

R 5/29 Northanger Part 1, Udolpho  
 -Get Voyant ready.

Part 1: Open Discussion	
Objectives: Get talking, thinking, comfortable. Piece out key themes/questions of text. See what you're most interested in.	
Opening go-around	Say something interesting, weird, something you have a question about or particularly want to discuss (either of our texts).
Mysteries of Udolpho (led by Brian)	<p>Emily gazed with melancholy awe upon the castle, which she understood to be Montoni's; for, though it was now lighted up by the setting sun, the gothic greatness of its features, and its mouldering walls of dark grey stone, rendered it a gloomy and sublime object. As she gazed, the light died away on its walls, leaving a melancholy purple tint, which spread deeper and deeper, as the thin vapour crept up the mountain, while the battlements above were still tipped with splendour. For those too, the rays soon faded, and the whole edifice was invested with the solemn duskiness of evening. Silent, lonely and sublime, it seemed to stand the sovereign of the scene, and to frown defiance on all, who dared to invade its solitary reign. As the twilight deepened, its features became more awful in obscurity, and Emily continued to gaze, till its clustering towers were alone seen, rising over the tops of the woods, beneath whose thick shade the carriages soon after began to ascend. (216)</p> <p>--sublime and sensual</p> <p>"if we come to the corridor, about midnight, and look down into the hall, we shall certainly see it illuminated with a thousand lamps, and the fairies tripping in gay circles to the sound of delicious music; for it is in such places as this, you know, that they come to hold their revels .(220)</p> <p>--making fun of superstition. Yet why do we read it, if not to indulge our own superstition?</p>
Northanger Abbey	<p>Close-read first paragraph.</p> <p>Meeting Henry Tilney (p. 14-15). Ch. 3.        --Is this how you're supposed to meet a hero?        --Why is his first statement this, as opposed to something else?        --Compare to meeting with Valancourt. Emily's traveling in the romantic but hazardous mountains with her dad, who fears highwaymen. Meet Valancourt in hunter's dress, rides along with him. Soon after, he returns and dad accidentally shoots him, so they have to nurse him.</p> <p>Free indirect discourse (p. 18). Ch. 4 beginning.        -Introduce paragraph, discuss.</p> <p>Reading novels. (p. 23): Last paragraph of the chapter.        -Why this intrusion of the author?</p>

	<p>Reaction to disappointment in love (p. 41): Ch. 9 beginning -relation to romantic stereotypes</p> <p>Why so much time spent on Clifton scheme? (Especially in ch. 13)? -They want to drag her off to a castle. P. 72—grabbing her by her hands. She’s sort of a gothic heroine.</p> <p>“Advantages of natural folly in a beautiful girl” p. 81, ch. 14. And paragraphs before and after. --Narrator’s voice --What’s she doing to romance?</p> <p>“Something horrible” right after that in chapter. --Use of words—transition into Voyant activity.</p>
Mini-Activity: Voyant Tools Discussion	<p><i>Why?</i> Demonstrate some of the new tools we have for looking at texts. Later lessons I may send you off to the computer lab during part of class to make some discoveries on your own.</p> <p>Show how to put texts in Voyant Tools. (Finding Gutenberg, taking away all the Gutenberg stuff.)</p> <p>Show list, discuss. (Why her and she? Feminine world?)</p> <p>Apply stopwords. Discuss.</p> <p>Two samples: “Nicest” and “Horrid.” --Themes of using words precisely. Really understanding words. More and more important as novel progresses. --Catherine uses words imprecisely; not a good sign!</p> <p>**Nicest: p. 78, ch. 14 **Horrid: p. 25-6, chapter 6</p>

[15 minutes]

-Touch base with Dominique, next week’s discussion leader.

Part 2: Background	
Objectives: Contextualize the late-Enlightenment/industrial revolution enough to understand story.	
Opening Questions	What sorts of things happened in the end of the eighteenth century in the rest of the world that you know about?
Late 18 <sup>th</sup> Century	World rethinking social structures based on all of that Enlightenment thought about equality of man and so forth.

