



2009 – 2012 HSC English Prescriptions Unit Starter

Extension 1 Module: Genre

Elective: Life Writing

Two of the three Prescribed Texts covered:

Nonfiction

Modjeska, Drusilla, *The orchard*, Picador, 1995

Nonfiction

Auster, Paul, *The invention of solitude*, Faber/Allen&Unwin, 2006

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Module Rubric from the syllabus

Module A: Genre

This module requires students to explore and evaluate notions of genre. It develops their understanding of the conventions and values associated with generic forms.

Each elective in this module involves the study of at least two print texts of a particular genre, to be selected from a prescribed text list. In addition, students explore, analyse and critically evaluate a range of other examples of this genre from different contexts and media.

Students consider the ways in which genres are adapted to different times and cultures and the attitudes and values reflected by these adaptations. They examine why genres arise at particular times and the social and cultural conditions that are conducive to their endurance or recurrence in popularity. Students consider the reasons for and validity of generic distinctions.

Students develop a range of imaginative, interpretive and analytical compositions, including some that explore the possibilities of the genre for a range of audiences. These compositions may be realised in various forms, modes and media. Students investigate topics and ideas, engage in independent learning activities and develop skills in extended composition.

Elective Rubric from Prescriptions

MODULE A: Genre

Elective 1: Life Writing

In this elective students explore nonfictional texts composed in a range of media that represent lives or aspects of lives. Texts such as biographies, autobiographies, memoirs and documentaries explore a life and may at the same time examine the recording of that life. Many examples of life writing interrogate whether there can ever be a comprehensive account of the facts of a life. They explore instead the various ways in which the facts of a life can be represented, interpreted and valued. Although these texts sometimes include fictional elements they are characteristically nonfictional accounts.

In this elective, students are required to study at least **three of the prescribed texts**, two of which must be print texts, as well as other texts of their own choosing. In their responding and composing they explore, analyse, experiment with and critically evaluate their prescribed texts and a range of other examples of this life writing genre. They explore the diversity within the life writing genre in a range of texts and contexts.

Nonfiction

- Modjeska, Drusilla, *The orchard*, Picador, 1995, ISBN-13: 9780330356558
- Blixen, Karen, *Out of Africa*, Penguin, 2003, ISBN-13: 9780141183336
- Auster, Paul, *The invention of solitude*, Faber/Allen & Unwin, 2006, ISBN-13: 9780571227273

or

Poetry

- Lowell, Robert, *Life studies*, Faber/Allen & Unwin, 2005, ISBN-13: 9780571207749

Grandparents', 'Commander Lowell', 'Terminal Days at Beverly Farms', 'Sailing from Rapallo', 'Memories of West Street and Lepke', 'Man and Wife', 'Skunk Hour', 'Waking in the Blue'

Analysis of the Module rubric for key ideas

This rubric suggests the following key ideas, which represent *deep learning* for students:

- a. Students explore the theoretical and philosophical notions of genre
- b. Students examine the parameters and scope of the conventions of generic forms
- c. Students evaluate the values, attitudes and assumptions of the generic forms

Analysis of the Elective rubric for key ideas

This rubric suggests the following key ideas, which represent *deep learning* for students:

1. Life Writing is a broad genre typified by representations of lives or aspects of lives.
2. Life Writing is a dynamic and developing genre that raises critical questions concerning fact and fiction, gaps and silences, truth and memory.
3. A diversity of texts related to Life Writing span from the traditional to experimental ways of composing.

Other ideas and perspectives represented in the rubric:

- Growing popularity of nonfiction texts
- The variety of the ways of recording life stories
- Diversity of textual forms that reflect and challenge notions of interpretation and textual integrity.

Analysis of the links between the Module and the Elective

The exploration of the knowledge and understanding of genre will focus on the conventions of Life Writing. The texts will inform the diversity and scope of the genre, and pose critical questions about textual integrity, authorial intentions and audience expectations. The evaluation of the new and emerging generic forms will be reflected in the discussion of the textual values related to the composer and the audience.

Students need to have a clear understanding of genre theory and be able to discuss the ideas and perspectives related to Life Writing. Student must be able to discuss in depth the ways genre and life writing generic conventions and assumptions are represented in the prescribed texts and other texts of their own choosing. Students must undertake critical research, wide reading and viewing to engage with the scope of the Module and Elective statements. The diversity of the life writing genre encourages students to reflect on, question, challenge and subvert the conventions of the genre in their own compositions.

Assessment

Assessment related to this resource includes:

1. HSC written paper examination paper: (2 hours + 5 minutes reading time).

This paper includes TWO extended response questions on the chosen module or elective OR one extended response question divided into two parts. Questions are of equal value.

2. Internal HSC Assessment tasks, including:
 - Task 1: Multimedia presentation
 - Task 2: Critical response essay
 - Trial Higher School Certificate paper
3. A range of formal and informal classroom assessment tasks. These include imaginative responses, discussion tasks, related text folio reports and presentations.

Syllabus outcomes and other formal and informal assessment

The HSC 1 English exam will address the four stated syllabus outcomes:

1. A student distinguishes and evaluates the values expressed through the texts.
2. A student explains the different ways of valuing the texts.
3. A student composes extended texts.
4. A student develops and delivers sophisticated presentations

Links to RTA resource, *In the driver's seat*

Section 4 of the RTA resource, *You steer: controlling the text*, could be used to develop a range of responses to the prescribed texts and texts of your own choosing in the study of Life Writing. Using section 4.2, *Reworking the message: intervening in the text*, students can use a variety of textual interventions (based on reader response theory) to challenge, investigate and re-write aspects of the text. In Life Writing texts, the links between the subject and the author can become blurred and distorted, as represented in many different forms and media. By using a variety of textual interventions, including techniques such as role play, forums, re-writing and reflection, students can engage with key aspects of the texts. Approaches modelled through the RTA resource provide opportunities for personal responses by students in a number of Life Writing subgenres and forms.

Rationale for approach used in this teaching program

This resource addresses two of the prescribed texts and as a result has been designed to be implemented over 20 weeks. Teachers may modify the sequence or experiences to suit their particular students. Teachers will also need to include at least one more prescribed text in their program.

The teaching and learning experiences in this unit starter will:

- Introduce the parameters of the Module statement and the assumptions related to genre and values.
- Involve research and investigation of the assumptions and theories of genre and generic conventions
- Involve investigation and research related to Life Writing in order to identify the convention of the genre
- Provide opportunities for students to explore and evaluate the ways the two prescribed texts reflect, value and reflect the characteristics of the genre
- Encourage students to explore the links between the prescribed texts and related texts and critically evaluate the ways of thinking and valuing related to the genre
- Provide a model to collect, analyse and link texts of the student's own choosing to the prescribed texts and the Elective
- Provide students with a range of composing and responding tasks.

The first prescribed text is *The invention of solitude*, Paul Auster.

The second prescribed text is *The orchard*, Drusilla Modjeska.

Week 1: Module statement

Syllabus content	Quality Teaching	Learning and teaching activities	Evidence of learning
<p>To assist the students in their attempts to gain understanding of the Module statement.</p>	<p>Background knowledge</p> <p>Problematic knowledge</p> <p>Deep understanding</p>	<p>Exploring the Module statement</p> <p>Deconstruct the Module Statement. Ask students to research and discuss the ideas related to the word 'genre'.</p> <p>Explore the word 'genre' in theoretical and philosophical contexts of its use. Encourage students to examine and critically evaluate 'genre' from:</p> <ul style="list-style-type: none"> • the perspective of the audience and composer • interaction between genres and media • genre construction: codes, conventions, intertextuality, subgenres. <p>Activity</p> <p>David Chandler: An Introduction to Genre Theory</p> <p>http://www.aber.ac.uk/media/Documents/intgenre/intgenre8.html</p> <p>Read the article as an introduction and discuss the assumptions related to genre and genre characteristics.</p> <p>Research</p> <p>Encourage students to research the idea of a genre theorist. Suggested list: Bakhtin, Barthes, Derrida and Wittgenstein.</p> <p>Students present their understanding of genre and genre theory. Discuss the ideas and perspectives from the students to develop their understanding of genre and conventions. Remind students that these ideas are important in the study of genre. Students should continue individual research and reading about genre theory, so that they can add depth to their knowledge and understanding.</p> <p>Discuss the research results.</p>	<p>Student responses and research work will indicate an engagement with the Module statement and assumptions of its meaning and scope.</p>

Syllabus content	Quality Teaching	Learning and teaching activities	Evidence of learning
To help students meet all of the syllabus outcomes	<p>Metalinguage</p> <p>Background knowledge</p> <p>Deep understanding</p> <p>Knowledge integration</p> <p>Explicit quality criteria</p>	<p>Defining the elective and introducing the metalanguage</p> <p>Begin with asking students to write down what they understand by the term 'Life Writing'.</p> <p>Explore the variety of responses about the words 'life' and 'writing'.</p> <p>Discuss responses. Encourage students to think beyond the traditional biography, autobiography nonfiction texts.</p> <p>Students can go to the web and begin their research on Life Writing.</p> <p>Elective statements about Life Writing</p> <p>Resource 1 Elective statement deconstruction</p> <p>Consider some of the views and perspectives from class discussions.</p> <p>Outline the requirements of the course regarding:</p> <ul style="list-style-type: none"> ● Prescribed texts ● Related texts – collecting, recording, analysing, linking, writing ● Assessment – formal and informal, presentations, seminars ● HSC examination. 	Student responses will indicate a developed knowledge and understanding of the core components of Life Writing.
A student distinguishes and evaluates the values expressed	Background knowledge	<p>The Elective statement</p> <p>Define key terms from the Elective Statement.</p> <p>Students can start with a dictionary and widen their search to include</p>	Student responses and

Syllabus content	Quality Teaching	Learning and teaching activities	Evidence of learning
through texts	<p data-bbox="367 268 555 309">Metalanguage</p> <p data-bbox="367 651 528 724">Problematic knowledge</p> <p data-bbox="367 842 555 916">Deep understanding</p> <p data-bbox="367 963 515 1037">Knowledge integration</p>	<p data-bbox="649 194 1500 226">specialist texts. (see Reading List 2: Life Writing Literature search)</p> <ul data-bbox="698 274 1164 507" style="list-style-type: none"> • nonfiction • range of media • represent lives or aspect of lives • comprehensive account • fictional elements • diversity <p data-bbox="649 555 1559 628">Students should develop their own glossary of key terms as they work through the Elective.</p> <p data-bbox="649 670 1124 702">Activity: Building the Metalanguage</p> <p data-bbox="649 746 1066 778">Resource 2: Life Writing: Terms</p> <p data-bbox="649 823 1169 855">Write down the definition of each term.</p> <p data-bbox="649 900 1635 1011">Students should research the terms and be prepared to discuss them in class. Students may need to come back to the definitions during the course, especially after the study of the prescribed texts.</p> <p data-bbox="649 1056 1639 1129">The teacher should also have a range of definitions from the perspectives of different media (eg film, multimedia, online) to challenge students.</p>	<p data-bbox="1680 194 2074 347">research work will indicate an engagement with the metalanguage of the elective statement and meaning.</p>
	<p data-bbox="367 1289 524 1362">Background knowledge</p>	<p data-bbox="649 1289 1115 1321">Activity: Quotes about Life Writing</p> <p data-bbox="649 1366 1066 1398">Resource 3: Quotes worksheet</p>	

Week 2: Key questions and related text list

Syllabus content	Quality Teaching	Learning and teaching activities	Evidence of learning
<p>A student distinguishes and evaluates the values expressed through texts</p>	<p>Deep understanding</p> <p>Knowledge integration</p> <p>Metalanguage</p>	<p>Activity</p> <p>Resource 4: Key questions</p> <p>After students have knowledge of the module and elective statement, key terms and a research a range of opinions and quotes, they need to examine some critical questions, ideas and concerns about the Elective.</p> <p>These critical questions focus on key aspects of the Elective to which students need to respond. They pose a range of questions about genre and theories, textual forms and techniques, media and representation.</p> <p>They can be used as discussion starters, research topics, genre issues, ideas about representation and values.</p> <p>Students will need to re-visit these throughout their study to formulate, modify and reinforce their understanding and responses.</p> <p>Activity: Generic conventions</p> <p>Class should begin to construct a list of generic conventions for Life Writing. Stress that the list is dynamic and you will need to add and modify it as they read and view texts in more depth.</p> <p>Tell class to draw up a chart with two headings: Conventions and textual examples. Use this as the basis for analysing and recording ideas about generic conventions, techniques and textual examples.</p>	<p>Student responses and research work will indicate an engagement with the elective statement and key issues and concerns.</p>

Syllabus content	Quality Teaching	Learning and teaching activities	Evidence of learning
		<p>Related texts</p> <p>Resource 16: Suggested related text list</p> <p>Students will need to start a wide reading and viewing search for related texts. Resource 16 has some suggested texts. However students should look for texts that interest them from different media.</p> <p>Resource 17: Related text folio</p> <p>Students should have a related text folio that has annotated reading and viewing examples. A related text folio can be used as part of informal tasks and formal assessment tasks like the multimedia presentation.</p> <p>Read the notes about collecting, recording, annotating and linking your research, prescribed texts and texts of your own choosing.</p>	

Week 3 and 4: *The invention of solitude*

Syllabus content	Quality Teaching	Learning and teaching activities	Evidence of learning
A student distinguishes and evaluates the values expressed through texts	<p>Background knowledge</p> <p>Deep understanding</p>	<p>Prescribed text: <i>The invention of solitude</i></p> <p><i>The invention of solitude</i>, Paul Auster, Faber and Faber, 2006 All page references to this edition.</p> <p>Activity: Background information</p> <p>Resource 5: Background</p> <p>Students to read the background notes about <i>The invention of solitude</i>.</p> <p>Students can conduct their own research into the author and his other</p>	Student responses and research work will indicate an engagement with the prescribed text and elective statement.

