

## SNAPSHOT OF THE FOUR APPROACHES AND EACH CHAPTER OF *MASTERS IN PIECES*.

**Table 1: Medieval Literature: a snapshot of the four approaches**

	Author-centred	Text-centred	Reader-centred	World-context-centred
Author's role	<ul style="list-style-type: none"> <li>generates text</li> <li>guarantees quality</li> <li>themes related to life</li> <li>biographical approaches</li> </ul> Use: Malory's <i>Morte D'Arthur</i>	<ul style="list-style-type: none"> <li>an area of irrelevant concern because of intentional fallacy</li> </ul> Use: <i>Beowulf</i>	<ul style="list-style-type: none"> <li>author becomes implied author-in-the text through the relationship between the implied author and the reader; text is activated in the reading</li> </ul> Use: The Chester Mystery Plays	<ul style="list-style-type: none"> <li>discursively and ideologically constituted (discourses construct the author and text)</li> </ul> Use: Malory's <i>Morte D'Arthur</i>
Text, nature of	<ul style="list-style-type: none"> <li>reflects and/or refracts life (and times)</li> <li>bears marks of authoring through language choices</li> </ul> Use: St Julian of Norwich and Vision literature	<ul style="list-style-type: none"> <li>the place where meaning is found — emphasis on structural whole (literariness) — narratology, New Critical theories, etc.</li> <li>close scrutiny of language</li> </ul> Use: St Julian of Norwich and Vision literature	<ul style="list-style-type: none"> <li>text as a personal and shared resource, its value lies not in itself but in its capacity to generate a personal response</li> <li>text is unstable in that it is a container of multiple readings</li> <li>language knowledge: text, genre, codes and conventions</li> </ul> Use: The Chester Mystery Plays	<ul style="list-style-type: none"> <li>text is vehicle for / repository of cultural assumptions, values, preoccupations, etc. to be maintained, challenged</li> <li>language knowledge: representations of reality, establishment of reader roles and relationships</li> </ul> Use: St Julian of Norwich and Vision literature
Reader-role, values	<ul style="list-style-type: none"> <li>recognises links between author's life and text</li> <li>recognises textual features as supporting author's intentions/visions</li> </ul> Use: Chaucer's <i>The Canterbury Tales</i>	<ul style="list-style-type: none"> <li>competent reader knows how to appreciate textual qualities as contributing to aesthetic/thematic whole</li> </ul> Use: The Chester Mystery Plays	<ul style="list-style-type: none"> <li>reader actively makes meaning by bringing knowledge to text — experiential, psychological, intertextual, etc.</li> <li>acknowledgment of a range of possible multiple readings</li> </ul> Use: Malory's <i>Morte D'Arthur</i>	<ul style="list-style-type: none"> <li>reader is constructed by socio-cultural, historical and political contexts</li> <li>reader's role, whether you agree or disagree, is to understand the cultural assumptions; focus of interest on "whose interests are served"</li> <li>reader's role is to be reflexive, conscious of the ideologies</li> </ul> Use: Chaucer's <i>The Canterbury Tales</i>
World-context	<ul style="list-style-type: none"> <li>author interprets world/times, e.g. valued themes, interpretations that persist across time</li> </ul> Use: Malory's <i>Morte D'Arthur</i>	<ul style="list-style-type: none"> <li>text stands apart from the worldly as a "verbal icon"</li> </ul> Use: <i>Beowulf</i>	<ul style="list-style-type: none"> <li>different contexts for readers and texts encourage different readings, make different readings available</li> </ul> Use: St Julian of Norwich and Vision literature	<ul style="list-style-type: none"> <li>context constitutes: ideologies, discourses, institutions, practices, texts</li> </ul> Use: Malory's <i>Morte D'Arthur</i>

