

**To find notes for a particular date: command+F, “[Month] [Date],”
e.g. “August 27”**

1.1 August 27

I. INTRODUCTION TO COURSE

Textbooks

Openlab

Discussion Forums

Annotations

II. READING DIFFERENCE THROUGH FIGURATIVE

REPRESENTATION: Mini-lecture (see slides)

THE UNCANNY: the juxtaposition of familiar and unfamiliar

III. *The Castle of Otranto*

In 18C, **“Gothic”** meant...

-the tribe that sacked Rome in 410 AD (x)

-the fount of British devotion to liberty and freedom from tyranny
(xii)

-an emblem of the progressive “Whig” party, as opposed to the
“monarchical, crypto
Catholic Tory Royalists” (xiii)

-an ancient civilization steeped in literacy (and therefore magic -
Runic alphabet):

Associated with both primitivism AND forward-thinking (xxi)

-a destructive force (particularly of medieval art, architecture,
religious relics, minorities, and the King) (xv)

-”The Gothic myth was rooted in antiquity...celebrated English
history as progressive...

also guiltily aware of its violent and bloody past”

-Walpole = Whig, but frames the text as a translation undertaken
by a Tory (xxxii): thus, it could either be a **straightfoward** conservative
celebration of royalty, OR a progressive’s **ironic** impersonation of
conservatism

-Gothic doesn’t just signify “the past”; it signifies a **haunted,
guilt-laden struggle with
the past, infused with supernatural meaning and contradictory
politics**

Audiobook: https://youtu.be/tWSYu2yW_kw

(try reading along, and gradually increase the playback speed to push yourself to read faster)

PREREAD (context)

SEE-READ (moving your eyes, “first pass”)

RE-READ (gaining comprehension)

August 29

Gothic architecture virtual tour:

<http://projects.mcah.columbia.edu/ha/html/medieval.html>

Below quotes taken from article on the sublime:

<http://www.victorianweb.org/philosophy/sublime/index.html>

1681: a theologian named Thomas Burnet: “**the look of Earth changed as God’s relation to man changed.**”

Burnet: “mourned the loss of Earth’s symmetry and perfection ...but also attracted to Europe’s dramatic, asymmetrical sea and mountain vistas”

Burke (Conservative philosopher): Vastness of human history (or by an extraordinary scene) [means] the mind can rest and fears can be balanced.

The cure he prescribed for restless Englishmen: **contemplate the sublimity of the human past (even past terrors)**

Group 1: **Create. Dramatic reading** of one of the major interactions in Chapter 2. Find one that seems to provoke a sense of the sublime. What does it reveal about the characters/themes?

M, J, and H's interactions w/ one another on p. 44-45

Group 2: **Connect.** Connect one major plot development in Chapter 1 and one in chapter 2. Be specific about page # and scene! Perhaps the scenes parallel each other...

-or the second scene reveals new information that puts the first in a new light

-or the second scene adds complexity to a theme introduced in the first

Manfred's interactions w/family in ch. 1 vs ch 2

"He thinks you less disordered than we are" (23):

M thinks of himself higher than his family.

On the other hand, p. 49: Jerome is talking to M.

M is angry about Jerome's saintlike virtues

M is a human villain (confusion)

10 min: Group 3: **Clue**. Elaborate on a scene in chapter 1 where the **setting plays a key role** in determining characters' behavior. How do details in the scene offer clues as to the figurative meaning of the space - what does it represent?

P. 28-29: Isabella comes across Theodore; he helps her escape through the trap door

Confusion: can she trust this person? Encountering her in the labyrinth

Going from darkness to a moment with moonlight--but it's not clear if that would help her or not

How did she find the trap door? Suggestions of the supernatural

Other observations:

B and Matilda's relationship = feminist underpinnings of the text

Reading questions for ch. 3-5

1. **Isabella's father** - who is he and what does he want?
2. **The new space** - what happens there?
3. **The prophecies**: how do the characters respond to them? Are they trying to fulfill or undermine?

