

# Literary Theory Paper WALLY'S ARTICLES

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## AUTHOR CREDENTIALS

### Ann B. Dobie

Ann Brewster Dobie, who wrote Theory Into Practice: An Introduction to Literary Criticism, attended Columbia and received an Ed.D. in the teaching of writing. She is professor emeritus in the Department of English at the University of Southwestern Louisiana at Lafayette. She taught there for over 30 years. She is currently (2004) the Director of the National Writing Project of Acadiana and works with teachers to improve the teaching of writing. She has edited other books such as Something in Common: Contemporary Louisiana Stories (1991) and Uncommonplace (1999).

### Dr Charles E. Bressler (United States)

*Professor of English  
Department of English  
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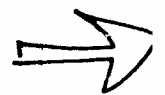
Dr. Bressler received his BA degree in English from Wilkes University, Wilkes-Barre, Pa.; his MS in education from the University of Scranton, Scranton, PA; and his Ph.D. from the University of Georgia, Athens, GA. He has taught in the public schools of Aberdeen County, Maryland for three years and at the college level for 28 years. His various publications include a introductory text on literary theory entitled Literary Criticism: An Introduction to Theory and Practice (3rd. ed. Prentice Hall, 2003) and forthcoming text entitled Of Welcome and Wonder (Notre Dame University Press) tracing the influences of G. K. Chesterton and George MacDonald on the lives and writings of Charles Williams, C. S. Lewis, and J. R. R. Tolkien. Dr. Bressler is married to Dr. Darlene Bressler, Ph.D., Chair of the Education Department of Houghton College, Houghton, NY 14744

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**DEBORAH APPLEMAN** is the Class of 1944 Professor of Educational Studies and the Liberal Arts and director of the Summer Writing Program at Carleton College in Northfield, Minnesota. Professor Appleman earned her doctorate in 1986 from the University of Minnesota. A former president of the Minnesota Council of Teachers of English, she currently serves on the executive committee of the National Council of Teachers of English's Conference on English Education. She has been a member of NCTE's Standing Committee on Research and served as co-chair of NCTE's Assembly for Research as well as the special interest group in literature for the American Educational Research Association.

Professor Appleman was a high school English teacher for 9 years, working in both urban and suburban schools. She continues to work weekly in high schools with students and teachers. Professor Appleman's primary research interests include adolescent response to literature, multicultural literature, adolescent response to poetry, and the teaching of literary theory in high school. She is the author of many articles and book chapters, and, with an editorial board of classroom teachers, helped create the multicultural anthology *Braided Lives*.



# Frankenstein Literary Theories Articles

## About the Contributors

literature. She has published studies on the novels of Henry James and Herman Melville and is preparing a book on the novel as popular literature.

**Mary Lowe-Evans** is an associate professor of English at the University of West Florida, where she teaches poetry, Irish studies, and nineteenth-century literature. She has published several studies on James Joyce, including her book, *Crimes Against Fecundity: Joyce and Pop-ulation Control* (1989). Currently she is researching the influence of *Frankenstein* on Conrad's *Heart of Darkness*.

**Warren Montag** is an assistant professor of English at Occidental College, where he teaches Restoration and eighteenth-century literature. His articles on Marxism, psychoanalysis, and postmodernism have appeared in *Rethinking Marxism*, *Minnesota Review*, and *Quarterly Review of Film Studies*. He is at work on a book about Jonathan Swift.

## THE SERIES EDITOR

**Ross C Murfin**, general editor of *Case Studies in Contemporary Criticism*, is dean of the College of Arts and Sciences at the University of Miami and professor of English. He has taught at Yale University and the University of Virginia and published scholarly studies on Joseph Conrad, Thomas Hardy, and D. H. Lawrence.

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## THE CRITICS

**David Collings** is an assistant professor of English at Bowdoin College, where he teaches gender theory and romanticism. He has published on Samuel Taylor Coleridge and is completing a book on William Wordsworth.

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# Hamlet

## Literary Theories Articles

### About the Contributors

**Karin S. Coddon** is assistant professor of English at Brown University. She has published numerous essays on Shakespeare, Renaissance drama, and postmodern popular culture.

**Marjorie Garber** is professor of English at Harvard University and director of Harvard's Center for Literary and Cultural Studies. In addition to essays on Shakespeare, Renaissance drama, and cultural studies, she has written four books: *Vested Interests: Cross-Dressing and Cultural Anxiety* (1991), *Shakespeare's Ghost Writers: Literature as Uncanny Causality* (1987), *Coming of Age in Shakespeare* (1981), and *Dream in Shakespeare: From Metaphor to Metamorphosis* (1974). She was also the editor of *Cannibals, Witches, and Divorce: Estranging the Renaissance* (1987).