**Table 2: Renaissance Literature: A snapshot of the four approaches**

	Author-centred	Text-centred	Reader-centred	World-context-centred
Author's role	<ul style="list-style-type: none"> <li>generates text</li> <li>guarantees quality</li> <li>themes related to life</li> <li>biographical approaches</li> </ul> <p>Use: Marlowe's <i>Dr Faustus</i></p>	<ul style="list-style-type: none"> <li>an area of irrelevant concern because of intentional fallacy:</li> </ul> <p>Use: Sidney's <i>Astrophil and Stella</i></p>	<ul style="list-style-type: none"> <li>author becomes implied author-in-the-text through the relationship between the implied author and the reader; text is activated in the reading</li> </ul> <p>Use: Marlowe's <i>Dr Faustus</i></p>	<ul style="list-style-type: none"> <li>discursively and ideologically constituted (discourses construct the author and text)</li> </ul> <p>Use: Shakespeare's <i>King Lear</i></p>
Text, nature of	<ul style="list-style-type: none"> <li>reflects and/or refracts life (and times)</li> <li>bears marks of authoring through language choices</li> </ul> <p>Use: Shakespeare's <i>The Tempest</i></p>	<ul style="list-style-type: none"> <li>the place where meaning is found — emphasis on structural whole (literariness) — narratology, New Critical theories, etc.</li> <li>close scrutiny of language</li> </ul> <p>Use: Marlowe's <i>Dr Faustus</i></p>	<ul style="list-style-type: none"> <li>text as a personal and shared resource, its value lies not in itself but in its capacity to generate a personal response</li> <li>text is unstable in that it is a container of multiple readings</li> <li>language knowledge: text, genre, codes and conventions</li> </ul> <p>Use: More's <i>Utopia</i></p>	<ul style="list-style-type: none"> <li>text is vehicle for / repository of cultural assumptions, values, preoccupations, etc. to be maintained, challenged</li> <li>language knowledge: representations of reality, establishment of reader roles and relationships</li> </ul> <p>Use: More's <i>Utopia</i></p>
Reader-role, values	<ul style="list-style-type: none"> <li>recognises links between author's life and text</li> <li>recognises textual features as supporting author's intentions/visions</li> </ul> <p>Use: More's <i>Utopia</i></p>	<ul style="list-style-type: none"> <li>competent reader knows how to appreciate textual qualities as contributing to aesthetic/thematic whole</li> </ul> <p>Use: Milton's <i>Paradise Lost</i></p>	<ul style="list-style-type: none"> <li>reader actively makes meaning by bringing knowledge to text — experiential, psychological, intertextual, etc.</li> <li>acknowledgment of a range of possible multiple readings</li> </ul> <p>Use: Lady Mary Wroth's poetry</p>	<ul style="list-style-type: none"> <li>reader is constructed by socio-cultural, historical and political contexts</li> <li>reader's role, whether you agree or disagree, is to understand the cultural assumptions; focus of interest on "whose interests are served"</li> <li>reader's role is to be reflexive, conscious of the ideologies</li> </ul> <p>Use: John Donne's poetry (contrast with Wroth)</p>
World-context	<ul style="list-style-type: none"> <li>author interprets world/times, e.g. valued themes, interpretations that persist across time</li> </ul> <p>Use: Marlowe's <i>Dr Faustus</i></p>	<ul style="list-style-type: none"> <li>text stands apart from the worldly as a "verbal icon"</li> </ul> <p>Use: Milton's <i>Paradise Lost</i></p>	<ul style="list-style-type: none"> <li>different contexts for readers and texts encourage different readings, make different readings available</li> </ul> <p>Use: More's <i>Utopia</i></p>	<ul style="list-style-type: none"> <li>context constitutes: ideologies, discourses, institutions, practices, texts</li> </ul> <p>Use: Shakespeare's <i>The Tempest</i></p>