September 3

NO CLASS ON THURSDAY (Th = Mon sched this week)

Readings: for Freud, focus only on sections highlighted “important”; read all of the Frankenstein excerpt + Stevens 15-27. *Annotations are for Frankenstein only.*

Quiz next week on:

-terms from David Stevens’ essay (15-27 particularly)

-*Otranto*

-*Frankenstein*

-Freud’s Uncanny

COMMENTS: 2/student if you didn’t write a blog during the week, by Friday 5 pm. SHORT comments - 20-30 words

Virtual tours + the novel

-Novels + games both triggered fears in adults that their kids could no longer distinguish fantasy from reality. Immersive quality was the attraction as well as the source of anxiety.

-Added factor: **Catholicism’s** focus on visual culture vs. **Protestantism’s** distrust of gold, ornate visuals, icons

Does the book show negativity of Catholicism? (Katie)

-Shows Catholicism in a positive light, too

-**Ambiguity of portrayal** = attractive. Translates interplay of light and shadow from architecture

Close reading = looking for patterns on **macro** + **micro** scale.

Setting, plot, character...

Macro:

“Manfred’s heart misgave him when he **beheld...**” (56)

“Oh amazement! Horror! What do I hear? What do I **see**?...” (Manfred speaking) (73)

“What is it you **see**? Why do you fix your eyeballs thus?” (Hippolita speaking) (76)

“Manfred turned pale, and the princess sunk on her knees. **Behold!** Said the friar: mark this miraculous indication that the blood of Alfonso will never mix with that of Manfred!” (89)

“The **beholders** fell prostrate on their faces, acknowledging the divine will” (103)

What’s the pattern? NOT just “seeing something crazy/weird/impossible,” BUT that seeing that thing creates an INTENSE emotional/spiritual response. Especially key in a pre-cinematic world (no regular access to visual entertainment/spectacle)

*-Lit Analysis Activity. Read climactic scene in the church (“Manfred, whose spirits were enflamed”) in pairs/groups of 3. Find **2-3 examples** of each of the following:*

-SETTING: Part of the physical environment influences character’s actions

- SETTING: Attempt to change locations increases suspense
- PLOT: Narrative reaches moment of highest conflict (what sentence would that be?)
- PLOT: Event fulfills earlier foreshadowing

Do these examples help **replicate the sensation** of the virtual cathedral tour? Why or why not?

Do these examples **inspire the reader to “see” something** that is wondrous/possible/horrifying? How

-inspires feelings of insignificance/helplessness in the reader/viewer

-wondering at “what’s going to happen” OR “what am I looking at”

(5 mins)

September 10

Getting the most out of your readings.

-Audiobooks, audiobooks, audiobooks! ESP. varying the “playback speed” function

-Wikipedia and Sparknotes have LIMITED use: summary, basic information. NOT for interpretation!

-Discussion forums: check in with each other if you have questions/confusion; I will TRY to answer

2 strategies for literary analysis

A. FROM themes TO authorial choices AND BACK.

E.g., starting with the Uncanny, looking for authorial choices that exemplify it, and thinking about the significance of those choices (e.g. in light of science vs. religion)

B. FROM authorial choices, TO bigger themes

Fahima, Fareena and Christina: SETTING: environment exhibits power/agency

Katie: leaves = a symbol of his own decay...BUT considers himself worthy of affection

ALSO: character: change in dynamic--no longer viewing old man from afar.

Romantic or BYRONIC hero: the original bad boy antihero: someone who...

- was an outsider**
- driven by passion**
- in touch with nature**

-revolutionary potential

September 12

Announcements:

- 1st quiz not counted. 1st graded quiz = next Thursday
- look at first quiz as a model
- Comments due 5 pm Sat this week (IF you didn't do a blog post this week)

Fall of the House of Usher + American Gothic

Find 3 matches for 3 authorial choices.

Group 1 (p.1-2):

Think about how the events your group has brought to class. How might the **house** function as a metaphor for America during this time?

- Stylistic shift from poetic description of house to tense narration

- House is an “old-timey” mansion: remember that War of 1812 was relatively recent

- Mansion could signify what life was like before war

- Abandonment, faded grandeur, fallenness

- Could

Group 2 (p. 10-11): What kind of relationship does Usher and the narrator have?

Think about the events your group has collected. How do you think they shaped gender norms in early America? In light of the gender norms that these events might have reinforced, do you think Usher’s + the narrator’s relationship would have been considered unusual?

September 17

Announcements:

-OFFICE HOURS: Tuesdays 1:30-3, N-503

-Counseling office: study workshops

-annotations: Post annotations of **10-20 words each** for your assigned portion of the reading.

