

29 MARCH:

- bechdel not required
- ask for extension

MINORITY REPORT by PHILIP K DICK

- authentic human being or artificial, artificial intelligence concerned Dick
- prolific and well-known writer
- themes in his novels: out-of control nature of political authority, anxiety about automatization of industry and creativity, drug-use
- opening line: foregrounds tension between older people getting replaced by younger (parallels obsolescence of people by technology)
- age-difference between Anderton and Witwer played up in story not the film
- short-story: Anderton engineered pre-crime but in film he is cop/enforcer
- pre-cogs film: Greek oracle comparison, priest interprets what oracle says, foreshadows that interpretation is important aspect of pre-crime system, not completely objective
- pre-cogs books: disabled, disfigured
- film version (2002): war on terror, surveillance state,
- Anderton decides to go through with murder to save idea of pre-crime, martyrdom--sacrifices own freedom to save a system despite knowing it is flawed
- Cold War- fed into his intensity toward paranoia,

SONNY'S BLUES by JAMES BALDWIN

- gay, excluded from black rights movements because of it
- double outsider, stories discuss this alienation
- first person structure of story:
- first darkness: poverty, oppression, racism
- second darkness (of movies): cinema alter minds, tranquilizing, distraction,
- drug use, sonny's drug use, narrator's anxiety that brother's career choice will lead him down a path, royalty, religious element, transcendent possibility of music/religion
- visual paragraph of opening paragraph and cinema- darkening room, deceptive, people in dark club regarding performance--

BLOODCHILD by Octavia Butler

-preserve, territory t'garians occupy: zoo, stockpile, preserve diverse genetic materials of animals

APRIL 5

JOYCE CAROL OATES: WHERE ARE YOU GOING WHERE HAVE YOU BEEN?

-prolific 20th century american writer

-inspiration from music, Bob Dylan's *It's all over now baby blue*

-Connie-narcissism, mirrors-series of images, reflected throughout the story, treats other people as mirrors, extremely preoccupied with what other people think of her

"Who are you? Who do you think you are" repeated throughout the story

-mother

-third person narrative--subjective, tied to point of view of Connie, even vocabulary at sometimes reflects Connie's POV because of this we can see how she changes throughout the story

-"hair drew anyone's eye to it"-foreshadows the fact that Arnold was looking at her

-two facets of Connie's personality: being out of house means possibly being seen by someone who matters, emphasis on her duality: wears a mask ---duality foreshadowing of her interaction with Arnold, mask that Arnold Friend wears

-restaurant: described as sacred almost religious place for Connie and her friends, place for them to be worshipped, sense of belonging and community, sense of identity

-role of music in the story--her own identity comes through filter of music/pop culture esp bobby king show, way she transcends/loses herself in music,

-Arnold-described as stereotypical 50's greaser type, wolf whistle---shaggy hair, wide grin, white teeth--little red riding hood/3 little pigs--fairy tale images

-gold painted car--showing off, garish, ostentatious,

-"the horn sounded four short taps as if this were a signal Connie knew." (Arnold tries to create a sense of intimacy with Connie that doesn't really exist

-shaggy, wild, lupine hair

-"Who the hell do you think you are" -connie echoes her mother's words

-Arnold speaks quickly, doesn't give Connie chance to speak or think, (like salesman)

-drivers glasses--mirrored, like a mask, allow her to see herself in them, narcissism

-at door, standing on threshold, not sure whether to choose person she is at home or person she is when she is out

- smiling face on side of car: well recognized, universality of his characters, knows everyone
- car with bells and whistles meant to draw the eye
- 33, 19, 17, biblical reference-- "where do you come from where have you been"
- music thread that ties connie to arnold, speech seems familiar to her b/c its from music, chief means of his seduction to her
- mysterious predatory figure at doorstep, he won't enter---vampiric, waiting for invitation from her
- inspired by Charles Howard Schmid, American serial killer, used music to lure children
- Connie and her friends operate with degree of duplicity with parents-Oates reacts to moral assumptions about youth culture in Time's articles about Schmid
- Connie selfish character but when Arnold threatens her family she goes with him
- final paragraph: generic comments, like lyrics to a song, doesn't bother altering it to her
- expansive land, sunlight, realising there is more to life (moral awakening when faced with violence/threat of death)

DAVID FOSTER WALLACE: BRIEF INTERVIEWS WITH HIDEOUS MEN

- many works challenge idea that literature should be easy entertainment/pleasure
- tense present
- alienation, technological mediation (internet, television, social media) breaks down intimacy and community
- series of excerpts of interviews, but interviewer and everything they ask has been cut out
- questions excised- for interviewees doesn't matter what was asked of them, they're going to say what they want regardless
- B.I. #14: fear of intimacy, rejects those that accept his sexual peculiarity
- interviewer--
- B.I. #11: change in structure, break up, blames the interviewer/her, blames her fear and insecurity for the break up even though it's clear it's due to an infidelity/breach of trust
- B.I. #36; rationalized his actions, denies responsibility for his actions, just to feel better about himself (Wallace was critical of commercialization of therapy--feeds into narcissism)

EXAM REVIEW/NOTES

- 3 sections, full sentences and paragraphs

-budget time well, organization, last section of exam--essay section, come up with thesis, tie together number of works from term

-avoid providing same info about texts in more than one section

-organizational work for essay, feel free to use questionnaire

-double space

-SECTION ONE: DEFINITIONS

-10 of 15, three things: accurate definition, differentiates it from other terms, point to particular example used in a particular fiction and how!

-a lot will be from glossary of terms in anthology (but only one's we used!)

-SECTION TWO: SIGHT PASSAGE

-wasn't on midterm

-quotes paragraph of material from story

-identify title and author of fiction and do some close reading and relate it to larger themes/ideas from the fiction from which it was drawn (imagery, narrative style, characterization, themes, symbols, importance of fiction itself, author, why it's an important fiction--larger contextual issues)

-go over lecture notes and introductions to stories in the anthology

-SECTION THREE: ESSAY

-pick **ONE** essay topic, no inherent thesis in topic, ex- "discuss the use of animal imagery in four of the fictions studied this term"

-general/broad topics, linked to wide number of stories (literary movements, narration style--intrusive narration)

-looking for taking concepts we've talked about and apply them in new ways that were not discussed in the lecture

-feel free to write closely on topics on research essay

-in general non-cumulative-- unlikely to see sight passage from works before midterm, heavily weighted towards post-midterm,