**Table 3: Romantic Literature: A snapshot of the four approaches**

	Author-centred	Text-centred	Reader-centred	World-context-centred
Author's role	<ul style="list-style-type: none"> <li>generates text</li> <li>guarantees quality</li> <li>themes related to life</li> <li>biographical approaches</li> </ul> Use: Blake's <i>Songs of Innocence and Experience</i>	<ul style="list-style-type: none"> <li>an area of irrelevant concern because of intentional fallacy</li> </ul> Use: Coleridge's "Kubla Khan"	<ul style="list-style-type: none"> <li>author becomes implied author-in-the-text through the relationship between the implied author and the reader; text is activated in the reading</li> </ul> Use: Wordsworth's "Tintern Abbey"	Use: Austen's <i>Pride and Prejudice</i>
Text, nature of	<ul style="list-style-type: none"> <li>reflects and/or refracts life (and times)</li> <li>bears marks of authoring through language choices</li> </ul> Use: Austen's <i>Pride and Prejudice</i>	<ul style="list-style-type: none"> <li>the place where meaning is found — emphasis on structural whole (literariness) — narratology, New Critical theories, etc.</li> <li>close scrutiny of language</li> </ul> Use: Wordsworth's "Tintern Abbey"	<ul style="list-style-type: none"> <li>text as a personal and shared resource, its value lies not in itself but in its capacity to generate a personal response</li> <li>text is unstable in that it is a container of multiple readings</li> <li>language knowledge: text, genre, codes and conventions</li> </ul> Use: Keats's "To Autumn"	<ul style="list-style-type: none"> <li>text is vehicle for / repository of cultural assumptions, values, preoccupations, etc. to be maintained, challenged</li> <li>language knowledge: representations of reality, establishment of reader roles and relationships</li> </ul> Use: Keats's "To Autumn"
Reader-role, values	<ul style="list-style-type: none"> <li>recognises links between author's life and text</li> <li>recognises textual features as supporting author's intentions/visions</li> </ul> Use: Wordsworth's "Tintern Abbey"	<ul style="list-style-type: none"> <li>competent reader knows how to appreciate textual qualities as contributing to aesthetic/thematic whole</li> </ul> Use: Coleridge's "Kubla Khan"	<ul style="list-style-type: none"> <li>reader actively makes meaning by bringing knowledge to text — experiential, psychological, intertextual, etc.</li> <li>acknowledgment of a range of possible multiple readings</li> </ul> Use: Wordsworth's "Tintern Abbey"	<ul style="list-style-type: none"> <li>reader is constructed by socio-cultural, historical and political contexts</li> <li>reader's role, whether you agree or disagree, is to understand the cultural assumptions; focus of interest on "whose interests are served"</li> <li>reader's role is to be reflexive, conscious of the ideologies</li> </ul> Use: Austen's <i>Pride and Prejudice</i>
World-context	<ul style="list-style-type: none"> <li>author interprets world/times, e.g. valued themes, interpretations that persist across time</li> </ul> Use: Keats's "To Autumn"	<ul style="list-style-type: none"> <li>text stands apart from the worldly as a "verbal icon"</li> </ul> Use: Shelley's "Ozymandias"	<ul style="list-style-type: none"> <li>different contexts for readers and texts encourage different readings, make different readings available</li> </ul> Use: Shelley's "Ozymandias"	<ul style="list-style-type: none"> <li>context constitutes: ideologies, discourses, institutions, practices, texts</li> </ul> Use: Keats's "To Autumn"

**Table 4: Victorian Literature: A snapshot of the four approaches**

	Author-centred	Text-centred	Reader-centred	World-context-centred
Author's role	<ul style="list-style-type: none"> <li>generates text</li> <li>guarantees quality</li> <li>themes related to life</li> <li>biographical approaches</li> </ul> Use: Rossetti and 'Goblin Market'	<ul style="list-style-type: none"> <li>an area of irrelevant concern because of intentional fallacy</li> </ul> Use: Bronte's <i>Jane Eyre</i>	<ul style="list-style-type: none"> <li>author becomes implied author-in-the-text through the relationship between the implied author and the reader; text is activated in the reading</li> </ul> Use: "Forge a Poet" activity at the end of the unit."	<ul style="list-style-type: none"> <li>discursively and ideologically constituted (discourses construct the author and text)</li> </ul> Use: Tennyson's "The Lady of Shalott"
Text, nature of	<ul style="list-style-type: none"> <li>reflects and/or refracts life (and times)</li> <li>bears marks of authoring through language choices</li> </ul> Use: Wilde's <i>The Importance of Being Earnest</i>	<ul style="list-style-type: none"> <li>the place where meaning is found — emphasis on structural whole (literariness) — narratology, New Critical theories, etc.</li> <li>close scrutiny of language</li> </ul> Use: Tennyson's "The Lady of Shalott"	<ul style="list-style-type: none"> <li>text as a personal and shared resource, its value lies not in itself but in its capacity to generate a personal response</li> <li>text is unstable in that it is a container of multiple readings</li> <li>language knowledge: text, genre, codes and conventions</li> </ul> Use: Rossetti and 'Goblin Market'	<ul style="list-style-type: none"> <li>text is vehicle for / repository of cultural assumptions, values, preoccupations, etc. to be maintained, challenged</li> <li>language knowledge: representations of reality, establishment of reader roles and relationships</li> </ul> Use: Rossetti and 'Goblin Market'
Reader-role, values	<ul style="list-style-type: none"> <li>recognises links between author's life and text</li> <li>recognises textual features as supporting author's intentions/visions</li> </ul> Use: Tennyson's "The Lady of Shalott"	<ul style="list-style-type: none"> <li>competent reader knows how to appreciate textual qualities as contributing to aesthetic/thematic whole</li> </ul> Use: Dickens's <i>Great Expectation</i> and/or <i>Hard Times</i>	<ul style="list-style-type: none"> <li>reader actively makes meaning by bringing knowledge to text — experiential, psychological, intertextual, etc.</li> <li>acknowledgment of a range of possible multiple readings</li> </ul> Use: Wilde's <i>The Importance of Being Earnest</i>	<ul style="list-style-type: none"> <li>reader is constructed by socio-cultural, historical and political contexts</li> <li>reader's role, whether you agree or disagree, is to understand the cultural assumptions; focus of interest on "whose interests are served"</li> <li>reader's role is to be reflexive, conscious of the ideologies</li> </ul> Use: Bronte's <i>Jane Eyre</i>
World-context	<ul style="list-style-type: none"> <li>author interprets world/times, e.g. valued themes, interpretations that persist across time</li> </ul> Use: Dickens's <i>Great Expectation</i> and/or <i>Hard Times</i>	<ul style="list-style-type: none"> <li>text stands apart from the worldly as a "verbal icon"</li> </ul> Use: Wilde's <i>The Importance of Being Earnest</i>	<ul style="list-style-type: none"> <li>different contexts for readers and texts encourage different readings, make different readings available</li> </ul> Use: Bronte's <i>Jane Eyre</i>	<ul style="list-style-type: none"> <li>context constitutes: ideologies, discourses, institutions, practices, texts</li> </ul> Use: Rossetti and 'Goblin Market'