-At least **1 annotation from each chapter** of assigned reading (if there are multiple chapters) per student. If it's a story, at least 1 annotation from the **beginning third, middle third, and final third of the story** (roughly).

-quizzes (this week: Usher, Drac 1-9, the fantastic). 7-8 pages

-blog posts: be prepared to discuss the post

Dracula = instrumental in the history of cinema

What is it about the book that lends itself to cinematic adaptation?

What elements of the text do not translate to cinematic adaptation?

Answering = highlights the way that the text updates Gothic terror via developing the fantastic.

Dracula (1991): <https://youtu.be/CzkIEMeXwMg?t=491>

SETTING: what aspects of the text's setting descriptions are found onscreen? What parts of Harker's descriptions do **not** make it to the screen?

- Movie: mountain setting is RED and SCARY
- Book: idyllic mountain setting; people who are kneeling and praying; NOT 'red' and 'scary'
- documenting the experience: makes us trust him
- feeling of reverence, 'meeting God' contrasts with coming horror
- "lulling" us into false calm

Dracula (1931): <https://youtu.be/RwkuAU0iiMw?t=64>

CHARACTER DYNAMICS: Does this version capture the nature of Harker's and Dracula's relationship? Are there nuances to their interactions that are missing from this scene?

- "I too can love" - homoerotic subtext?
- not just gender ambiguity, but political ambiguity.
- progressive...BUT....
- ...homophobic

Nosferatu (1922): <https://youtu.be/oAX2WBzCh5Y?t=2231>

POINT OF VIEW: First person narration vs. film treatment
Look at p. 43-44. Use cards

September 19

For the annotations, consult the [tip sheet](#) for ideas. But when you're **really** in doubt...

-Define unfamiliar or archaic words (include link to dictionary definition)

-Identify historical locations (include link to source)

-Use the [flashcards](#). When you find a match for a sentence or cluster of sentences, highlight and write the text for that particular card into the comment box.

I will accept any of these as annotations.

LECTURE: *Dracula* and Modernizing the Gothic

Fin De Siecle concerns: Gender, Religion (race next time)

LATE VICTORIAN TECHNOLOGIES

NEW HISTORICISM: “Seeks to reconnect a work with the time period in which it was produced and identify it with the cultural and political movements of the time (Michel Foucault's concept of épistème). New Historicism assumes that every work is a product of the historic moment that created it.”

(https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/new_historicism_cultural_studies.html)

Continuity with older Gothic (Foreign country; catholicism; ruined castle; aristocrat preying on the poor/women)

What's new is the focus on **modernity**: "I want you to believe in things you cannot (anymore)"

Modern tech + styles of writing

TECHNOLOGIES OF THE ERA

Phonograph (Seward's machine)

ISSUES/CULTURAL ANXIETIES OF THE ERA

-Women's marital dilemmas, tied to economic security.

Parallel's Jonathan's sense of being a "prisoner" (J is feminized)

-Lucy's desire for 3 husbands - sign of her being "New Woman" ('type' in the 1890's). Financial, marital independence sparks controversy for that reason.

-...also parallels the 3 "sisters" (Gothic history)



Edison wax cylinder phonograph, circa 1899

<https://en.wikipedia.org/wiki/Phonograph#/media/File:EdisonPhonograph.jpg>

Modern Tech Documenting “revival” of religion:

“The bride-maidens rejoice the eyes that wait the coming of the bride; but when the bride draweth nigh, then the maidens shine not to the eyes that are filled.”

He would not explain himself, but remained obstinately seated on his bed all the time I remained with him.” (Seward’s dictation - Ch. 8)

COMPARE: “He who has the bride is the bridegroom; but the friend of the bridegroom, who stands and hears him, rejoices greatly because of the bridegroom’s voice. Therefore this joy of mine is fulfilled.” (John 3:29)

Dioramas



“Imagine a world without films or television, computers or cell phones. Where transportation was slow and costly, and only the rich could afford to travel out of the country. Then imagine a new cutting edge technology in which lifesized illusions of ancient or distant lands were recreated on large translucent screens and scenes of beauty or disaster were enhanced with lights that simulated scenes containing fire, the changing seasons, and sunrises and sunsets. Dioramas were a 19th century version of virtual reality – spectacles that both entertained and filled the viewer with wonder. Illusionary, seemingly 3D, and augmented by concealed lights in back of the stage, these entertainments were shown in buildings designed to display them.”