Syllabus content	Quality Teaching	Learning and teaching activities	Evidence of learning
		works. Auster's other works include novels, poetry, film scripts and a collaboration on a graphic novel based on his book, <i>City of glass</i> .	
	<p>Background knowledge</p> <p>Deep understanding</p> <p>Knowledge integration</p> <p>Substantive communication</p>	<p>Activity: 'Portrait of an Invisible Man'</p> <p>Resource 6: Study guide</p> <p>Students complete the study guide and activities.</p> <p>Activity 1: Photography</p> <p>Activity 2: Place</p> <p>Activity 3: Solitude</p> <p>Activity 4: Writing</p> <p>Extended response</p>	<p>Student responses and discussions work will indicate an engagement with the prescribed text and underlying notions and assumptions.</p>
<p>A student distinguishes and evaluates the values expressed through texts</p>	<p>Deep understanding</p> <p>Knowledge integration</p>	<p>Activity: 'The Book of Memory'</p> <p><u>Resource 7: Study guide</u></p> <p>Students complete the study guide and activities.</p> <p>Activity 1: Father and son stories</p> <p>Activity 2: Memory and writing</p> <p>Activity 3: Solitude</p>	<p>Student responses and discussions work will indicate an engagement with the prescribed text and underlying notions and assumption about the genre.</p>

Syllabus content	Quality Teaching	Learning and teaching activities	Evidence of learning
	Substantive communication	<p>Activity 4: Rooms and memory</p> <p>Extended response</p> <p>Resource 8: General questions</p> <p>Students complete the general questions.</p> <p>Activity: Generic convention list</p> <p>Get students to review their generic conventions list and add or modify the list. Explore how <i>The invention of solitude</i> represents and influences aspects of the Life Writing genre.</p> <p>Activity: Linking texts seminars</p> <p>Ask students to present a short seminar linking their ideas and understanding about the elective to ONE text of their own choosing.</p>	

Week 5 and 6: *The orchard*

Syllabus content	Quality Teaching	Learning and teaching activities	Evidence of learning
A student distinguishes and evaluates the values expressed through texts	Background knowledge Deep understanding	<p><i>The orchard</i></p> <p><i>The orchard</i>, Drusilla Modjeska, Picador, 1995. All page references to this edition.</p> <p>Resource 9: Background</p> <p>Read the notes and background on the author Drusilla Modjeska.</p> <p>For more information about the author you can read her collection of</p>	Student responses and research work will indicate an engagement with the prescribed text and underlying notions and assumptions of the genre.

Syllabus content	Quality Teaching	Learning and teaching activities	Evidence of learning
	<p>Deep understanding</p> <p>Knowledge integration</p>	<p>articles and essays in <i>Timepieces</i>. She writes about her motivations, influences and nonfiction works.</p> <p>Her essay on 'The Present in Fiction' in <i>Timepieces</i> explores the popularity of nonfiction and the reasons for the development of life writing in Australia.</p> <ol style="list-style-type: none"> Read the essay and discuss Modjeska's ideas about nonfiction and why it is valued by readers. Research the author and her other nonfiction works. What similarities do you see in her works? Why has nonfiction works become so popular? 	
<p>A student distinguishes and evaluates the values expressed through texts</p>	<p>Background knowledge</p> <p>Deep understanding</p> <p>Knowledge</p>	<p>Resource 10: Study Guide</p> <p>Students complete the study guide and activities.</p> <p>Activity 1: Intertextuality</p> <p>Activity 2: 'The Verandah'</p> <p>Activity 3: 'The Adultery Factor'</p> <p>Activity 4: 'Sight and Solitude'</p> <p>Activity 5: 'The Winterbourne'</p> <p>Activity 6: 'The Orchard'</p> <p>Activity 7: The narrator</p>	<p>Student responses and discussions indicate an engagement with the prescribed text and underlying notions and assumptions of the genre.</p>

Syllabus content	Quality Teaching	Learning and teaching activities	Evidence of learning
	<p>integration</p> <p>Deeper understanding</p> <p>Substantive communication</p>	<p>Activity 8: The handless maiden tale</p> <p>Characters</p> <p>Resource 11: The characters</p> <p>Activity 9: Characters</p> <p>Students complete the set questions and activities.</p> <p>Resource 12: General questions</p> <p>Students complete the general questions.</p>	<p>Evidence of depth and insight into the ways genre forms and structures create meaning</p>

Week 7: Assessment

Syllabus content	Quality Teaching	Learning and teaching activities	Evidence of learning
<p>A student distinguishes and evaluates the values expressed through texts in a sustained response</p>	<p>Deeper understanding</p> <p>Substantive communication</p>	<p>Sample Imaginative writing tasks</p> <p>Resource 15: Writing Task 1 and 2</p> <p>The sample imaginative responses each have a visual stimulus to help students focus on aspects of their understanding and knowledge of the module and elective.</p> <p>Each task gives students the opportunity to demonstrate a range of generic conventions, forms and structures. The responses should show evidence of experimentation to challenge and reflect the conventions of the genre. It is important for students to establish a strong authentic voice that indicates a</p>	<p>Student imaginative compositions demonstrate their deep understanding of the conventions, values and meaning of the genre</p>

Syllabus content	Quality Teaching	Learning and teaching activities	Evidence of learning
		sense of real engagement.	
	<p>Deep understanding</p> <p>Deep knowledge</p> <p>Explicit quality criteria</p> <p>Substantive communication</p>	<p>Assessment</p> <p>Assessment Task 1: Critical essay</p> <p>Resource 13: Task sheet</p> <p>Assessment Task 2: Multimedia presentation</p> <p>Resource 14: Task sheet</p>	<p>Student critical responses demonstrate their deep understanding of values and meaning of the genre.</p>

Resource 1: Elective Statement analysis

In this elective students explore nonfictional texts composed in a range of media that represent lives or aspects of lives.

Students need to understand the range and variety of nonfiction texts about lives in print, film, multimedia and online. Also, be aware that some life writing can focus on key parts of a life story.

Texts such as biographies, autobiographies, memoirs and documentaries explore a life and may at the same time examine the recording of that life.

An exploration of how life writing has developed, changed and been modified over time will inform understanding of the diversity of life writing and the processes of recording a life. It will indicate the variety of possibilities for related texts.

Students explore the range of texts in Life Writing and analyse the ways these are used in representing lives and important aspects of lives. It involves an examination of how the text utilises the conventions and may include the process of representing in different media.

Many examples of life writing interrogate whether there can ever be a comprehensive account of the facts of a life. They explore instead the various ways in which the facts of a life can be represented, interpreted and valued.

Students need to understand the ways fact and fiction, truth and memory are used by authors to present private and public aspects of a life. Student may need to examine different representations, including authorised and unauthorised texts, transformation of texts into different media and the re-representing of texts.

Although these texts sometimes include fictional elements they are characteristically nonfictional accounts.

Students need to understand the ways fictional elements have been used by authors in life writing texts, as well as the how authors have used a variety of experimental forms, postmodern techniques and textual structures.

In this elective, students are required to study at least **three of the prescribed texts**, two of which must be print texts, as well as other texts of their own choosing.

Students need to select a range of related texts to demonstrate the diversity of the genre. Texts should be drawn from print as well as film, performance, multimedia and online sources.

In their responding and composing they explore, analyse, experiment with and critically evaluate their prescribed texts and a range of other examples of this life writing genre.

Students need to compose life writing, and show their knowledge of the conventions in these compositions.

They explore the diversity within the life writing genre in a range of texts and contexts.

Students must be encouraged to read and view a variety of traditional, modern and experimental life writing texts. They need to research the theoretical assumptions of genre and apply these to life writing.

Resource 2: Life Writing terms worksheet

Nonfiction	
Biography	
Autobiography	
Memoirs	
Essays	
Letters	
Diaries	
Journals	
Confessional	
Eulogy	
Epitaph	
Legacy writing	
Writing the self	
Self narratives	
Literary nonfiction	
Mnemonics	
Heteroglossia	
Intertextuality	
Anecdotes	
Others	

* you will find a range of definitions for many of these terms.

Resource 3: Quotes worksheet

Life Writing challenges the divide between fact and fiction.

- James Olney, *The ontology of body parts*

The only difference between reality and fiction is that fiction has to be credible.

- Mark Twain

Fiction writing radiates from the writer's psyche, protecting the essential human core, autobiographical writing exposes.

- Gunnthorunn Gudmundsdottir, *Borderlines*

Whether you think biography is more like history or more like fiction, what we want from it is a vivid sense of the person.

- H Lee, *Body parts*

What makes a biography so curious and endlessly engrossing is that through all the documents and the letters, the context and the witnesses, the conflicting opinions and the evidence of the work, we catch sight of a real body, a physical life.

- Tony Dow Adams, *Light writing and life writing*

To have an open heart was the primary qualification for a biographer, with that comes the feeling for details, the evocation of the personality, and the commitment to truth telling.

- Hermione Lee, *Writing about lives*

There is an urge for a writer to set things down, to try to understand one's life, to achieve a kind of reckoning with the past.

- Paul Auster

Virginia Woolf used the term Life Writing in her memoirs of her own life, *Sketch of the Past*, when she was talking about the importance of placing the individual in the context of family, inheritance, environment and 'invisible presences': putting 'the fish in the stream'.

- H Lee, *Body parts* p100

Autobiographical writing can reflect some of the main preoccupations of postmodernism which has often been defined in terms of questions about knowledge of the past and our difficulty of articulating our relationship to it. Such issues abound in recent life writing.

- Leigh Gilmore, *The mark of autobiography: postmodernism, autobiography and genre.*

Resource 4: Critical questions, ideas and concerns

1. Is any life story complete?
2. Can we trust the author(s) telling the story?
3. Can we write the truth about a person?
4. What is the value of memories?
5. Are memories edited versions of fiction?
6. Is remembering the same as memories?
7. What has been the influence of postmodernism on Life Writing?
8. What are the concerns surrounding gender and ethnography in Life Writing?
9. How has popular culture influenced Life Writing?
10. How are new and emerging technologies and media changing Life Writing?
11. What is the value of Life Writing? Does the profile of the subject matter?
12. What is the value of the voice in Life Writing? Who values it?
13. What has been the impact of historical, cultural and ideological forces in Life Writing?
(gender, race, ethnicity, sexuality, religious and the cult of the personality)
14. Is Facebook a form of Life Writing?

Resource 5:

Background

The invention of solitude

Paul Auster's 1982 autobiography is divided into two books:

- 'Portrait of an Invisible Man': pp 1 – 73 (1979)
- 'The Book of Memory': pp 75 – 185 (1908- 1981)

The time of Auster's writing describes the years following the death of his father and the break up of his marriage, when he is living alone in a tiny room away from his young son, and for a time taking care of his dying grandfather. This is a difficult time of a change for him. He begins to write and it is the way that he draws himself from the past to the present that evokes the memories of his father. He fills his loneliness with memories and stories about his past and his family.

Auster is attempting to rebuild his life, his sense of identity and memory. His writing connects different places, people and stories in his life leading up to that moment. Thus the reader is not introduced to one event or memory, but to the connections between these events and how Auster's memory works.

The central themes of both parts of *The invention of solitude* are father-son relationships. In the first part, Auster deals with the relationship with his father, and the second deals with his relationship with his own son.

'Portrait of an Invisible Man' is an account of his father's life, of his marriage, of Auster's relationship with him, of his life in his later years, and of his death. Paul's approach to his father, Samuel Auster, is not that of an objective biographer but that of a writer trying to understand the relationship with his father. The text is also interspersed with Auster's own story, his childhood, marriage, and writings. At times the autobiographical sense of the narrator is lost in a complex biographical examination of his father.

'The Book of Memory' is a collection of 'books' that extends the themes of father – son relationships, memory and writing. It consists of thirteen books, of varying length, usually a few pages long, similar to a musical work. He writes the second part 'The Book of Memory' in the third person, it is the story of A. not 'I'. It is a complex work where the third person narrator, author and subject are perceived to be the same. It explores how and why we remember and how remembering connects to other aspects of our lives that are related to writing. The narrative is nonlinear and has many layers of textual references and intrusions. There are connections and coincidences that are linked by the idea of writing and the association between the different events and incidents in his life.