**Table 5: Modernism Chapter: A snapshot of the four approaches**

	Author-centred	Text-centred	Reader-centred	World-context-centred
Author's role	<ul style="list-style-type: none"> <li>generates text</li> <li>guarantees quality</li> <li>themes related to life</li> <li>biographical approaches</li> </ul> Use: Conrad's <i>Heart of Darkness</i>	<ul style="list-style-type: none"> <li>an area of irrelevant concern because of intentional fallacy</li> </ul> Use: Joyce's <i>Ulysses</i>	<ul style="list-style-type: none"> <li>author becomes implied author-in-the-text through the relationship between the implied author and the reader; text is activated in the reading</li> </ul> Use: Eliot's "The Love Song of Alfred J Prufrock"	<ul style="list-style-type: none"> <li>discursively and ideologically constituted (discourses construct the author and text)</li> </ul> Use: Conrad's <i>Heart of Darkness</i>
Text, nature of	<ul style="list-style-type: none"> <li>reflects and/or refracts life (and times)</li> <li>bears marks of authoring through language choices</li> </ul> Use: Yeats's "Easter 1916" and/or "The Second Coming"	<ul style="list-style-type: none"> <li>the place where meaning is found — emphasis on structural whole (literariness) — narratology, New Critical theories, etc.</li> <li>close scrutiny of language</li> </ul> Use: Woolf's <i>To The Lighthouse</i>	<ul style="list-style-type: none"> <li>text as a personal and shared resource, its value lies not in itself but in its capacity to generate a personal response</li> <li>text is unstable in that it is a container of multiple readings</li> <li>language knowledge: text, genre, codes and conventions</li> </ul> Use: General Activities at the end of the chapter.	<ul style="list-style-type: none"> <li>text is vehicle for / repository of cultural assumptions, values, preoccupations, etc. to be maintained, challenged</li> <li>language knowledge: representations of reality, establishment of reader roles and relationships</li> </ul> Use: Eliot's "The Love Song of Alfred J Prufrock"
Reader-role, values	<ul style="list-style-type: none"> <li>recognises links between author's life and text</li> <li>recognises textual features as supporting author's intentions/visions</li> </ul> Use: Joyce's <i>Ulysses</i>	<ul style="list-style-type: none"> <li>competent reader knows how to appreciate textual qualities as contributing to aesthetic/thematic whole</li> </ul> Use: Eliot's "The Love Song of Alfred J Prufrock"	<ul style="list-style-type: none"> <li>reader actively makes meaning by bringing knowledge to text — experiential, psychological, intertextual, etc.</li> <li>acknowledgment of a range of possible multiple readings</li> </ul> Use: Yeats's "Easter 1916" and/or "The Second Coming"	<ul style="list-style-type: none"> <li>reader is constructed by socio-cultural, historical and political contexts</li> <li>reader's role, whether you agree or disagree, is to understand the cultural assumptions; focus of interest on "whose interests are served"</li> <li>reader's role is to be reflexive, conscious of the ideologies</li> </ul> Use: Conrad's <i>Heart of Darkness</i>
World-context	<ul style="list-style-type: none"> <li>author interprets world/times, e.g. valued themes, interpretations that persist across time</li> </ul> Use: Conrad's <i>Heart of Darkness</i>	<ul style="list-style-type: none"> <li>text stands apart from the worldly as a "verbal icon"</li> </ul> Use: Yeats's "The Second Coming"	<ul style="list-style-type: none"> <li>different contexts for readers and texts encourage different readings, make different readings available</li> </ul> Use: Woolf's <i>To The Lighthouse</i>	<ul style="list-style-type: none"> <li>context constitutes: ideologies, discourses, institutions, practices, texts</li> </ul> Use: Woolf's <i>To The Lighthouse</i>