Context	<ul style="list-style-type: none"> <li>• 1775: American War of Independence (what the Brits still call it).</li> <li>• French Revolution 1789. Rationality, liberty and equality—into a bloodbath. Limits of reason. <ul style="list-style-type: none"> <li>○ Revolution against the aristocracy. Thousands of aristocrats were guillotined (considered humane at the time, but still)</li> <li>○ Arguably one source of “gothic” and romanticism: just trying to come to terms with the trauma.</li> <li>○ Lurking terror for decades that this would happen elsewhere in Britain.</li> </ul> </li> </ul> <p>Industrial revolution. Started 1780s in textile industry. Began transformation of world from agricultural to city economy. Gradually, over the course of the late 18<sup>th</sup> &amp; 19<sup>th</sup> c, <i>complete</i> change.</p> <ul style="list-style-type: none"> <li>• Countries → cities</li> <li>• Rise of middle class (Moll!)</li> <li>• Farms → Factories.</li> </ul>
Ann Radcliffe	<p>Haberdasher’s daughter, married a journalist. Wrote in evenings to amuse herself while her husband away reporting on Parliament. 5 novels.</p> <p>Famous—very successful. 500 pounds for Udolpho—tremendous, more than twice what her nearest competitor was making.</p> <p>Good reputation for her work; seen as the top of the gothic genre, better writing than the average gothic novel.</p> <p>33, most famous and successful novelist of her day—suddenly stopped writing. People advanced gothic theories: she had died, she had gone mad and been imprisoned. Her husband said she was “too much the gentlewoman.” (Possible: harsh reviews.) Did keep travel writing, published posthumously. (See that in Udolpho.)</p> <p>“Explained supernatural.” Ghostly things turn out to have rational explanations—Enlightenment! (Scoobey-doo?)</p>
Jane Austen	<p>Daughter of a clergyman with a big family, with financial difficulties. Retiring life, but liked her fame and making money. Never married. 6 novels, published anonymously, all pretty successful and respected. Died in her early 40s.</p> <p>Theories—how could this old maid have written all these romantic novels? Secret romance/lesbian theories. No way to know. Family burned most of her letters. What’s left is very trivial.</p> <p>One of the few really canonical women writers.</p> <p>Widely imitated.</p>

	Beginnings of commonplace realism—style more about common events than about romantic incidents.
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Part 3: Papertest Discussion	
Objectives: Get them comfortable on Papertest format. Get some questions!	
Explain Papertest coming on Tuesday	<p>-First half of class—as usual. End of Northanger Abbey.</p> <p>-Slightly early break. After break, we'll start Papertest (90 minutes).</p> <p><i>Part 1: Closed book, in-class</i></p> <p>-6 passage identifications/analysis/short answer. (Things we've discussed.)</p> <p>-Less about right answer, more about saying something interesting. (aka analyzing rather than summarizing)</p> <p>(If you've got an accommodation for extended time, get it to me asap!)</p> <p><i>Part 2: Essay, submitted to SafeAssign by 8pm Tuesday night</i></p> <p>-3 choices—pick one.</p> <p>-About 2-3 pages.</p> <p>-Not too formal; really based on depth of close-reading/analysis. No outside research required.</p> <p>Questions?</p>
Write your own essay prompts	<p>Consider the themes of the course, write an essay prompt or two, by yourself or with a partner, to turn in.</p> <p>Requirements:</p> <p>-Must be open-ended, requiring some analysis.</p> <p>-Cannot require outside research.</p> <p>-Must require use of at least 2 texts.</p> <p>**Think of things that could work, think of texts you'd like to write on and how they're connected.</p>
Collect, read and discuss.	Give a bit of feedback of which ones would and wouldn't work, to give a sense.

Next class: End of *Northanger Abbey*. Catherine's reading begins to catch up to her as we finally go to *Northanger Abbey*.