-Vic Sanborn (<https://janeaustrworld.wordpress.com/2011/11/28/the-diorama-19th-century-entertainment/>)

Early Film



He and She (1898)

“The British Mutoscope and Biograph Company, whose chief technician, cameraman and creative spirit was William Kennedy-Laurie Dickson...was an offshoot of an American company...

Dickson, a Scottish English engineer, had recently parted company with Thomas Edison for whom he had been running a research laboratory since 1883, leading to the development of moving pictures for the Kinetoscope viewing machine.

He had invented a film studio to be able to capture on film all the famous stage acts of the day...He left for London, where he launched the British company that enjoyed a residency at the Palace Theatre of Varieties from 1897 to around 1901/2.

<https://www.bfi.org.uk/news-opinion/news-bfi/features/lff-62-victorians-imax>

TIME KEEPING IN DRACULA

-contributes to mounting suspense in novel (comparing what happens on the same date early in the novel)
-set against backdrop of 1890's: shows "modern" experience of time (as contrasted with "static" or "traditional" experiences of time)

-Jonathan's diary entries become sporadic in the castle

-Dracula tells J what dates to put on the letters!

Interesting pattern w/r/to time: AFTER ch. 1-4, the diary entries become more frequent

Cinematic/Dioramic passage in *Dracula*

The clock was striking one as I was in the Crescent, and there was not a soul in sight. I ran along the North Terrace, but could see no sign of the white figure which I expected. At the edge of the West Cliff above the pier I looked across the harbour to the East Cliff, in the hope or fear—I don't know which—of seeing Lucy in our favourite seat. There was a bright full moon, with heavy black, driving clouds, which threw the whole scene into a fleeting diorama of light and shade as they sailed across. For a moment or two I could see nothing, as the shadow of a cloud obscured St. Mary's Church and all around it. Then as the cloud passed I could see the ruins of the abbey coming into view; and as the edge of a narrow band of light as sharp as a sword-cut moved along, the church and the churchyard became gradually visible. Whatever my expectation was, it was not disappointed, for there, on our favourite seat, the silver light of the moon struck a half-reclining figure, snowy white. The coming of the cloud was too quick for me to see much, for shadow shut down on light almost immediately; but it seemed to me as though something dark stood behind the seat where the white figure shone, and bent over it. What it was, whether man or beast, I could not tell

THE GROTESQUE: this idea of images or situations that are BOTH horrifying/disgusting...but also, maybe, kind of funny

September 24

1. Agree on the definition of your group's term.

In chapters 5-15, find a scene that exemplifies...

-The sublime (Group 1)

-Freddie: Something terrifying yet beautiful;

-Afeisha: you're in awe of what you're looking at; you feel inferior

P. 77-78: "Whatever my expectation was..."

"Then as the cloud passed I could see the ruins of the abbey coming into view; and as the edge of a narrow band of light as sharp as a sword-cut moved along, the church and the churchyard became gradually visible. Whatever my expectation was, it was not disappointed, for there, on our favourite seat, the silver light of the moon struck a half-reclining figure, snowy white."

-The uncanny (Group 2)

-Fahima: That which is familiar and yet unfamiliar at the same time

-Jeremy: p. 147: “He was very pale... as, half in terror and half in amazement...” (Sees Dracula in London for the first time)

-Jonathan recognizes the figure...in his home

-Beard is full, Dracula has grown young...

-POV: Mina Harker’s diary

-Both Dracula AND Jonathan’s “observations” are “uncanny” (she’s unsettled by Jonathan’s forgetfulness, which seems like a bad omen)

STAKING SCENE: The vampire is vanquished. How is the vampire vanquished? How are the hunters responding to this responsibility?

DRACULA’S INVASION CONTINUING: big thread = trying to find all the places where he has taken up residence. What happens in those places? How do the characters respond?

RENFIELD’S THREAD: What is R’s relationship to Dracula?

-Terror (Group 3)

-Janiya and Katie: The anticipation of not knowing what's going to happen... IN LIGHT OF the bad things that have already taken place.

P. 121: Renfield stabs Dr. Seward and licks up the blood like a dog. **“The blood is life! The blood is the life!”**

-What does it mean?