**Table 6: Australian Literature: A snapshot of the four approaches**

	Author-centred	Text-centred	Reader-centred	World-context-centred
Author's role	<ul style="list-style-type: none"> <li>generates text</li> <li>guarantees quality</li> <li>themes related to life</li> <li>biographical approaches</li> </ul> Use: Slessor's "Five Bells"	<ul style="list-style-type: none"> <li>an area of irrelevant concern because of intentional fallacy</li> </ul> Use: Paterson's "The Man From Snowy River"	<ul style="list-style-type: none"> <li>author becomes implied author-in-the-text through the relationship between the implied author and the reader; text is activated in the reading</li> </ul> Use: Mackellar's "My Country"	<ul style="list-style-type: none"> <li>discursively and ideologically constituted (discourses construct the author and text)</li> </ul> Use: The Ern Malley Challenge"
Text, nature of	<ul style="list-style-type: none"> <li>reflects and/or refracts life (and times)</li> <li>bears marks of authoring through language choices</li> </ul> Use: Paterson's "The Man From Snowy River"	<ul style="list-style-type: none"> <li>the place where meaning is found — emphasis on structural whole (literariness) — narratology, New Critical theories, etc.</li> <li>close scrutiny of language</li> </ul> Use: Judith Wright and Gwen Harwood	<ul style="list-style-type: none"> <li>text as a personal and shared resource, its value lies not in itself but in its capacity to generate a personal response</li> <li>text is unstable in that it is a container of multiple readings</li> <li>language knowledge: text, genre, codes and conventions</li> </ul> Use: Winton's <i>Cloudstreet</i>	<ul style="list-style-type: none"> <li>text is vehicle for / repository of cultural assumptions, values, preoccupations, etc. to be maintained, challenged</li> <li>language knowledge: representations of reality, establishment of reader roles and relationships</li> </ul> Use: Paterson's "The Man From Snowy River"
Reader-role, values	<ul style="list-style-type: none"> <li>recognises links between author's life and text</li> <li>recognises textual features as supporting author's intentions/visions</li> </ul> Use: Mackellar's "My Country"	<ul style="list-style-type: none"> <li>competent reader knows how to appreciate textual qualities as contributing to aesthetic/thematic whole</li> </ul> Use: The Ern Malley Challenge	<ul style="list-style-type: none"> <li>reader actively makes meaning by bringing knowledge to text — experiential, psychological, intertextual, etc.</li> <li>acknowledgment of a range of possible multiple readings</li> </ul> Use: The Ern Malley Challenge	<ul style="list-style-type: none"> <li>reader is constructed by socio-cultural, historical and political contexts</li> <li>reader's role, whether you agree or disagree, is to understand the cultural assumptions; focus of interest on "whose interests are served"</li> <li>reader's role is to be reflexive, conscious of the ideologies</li> </ul> Use: Winton's <i>Cloudstreet</i>
World-context	<ul style="list-style-type: none"> <li>author interprets world/times, e.g. valued themes, interpretations that persist across time</li> </ul> Use: Slessor's "Five Bells"	<ul style="list-style-type: none"> <li>text stands apart from the worldly as a "verbal icon"</li> </ul> Use: Paterson's "The Man From Snowy River"	<ul style="list-style-type: none"> <li>different contexts for readers and texts encourage different readings, make different readings available</li> </ul> Use: Paterson's "The Man From Snowy River"	<ul style="list-style-type: none"> <li>context constitutes: ideologies, discourses, institutions, practices, texts</li> </ul> Use: Mackellar's "My Country"