects the virile attitudes of Márquez’s Colombia. To further establish how the myth of machismo is propagated in Márquez’s novel, ~~I will~~ broaden my investigation to include the application of certain aspects **of third-wave feminist and gender theory**. By **asking specific questions of the text** and **exposing binary oppositions**, ~~I will reveal~~ how the social categories of masculinity and femininity are constructed within *One Hundred Years of Solitude*, hence permitting me to analyse how these gender differences help to communicate a culture of excessive masculinity.

**All: Rewrite the opening two sentences of Example 8 in order to remove ‘I’ and future tense (‘will’).**

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| 9 All |  |  |  |  |  |  |  |

1. **Heart of Darkness: Feminist (Tia)**

Through this investigation, I intend to uncover the harmful underlying ideologies of the colonial novel, *Heart of Darkness* by Joseph Conrad. **Using French and second-wave feminist literary theory**, it is possible to derive the misogynistic elements of *Heart of Darkness*, specifically **the phallogocentrism** inherent in the text, as well as the negative construction of the female characters by the patriarchal male author. Furthermore, I intend to demonstrate to what degree *Heart of Darkness* reflects the ideologies of the Victorian era and how these influence the author and through him, his work, using **new historicist methodologies.** However, it must also be accepted that my reading will inevitably be partial, as all theories are in some way biased.

1. **Nineteen Eighty Four: Marxist (ALL)**

You have nothing to lose but your chains!

*“If there was hope, it MUST lie in the proles, because only there in those swarming disregarded masses, eighty five per cent of the population of Oceania, could the force to destroy the Party ever be generated.” (*Orwell, 1949, p.84) So thinks Winston Smith, the ‘everyman’ would-be rebel in George Orwell’s prescient dystopian novel, *Nineteen Eighty Four.* But could the answer ever lie with the proles? Why is it that such a massive underclass fails to rise up against the totalitarian oligarchy of the Inner Party? Karl Marx writes "*it is not the consciousness of men that determines their being, but, on the contrary, their social being that determines consciousness.*" **Marx’s ‘base-superstructure’ model, together with his concepts of ideology, ‘class consciousness’ and ‘false consciousness’**, may to some extent assist the reader to understand this psychological enslavement through a focus on the worker’s role in the economy. **Similarly,** **Antonio Gramsci’s notion of ‘hegemony’, in which the individual forgets his own desires and accepts dominant values as his own**, may also help unravel the mystery of prole compliance as this concept allows for an even more flexible reading of the base/superstructure model. **In another** extension of Marx’s thinking, **structuralist Marxist Louis Althusser asks why people are obedient, why they follow laws and why they do not openly revolt against repressive forces. The application of Althusser’s** complementary conceptions **of ‘ideological state apparatuses’ and ‘interpellation’, according to which** “*the individual is encouraged to see herself or himself as a free entity*”, should further deepen *understanding* of the reasons for the subjugation and servitude of the proles in *Nineteen Eighty Four.*

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| 8 Brooke |  |  |  |  |  |  |  |
| 9 All |  |  |  |  |  |  |  |