-We don't know, ESP. because we don't know the full picture w/r/to what Renfield is!

-We don't know what he means by quoting this “sacred” verse (for unholy purposes!)

Be prepared to point out lines/elements of fiction (setting, character descriptions, POV) that highlight your group's term+

-Fantastic hesitation

September 26

-the Lucy Staking scene

Group 1: Janiya, Sierra, Angel, Kerri
II

Group 2: Jeremy, Ayshe, Freddie
.5

Group 3:
I.5

-Late Victorian period: building on notions of progress

- United States was becoming more of an empire (expanding into Philippines, etc).

-Throughout the **1880's and 1890's**, Europe engaged in an expansion of empire
England in the early modern period: India colonized, China subjected to imperial domination, etc.

In the 1880's, expansion into Africa. There, different European powers were experiencing intensified nationalism. Lots of nations were new nations.

Germany only became unified in early 19th century. Started pitting empires against each other via Africa.

Justified by appeals to progress, contrast with "static," passive Eastern culture

-Links between England and US politically.

-Intensified idea of race in 1880's; intensified notion of racial solidarity between Anglo English and Americans.

Anglo-American brotherhood here. If we remember on page 62, all these men met in the context of imperial adventure. This is Quincey Morris' letter to Arthur: "My dear Art, we've

told yarns by the campfire in the Prairies...drunk...on the shores of Titicaca...there will only be one other...Jack Seward..."

-The men met in the arena of colonial expansion. **Mirroring between vampire and victims: like Dracula they are returning to England where they form a unity who vanquish the enemy.**

October 3

Dracula and Missionary/"Crusaders" Religion

CONTEXT: Apocalypse, degeneration, end of history, breakdown of racial/gender/class "norms" = source of anxiety in the late 19th C

Max Nordau: *Degeneration* (pseudo-scientific)

Cesare Lombroso: criminologist

Whirling - emblem of chaos, impurity, breakdown

SOLUTION: Science?

Imperialism?

Religion: purity/impurity

In Dracula...these solutions MOSTLY work

- Drac is defeated
- Mina is saved, reverts to normalcy
- National borders are reestablished

....But, not quite

M.R. James

- Watch out for annotation questions
- come prepared to discuss the story + the highlighted portions of the reading

1. John Austin curses the stall.
2. The stall will haunt anyone with a 'bloody hand.'
3. Archdeacon Haynes 'bloodies his hands'

October 15

<https://www.youtube.com/watch?v=-CrhnmKeGHc&t=3s>

Tasks for the day:

- Intro to Gothic Spaces project
- Yellow Wallpaper activity
- Exchange + peer review

WRITE your **first, second, and third choice** for your “Gothic Spaces” presentation group. What type of space would you like to focus on?

- A setting found in a movie or TV show
- A setting found in a video game
- A real life “haunted” house or castle

“The Yellow Wallpaper” activity. Win up to 2 points course points in extra credit.

Find as many as you can: How many sentences, moments, or passages that exemplify, OR invite comparison to, any of the following?

- The uncanny
- The sublime
- The abject
- Fantastic hesitation
- Radcliffean terror
- Mina Harker
- Madeline Usher
- The House of Usher
- Previous “mad” or “insane” characters
- First person narrators reacting intensely to strange or unexplained phenomena
- “Queer” desire
- Alfonso
- Frankenstein’s Monster
- Count Dracula’s actions in his castle
- The effects of conventionally “Gothic” architecture/spaces (castles, churches, etc)

Announcements

-Paper due next Tuesday: please print + staple your partner's peer review to the back

-I will post a Dropbox file request link on Openlab; please upload the **Word doc** of your essay as well.

-Bring "At The Mountains Of Madness" - we will continue reading in-class

Microstructure, Macrostructure

AT THE MOUNTAINS OF MADNESS

As we read in-class...

-Half the class should make **visual annotations**. In the margins, draw images based on what you see in a particular paragraph. These can be simple and quick sketches - no Renaissance paintings! Take a photo of one and email to lucas.kwong.citytech@gmail.com.

-The other half should take shorthand annotations that answer the any of the following:

Character: who is this narrator and in what ways is he a classic "Gothic" protagonist?

-Point of view: when and where does the narrator switch between discussing what he knows NOW and what he knew THEN?