The constant transgression of textual form and generic conventions in *The invention of solitude* is evidence of the pluralism of postmodernism that blurs the boundaries of memory and the past in Auster's work. Autobiography has always been a fluid generic form with linguistic and language experimentation that has influenced other life writing representations in film, performance and theatre. There is a fascination with the postmodern tendency to look back, to re-examine, re-work and re-evaluate the past. It is not a new form but a more dynamic revaluing of the relationship between the past and the impact of memory.

Resource 6: 'Portrait of an Invisible Man'

The book opens with Auster receiving a phone call about the sudden and unexpected death of his father. Auster admits that he knew he 'would have to write about my father' (6) as he prepares for the funeral. In 'Portrait of an Invisible Man', Auster sets out to discover the truth of his relationship with his aloof and absent father, a man he knew very little about. It is the story of Samuel Auster as a father and as a son of a woman who murdered his father. The life of Samuel Auster is examined from the perspective of his role as a son and father, even an uncle, but always from Paul Auster's perspective. The way in which Auster tells us about his father gives us a very personal and subjective view of his father, although there are questions left unanswered. Auster abandons the traditional biographical approach and experiments with the autobiographical form to produce a work that is a synthesis of both forms. It also introduces the blurred visions of fact and fiction, truth and reality, although this lack of objectivity is no reason to question the authenticity of his work. Some critics have argued that it could be seen as a memoir rather than an autobiography.

'Portrait of an Invisible Man' is an account of his father's life, of his marriage, of Auster's relationship with him, of his life in his later years, and of his death. Paul's Auster approach to his father Samuel is not that of an objective biographer but that of a writer trying to understand the relationship with his father and to better understand himself and the relationship with his young son. The text is also interspersed with Auster's own story, his childhood, marriage, and career.

'Portrait of an Invisible Man' is a multilayered text using a variety of language forms and structures, often linked by a word, memories, images, photographs, newspaper articles, letters, art works, and familiar stories and events. The highly referential nature of the nonfictional details (newspaper stories, court transcripts) and background information (Jewish past and the Warsaw ghetto) establish the work as autobiographical.

Activity 1: Photography

Cover photograph

- Examine the cover of *The invention of solitude*. Read the reference to the photograph. (33)
- Explain what the photograph is about and why Auster refers to it as '... a picture of death, a portrait of an invisible man'. (33)
- Why has Auster used the word 'portrait' in the title of the first book?
- What is the link between the word portrait in the title and photography?

Family photograph (4)

This photograph is an important link in the various father-son relationships in the book.

- Examine the 'family' photograph at the beginning of this part of the book.
- Explain the significance of this photograph and the links to other references in the book. (35).

There are other references to photography (130) and the blank photograph album. (13)

- Explain each of the references and their impact on Auster.

Related text

Photographs and photography play an important part in Life Writing. For more information check the recommended reading lists. Don't confine your search for texts to print texts. Photographs, archival footage, family videos and films are used in many ways in Life Writing texts. When searching for related texts explain and examine how they are used. Read the information about collecting, annotating and linking related texts.

See Resource 16 and 17 for more information and help.

Activity 2: Place

The memories associated with rooms and places are common triggers in both parts of the book;

The house became *the metaphor of my father's life* (p9)

- a. What does this mean?
- b. Make a list of the other 'rooms' in the book. What do you notice about their descriptions?

Activity 3: Solitude

Solitude in *The invention of solitude* is an important theme.

It refers to:

- Auster's solitude as a person
- The solitude of a writer and translator
- The solitude of madness and writing (Holderlin, Dickinson)
- The solitude of those in hiding and exile (Anne Frank, Jewish friends)
- Jonah's solitude in the whale

- a. Explain the reference to solitude in 'Portrait of an Invisible Man?' (17, 25)

Activity 4: Writing

Auster says that: *I knew that I would have to write about my father.* (6)

- a. Explain why Auster feels this way.

The act of writing for Auster is a way for him to remember his father. For him there is a clear connection between writing and memory. (71)

- b. Explain this 'connection'.

So great was my need to write that I thought the story would be written by itself. (34)

- c. Why is he finding it difficult to write?

Extended response

In searching out the truth be ready for the unexpected, for it is difficult to find and puzzling when you find it.

Heraclitus

How does this quote at the beginning of 'Portrait of an Invisible Man' inform your understanding of Auster's search for his father?

Resource 7: 'The Book of Memory' – Study guide

In 'The Book of Memory', Auster develops the themes from the first book but with a more eclectic and self-conscious approach. It is an account of his life, his work, his reading, his fatherhood, his being a son; all linked together as he struggles to write his memories down. Like his memories, 'The Book of Memory' is a collection of ideas, parallel stories, coincidences, connections and associations. He draws on a range of texts in an effort to look for patterns that may make sense to him about the past and inform the future.

'The Book of Memory' has 13 books, of varying length, usually a few pages long. Each has a variation on a theme, similar to a musical work. Each book is structured on the relationship between memories and the written. Each memory corresponds with another, or piece of text from elsewhere, or a recent event, or all of those things, and writing is the way to make sense of these connections.

This text continues the themes and preoccupations with the first part 'The Portrait of an Invisible Man'. In this part he writes in the third person, it is the story of 'A', not the 'I'. Asked why he wrote 'The Book of Memory' in the third person, Auster answered:

What it came down to, I was creating a distance between myself and myself... It's the self-consciousness, a way of watching yourself think. (Gudmundsdottir p18)

Auster's uses a range of techniques and texts to illustrate his memory and the act of remembering. These include:

- allegorical stories, both personal and family.
- art works
- biographies
- literature
- philosophy
- childhood memories
- events: personal, historical, private and public.

Activity 1: Father and son stories

Auster makes connections with father and son stories in history and literature:

- Rembrandt and Titus
- Abraham and Isaac
- Mallsaarne and Anatole
- Geppetto and Pinocchio.

- a. What is each story about?
- b. What is the significance of each story?

However, the repeated metaphor of Geppetto and Pinocchio is the key to understanding the various father-son relationships in the book. The story is the focal point for Auster and memory.

The puppet had become the image of himself as a child. To dip the puppet into the inkwell therefore was to use his creation to write a story of himself. (164)

- a. Explain this statement.
- b. What is Auster saying about his relationship with his father and his young son?

Activity 2: Memory and writing

Part 2 starts with the text *It was. It will never be again* (79) which is repeated through out the work. It is also the last line of the book, with the added word, 'Remember'. (185)

- a. Locate each of the uses of these words in the text and explain the context of each.
- b. What is the significance of adding 'Remember' at the end of the book?

Memory: the space in which a thing happens for the second time. (87)

- c. Why is the writing of memory so important?

Writing and the writing process is important to Auster as a means of coming to terms with his father's memory and his own life. In the opening passage, he lays out a piece of blank paper ready to begin writing. Through out the book he struggles with writing and the writing process. He realises that memory and writing are interdependent and can influence how we record our stories. The doubts and indecision he feels about writing about his father and his own life are confused by his fragmentary memories.

Look at these references to memory and writing:

- The act of writing is an act of memory (45)
 - Writing of 'The Book of Memory' (165)
 - For the story of memory is the story of seeing (165)
 - Possible epigraph(s) for 'The Book of Memory' (176)
 - Worked on 'The Book of Memory' (177)
 - Memories are stored in the words (177-78)
- a. What is the importance of the writing process in memories?
 - b. What are some of the ways the autobiographer can 'edit' his writing and his memory?
 - c. What do they tell us about Auster and the power of memory?

Activity 3: Solitude

Auster develops the theme of solitude in the both books:

Solitude in both parts refers to:

- Paul Auster and his father's solitude in life
- The solitude of a writer and translator
- The solitude of madness and writing (Holderlin, Dickinson)
- The solitude of those in hiding and exile (Anne Frank, Jewish friends)
- Jonah's solitude in the whale.

Locate examples of each in the text and explain the context.

Activity 4: Rooms and memory

The world has shrunk to the size of this room for him, and for as long as it takes for him to understand it, he must stay where he is. (83)

Auster uses a range of references, texts and textual forms to invoke the memories he associates with rooms and place.

In the final Book Thirteen, Auster wants to write down the faint, incomplete and seemingly unrelated memories and recollections of his life. It is his way to remember and commit these highly unreliable and unstable memories to the written world.

- a. What does Auster say about memories and writing at the end of the book?

Extended response

Places and images as catalysts for remembering other places and images: things, events, the buried artifacts of one's own life. Mnemotechnics. (80)

How does Auster do this in 'The Book of Memory'?

Resource 8: General questions – *The invention of solitude*

1. Auster has been described as a 'detective of the self'. Do you agree? Discuss how he does this.
2. *Memory is a living product of desire, attention, insight, and consciousness.* (Bolles)
Discuss this statement with close reference to *The invention of solitude*.
3. Is *The invention of solitude* an autobiography? A memoir? A combination of autobiography and biography or a confessional? What do you think? Justify your answer.
4. Speaking about the book in interviews, Auster has distanced himself from autobiography. He remarked:

But, in spite of the evidence, I wouldn't actually say that I was writing about myself, either in the book. The invention of solitude is autobiographical, of course, but I don't feel that I was telling the story of my life as much as using myself to explore certain questions that are common to all.

What are these 'questions that are common to all'?

5. *The book wasn't written as a form of therapy; it was an attempt to turn myself inside-out and examine what I was made of.* (Auster in an interview) How successful do you think Auster was?
6. Life Writing is a genre that encourages the disruption of traditional generic forms to gain a better understanding of our lives and our world. Discuss this statement.

Resource 9: Drusilla Modjeska

Background

Drusilla Modjeska is at the forefront of the development of hybrid forms of non-fiction, in which private stories illustrate public issues. *The orchard* has been credited as sparking not just a new kind of writing but a new way of packaging such writing. In her writing Modjeska is concerned with the links between life, the life of writing, and life writing, and the condition of being both a woman and an artist.

The orchard weaves fact with fiction in an essay and stories within stories. There are stories of love, adultery, marriage, memories, blindness and solitude, education and the plight of women.

It examines the relationships and the lives of a connected intergenerational group of women. She raises issues and questions about love, birth, motherhood, illness, domesticity and migration.

The central theme is about love and the ways in which different types of love are played out. There is the love between friends, parents and children, and lovers that influences generations and the destiny of an individual's life.

This nonfiction prose text involves the exploration of the intimate relationships, including the telling and withholding of secrets, and the value of life stories to our understanding of who we are.

Resource 10:**Study Guide**

The orchard is a diverse story of interconnecting prose pieces spanning over 80 years. It traces the life of Ettie from her early life in the country to her times in London during the war and her rambling garden in the Blue Mountains.

The book is divided into:

- 'The Verandah'
- 'The Adultery factor'
- 'Sight and Solitude'
- 'The Winterbourne'
- 'The Orchard'

Each part consists of a series of personal stories, allegorical stories, anecdotes and tales, observation about art, history and literature.

Activity 1: Intertextuality

Intertextuality is a key element in the construction and meaning of the text. There are many references to legends, tales, history, art, artists and literature.

Research each of the following:

1. Grace Cossington Smith
2. Stella Bowen
3. Artemisia Gentileschi
4. Jean Rhys
5. Ford Madox Ford
6. Anna Karenin
7. Virginia Woolf

Discuss how and why these people are part of the text.

Activity 2: 'The Verandah'

The opening part of the book introduces the main characters, the story of Ettie, Clara and Louise in particular. It also introduces the reader to the story of Artemisia Gentileschi, the seventeenth-century artist and the tale of the handless maiden. The voice of the narrator has a reflective and instructive tone about the book, indicating that the following are 'three pieces that form the centre of this book' (20). It highlights the idea that it is a work of fact that may 'nudge towards fiction'. (20) The verandah and its relationship to the garden and the memories and physical objects of the house form a key point in the story of the three generations of women.

- a. Read the opening carefully and list the characters.
- b. What is the secret concerning Clara?

- c. What is the importance of the garden to Ettie both past and present?
- d. What are the links between Ettie and Clara?

Activity 3: 'The Adultery Factor'

Read (91 – 103)

The exploration and consequences of truth are key aspects in this part.

- a. What are the various interpretations of truth and telling the truth by Clara, Louise and the narrator?
- b. Why does Clara ask the question of the narrator, 'Will you tell me the truth?' (102)

Activity 4: 'Sight and Solitude'

Read (107 – 161)

- a. Explain the references to solitude. (131 – 133) How does the concept of solitude relate to creativity?
- b. Why does she introduce the stories of Grace Cossington-Smith and Artemisia Gentileschi? Look back to the beginning of the book for more details.
- c. Why does the fear of blindness haunt the narrator?

Activity 5: 'The Winterbourne'

Read (165-247)

- a. What does this part have to say about girls' education?
Consider:
 - school organisation
 - discipline
 - teaching and teachers
 - friendships
 - values
- b. What is the significance of the comments on Virginia Woolf (233- 234) and the footnote on p247?
- c. What do the stories about school and friendships indicate about the memories of the narrator?

Activity 6: 'The Orchard'

Read (251-268)

- a. What are some of the changes to the lives of the characters?
- b. What is the importance of the photo taken by the narrator? (263)
How is it linked to the story of Ettie?

