

The Question

In an essay outline and explain the significance of a meaningful shift in understanding or perception that was apparent in the presentations delivered in class. Best here would be a development that is apparent in more than one presentation. Show how this shift suggests, or is indicative of some larger understanding or process of making sense of the world.

For example (me thinking about this...but then that's me): Shift from the sort of insularity that positions/deals with the fear and terror implicit in Spanish society at the time (i.e. the inquisition)...mostly by making it a harmless joke, to a recognition of other possible ways of seeing things, or understanding the world, but one that sees this possibility mostly as something unknown, dark, savage, to be feared. Again this is just an idea....my showing how I might deal with this.

A Process That Works In This Context:

1. Provide context, and maybe a bit of an overview of the development that you expect to show
2. Having outlined this development, start outlining how first part of development shows up in the first work (chronological discussion of larger development, but then within this also a chronological discussion of the particular text and the elements that show up in this text)
3. Then outline what's going on in second text
4. Address and expand on the development that you have identified
5. Go back and provide an overview of the implications that you have found/outlined.

<p>What Did I Do?</p> <p>Overview of difference in context.</p> <p>Expanding... outlining how California fits in? Should I have provided a sentence for HOD?</p> <p>Overview of development that will be discussed (note I haven't</p>	<p>Whereas <i>Heart of Darkness</i> is set both historically and geographically, at the center of the colonial enterprise, <i>Farewell My Lovely</i> is set in a more passive location where the colonialism is concerned. Early Modern California is an instance of late stage colonialism, almost a vestigial tail of the American colonial enterprise, the last part of America's push west, which as Chandler writes about it, is no longer the project of pioneering farmers, but instead later "pioneer" land developers, and movie makers. As a result Chandler's drama focuses more on the internal workings of late colonialism and, in particular, the internal corruption apparent in a late, more settled colonial power. The depiction of women in <i>H.O.D.</i> and <i>Farewell</i> shifts from</p>
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<p>really said what I will make of this difference ...don't need to, I'll do this by the end of my discussion</p>	<p>a “good girl/darkness, domestic/foreign” dynamic apparent in H.O.D., to the emergence, in <i>Farewell My Lovely</i> of the femme fatale as a bridge between the good and bad. At the same time a third, more dynamic female characters, begins to emerge but tends to get lost, or fade in the narrative as a mostly male authorship doesn't yet seem to know what to do with such characters.</p>
<p>Outlining main idea to be developed in HOD</p>	<p>Part of the colonial “us and them” world that Conrad sets up in HOD, is a stereotypically Victorian depiction of women as either naïve, domestic creatures who are idealistic but “out of it,” or as “dark” other women who is part of a larger, largely undiscovered physical and intellectual territory. The first part of this</p>
<p>Outlines how first character is an example of the naïve domestic</p>	<p>equation is apparent in two characters that show up in HOD: Marlow's aunt, the woman who gets Marlow his position on the boat that he will make his way up to Congo on, and Kurtz' “intended,” the woman Marlow ultimately provides a skewed</p>
<p>Setting up example (context)</p>	<p>account of Kurtz demise to. Marlow describes meeting his aunt in order to say goodbye to her, before leaving to take the job she had gotten him. Marlow</p>
<p>Specifics to prove how this works. Note how the quotes are clearly integrated into the sentences that they're part of and it's clear how they are related to the sentences around them</p>	<p>describes the way that his aunt was happy that Marlow had gotten his position, but how, at the same time, she had represented Marlow as “one of the Workers, with a capital—you know. Something like an emissary of light, something like a lower sort of apostle.” Marlow responds by reminding his aunt that the company he was joining “was run for profit” to which she responds “the labourer is worth his hire,” implying that Marlow should be an evangelist in Africa, that his main job in life should be as a pious religious person. Marlow ends his description of this interaction dismissively, explaining:</p>
<p>Quote in this case is pretty much self-explanatory. (be careful here...if it's not clear what you make of the passage you</p>	<p>how out of touch with truth women are. They live in a world of their own, and there had never been anything like it, and never can be. It is too beautiful altogether, and if they were to set it up it would go to pieces before the first sunset. Some confounded fact we men have been living contentedly with ever since the day of creation would start up and knock the whole thing over.</p>

<p>had better explain)</p> <p>Second example, same process, bit of context...</p> <p>Outline what the text shows . Again note how passages quoted are clearly related to the discussion being developed here.</p> <p>Make sense of material just described.</p> <p>Other side of equation...note transition, and in particular how there is a clear reference to that which has just been discussed, t that which is coming, and that the relationship is clear</p> <p>Illustrate and Explain</p> <p>Trans, same thing, i.e. reference to both that which was</p>	<p>The mechanism behind the creation of this naive world that is “too beautiful altogether, and...would go to pieces before the first sunset becomes more apparent in Marlow’s description of the other representative of domestic female naiveté appearing in HOD, Kurtz’ “intended.” When he finally meets with her, Marlow knows about Kurtz’s violence at the station in Africa, the way he set himself up as a god, his mistress. But he doesn’t say anything when the intended describes how Kurtz was such a worthy human being, and how “I am proud to know I understood him better than anyone on earth” when clearly she didn’t have any idea as to what Kurtz had really done in Africa. Marlow mostly just listens to her as she describes Kurtz oratorical prowess, and “what a loss...” his death was “to me—to us...to the world.” Marlow even manages to buttress this variant of the “too beautiful...world” by replacing Kurtz last words “The horror! The horror!” with “The last word he pronounced was—your name.” To the extent that he has lied, actively helping “the intended” maintain her naive understanding of a world “too beautiful altogether,” he is actually complicit in this understanding. The world that they are “living contentedly with ever since the day of creation” is actually the world of their own creation.</p> <p>On the other side of this “world” of naiveté is the dark other woman that is Marlow’s mistress, a woman who’s darkness is maintained, enhanced as much via that narrative strategy of keeping her safely at a distance, as it is via any description. We never hear her speak, and do not really meet ...</p> <p>The nature of the gap between domesticity and darkness that appears in HOD is depicted differently in <i>Farewell My Lovely</i> and ultimately includes more of a shape</p>
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<p>just discussed, what's coming next and the relationship between the two</p> <p>Now do the same thing with the Chandler</p> <p>Having done this...</p> <p>Expand on the nature of the difference between these two texts and finish up.</p>	<p>shifting character, the archtypical femme fatale that is at the center of many of Chandler's mysteries. In <i>Farewell</i> _____ provides a typical instance of this femme fatale, character, first appearing in the narrative as [description here] but then later on turning out to be [description of how this works here].</p> <p>In positioning the femme fatale, Chandler and others who repeatedly incorporated this character into their work, create a [remainder of explanatory material]</p> <p>Summarize and expand on development in conclusion. Note: a good conclusion is not just going to repeat the ideas expressed, instead they'll expand and extrapolate, outlining some of the consequences or implications of the ideas that have been discussed</p>