-Setting: In what ways does the description of the Arctic recall previous "Gothic" settings?

-Style: where and when does the author switch between "scientific" and "poetic" descriptions?

Halfway through the exercise, we will **switch tasks**.

Gothic Spaces Presentation:

-What makes the **space Gothic?** (This is the main question; other questions should serve this question)

Video Game group: Kerri, Brian, Jeremy, Freddie

Movie/TV group: Katie, Fahima, Afeisha, Christina

Real Life Haunted/Gothic Space group:

Fareena, Janiya, Angel, Ayshe, Sierra

For FRIDAY, 10/25: selecting a space.

For Movie/TV/Game groups: how CENTRAL is the space to the “text”?

For “real world” groups: do we want to focus on a “haunted”/Gothic NYC space?

October 24

Changes to schedule:

- no reading of Wharton, "Afterward"
- Instead, revision of Essay 1 due Nov 7
- Revision grade will replace the grade you receive
- MLA: when using a reprint, rely on new date

Grading = 3 criteria:

-Ideas (originality of claims); Coherence (argument); accuracy/proofreading

Things to think about/practice in the critical response prompts:

- Going beyond class discussion summary.
- Connecting the dots*: what do your claims add up to?
- Staying focused on the prompt.
- Choosing a few scenes/details to focus on: quality over quantity
- Accuracy, proofreading*: terms, characters, titles.
 - Terms: go back to the original essay where it was mentioned

RUINS and HUBRIS

- Hubris: pride in your own accomplishment

-Ruins in ATMOM = sign of aliens' accomplishment AND their downfall

October 29

If you have not read parts 6 through 9 (or you haven't finished it), please take it out and begin reading in conjunction with the reading questions.

If you HAVE read, but you don't have parts 10-12, please pull it up.

Take notes either on the page of the text OR next to the questions.

Balance efficiency + comprehension: bullet points are FINE!

Reading questions

HW:

- cumulative multiple choice quiz on ATMOM
- blog group 3: critical response
- annotations: 1 per section

Midsemester evaluations

Don'ts and do's for receiving feedback:

Don't take it personally.

Don't blame me or (necessarily) yourself.

Do think about how/whether you can change your reading strategies, study habits, or time management.

- Get and use a calendar.
- Audiobooks.
- Use study guides strategically (note passages corresponding to plot points)
- Review this document AND take your own notes
- Plan ahead

Do work together.

Do see me in OH if you have specific questions.

- please review the course policies first + come with 2-3 questions

Do think incrementally (stairs, not an elevator)

Do remember: the bulk of your grade is undecided.

OCTOBER 31

INTRODUCE: The scene where **Danforth and Dyer are escaping a Shoggoth** relies on **immersive setting** and **limited point of view** to create fantastic terror.

CITE: Dyer describes the smell of the Shoggoths gaining on them in the tunnel as he writes, "In the neighbourhood of the prostrate things that new and lately unexplainable foetor had been wholly dominant; but by this time it ought to have largely given place to the nameless stench associated with those others. This it had not done."

He also describes hearing their repeated phrase, "Tekeli-Li!" (PAGE #)

EXPLAIN: The phrase "new and lately unexplainable foetor" works to **enhance the terror** because **the smell is interacting with the cramped setting**. They are already claustrophobic, and have to now deal with a relentless stench.

Moreover, the phrase "Tekeli-Li" sounds like the call of a **predator... BUT...it is also the language of the Elder Things. It therefore has a secret meaning unknown to Dyer. Dyer's point of view is therefore narrowed, increasing the fear.**

"ZOOM OUT"

The terror in this scene illustrates **the revenge of the slave class against "colonizers," because Dyer and Danforth are colonizers, just like the Shoggoth's former masters.**

pro vs anticolonialism

Revenge of slave class

D and D's "kinship" with the Elder Things

LESSON PLAN:

Announcements:

- Gothic Spaces Observation notes in-class next time
- Revision due online by Dropbox, 5 pm, Friday
- Revision should be substantial
- Tutoring recommended (<https://www.citytech.cuny.edu/alc/>)
- Break it into stages and focus on the process, not the end result!
- Ask me for **blog feedback** if you want it

COMPARATIVE ANALYSIS

"Zooming out": thinking about the symbolic meaning of terror/sublime/abjection in each text

ATMOM: terror = revenge of slave class, colonialism

BARCHESTER: terror = "folk religion"/paganism vs. Christianity

Other themes might involve: limits of science/rationality

- political conflict (conservative vs. radical)
- feminism vs. patriarchy
- natural environment vs. manmade tech

Possible revision activities

-Think about **how you presented your term**. Is it an accurate description? Does it organically connect to your analysis?