At the end of the book the narrator tells the story of the 'handless maiden'. (264)

- c. Why do you think the narrator placed the story at the end of the book?

Activity 7: The narrator

The narrator, the 'I' of the text is concealed in the stories through out the book. The narrator has different roles; she is a commentator, observer and integral part of the development of the narrative, without revealing much about her identity.

As you read, look at how the author becomes part of the narrative.

The narrator writes about the writing of the book and she calls them, 'pieces' or 'essays'. The stories contain, 'as much story as fact' (20), 'they 'nudge towards fiction...'' (20).

- a. What do these comments tell us about the narrator?
- b. Do we need to know who the author is?
- c. Can we believe the author and her version of events?

Activity 8: The 'handless maiden' tale

One story has a strong binding link to construction and meaning of the book. The 'tale of the princess with the silver hands' (5), referred to as 'the handless maiden tale', is central to an understanding of the interweaving stories and characters in the book, especially Ettie and Clara.

Re-read the tale (264 – 268)

Look at this article about *The orchard* and readings about the tale:

<http://www.australianhumanitiesreview.org/archive/Issue-June-2001/thomas.html>

Research

- a. There are many versions and variations of the traditional Brothers Grimm fairy tale. Find out about the derivation and adaptations of the tale.
- b. The narrator remarks: 'It is the story at the heart of every incident, every story I have told you'. (264)

As you read, think about how the tale is related to the events in the book. There are many references to the tale through out the book. (160) What is the significance of 'the handless maiden tale' for the book overall?

Resource 11: The characters

This opening chapter of the book introduces the main characters.

Activity 9: Characters

- a. Draw a relationship web of the characters in the book. Place Ettie in the middle and show the nature of the links between each.
 - Ettie
 - Helena
 - Dorothy
 - Jock
 - Louise
 - Clara
 - Gerhard
 - Tom
 - narrator
- b. Take each character and write a short description of each.
- c. Examine how each character is related to the story of 'the handless maiden tale'.
- d. What do you learn about the narrator?

Resource 12: *The orchard* - General questions

1. At the end of 'The Adultery Factor' there is an exchange between Clara and the narrator.

'This garden is like a launching pad,' Clara says. 'A transition. A place that lets you move between other places.'

'Or somewhere that allows all parts to meet'. I say. (102)

Examine how this view of the garden is reflected in the narrative and structural elements of *The orchard*.

2. Clarissa Pinkola Estés sees the tale of 'the handless maiden' as an allegory of 'women's initiation' into the 'underworld of female knowing'. Do you agree?
3. *'The orchard* is clearly concerned with the deep imaginative interiors needed for a thinking space, a solitary space for creating and dreaming.' Explore the power and mystery of the garden in *The orchard*.
4. *Life writing often deliberately blurs the fundamental notions of truth and subjectivity.* How is this represented in *The orchard*?
5. *Representing lives and aspects of lives by its nature draws on fact and fiction.*

Do you agree? Discuss this statement with close reference to *The orchard* and one other text of your own choosing.

Resource 13:**Assessment Task 1**

English Extension 1

Module A: Genre

Elective 1: Life Writing

Assessment Task 1

In class: critical response

Syllabus outcomes

A student distinguishes and evaluates the values expressed through texts.

A student explains the different ways of valuing texts.

A student composes extended responses.

Criteria

In your answers you will be assessed on how well you:

- demonstrate understanding of the conventions of the genre and the ideas and values associated with the genre
- sustain an extended composition appropriate to the question, demonstrating control in the use of language

Question

Life writing has a tendency to conceal as much as reveal.

Do you agree?

Write an essay in which you evaluate this statement with close reference to TWO prescribed texts and texts of your own choosing.

Points to consider:

- Discuss the representation and value of truth in life writing texts
- Explore the ways texts/authors can reveal and conceal ideas and perspectives
- Evaluate why some ideas and perspectives are concealed
- Establish the historical, social, ideological and cultural influences in Life Writing texts
- Examine the role of the narrator/author in telling life stories
- Discuss the representations of fact and fictions in different media.

Resource 14:**Assessment Task 2**

English Extension 1

Module A: Genre

Elective 1: Life Writing

Assessment Task 2: In class: Multimedia presentation**Syllabus outcomes**

A student distinguishes and evaluates the values expressed through texts

A student explains the different ways of valuing texts

A student develops and delivers sophisticated presentations

Criteria

In your answers you will be assessed on how well you:

- demonstrate understanding of the conventions of the genre and the ideas and values associated with the genre
- sustain an extended composition appropriate to the question, demonstrating control in the use of language

Task

Use a multimedia presentation to explain how generic conventions position an audience to accept life writing texts as nonfictional accounts.

Time 10 – 12 minutes

You should refer to at least TWO prescribed texts and TWO texts of your own choosing.

Presentation requirements

- Your presentation should include a range of different texts drawn from a variety of media
- A visual, aural and written text based presentation showing the diversity of conventions and forms in Life Writing texts
- Explore the links between images and various generic forms of Life Writing
- Examine how Life Writing texts use a variety of nonfiction techniques to represent lives or aspects of lives.

Resource 15: Writing Tasks 1 and 2

Writing Task 1 Module A: Genre

In your answers you will be assessed on how well you:

- demonstrate understanding of the conventions of the genre and the ideas and values associated with the genre
- sustain an extended composition appropriate to the question, demonstrating control in the use of language

Question – Elective1: Life Writing



Write an original response, using the aspects of the graphic, in which you demonstrate your knowledge and understanding of the conventions of Life Writing.

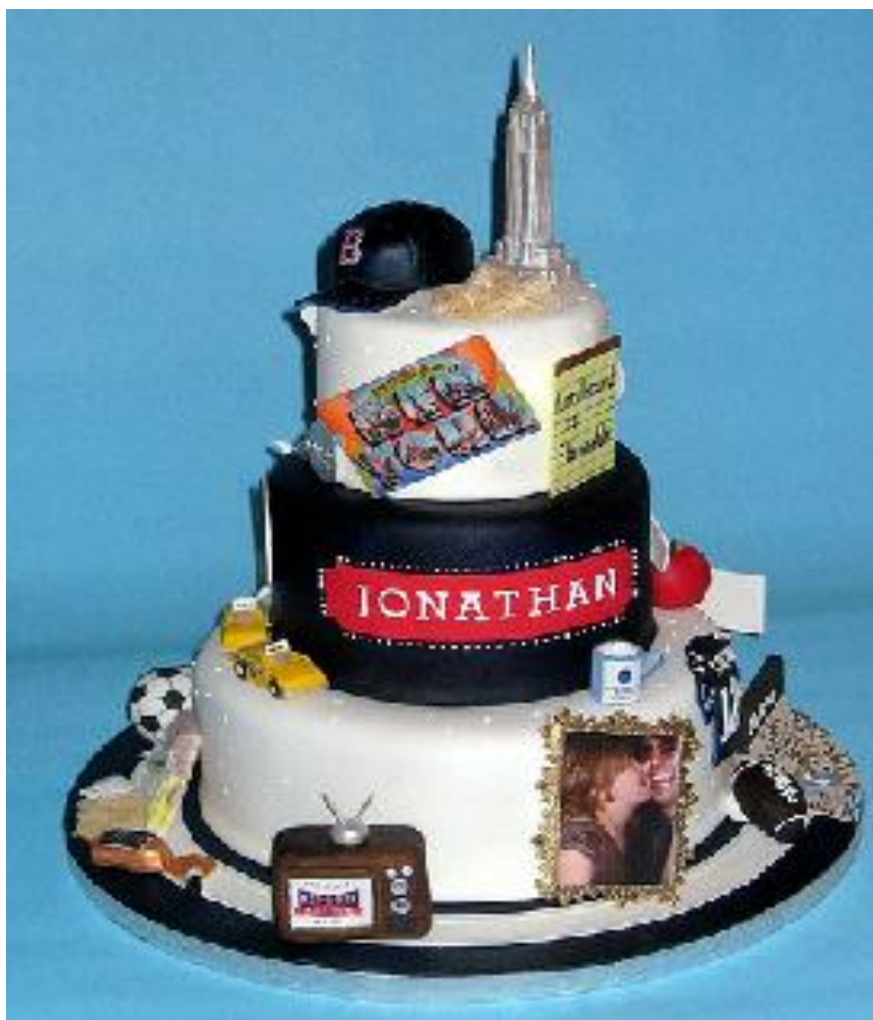
Writing Task 2

Module A: Genre

In your answers you will be assessed on how well you:

- demonstrate understanding of the conventions of the genre and the ideas and values associated with the genre
 - sustain an extended composition appropriate to the question, demonstrating control in the use of language
-

Question – Elective 1: Life Writing



Biography cake

Use this image as the basis for an original response to show your knowledge and understanding of the elective you have studied.

Resource 16: Related resources

This is a brief selection of texts. There are many texts related to Life Writing from many different media.

Students should read and view across different media and different nonfiction categories for suitable and substantial texts.

Areas to consider:

- literature
- politics
- the arts - music, film, art, dance, drama
- the media
- sport
- public figures and intellectuals
- military
- social commentators (eg gender)
- philosophy
- historical

Print

A fortunate life, Albert Facey

Don't take your love to town, Ruby Langford

My place, Sally Morgan

The year of magical thinking, Joan Didion

Mao's last dancer, Li Cunxin

Angela's ashes, Frank McCourt

My dark places, James Ellroy (crime writer)

An angel at my table, Janet Frame

A long walk to freedom, Nelson Mandela

Hurricane (book, movie, documentary)

Change for the better: story of Georgina Beyer, Cathy Casey

So many selves, Gabrielle Carey

Running in the family, Michael Ondaatje

Online zine

Strawberry Hills Forever

Film

The Hours, 2003 Dir. Stephen Daldry (book - Michael Cunningham)

I'm Not There, 2007, Dir. Todd Haynes

Sadness, 1999 William Yang and Tony Ayres

Frida, 2002 Dir. Julie Taymor

Shine, 1996, Dir. Scott Hicks

Multimedia

There are many blogs online that have started as blogs and have been transformed into *print* autobiographies.

Online blogs use a range of different media: video, audio and images to construct their online stories. eg www.baghdadgirl.blogspot.com

Resource 17: Related text folio: Life Writing

Introduction

A related text folio is a set of texts you have collected and annotated that reflect your ideas, research, perspectives and understanding about the Life Writing.

It is important for you to individually choose your own related texts.

The texts you choose can be used in assessment tasks, examinations and the Higher School Certificate examination.

Before you start searching for texts, look at what your related text folio should contain:

1. a variety of texts from different media
2. texts that reflect your ideas about Life Writing
3. detailed annotations about the texts
4. analysis of the generic conventions, values and forms
5. links to the Module and elective statements, prescribed texts and other texts.

Your texts

Texts for your related text folio should be from a variety of different media.

You should have text examples from print, visual and multimodal sources.

Look at these suggestions:

- | | |
|-------------------|-----------------------|
| • biographies | • multimedia products |
| • autobiographies | • art works |
| • memoirs | • photography |
| • letters | • performances |
| • poetry | • films |
| • plays | • documentaries |
| • essays | • websites |

Collecting

Use four or five key aspects from your study and research of Life Writing to help you focus your search.

Where to look for texts:

1. Use the library to begin your search
2. Use the Internet but remember to consider who produced the site, reliability and appropriate materials
3. Use the reading lists to find articles, journals and periodicals.

Recording

As you search for texts, don't forget to write down information about where they came from.

For each text you need to write down:

- full name of the text
- author or composer
- where the text came from: eg newspaper, radio show, magazine, pamphlet, Internet
- type of text: eg autobiography, documentary film, essay
- date of publication, viewing or accessing the website.

Analysing

After you have found a number of suitable texts, you need to analyse and write some information about each text and link them to Life Writing.

Use these headings:

- Ideas related to Module and elective statements
- Techniques used to present perspectives and ideas about generic conventions, values and form
- Consider how the text influences your understanding of Life Writing

Synthesising

After analysing a text, you should synthesise your understandings. These heading may help you to see how the different aspects of the text work together to achieve textual integrity and produce an overall impact:

- Ways in which text has influenced understanding of Life Writing
- Evaluation of the impact of text, with particular reference to techniques
- Significance of this text as an example of the Life Writing genre

Linking

You need to show how the text links to the prescribed texts and other texts of your own choosing.

Headings for your notes to link each text to:

- Module and Elective statements
- Research, especially genre theory
- Prescribed texts
- Other texts of your own choosing.

Hints

- Talk to your teacher about how to organise and present your folio.
- Choose texts that interest you and you can access.

-
- Select texts that reflect your thinking about Life Writing.
 - Use texts that are appropriate and substantial to the Extension 1 course.
 - Don't leave it to the last minute to get your texts organised and analysed
 - Keep reading, searching and reviewing your texts during Year 12.

Reading List 1: Life Writing literature search

Elective 1: Life Writing General

Adams Dow Tony, *Light Writing & Life Writing*, U of North Carolina, 2000

Modjeska, Drusilla, *Timepieces*, Pan Macmillian, 2002.