**Elaine Showalter** is professor of English at Princeton University and the author of numerous influential works on feminist theory, literature by women, and nineteenth-century culture, including *Sister's Choice: Tradition and Change in American Women's Writing* (1991), *Sexual Anarchy: Gender and Culture at the Fin de Siècle* (1990), *The Female Malady: Women, Madness, and Culture in England, 1830-1980* (1985), *A Literature of Their Own: British Women Novelists from Brontë to Lessing* (1976), and *Women's Liberation and Literature* (1971). She has also edited several anthologies of works about feminism, including *Speaking of Gender* (1989) and *The New Feminist Criticism: Essays on Women, Literature, and Theory* (1985).

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**Susanne L. Wofford** is associate professor of English at the University of Wisconsin-Madison. In addition to articles on Spenser and Shakespeare, she has written *The Choice of Achilles: The Ideology of Figure in the Epic* (1992). She is currently completing a book on Shakespeare entitled *Theatrical Power: The Politics of Representation on the Shakespearean Stage*.

### THE CRITICS

**Janet Adelman** is professor of English at the University of California at Berkeley. In addition to articles on Shakespeare, she is the author of *Suffocating Mothers: Fantasies of Maternal Origin in Shakespeare's Plays, "Hamlet" to "The Tempest"* (1992), and *The Common Liar: An Essay on "Antony and Cleopatra"*, (1973).

**Michael D. Bristol** is professor of English at McGill University in Montreal. In addition to essays on Shakespeare, theater, and cultural history and theory, he is author of *Shakespeare's America/America's Shakespeare* (1990) and *Carnival and Theater: Plebeian Culture and the Structure of Authority in Renaissance England* (1985).

**EVERYBODY'S BUSINESS**

**Writing as a team requires good plan**

With collaborative writing, a little planning can make the difference between time well spent and time wasted. Here's how to make the process more efficient:

- **Designate a team leader.** Decide who will have the responsibility for keeping the project moving and define that person's duties (enforcing deadlines, circulating copy, etc.).
- **Designate a chief editor.** Depending on your situation, the project coordinator also might serve as the chief editor, or you might prefer to have a different person assume those duties. In any case, make sure every member of the team understands the editor's role: Is the editor responsible for copy-editing (correcting errors in spelling, grammar and punctuation), style editing (ensuring consistency in tone and format), content editing (checking for accuracy, clarity and completeness) — or all of the above?
- **Agree on your purpose.** Make sure everyone has the same purpose in mind. The time to reach a consensus concerning your goals and objectives is not when copy is being edited but before the first draft has been created.

**EFFECTIVE WRITING**

*Stephen Wilbers*

- **Think about your audience.** Take a few minutes to discuss your reader's particular interests and concerns. How can you present your information in a way that is relevant and useful? Are there opportunities for mutual benefit?
- **Organize your material.** Outline your document's major components. Depending on the nature of your assignment, you might want to take the next step and determine specific subject headings for each section, or you might leave those for the individual writers.
- **Decide who is going to write what.** In making your assignments, consider your team members' experience and expertise. Consider assigning more important or complex areas to your most accomplished writers.
- **Indicate the desired length.** Be explicit regarding length limits. No one wants to spend time drafting 10 pages only to be told that no more than five pages can be used.

- **Establish writing style guidelines.** To reduce the amount of editing required later on, establish some guidelines before everyone begins drafting. It's helpful to identify the style guide that writers should follow. You also might want to specify usage regarding the following: the serial comma (whether to use or omit a comma before a conjunction connecting the last item in a series); spacing after periods and colons (whether to use one space or two); vertical lists (whether to use punctuation after each item); headings (how to highlight, whether to use upper or lower case, etc.); numbers (when to spell as words or write as figures), and person (whether to use *I* or the third person).
- **Establish deadlines for rough drafts and final copy.** To give each writer a sense of how his or her piece will fit into the whole, ask everyone to submit a rough draft early in the process.
- **Emphasize the importance of meeting deadlines.** Because one missing piece will delay the entire project, urge everyone to submit their drafts on time, no matter how rough they might be.
- **Be prepared to compromise.** Don't expect everyone to agree with you on every point. Individual team members inevitably will have conflicting ideas. Be willing to give on certain issues. Collective wisdom is a powerful force, but it cannot be achieved by talking alone. It also involves listening.

— *Minneapolis consultant Stephen Wilbers offers training seminars in effective business writing. Write to him at P.O. Box 19114, Minneapolis, MN 55419, or send e-mail to [wilbe004@umn.edu](mailto:wilbe004@umn.edu). You can visit his Web page at <http://www.wilbers.com>.*

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