-**Summary**: are you giving enough context but not too much?

-**Proofreading for accuracy**: checking page #s, characters, etc.

-If you think you're done with the revision, look at your Spaces presentation notes. What are some details you especially want to highlight in the presentation?

Blank sheet of paper: either **outline** or start **rewriting** a paragraph

Gothic Spaces presentations: converting notes to presentation

- importance of background shots (for video game + TV)
 - (are there sources that expand on these shots + their rationale?)
- explicitly Gothic decoration
 - sources quoting set designers and/or “virtual” space designers
- relationship between space + surroundings
- relationship between “owners” and surrounding inhabitants?
 - finding sources that flesh out this **history** a bit

For HW after posting paper on Friday 11/8

- begin outlining/finding source(s) for your section of presentation
 - 2 pieces of visual media to accompany your section

NOVEMBER 14

250 word reflection: please **incorporate your observation notes** into your reflection. The reflection will thus include both your initial responses to the space and your description of what you learned through doing work on the project. Post by **5 pm 11/15**. Post On the [Gothic Spaces](#) website! You will need to join the website first - I sent an invitation. (Select the appropriate category, e.g.: “Gothic Spaces F19: Real World Space.”)

Things to fix/revise for Gothic spaces presentation documents (now due Tuesday 11/19)

SPEAKER NOTES: a condensed “script” contextualizing your particular slide (3-4 sentences). Does not have to be verbatim; purpose is to guide a general audience/future Gothic Lit students.

ATTRIBUTIONS: *works cited* as well as parenthetical in-text citations for direct quotes or paraphrases.

-Make sure your own name is attached to your slides.

PUBLISH TO WEB: please send me that link (File--->Publish To Web)

GENERAL PROOFREAD: Look over your slides for “cleanness” and/or typos

Please bring *Beloved* to class. You don't have to have read it beforehand, but we will begin discussing it.

November 19

Forget about ghosts and demons for a moment. We use the word “haunted” or “haunting” in a range of metaphorical contexts. What does it usually mean to say that any of the following people or groups are haunted? What kind of memories, trauma, or possibilities “haunt” them?

- Survivors of war
- Former cult members
- The American South
- Climate change activists
- Parents separated from their children
- Concert or filmgoers who have experienced a powerful work of art

December 3

-looking at *Beloved* in the context of Gothic's political spectrum:
"revolutionary" vs. "reactionary" (conservative)

-Not "reactionary," but also doesn't romanticize revolution

-Cherokee scene (161), devastation of Native Americans, "end of the world": postapocalyptic theme

-How does this shed light on the haunting?

-*Beloved* displacing characters as a means of affection

-The echoes/consequences of Sethe's actions

-writing exercise: responding to a quote from your secondary source. It could be a quote about Gothic literature in general, or a thesis statement about a particular text or author. It should not be a quote that is summarizing, or overly specific.

1. *How does the quote help you understand the Gothic genre?*

2. *How might the quote challenge your existing understanding of Gothic literature?*

3. *How might it help you see your chosen story/novel in a new way?*

DECEMBER 10

Announcements:

Sci Fi Symposium: December 12

-500 word extra credit

Semester Review Quiz next time: matching characters with descriptions, concepts with descriptions (**all bonus points**)

Beginning watching US!

EXAM FORMAT:

-15% of final grade

-Short ID and analysis of 4 texts you **did not write about in either essay** (you will have a choice)

-ID: text, author, context. Then a brief paragraph of analysis (ID'ing literary elements and Gothic tropes, important cultural/historical themes)

-1 double-sided page of notes allowed

As you're watching US, think about how moments in the film might match moments in texts we've read. In particular, you might think about parallel/matching/contrasting:

- Setting choices
- Character types
- Depictions of the sublime/uncanny/abject/terror/fantastic
- Point of view shifts
- Cultural/historical themes
- Symbolism
- Plot twists