Lee, Hermione, *Body Parts Essays on Life-writing*, Chatto & Windus, 2005

Olney, James 'The Ontology of Autobiography' in J Olney (ed) *Autobiography: Essays theoretical and critical*, Princeton NJ: Princeton University Press, 1980

Gudmundsdottir, Gunnthorunn, *Borderlines Autobiography and Fiction in Postmodern Life Writing*, Rodopi Press, 2003

Research books, journals and articles

CROSS-POLLINATIONS.

By: Smith, Susan Bradley.

Meanjin, 2007/2008, Vol. 66/67 Issue 4/1, p45-51, 7p;

Abstract An interview with poet John Kinsella is presented. He mentions his hopes for his book "Fast, Loose Beginnings." He comments on the writing of memoirs. He recounts his experiences working in elite institutions, with world-class scholars and students. He believes life writing defines individual aspirations or reflects on how one has become part of a mass.

Documenting the Fictions of Reality.

By: Pedri, Nancy.

Poetics Today, Spring2008, Vol. 29 Issue 1, p155-173, 19p;

Abstract: An examination of the use of photography in Roland Barthes by Roland Barthes sheds light on how the photographic documentary is secured in life writing. I argue that photographs in life writing invite readers to look beyond what is imaged to their own private experiences rather than to some sort of universal reality. When photographs are reproduced in literature, the subjective and not the objective is paramount in determining their evidential value. In other words, the photograph's evidential value is secured through a transformative process that is put into play by an active engagement, a stepping into the visual, on the part of the reader.

A slice of life--your life: writing autobiography.

By: Davis, Kate.

Writing, Sep2003, Vol. 26 Issue 1, p9, 3p, 3c;

Abstract An autobiography is a series of stories that spans the author's life. Each story is a slice of life, which is a scene or memory that shows something about who you are or what you have experienced. Writing a life story can be like making a movie. As a writer, the film is in the author's mind's eye. The author creates a slice of life when you search for and record a memory that tells something about your inner nature. Later, the author can splice together those slices to create an autobiography.

Autobiography as unconventional history: Constructing the author.

By: Aurell, Jaume.

Rethinking History, Sep2006, Vol. 10 Issue 3, p433-449, 17p;

Abstract: The experience of historians as autobiographers has led them to reconsider the nature of historical knowledge and the function of the historian as an intermediary between the past and present. In the new theoretical context of the social sciences and historiography, we can take this proposal further and consider autobiography as a valid form of history—or, at least, as 'unconventional history', understood as negotiations with history that transcend or subvert traditional chronological monographs, posit the 'subjective' as a useful form of knowledge, and engage the constructed nature of the text. Taking this hypothesis as a starting point,

this article reads historians' autobiographical texts to explore if we can/should continue to defend the classic distinction between subject and object, historian scientist and historian author. In this article I compare the work of several historian autobiographers that permit us to identify different methodologies in approaching the story of the self that also reflects different theoretical conceptions of history. I argue that historians that may be considered 'constructionist', such as Fernand Braudel, Annie Kriegel, George Duby, and Eric Hobsbawm, design their autobiographies in the same way they articulate their historical texts: by foregrounding objectivity and establishing critical distance between the subject—the historian who narrates the story—and the object—one's own life. Unconventional or experimental approaches, such as those espoused by Robert Rosenstone, Dominick LaCapra, or Clifford Geertz, result in more self-conscious autobiographies, which are, paradoxically, often more realistic and more revealing of the epistemological nature of life writing.

Bama's Karukku: Dalit Autobiography as Testimonio.

By: Nayar, Pramod K.

Journal of Commonwealth Literature, 2006, Vol. 41 Issue 2, p83-100, 18p;

Abstract This article presents an essay regarding Dalit autobiographies, using Bama's "Karukku" as a case study. It discusses the atrocity narratives which document trauma and strategies of survival. It also explores the shift between the generic conventions of individual life-writing and collective biography. Moreover, it presents an analysis on the strategy of witnessing in Bama's narrative.

BIOGRAPHY & CREATIVITY 'mysterious mutation'.

By: Casagrande, Peter J.

Studies in the Novel, Summer88, Vol. 20 Issue 2, p206, 17p;

Abstract Addresses how biographers agree on the heart of literary creativity despite the use of distinctive methods of life-writing. Use of information to illuminate mediocre works of fiction to provide reliable accounts; Predisposition of the biographer to indifference; Acceptance of inattention to creative process in literary criticism.

Biography Matters: Carol Shields, Mary Swann, A. S. Byatt, Possession, Deborah Crombie, Dreaming of the Bones.

By: Hansson, Heidi.

Orbis Litterarum, 2003, Vol. 58 Issue 5, p353, 18p;

Abstract: The interest in life writing in recent years has led to an awareness of the close connections between biographical and fictional writing, which in turn has made the art of biography an important theme in contemporary fiction influenced by feminism, New Historicism and poststructuralism. The main issue in works like A. S. Byatt's *Possession*, Carol Shields's *Mary Swann* and Deborah Crombie's *Dreaming of the Bones* is to what extent a biography can be trusted to tell the truth of someone's life, and how far it is compromised by the biographer's motives. Works like these can be said to stand in a metaphorical relationship to the genre of biography, drawing attention to the epistemological problems of biography-writing by emphasising the slippage between fiction and biography. Yet, while these novels continually question the veracity of biographical evidence, they also make clear that biography is of vital importance for our understanding of literature.

Confessions of a felonious writer.

By: Bratt, Larry.

Writer, Jul96, Vol. 109 Issue 7, p16, 1p;

Abstract Presents the author's reflections about his writing of personal essays. Topics covered; How the essays serve as a re-examination of the author's life; Writing process.

EDITOR'S NOTE.

Biography: An Interdisciplinary Quarterly, Spring2002, Vol. 25 Issue 2, piii, 1p;

Abstract Explores developments in the study of biography or life writing. Bibliographical guide for teachers and scholars of life writing; Production of television series devoted to exploring the social and cultural history of a place; Study of video biography or life writing studies into the studio; Developments in the Center for Biographical Research.

EDITORS' NOTE.

Biography: An Interdisciplinary Quarterly, Spring2006, Vol. 29 Issue 2, preceding p1-1, 2p;

Abstract The article focuses on the developments in life writing. Being a genre, it has been expanding with almost 1,000 entries in the 2005 annotated bibliography of "Biography." It is observed that many people in

various departments and places has been producing work in the field as manifested in the increased number of established biography centers worldwide. In addition, many institutions are offering life writing studies, which, as the author suggests, need to become more comparative and global.

Edward Said's *Lieux de Mémoire*: OUT OF PLACE AND THE POLITICS OF AUTOBIOGRAPHY.

By: Luca, Ioana.

Social Text, Summer2006, Vol. 24 Issue 2, p125-144, 20p;

Abstract The article presents a critical analysis of Edward Said's autobiography "Out of Place: A Memoir." The author situates Said's work within an intellectual trend that she calls "life writing." She discusses the debate concerning autobiographies and other types of "self-narratives." The term autobiography is itself subject to interpretation. An interpretation of an autobiographical work is itself rife with linguistic interpretative difficulties.

E-MAIL IN A GLOBAL AGE: THE ETHICAL STORY OF "WOMEN ON THE NET".

By: Jolly, Margaretta.

Biography: An Interdisciplinary Quarterly, Winter2005, Vol. 28 Issue 1, p152-165, 14p;

Abstract This article focuses on the role of e-mail in the age of global autobiography. The Women's Court at the Permanent Arab Court to Resist Violence Against Women solicits testimonies through e-mail on its Website. At the International Auto/Biography Association conference in Vancouver in 2000, Helen Buss, Suzanne Bunkers, and Brenda Daly read aloud their e-mail exchanges as theorists as well as writers of autobiography. E-mail is a symptomatic form of life writing in the context of a network society. Yet it is perhaps because e-mail is so symptomatic, so omnipresent and half-articulate, that it has not been analyzed in literary circles as much as autobiography and biography, which have received so much attention as genres of the global age.

FROM THE LAND OF GREEN GHOSTS: COMMODIFYING CULTURE, DOWNPLAYING POLITICS?

By: Tridgell, Susan.

Biography: An Interdisciplinary Quarterly, Winter2005, Vol. 28 Issue 1, p77-88, 12p;

Abstract This article focuses on the concerns raised by life writing scholars in relation to autobiography, over how globalization leads to lives being commodified. The author examines this claim in relation to Pascal Khoo Thwe's autobiography, "From the Land of Green Ghosts: A Burmese Odyssey," looking at the way in which the commodification of culture may lead to the muting of a political message. The book emphasizes the ways in which the Burmese dictatorship draws support from foreign factors, foreign trade, foreign investment, foreign aid, and foreign tourism, and it asks people not to be part of such processes. "From the Land of Green Ghosts" is a work of political protest, of resistance; this makes it especially urgent that Pascal Khoo Thwe's voice is heard.

GENOME AND GENRE: DNA AND LIFE WRITING.

By: Couser, G. Thomas.

Biography: An Interdisciplinary Quarterly, Winter2001, Vol. 24 Issue 1, p185, 12p;

Abstract: Explores the relation between autobiography and forms of life writing. Implications for autobiography of the decoding of the code at cores; Effect of the spread of genetic determinism on self-life-writing; What raises the issue of the implications of the Genome Project for life writing about disability.

Life lines.

By: Hughes, Kathryn; Saunders, Frances Stonor.

New Statesman, 05/14/2001, Vol. 130 Issue 4537, p38, 3p, 2c, 3bw;

Abstract Discusses the trend and nature of biographies. Wariness of academics toward biographies; Isolation of the biography in terms of intellectual content; Examples of biographies; Reputation and responsibilities of biographers; Establishment of programs for a master's degree on the theory and practice of life-writing; Target audience of the genre; Impact of biography on the common reader.

LIFE WRITING.

By: Britain, Ian.

Meanjin, 2002, Vol. 61 Issue 1, p2, 2p;

Abstract Editorial. Comments on the origin of biography writing. Factors contributing to the popularity of biography; Relationship between biography and novel; Comparison between novel and biography.;

Lifepaths: geography and biography.

By: Daniels, Stephen; Nash, Catherine.

Journal of Historical Geography, Jul2004, Vol. 30 Issue 3, p449-458, 10p;

Abstract: Despite the differences identified in the famous clerihew on the subject, the arts of geography and biography are historically connected. Narratives of the lifepath in western culture have been plotted in an explicitly geographical way, through the metaphor and technique of mapping. This is evident in a variety of forms of life writing: spiritual autobiographies, travel writings, novels, educational texts, sociological studies and memoirs of professional geographers. The papers which follow this introductory essay focus on relations between script and space in the making of life histories, both individual and collective.

Making, Taking, and Faking Lives: The Ethics of Collaborative Life Writing.

By: Couser, G. Thomas.

Style, Summer98, Vol. 32 Issue 2, p334, 17p;

Abstract Analyzes the ethics of collaborative life writing. Description of the process of collaborative writing of autobiographies and biographies; Difficulty in collaborative life writing; Ethical dilemma of celebrity autobiography; Meaning of the subject of collaborative writing.

Memory and Imagination: Truth in Autobiography.

By: Bauman, Janina.

Thesis Eleven, Aug2002 Issue 70, p26, 10p;

Abstract: What is the nature of the compulsion to life writing? How does the elongated project of writing a life change as it shifts moments and locales, and why do others respond so directly as readers of stories that are so specific and particular? Janina Bauman is known in English-speaking cultures for two books, *Winter in the Morning* (1986) and *A Dream of Belonging* (1988). The first covers her girlhood in the Warsaw ghetto, and escape; the second, more fictionalized, deals with the period leading up to exile from Poland after 1968. Janina Bauman spent 20 years of her life working in Polish film. This article reflects on the process of coming to autobiography, and making sense of the writing process and the reception process.

ON AUTO/BIOGRAPHY IN SOCIOLOGY.

By: Stanley, Liz.

Sociology, Feb93, Vol. 27 Issue 1, p41-52, 12p;

Abstract: The specification of temporal origins for biography and autobiography --typically within the Enlightenment or modernism -- that appear in sociological discussion are interrogated through discussing two parallel sites of origin. The first is Merton's discussion of 'sociological autobiography', the second the feminist concern with reflexivity within sociological research processes. Both are related to the notion of 'auto/biography'. 'Auto/biography' disrupts conventional taxonomies of life writing, disputing its divisions of self/other, public/private, and immediacy/memory. Relatedly, 'the auto/biographical I' signals the active inquiring presence of sociologists in constructing, rather than discovering, knowledge.

ONLINE LIVES: INTRODUCTION.

By: Zuern, John.

Biography: An Interdisciplinary Quarterly, Winter2003, Vol. 26 Issue 1, pv, 21p, 2bw;

Abstract Discusses the computerization of the subject of life writing. Career history of late writer and performance artist Bob Flanagan, who composed his autobiography in form of an online diary; Contribution of the Internet to expansion of online writing; Researchers who contributed to online writing.

Protocols, Political Correctness and Discomfort Zones: Indigenous life writing and non-Indigenous editing.

