

ENGL 215 Live Chat 2c



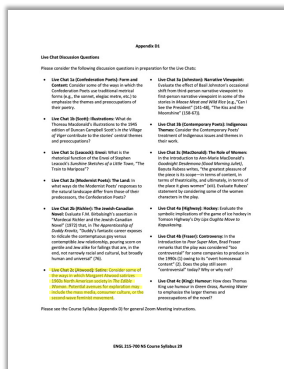
Zoom Meeting Information

- Zoom Meetings are about 60 minutes in length.
- Zoom Meetings are recorded.
- Recordings and PowerPoint presentations are posted on onQ (under “Activities” > “Zoom Meetings”).
- Participate in the discussion by using the “Chat” window or by raising your hand in “Reactions.”
- Your camera may be on or off.

ENGL 215 Zoom Meetings

| | | | |
|-------------|--|--|--|
| Weeks 1-3 | Live Chat 1a Confederation Poets | Live Chat 1b Duncan Campbell Scott | Live Chat 1c Stephen Leacock |
| Weeks 4-6 | Live Chat 2a Modernist Poets | Live Chat 2b Mordecai Richler | Live Chat 2c Margaret Atwood |
| Weeks 7-9 | Live Chat 3a Basil Johnston | Live Chat 3b Contemporary Poets | Live Chat 3c Ann-Marie MacDonald |
| Weeks 10-12 | Live Chat 4a Tomson Highway | Live Chat 4b Brad Fraser | Live Chat 4c Thomas King |

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Appendix D1

- **Satire:** Consider some of the ways in which Margaret Atwood satirizes 1960s North American society in *The Edible Woman*. Potential avenues for exploration may include the mass media, consumer culture, or the second-wave feminist movement.

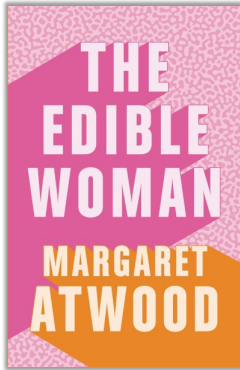
satire vs parody

satire

- a type of writing that strives to expose and ridicule society's follies, vices, and shortcomings
- appeals to a shared sense of “normal” conduct from which vice and folly appear to stray
- can be *direct* (direct address) or *indirect* (reader draws conclusions) (Baldick 322)
- **types:** Horatian (168), Juvenalian (190-91), etc.

parody

- Greek for *mock song*
- the imitative and exaggerated use of someone else's words, style, attitude, tone, and/or ideas in such a way as to make them ridiculous
- satirical mimicry
- as a branch of satire, it is often derisive and/or corrective (Baldick 268)

 **Margaret Atwood, *The Edible Woman***


| ch. | subject matter | satirical target |
|-----|---------------------|-----------------------|
| 2 | Marian's workplace | Seymour Surveys |
| 7 | Marian's partner | Peter Wollander |
| 19 | Marian's Xmas party | party attendees |
| 22 | Marian at Duncan's | Duncan and housemates |

| ch. | subject matter | satirical target |
|-----|--------------------|------------------|
| 2 | Marian's workplace | Seymour Surveys |

The company is layered like an ice-cream sandwich, with three floors: the upper crust, the lower crust, and our department, the gooey layer in the middle. On the floor above are the executives and the psychologists—referred to as the men upstairs, since they are all men—who arrange things with the clients; I've caught glimpses of their offices, which have carpets and expensive furniture and silk-screen reprints of Group of Seven paintings on the walls. Below us are the machines—mimeo machines, IBM machines for counting and sorting and tabulating the information; I've been down there too, in that factory-like clatter where the operatives seem frayed and overworked and have ink on their fingers. Our department is the link between the two; we are supposed to take care of the human element, the interviewers themselves. (13)

| ch. | subject matter | satirical target |
|-----|------------------|------------------|
| 7 | Marian's partner | Peter Wollander |

Structurally the building was complete, except for the finishing touches. They had all the windows in and had scrawled them with white soap hieroglyphics to keep people from walking through them. The glass doors had been installed several weeks before, and Peter had got an extra set of keys for me: a necessity rather than just a convenience, since the buzzer-system for letting people in had not yet been connected. Inside, the shiny surfaces—tiled floors, painted walls, mirrors, light fixtures—which would later give the building its expensive gloss, its beetle-hard internal shell, had not yet begun to secrete themselves. The rough grey underskin of subflooring and unplastered wall-surface was still showing, and raw wires dangled like loose nerves from most of the sockets. (61)

| ch. | subject matter | satirical target |
|-----|---------------------|------------------|
| 19 | Marian's Xmas party | party attendees |

But now she could see the roll of fat pushed up across Mrs Gundridge's back by the top of her corset, the ham-like bulge of thigh, the creases round the neck, the large porous cheeks; the blotch of varicose veins glimpsed at the back of one plump crossed leg, the way her jowls jellied when she chewed, her sweater a woolly teacosy over those rounded shoulders; and the others too, similar in structure but with varying proportions and textures of bumpy permanents and dune-like contours of breast and waist and hip; their fluidity sustained somewhere within by bones, without by a carapace of clothing and makeup. What peculiar creatures they were; and the continual flux between the outside and the inside, taking things in, giving them out, chewing, words, potato chips, burps, grease, hair, babies, milk, excrement, cookies, vomit, coffee, tomato juice, blood, tea, sweat, liquor, tears, and garbage.... (194-95)

| ch. | subject matter | satirical target |
|-----|--------------------|-----------------------|
| 22 | Marian at Duncan's | Duncan and housemates |

He threw his head back against the chair and closed his eyes; his words rose in a monotonously intoned chant through the black thicket of his beard. "Of course everybody knows *Alice* is a sexual-identity-crisis book, that's old stuff, it's been around for a long time, I'd like to go into it a little deeper though. What we have here, if you only look at it closely, this is the little girl descending into the very suggestive rabbit burrow, becoming as it were pre-natal, trying to find her role," he licked his lips, "her role as a Woman. Yes, well that's clear enough. These patterns emerge. Patterns emerge. One sexual role after another is presented to her but she seems unable to accept any of them, I mean she's really blocked...." (226-27)

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