**Possible scaffold for Research Paper 10: Nineteen Eighty Four – Marxist theories**

**Blue font – theory** Yellow highlight- text analysis Green highlight - evaluation

Text – explanation/context/genre Focus question

|  |  |
| --- | --- |
| **Section** | **Detail – all in well-structured paragraphs!** |
| **Introduction:**  Establish your focus question. Make it snappy!  **WHAT IS YOUR PURPOSE?** | **You have nothing to lose but your chains!**  “*If there was hope, it MUST lie in the proles, because only there in those swarming disregarded masses, eighty five per cent of the population of Oceania, could the force to destroy the Party ever be generated.” (Orwell, 1949, p.84)* So thinks Winston Smith, the ‘everyman’ rebel in George Orwell’s prescient dystopian novel, *Nineteen Eighty Four.* But could the answer ever lie with the proles? Why is it that such a massive underclass fails to rise up against the totalitarian oligarchy of the Inner Party? **Karl Marx writes "*it is not the consciousness of men that determines their being, but, on the contrary, their social being that determines consciousness."*** **The application of** **Marx’s ‘base-superstructure’ model, together with his concepts of ‘ideology’, ‘class consciousness’ and ‘false consciousness’,** **in a Marxist reading of the novel,** may to some extent assist the reader to understand this psychological enslavement through a focus on the worker’s role in the economy. **Additionally,** **Antonio Gramsci’s notion of ‘hegemony’, in which the individual forgets his own desires and accepts dominant values as his own,** may also help unravel the mystery of prole compliance as this concept allows for an even more flexible reading of the base/superstructure model. In another extension of Marx’s thinking**, structuralist Marxist Louis Althusser asks why people are obedient, why they follow laws and why they do not openly revolt against repressive forces. The application of Althusser’s** complementary conception **of ‘ideological state apparatuses’ and ‘interpellation’, according to which “*the individual is encouraged to see herself or himself as a free entity*”,** should further deepenunderstanding of the reasons for the subjugation and servitude of the proles in *Nineteen Eighty Four.* |
| **Body**  Balance between **theory,** application of theory and evaluation  **Frame reading with theory**  **Quote freely from novel**  **Quotes and novel title in italics** | * Provide brief synopsis of *Nineteen Eighty Four*, placing it in its historical, social and cultural context i.e. when was it written, what were the relevant social and cultural discourses of that time and how might these have been reflected in the representation **of the proles**? Identify **genre** (and satirical purpose of genre) and the particular structures and textual features that you will be focusing on. E.g. Orwell’s representation of the **proles**. (**Only include details which directly relate to your focus question.) LINK** * **Theory 1: Briefly explain Marxist theory in broad terms as well as its historical (time period, Marx and Engels) and cultural context (poststructuralist theory). Write a few lines on poststructuralist theory including one or more quotes. Why did you choose Marxist theory? Introduce theory of Karl Marx and relevant terms – ‘base/superstructure’, ‘ideology’, ‘class consciousness’, and ‘false consciousness’.** How will the application of these terms assist in answering your question? Read *Nineteen Eighty Four* by applying Marx’s terms. I.e. Examine significant descriptions of the proles (in chronological order) using the terms and typical Marxist questions. Move through the four terms one at a time e.g. how does Marx’s explanation of base and superstructure apply to the novel? How do elements of the superstructure (e.g. politics, family, law) maintain and shape the base? What was Marx’s understanding of ideology and how might this apply to the subservience of the proles? How are the terms ‘class consciousness’ and ‘false consciousness’ reflected in the experience of the proles? What insights have you gained? What are the strengths and limitations of this theory? **LINK TO Theorist 2** * **Theory 2: Introduce Gramsci’s notion of hegemony.** How does this concept either complement or clash with Marx’s concept of ideology? Apply the term to the situation of the proles in the novel. How far does this theory take you in your developing understanding of prole compliance? What new understanding do you have? **LINK TO Theorist 3 (Mention Lacan’s influence on Althusser)** * **Theory 3: Introduce Althusser’s understanding of ‘ideology’ and ‘ideological state apparatus’.** How does this differ from/add to Marx/Gramsci view of ideology? Apply Althusser’s terms (ideology and ideological state apparatus) to the values, attitudes and beliefs of the proles in the novel. What is revealed that adds to previous understandings? **Explain Althusser’s term ‘interpellation’.** How might this term relate to the docile psychology of the proles? How useful is this term to your understanding of prole subservience to Big Brother.   **Move backwards and forwards between explanations of theories/terms/concepts and application of theory to your text.** **Continue to evaluate throughout the body of your essay.** |
| Conclusion  Evaluation | * What have been the consequences of applying these different theoretical positions? How well did these theories work in combination with one another? * Evaluate the relative merits of each theoretical approach in enabling you to answer your initial focus question.   **Note: Application of Althusser’s concepts and questions would be in most detail of three theorists.** |

**On Friday: Write/rewrite your own introduction using the scaffold below and submit directly to** [**LWoolaston@wmac.com.au**](mailto:LWoolaston@wmac.com.au) **cc Mrs. F**

|  |  |
| --- | --- |
| **Introduction:**  Establish your focus question.  **WHAT IS YOUR PURPOSE?** | * Begin with a clever statement, a relevant quote, a question – begin with a bang, not a whimper. Make the question short and engaging. * Explain the aspect of the text that you find interesting/ explain why you chose the particular text. (You could include 1-2 sentences on genre, explanation of plot as they apply to your focus.) What aspect of the text that drew your attention? * Introduce your focus question and the two theories (or aspects of theories) you intend to apply. Name the specific theorists associated with the theories. * Explain, in more detail, how you intend to apply two specific theoretical approaches in order to answer your focus question. * Why did you choose this particular pair of theories? How might they reveal something not immediately obvious about the text? Comment, in general terms, on what each theoretical approach might reveal. What might one approach reveal that the other fails to reveal? (Do the approaches complement each other or do these theories clash/slightly disagree/have tension between them? What different aspects of the text might they illuminate? How might one theory compensate for the deficiencies of the other? What do these theories ‘permit to be known’?) NO NEED TO ANSWER ALL THESE EVALUATIVE QUESTIONS – CHOOSE A COUPLE.   TEXT –focus question – TWO THEORIES  (Try to incorporate the word ‘reading’ into your explanation.) |

This is just a starting point! You can keep drafting/changing introduction until final submission.