By: McDonell, Margaret.

Hecate, 2004, Vol. 30 Issue 1, p83-95, 13p;

Abstract Focuses on various roles of editors in the autobiographical writing of indigenous Australian women. Emergence of the genre of life writing in the Australian publishing sector; Need for editors to establish a neutral space; Differences identified between traditional Western writing and indigenous writing; Several reasons for setting up and following protocols.

SELF-PUBLISHING IN THE GLOBAL AND LOCAL: SITUATING LIFE WRITING IN ZINES.

By: Poletti, Anna.

Biography: An Interdisciplinary Quarterly, Winter2005, Vol. 28 Issue 1, p183-192, 10p;

Abstract This article focuses on the zine culture as a site of life writing. Contrary to most other youth subcultures studied, zine culture is a productive community, a writing and publishing subculture which takes as one of its main focuses the critique of the commercialization of youth cultures. Through the production of independent publications, zine culture seeks to erode the predominance of mainstream and commercial

interests in particular cultural activities. The zine community is a form of alternative media, a subculture of story telling and knowledge sharing.

THE SKIN OF THE BURQA: RECENT LIFE NARRATIVES FROM AFGHANISTAN.

By: Whitlock, Gillian.

Biography: An Interdisciplinary Quarterly, Winter2005, Vol. 28 Issue 1, p54-76, 23p;

Abstract This article focuses on recent life narratives of women from Afghanistan. Through "Latifa," the pseudonymous autobiographical narrator of the book "My Forbidden Face," one can vicariously assume the burqa. "My Forbidden Face" is one the most popular of a series of Afghan life narratives which have been published in the recent past. To pull Western eyes under the burqa in this way is a powerful rhetorical strategy; it elicits both sympathy and advocacy that can be put to quite different political and strategic uses. Recently there has been a surge of life writing about women under the repressive fundamentalist regimes in Afghanistan, and these texts work to pull Western readers into this dark and confined space of the burqa, to share this discipline of views vicariously at least.

Austlit

Going Public: A Decade of Australian Autobiography criticism

Author: McCooey, David

Abstract: McCooey examines Australian autobiographical writing published during the years 1997-2006.

Several authors and works are discussed.

Publication details: Australian Book Review no.281 May 2006 periodical issue

(pp.25-31)

Note: Includes bibliography.

When They Write What We Read: Unsettling Indigenous Australian Life-Writing criticism

Author: Grossman, Michele

Abstract: Michele Grossman argues that life writing 'has proved a particularly attractive genre for Indigenous Australians wishing to re-vision and re-write historical accounts of invasion, settlement and cross-cultural relationships from individual, family and community-based Indigenous Australian memories, perspectives and experiences'. Grossman draws particularly on Gladys Gilligan's writing of her time at the Moore River Settlement in Susan Maushart's *Sort of a Place Like Home: The Moore River Native Settlement* (1993).

Publication details: Australian Humanities Review no.39/40 September 2006 periodical issue

Teaching Life Writing Texts anthology poetry >

Editors: Fuchs, Miriam and Howes, Craig

Publication details: New York (City), New York (State), United States of America (USA): Modern Language Association of America, 2007.

Includes:

- Teaching Australian Life Narrative criticism - Whitlock, Gillian; Douglas, Kate

What Is Life Writing?

Authors: Perkins, Maureen and Tridgell, Susan

Abstract: In their examination of life writing, Perkins and Tridgell argue that 'Focusing on a single life can be a way of understanding the world better, as well as a starting point for questions.'

Publication details: Conversations vol.6 no.1 Winter 2005 periodical issue (pp.10-25)

There is No Proof This Actually Occurred: Writing from Life essay

Author: Cunningham, Sophie

General subjects: Literary inspiration & creativity

Autobiographical writing

Writer's research & sources

The Past

Fictional characters

Characterisation

Reality

Publication details: Australian Book Review no. 266 November 2004 periodical issue

(pp. 41-45)

Life Writing column

Author: Britain, Ian

General subjects: Biographies

Autobiographical writing

Publication details: Meanjin vol.61 no.1 2002 periodical issue (pp.2-3)

Indigenous Australian Life Writing: Tactics and Transformations criticism

Author: Van Toorn, Penny

General subjects: Aboriginal life stories

Publication details: Telling Stories: Indigenous History and Memory in Australia and New Zealand anthology criticism

Editors: Magowan, Fiona; Attwood, Bain (a.k.a. Attwood, Bain Munro) Crows Nest, New South Wales: Allen and Unwin, 2001. (pp.1-20, notes 215-217)

Reading Life Writing: Australian Women's Letters and Diaries review

Author: Martin, Sylvia

Publication details: Hecate vol.18 no.2 1992 periodical issue

(pp.126-137)

This work is a review of:

- A Face in the Glass: The Journal and Life of Annie Baxter Dawbin biography - Frost, Lucy Port Melbourne, Victoria: Heinemann, 1992.
- Life Lines: Australian women's letters and diaries, 1788-1840 anthology correspondence - Clarke, Patricia (a.k.a. Clarke, Mary Patricia); Spender, Dale North Sydney, New South Wales: Allen and Unwin, 1992. [1 other publication]
- As Good as a Yarn with You : Letters Between Miles Franklin, Katharine Susannah Prichard, Jean Devanny, Marjorie Barnard, Flora Eldershaw and Eleanor Dark anthology correspondence biography - Ferrier, Carole Oakleigh, Victoria : Cambridge University Press, 1996.

Life Writing vol.4 no.1 April 2007 periodical issue >

Issue title: Mixed Race, Hybrid, Transnational: Writing Lives in National and Global Frames

Contents indexed selectively.

Includes:

- Translating Lives : Italian-Australian Biography and Translation criticism - Gatt-Rutter, John (pp.41-58)
- Born on a Sunday in London prose - Aitkin, Adam (pp.129-140)

Life Writing vol.3 no.2 2006 periodical issue >

Notes: Contents indexed selectively.

Includes:

- Audible in the Silence : Douglas Lockwood, Waipuldanya, and the postwar Aboriginal life narrative criticism - Pascal, Richard (pp.53-77)
- [Untitled] review - Dalziell, Rosamund (pp.165-168)

Life Writing vol.2 no.1 2005 periodical issue >

Notes: Contents indexed selectively.

Includes:

- Ethical Bearings in an Inter-Generational Auto/Biography : Writing in My Mother's Voice criticism - Golden, Jill (pp.97-107)
- Amputations of the Self autobiography - Teo, Hsu-Ming (pp.129-139)
- A Reflection: 'kairos' or the Foreignness of My Tongue autobiography - Zournazi, Mary (pp.141-143)
- [Untitled] review - Jose, Nicholas (pp.147-154)

Life Writing vol.2 no.2 2005 periodical issue >

Notes: Contents indexed selectively.

Includes:

- Locating the Text : Genre and Indigenous Australian Women's Life Writing criticism - McDonell, Margaret (pp.55-74)

Life Writing vol.1 no.1 2004 periodical issue >

Notes: Contents indexed selectively.

Life Writing vol.1 no.2 2004 periodical issue >

Editor: McCooey, David

Guest editor

Includes:

- Critical Injuries : Collaborative Indigenous Life Writing and the Ethics of Criticism - Jacklin, Michael (pp.55-83)
- Alan Marshall : Trapped in His Own Image criticism - McLaren, John (pp.85-99)
- Floating Lives : Cultural Citizenship and the Limits of Diaspora criticism - Ommundsen, Wenche (pp.101-121)
- Swampland : Signs and Visitations extract autobiography - Takolander, Maria (pp.177-199)
- Indigenous Life Stories criticism - Jones, Jennifer (pp.209-218)
- [Untitled] review - McCooey, David (pp.219-222)

Literary Reference Centre

Title: Collaborative Life Writing as Ideology: The Auto/biographies of Mary Howitt and Her Family.

Authors: Peterson, Linda H.

Source: Prose Studies; Apr/Aug2003, Vol. 26 Issue 1/2, p176-195, 20p

Document Type: Literary Criticism

Publication Information: Routledge

Abstract: The article analyses the autobiography of Mary Howitt, a writer, and her biographies by her family members in an effort to study collaborative life writings. In theorizing autobiography and its literary history, critics have tended to assert that nineteenth-century autobiography celebrates individual achievement and narrates personal progress. The author explores this tradition and its ideology of collaboration, as well as the challenges for writing auto/biography that such an ideology posed. The author asserts that when ideological positions converge, collaborative life writing becomes possible, and when they diverge, the collaborative narrative breaks down, reaches an impasse, or disperses into individual life stories.

Title: FANCY'S HISTORY.

Authors: Julie Carlson (1)

Source: European Romantic Review; Jun2003, Vol. 14 Issue 2, p163-176, 14p

Document Type: Literary Criticism

Publication Information: Routledge

Abstract: Explores fancy's history from two angles that help to delineate its investments in progress. Influence of the romance revival on English Romanticism; Exploration of the life-writings of the Wollstonecraft-Godwin-Shelley family as they affirm and compose history as romance; Complication of the temporal and generational sequencing usually associated with history's forward movement by depicting chronology as a matter of desire.

Title: Gender and genre: Black women's autobiography and the ideology of literacy.

Authors: Bassard, Katherine Clay

Source: African American Review; Spring92, Vol. 26 Issue 1, p119, 11p

Document Type: Literary Criticism

Publication Information: African American Review

Abstract: Examines the texts of several black women's autobiographers to see how they perceived both the potentials and limits of the ideology of literacy. Demonstration of the flexibility of reading and writing as signs

in black women's life-writings; Black women writers' views about themselves as writers and the purposes of their written text; Use of economic language.

Title: In Search of Sam.

Authors: Abbott, H. Porter

Source: Southern Review; Summer97, Vol. 33 Issue 3, p536, 11p

Document Type: Literary Criticism

Publication Information: Southern Review

Abstract: Cites factors influencing writer Samuel Beckett's bad feelings about biography. Repeated assaults on the discourse of life-writing; Aesthetic objectives; Unbearable distraction for the metaphysical seeker of self; Potential of subjecting life information on the powerful instruments of magnification.

Title: Introduction: Victorian Life Writing.

Authors: Tate, Andrew (1)

Source: Nineteenth-Century Contexts; Mar2006, Vol. 28 Issue 1, p1-3, 3p

Document Type: Literary Criticism

Publication Information: Routledge

Abstract: The article discusses various topics within the issue on Victorian life writing, including Silvana Colella's examination of "Autobiography" by Anthony Trollope and another by Sarah J. Heidt on the dialogic process at work in the self-authored reminiscences of Thomas and Jane Carlyle.

Title: Memory, death, the Delta and St. Augustine: Autobiography in Lewis Nordan's *The Music of the Swamp*.

Authors: Dupuy, Edward J.

Source: Southern Literary Journal; Spring98, Vol. 30 Issue 2, p96, 13p

Document Type: Literary Criticism

Publication Information: University of North Carolina Press

Abstract: Presents a critical analysis of the book *'The Music of the Swamp,'* by Lewis Nordan, reflecting on Nordan's literary works in relation to life writing. Description of the contents of the book; What the majority of the stories in the book focus on; What the book highlights about autobiography writing

Title: Transculturating Auto/biography.

Authors: Baena, Rosalía (1) rbaena@unav.es

Source: Prose Studies; Dec2005, Vol. 27 Issue 3, p211-217, 7p

Document Type: Literary Criticism

Publication Information: Routledge

Abstract: "Transculturating Auto/Biography: Forms of Life Writing", aims to be a theoretically challenging, analytical book of essays that describes the diversity of shapes transcultural life writing takes, demonstrating how it has become one of the most dynamic and productive literary forms of self-inscription and self-representation.¹ This work expands much contemporary criticism on life writing, which tends to center on content – representations of race, ethnicity, gender, nationhood, and so forth – rather than on the actual construction of the text and its performative possibilities. This collection of essays demonstrates that reading contemporary forms of life writing from a literary perspective is a rich field of critical intervention, which has been overlooked because of recent cultural studies' concern with material issues.

Title: Transmogrifications of life-writing.

Authors: Olney, James

Source: Southern Review; Summer97, Vol. 33 Issue 3, p554, 19p

Document Type: Literary Criticism

Publication Information: Southern Review

Abstract: Traces the history of life-writing in the Western world through the works of St. Augustine, Jean-Jacques Rousseau and Samuel Beckett. Augustine's use of metaphor for the mind's operation in psalm-reciting; Reflection of superior moral stature on Rousseau's writings; Rousseau's *'Confessions'* as the first modern autobiography; Beckett's investigation of the inner workings of the Cartesian cogito.

Title: Life Writing and Basic Writing.

Authors: Bernstein, Susan Naomi

Journal Name: Teaching English in the Two-Year College

Journal Citation: v25 n2 p122-25 May 1998

Abstract: Describes how one teacher uses life writing (reading and writing about transformative life experiences) in her basic writing class to engage students and to help them understand the power and purpose of reaching out to a variety of audiences. Discusses grading life writing. (SR)

Title: Life writing and basic writing

Source: Teaching English in the Two-Year College v. 25 no. 2 (May 1998) p. 122-5

Personal Author: Bernstein, Susan Naomi

Abstract: Life writing can be a vital part of engaged learning in the basic writing classroom. By reading and writing about transformative experiences, students come to understand the power and purpose of reaching out to a variety of audiences. Instructors often avoid assigning life writing because they fear the results may be too personal to assess in an objective manner. However, such avoidance means that they risk shutting down an important chance to facilitate potentially transformative writing experiences for students.

Reading List 2:

Author literature search

Topic: Life Writing – Auster, Modjeska, Blixen, Lowell

Paul Auster

AUSTER, Paul.

By: Tolhurst, Lisa.

Continuum Encyclopedia of American Literature, Letter A, p59-60, 2p. Language: English. Reading Level (Lexile): 1310. (Article)

Abstract: Profiles writer Paul Auster. Influence of novelist Miguel de Cervantes on Auster; Information on the memoir "The Invention of Solitude"; Overview of several fellowships and awards received by Auster.

Auster's memory.

By: Barone, Dennis.

Review of Contemporary Fiction, Spring94, Vol. 14 Issue 1, p32, 3p. Language: English. (Book Review)

Abstract: Reviews the book 'The Invention of Solitude,' by Paul Auster.

How do you introduce Paul Auster in three minutes?

By: Gurganus, Allan.

Review of Contemporary Fiction, Spring94, Vol. 14 Issue 1, p7, 6p, and 6bw. Language: English. (Article)

Abstract: Introduces the novelist, poet and essayist Paul Auster. Literary style and influences of Paul Auster; Body of work; Literary criticism of Paul Auster; Gallic-tinged wit and sensibility of Paul Auster; Gamesmanship.

Paul Auster

Essay by: William Boyle.

Magill's Survey of American Literature, Revised Edition, 2007. Language: English. Long Fiction (Author Biography)

Abstract: In his work, Auster has combined provocative themes with complex, troubled characters, brought to situations by coincidence or chance, to create fiction that is haunting, mysterious, and hypnotic.

Paul Auster, or The Heir Intestate.

By: Bruckner, Pascal; Bloom, Harold.

Bloom's Modern Critical Views: Paul Auster, 2004, p43-49, 7p. Language: English. Reading Level (Lexile): 1070. (Literary Criticism)

Abstract: This article presents a critical analysis of the book "The Invention of Solitude," by Paul Auster. The book is both the ars poetica and the seminal work of Auster. Novel-manifesto in two parts, "Portrait of an Invisible Man" and "The Book of Memory," this work immediately sounds the theme of remorse. Auster was able to become a writer because his father left him a small inheritance that spared him a life of poverty. The father's death not only liberated his son's writing but literally saved his life. The son would never stop repaying this debt, would never finish reimbursing the deceased, in prose, for his gift. As payment, Auster seeks to revive the image of this man he barely knew. As the story unfolds, sketching an increasingly complex image of the deceased, one truth becomes evident: reaching one's father requires work. By giving birth to his own parent through words, the author repairs a broken communication and makes it possible for himself, in turn, to become a father. In short, a subtle dialectic directs this plot.

Paul Auster:

Some 'elective affinities'. (cover story)

By: Rudman, Mark. Review of Contemporary Fiction, Spring94, Vol. 14 Issue 1, p44, 2p. Language: English. (Literary Criticism)

Abstract: Presents a literary comment on the themes of Paul Auster's writings. Solitude; Risk; Life; Self.

Paul Auster: The Invention of Solitude.

By: Caws, Mary Ann.

Review of Contemporary Fiction, Spring94, Vol. 14 Issue 1, p30, 2p. Language: English. (Book Review)

Abstract: Reviews the book, 'The Invention of Solitude,' by Paul Auster.

Paul Auster's "The Invention of Solitude:" Glimmers in a Reach to Authenticity.

By: Dow, William; Bloom, Harold.

Bloom's Modern Critical Views: Paul Auster, 2004, p51-62, 12p. Language: English. Reading Level (Lexile): 1020. (Literary Criticism)

Abstract: The article analyses the authentic language in the prose novel "The Invention of Solitude," by Paul Auster. The novel uses and questions the validity of postmodern typologies and thus properly can be read in light of recent postmodernist theory. At the same time, the novel challenges the idea that autobiography issues from a pre-existing self or a unique and autonomous self. But as a postmodernist text, the book does emphasize the ethical component of a private intellectual activity and subverts this commonly cited postmodernist paradigm. Bloom selected reprint of the article "Paul Auster's 'The Invention of Solitude:' Glimmers in a Reach to Authenticity," by William Dow, from the Spring 1998 issue of the "Critique: Studies in Contemporary Fiction."

The Auster Instance: A ficto-biography.

By: White, Curtis.

Review of Contemporary Fiction, Spring94, Vol. 14 Issue 1, p26, 4p. Language: English. (Article)

Abstract: Presents a literary profile of the novelist Paul Auster as reflected in his novels 'The Invention of Solitude' and 'The Music of Chance.' Meditation on a visit by Paul Auster; Unwanted comparison with Franz Kafka; Psychological backdrop of a scene from 'the Music of Chance'; Theme of filial alienation in 'The Invention of Solitude'; Redemption achieved through Buddhist middle path.

The Bliss of Being Lost: Revisiting Paul Auster's Nowhere.

By: Salmela, Markku.

Critique, Winter2008, Vol. 49 Issue 2, p131-146, 18p. Language: English. (Article)

Abstract: The writer-protagonists in Paul Auster's fiction often attain a creative mental state marked by a positive disregard for their physical context. Auster's texts repeatedly associate this state of creative regeneration with the spatial notion of nowhere, or nonplace. Drawing on various ideas concerning perception and literary spatiality, the author examines the notable consistency of that notion in Auster's prose works. The private site called Nowhere has several different manifestations in Auster, but its basic functions change little from one text to another. Disconnection from spatial points of reference serves to elicit, in the writer character, a sense of independence from society's productive machinery.

The Bureau of Missing Persons: Notes on Paul Auster's Fiction.

By: Baxter, Charles; Bloom, Harold.

Bloom's Modern Critical Views: Paul Auster, 2004, p3-6, 4p. Language: English. Reading Level (Lexile): 1210. (Literary Criticism)

Abstract: The article ponders on the representation of the self in the works of author Paul Auster. The achievement of Auster's fiction is to combine an obsession with gaining an identity with the European ability to ask how, and under what conditions, identity is stolen or lost. Auster's popularity in Europe probably has to do with his refusal to share in the prideful and rather curious American faith in family as a source of identity. For him, family is more a source of loss of identity. This mode of thinking and feeling first became apparent in the book "The Invention of Solitude," which is at all points haunted by Auster's father, Sam. Sam Auster is the missing person to appear in his writing.

The Teller's Tale: Text and Paratext in Paul Auster's Oracle Night.

By: Patteson, Richard F...

Critique, Winter2008, Vol. 49 Issue 2, p115-128, 16p. Language: English. (Article)

Abstract: Paul Auster's work is filled with writers telling their own stories and the stories of others, but it is also characterized by a concentration on the interface between life and death and on the fragility of human identity. In Auster, the dynamic of self-extinction and rebirth with every act of cognition constitutes consciousness and therefore identity. He often employs the paratext—an alternate narrative standing apart from the main one yet parallel to it in important ways—to display the role of narrative in the construction and reconstruction of a human reality that constantly hovers on the edge of oblivion.

Drusilla Modjeska

Drusilla Modjeska interview

Interviewer: Sorensen, Rosemary

Subjects: The Orchard - Modjeska, Drusilla Sydney, New South Wales: Macmillan, 1994. [2 other publications]

The Winterbourne - Modjeska, Drusilla Appears in: The Orchard

Sydney, New South Wales: Picador, 1995

(pp.163-247) Publication details: Australian Book Review no.164 September 1994 periodical issue (pp.12-14)

Spotlight: Wish List: Drusilla Modjeska Would Like..... column

Authors: Modjeska, Drusilla and Timms, Aaron

Subjects: Modjeska, Drusilla b. 12 Oct 1946

Abstract: Canvasses the author's views on the Australian cultural and literary scene.

Publication details: the Sydney Morning Herald 24 May 2005 newspaper issue

(p.14)

Drusilla Modjeska interview

Curr, Andrea and Uhlmann, Anthony

Subjects: The Orchard - Modjeska, Drusilla Sydney, New South Wales : Macmillan, 1994. [2 other publications]

Publication details: Active, Reactive: Literary Arts Review no.3 1995 periodical issue

(pp.8-12)

A Mystery of Connection biography

Author: Modjeska, Drusilla

Subjects: Modjeska, Drusilla b. 12 Oct 1946

Woolf, Virginia b. 1882 d. 1941

Notes: Includes reference to the influence of Virginia Woolf on Drusilla Modjeska.

Publication details: The Weekend Australian 30 November - 1 December 2002 newspaper issue, Section: Books Extra (p4-5)

Modjeska Takes the Kibble Prize criticism biography

Author: Hicks, Ian

General subjects: Nita Kibble Literary Award 1995

Subjects: The Orchard - Modjeska, Drusilla Sydney, New South Wales: Macmillan, 1994.

Publication details: The Sydney Morning Herald 5 April 1995 newspaper issue

(p.19)

Drusilla Modjeska biography

Author: Buffi, Roberta

Subjects: Modjeska, Drusilla b. 12 Oct 1946

Publication details: Australian Writers 1975-2000 reference

Editor: Samuels, Selina Detroit, Michigan, United States of America (USA): Gale Research Co., 2006.

(pp.237-243)

Our Future Thinkers essay

Author: Modjeska, Drusilla

Abstract: Drusilla Modjeska asks 'what makes a public intellectual?' She canvasses the opinions of people from different generations and recalls the influence on her own development of mentor, Dorothy Green.

Publication details: The Monthly no.14 July 2006 periodical issue (pp.40-47)

Woman Bent on Exploring the Big Issues biography

Author: Elliott, Helen

Subjects: The Orchard - Modjeska, Drusilla Sydney, New South Wales: Macmillan, 1994. [2 other publications]

Modjeska, Drusilla b. 12 Oct 1946

Publication details: The Canberra Times 16 October 1994 newspaper issue (p.24)

 Of Life and Love and Art biography interview
 Interviewer: Rivers, Bronwyn
 Subjects: Poppy - Modjeska, Drusilla, Notes: portrait: Drusilla Modjeska
 Publication details: Meanjin vol.56 no.2 1997 periodical issue (pp.318-333)

 A Woman's Way criticism biography
 Author: Elliott, Helen
 Alternative title: In Search of the Inner Spirit
 Variant title appears in The Sydney Morning Herald (Spectrum)
 Publications: The Sydney Morning Herald 15 October 1994 newspaper issue, Section: Spectrum (12A)

Forecasts: Fiction.
 By: Steinberg, Sybil; Bing, Jonathan.
 Publishers Weekly, 06/22/98, Vol. 245 Issue 25, p83, 1/3p.
Abstract: Reviews the book 'The Orchard,' by Drusilla Modjeska

Karen Blixen

Out of Africa
 Essay by: Carol F. Bender.
 Masterplots, Revised Second Edition, 1996.
 Autobiography; Biography; Memoir; Nature writing; Nonfiction.

Out of Africa
 Essay by: Jan Sjøvik.
 Masterplots II: Juvenile and Young Adult Biography Series, 1993.
 Autobiography; Biography; Memoir; Nature writing; Nonfiction. (Work Analysis)
Abstract: Through recollections from her African sojourn of seventeen years, Dinesen provides sympathetic portraits of many of her associates and stirring accounts of dramatic events.

Out of Africa.
 Magill Book Reviews, 1995.
 Autobiography; Biography; Memoir; Nature writing; Nonfiction.
Abstract: A famous author's experiences as a coffee plantation owner in Kenya from 1914 to 1931 are turned into a lyrical account of her perception of the land and people of Africa.

OUT OF AFRICA, THE WHITE ALBUM AND THE POSSIBILITY OF TRAGIC AFFIRMATION.

By: Schow, H. Wayne.
 English Studies, Feb86, Vol. 67 Issue 1, p35, 16p. Language: English. (Literary Criticism)
Abstract: Proposes to examine Karen Blixen's 'Out of Africa,' (1937) and Joan Didion's 'White Album,' (1979) as touchstones for the evolutionary development referred to in Annie Dillard's statement in 'Living by Fiction.'
 Possibility of tragic

Robert Lowell

'You Didn't Write, You Rewrote.'
 By: Bidart, Frank; Kimbrell, James.
 Kenyon Review, Winter2000, Vol. 22 Issue 1, p205, 11p. Language: English. Reading Level (Lexile): 1030.
 (Literary Criticism)
Abstract: Talks about the editions of Robert Lowell's sonnet books and collection of poems published in the 1970s. 'The Dolphin, History'; 'Selected Poems'; 'Life Studies.'

Confusing a Native Robert Lowell and Lowell Naeve: 'Lost Connections' in 1940s War Resistance at West Street jail and Danbury Prison.
 By: Metres, Philip.
 Contemporary Literature, Winter2000, Vol. 41 Issue 4, p661, 32p. Language: English. Reading Level (Lexile): 1500. (Poetry Review)

Abstract: Discusses principal dynamics at work in war resistance poetry. Anecdote accompanying discussions of Robert Lowell's poem 'Memories of West Street and Lepke'; How the erasure of Lowell Naeve is symptomatic of the disappearance of the activist from history; How literary celebrity and canonical status offer war resistance a way to achieve cultural legitimacy.

Connecting Rooms: Entering "Father's Bedroom" in Robert Lowell's Life Studies.

By: Kearful, Frank J...

Partial Answers, Jan2008, Vol. 6 Issue 1, p111-133, 23p. Language: English. (Book Review)

Abstract: The article reviews the book "Life Studies," by Robert Lowell.

Fear of Flying: Robert Lowell and Travel.

By: Gray, Jeffrey.

Papers on Language & Literature, Winter2005, Vol. 41 Issue 1, p26-54, 29p. Language: English. Reading Level (Lexile): 1430. (Book Review)

Abstract: This article discusses the literary career of poet Robert Lowell and his works. Near the middle of Robert Lowell's *For the Union Dead*, a new trope appears, one that will continue in several successive books, particularly those whose poems are often presented as daily notes--*Notebook 1967-68*, *Notebook*, *History*, *For Lizzie and Harriet*, and *The Dolphin*. Following the poems of *optical*, *epidermal*, and *neural sensitivity*--*Night Sweat*, *The Lesson*, *The Neo-Classical Urn*, and *Eye and Tooth*--come poems of travel in which journeys appear as new contexts for that sensitization: *Going To and Fro*, *Returning*, *Buenos Aires*, and *Dropping South: Brazil*, present the strained, introspective speaker of Lowell's breakthrough phase, introduced in *Life Studies*, as increasingly vulnerable to and destabilized by the duress of travel. The rhetoric becomes murkier, the speaker more disoriented, as he moves from his centre of gravity in New England. In Lowell, the disorientation of travel became a metaphor for, if not often a cause of, the disorientation of psychological illness. From this phase until the end of Lowell's life, travel was a texture used to generate fractured narratives of the troubled traveller's ego.

Life Studies...

Bennett's Reader's Encyclopedia, 1996, p600-600, 1/5p. Language: English. Reading Level (Lexile): 1190. (Reference Entry)

Abstract: Information on the book "Life Studies" is presented. It is a collection of formal poetry and short stories by Robert Lowell. It is mentioned that, in the book, Lowell uses personal anecdotes, place names, and actual events to evoke a dramatic sense of immediacy.

LOWELL IN PERSPECTIVE.

By: Hahn, Robert.

Sewanee Review, Summer2005, Vol. 113 Issue 3, p478-485, 8p. Language: English. (Poetry Review)

Abstract: The article profiles Robert Lowell, a great poet of all time and presents information on the long awaited book "Robert Lowell: Collected Poems" which contains several invaluable works of Robert Lowell. A quarter of a century has passed between Lowell's death and the appearance of the *Collected Poems*. He wrote freely on every subject including history. He composed a great number of stunningly good and indelibly memorable poems. Some of the poems include "Colloquy in Black Rock," "The Quaker Graveyard in Nantucket," "In Memory of Arthur Winslow," "The Death of the Sheriff," "Where the Rainbow Ends," and "My Last Afternoon with Uncle Devereux Winslow." Lowell's strength was switching from one style to other. Lowell constantly revised his work. The arrival of the *Collected Poems* would encourage a clear reassessment of Robert Lowell's work. The author terms this collection as invaluable and says that he will always retain his fondness for the familiar and relatively modest volumes of Lowell's poetry. Lowell will always be known for his invaluable works.

Lowell in the Shadows.

By: Logan, William.

New Criterion, Dec94, Vol. 13 Issue 4, p61, 7p. Language: English. Reading Level (Lexile): 1260. (Article)

Abstract: Comments on books devoted to the poetry and prose of Robert Lowell. 'Lord Weary's Castle'; 'Life Studies'; 'The Collected Prose of Robert Lowell'.

LOWELL, Robert [Trail Spence, Jr.].

By: Menides, Laura Jehn.

Continuum Encyclopedia of American Literature, Letter L, p707-708, 2p. Language: English. Reading Level (Lexile): 1220. (Reference Entry)

Abstract: Profiles the late poet Robert Lowell. Use of his personal experiences in writing poems; Literary style adopted by the author; Overview of his literary works.

Lowell's Skunk Hour.

By: Walling, M...

Explicator, Winter91, Vol. 49 Issue 2, p124, 3p. Language: English. Reading Level (Lexile): 1590. (Literary Criticism)

Abstract: Discusses the last stanza of Robert Lowell's poem 'Skunk Hour,' and analysing the poem's persona.

Lowell's Terminal Days at Beverly Farms.

By: Campbell, Patrick.

Explicator, Winter95, Vol. 53 Issue 2, p117, 3p. Language: English. Reading Level (Lexile): 1240. (Poetry Review)

Abstract: Interprets the poem 'Terminal Days at Beverly Farm,' by Robert Lowell. Reasons in Lowell's use of the term 'terminal days'; Lowell's comment on his father's eccentric, landlocked dotage and death; Significance of the garden without figure of the opening sentence; Interpretation of the poem's stanzas; Ironic devices used.

Modes of return: Memory and remembering in the poetry of Robert Lowell.

By: Johnston, Allan.

Twentieth Century Literature, Spring90, Vol. 36 Issue 1, p73, 22p. Language: English. Reading Level (Lexile): 1380. (Literary Criticism)

Abstract: Examines poet Robert Lowell's views on the nature of memory in his poems. Lowell's depiction on the fixity of memory; Features of the shifts in Lowell's psychic models of his parents; Features of Lowell's book 'Life Studies'; Features of Lowell's characterization of his mother in the book; Role of remembering in Lowell's poems.

Reimagining Robert Lowell.

By: Creswell, Robyn.

Raritan, Winter2005, Vol. 24 Issue 3, p104-120, 17p. (Article)

Abstract: The article presents the author's opinion on renowned poet Robert Lowell and his work. He says Lowell was disarmingly frank in writing about his own mental illness, which did not distinguish him from any number of postwar poets, each of whom seemed more candid than the last. Lowell's poetry, he says, could be avoided with relative impunity. When author Marjorie Perloff wrote one of the earliest book-length studies of Lowell "The Poetic Art of Robert Lowell," she claimed that the style of "Life Studies" marks a turning point in the history of twentieth-century poetry. The irony with Lowell is that he was forever going back to the things he had written, he revised compulsively and in some cases published versions of the same poem in three different collections. "Lord Weary's Castle" has a loose rendition of poet Jean-Arthur Rimbaud's sonnet "Le mal." Lowell published a somewhat stricter version in "Imitations," and then translated the poem again for "History." The three imitations are remarkably distinct, but just as important as the sometimes extravagant differences among the three versions is the fact that Lowell kept going back to the same poem over a period of nearly thirty years. This, surely, is the great paradox of his career and the challenge it sets for criticism.

Robert Lowell

Wednesday, March 27, 1957, 8:30 p.m. San Francisco Museum of Art...

Chicago Review, 1999, Vol. 45 Issue 2, p93, 4p. Language: English. Reading Level (Lexile): 930. (Article)

Abstract: Profiles poet Robert Lowell. Personal background; His style in writing; Information on his works.

ROBERT LOWELL.

By: Hart, Henry.

Research Guide to Biography & Criticism, 1985, Vol. 2, p750-753, 4p. Language: English. Reading Level (Lexile): 960. (Biography)

Abstract: This article presents a research guide to the life and works of poet Robert Lowell. He was born on March 1, 1917 in Boston, Massachusetts, the only child of Robert T. S. and Charlotte Winslow Lowell. In 1965 he achieved public notoriety by rejecting an invitation to a White House Arts Festival because of President Johnson's involvement in Vietnam. Besides a handful of sketches by friends and acquaintances such as Robert Fitzgerald, Frank Bidart, Louis Simpson and Seamus Heaney the only authoritative biography is Ian Hamilton's Robert Lowell. With the appearance of Life Studies his poetry became more and more autobiographical or, as one critic put it, confessional. Notebook 1967-68, for example, chronicles the period

when the poet participated in a widely-publicized peace demonstration in Washington D.C. While Lowell's poems are steeped in autobiography, they give a dramatic impression of the life rather than an exact rendition.

Robert Lowell's Apprenticeship and Early Poems (Book).

By: Rollins, J. Barton.

American Literature, Mar1980, Vol. 52 Issue 1, p67, 17p. Language: English. (Literary Criticism)

Abstract: Discusses the poetic beginnings of Robert Lowell. Influence of Richard Eberhart, Allen Tate and John Crowe Ransom; Difficulties experienced by Lowell at home evident in 'Life Studies'; Personal lyricism in Lowell's verse. (AN: 10068546)

Database:

Literary Reference Centre

Skunk Hour..

Merriam-Webster's Encyclopedia of Literature, Letter S, pN.PAG, 00p. Language: English. Reading Level (Lexile): 1000. (Reference Entry)

Abstract: Provides information on the poem "Skunk Hour," by Robert Lowell.

That 'Tudor Ford' Reconsidered: Robert Lowell's 'Skunk Hour'

By: Petry, Alice Hall.

Papers on Language & Literature, Winter86, Vol. 22 Issue 1, p70, 6p. Language: English. (Literary Criticism)

Abstract: Analyzes the phrase 'Tudor Ford' in the poem 'Skunk Hour,' written by Robert Lowell. Pun created through the phrase; Description of the visual imagery in the poem; Association of the Tudor Ford car with the Tudor style of architecture.

The Implications of Nautilus Island in Robert Lowell's "Skunk Hour."

By: Pellicer, Juan Christian.

ANQ, Spring2007, Vol. 20 Issue 2, p43-47, 5p. Language: English. (Essay)

Abstract: This essay presents a critical analysis of the poem "Skunk Hour," by Robert Lowell. Like most of his other poems this was written in the same manner. He wrote the last four stanzas and the first three were the last to be written. This poem was first entered into the authors mind while talking with a pedestrian of a naval submarine and then he put a twist and this is the success that he came up with.

Reading List 3: Book titles literature search

Topic: Life Writing – General list of titles

Title: ANNUAL BIBLIOGRAPHY OF WORKS ABOUT LIFE WRITING, 2005-2006.

Authors: Wachter, Phyllis E.

Source: Biography: An Interdisciplinary Quarterly; Fall2006, Vol. 29 Issue 4, p615-725, 111p

Publication Information: University of Hawaii Press

Abstract: A list of books related to works about life writing, including "Women and the Politics of Travel, 1870-1914 " by Monica Anderson, "Bombay to Bloomsbury: A Biography of the Strachey Family," by Barbara Caine and "Collected Poems: With Notes Toward the Memoirs," by Djuna Barnes is presented.

Title: ANNUAL BIBLIOGRAPHY OF WORKS ABOUT LIFE WRITING, 2006-2007.

Authors: Wachter, Phyllis E.

Schultz, William Todd

Source: Biography: An Interdisciplinary Quarterly; Fall2007, Vol. 30 Issue 4, p512-632, 121p

Abstract: A list of books, articles, essays related to works about life writing is presented including "Some Family: The Mormons and How Humanity Keeps Track of Itself," by Donald Harman Akenson, "Shaping History," by Molly Andrews, and "The Soldierly Imagination: Narrating Fear in Defoe's Memoirs of a Cavalier," by Charon Alker.

Title: ANNUAL BIBLIOGRAPHY OF WORKS ABOUT LIFE WRITING, 2002 --2003.

Source: Biography: An Interdisciplinary Quarterly; Fall2003, Vol. 26 Issue 4, p625-711, 87p

Publication Information: University of Hawaii Press

Abstract: Features books on bibliography. "Archaeologies of the Greek Past: Landscapes, Monuments, and Memories" by Susan E. Alcock; "Contentious Lives: Two Argentine Women, Two Protests, and the Quest for Revolution" by Javier Auyero; "Campaigns of Curiosity: Journalistic Adventures of an American Girl in Late Victorian London," by Elizbaeth L. Banks, with introduction by Mary Suzanne Schriber and Abbey Zink.

Title: ANNUAL BIBLIOGRAPHY OF WORKS ABOUT LIFE WRITING, 2004-2005/PSYCHOBIOGRAPHY BIBLIOGRAPHER.

Authors: Wachter, Phyllis E.

Schultz, William Todd

Source: Biography: An Interdisciplinary Quarterly; Fall2005, Vol. 28 Issue 4, p558-676, 119p

Abstract: The article presents a list of books published during 2004-05. Some of them are: "Searching for Jane Austen," by Emily Auerbach; "Troubled Intimacies: A Life in the Interior West," by David Axelrod; "Guide to collective Biographies for Children and Young Adults," by Sue Barancik; "Primo Levi: Rewriting the Holocaust," by Lucie Benchouiha; "An Unexpected Life," by Joseph Blotner; "Giving an Account of Oneself," by Judith Butler; "True Women and Westward Expansion," by Adrienne Caughfield; "Witnessing," by Ellen Douglas.