

### ENGL 215 Live Chat 3c



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

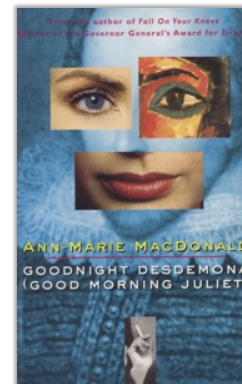
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#### Appendix D1

- **The Role of Women:** In the Introduction to Ann-Marie MacDonald's *Goodnight Desdemona (Good Morning Juliet)*, Banuta Rubess writes, “the greatest pleasure of the piece is its scope—in terms of content, in terms of theatricality, and ultimately, in terms of the place it gives women” (xiii). Evaluate Rubess’ statement by considering some of the women characters in the play.

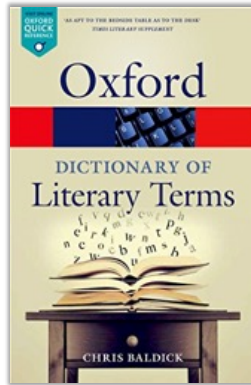
### Ann-Marie MacDonald, *Goodnight Desdemona (Good Morning Juliet)*



For myself, the greatest pleasure of the piece is its scope—in terms of content, in terms of theatricality, and ultimately, in terms of the place it gives women. The women of *Goodnight Desdemona* are always active, always pushing the piece forward, threatening, seductive, giving up, rallying, stabbing, kissing, embracing, thinking. [They possess an] astounding variety.... (xiii)

**Banuta Rubess. Introduction.** *Goodnight Desdemona (Good Morning Juliet)* by Ann-Marie MacDonald. Vintage, 1998, pp. xi-xiii.

## epiphany



- Greek for *manifestation*
- the insight or revelation gained when one suddenly understands the essence of something or sees something for what it is
- a “Eureka” moment, an instantaneous discovery or revelatory experience that imparts new insight or realization
- originally referred to the Christian festival commemorating the manifestation of Christ to the Magi, celebrated on 6 January (Twelfth Night) (121-22)

### Ann-Marie MacDonald, *Goodnight Desdemona (Good Morning Juliet)*

#### Constance's First Epiphany

I've slaved for years to get my doctorate,  
but in a field like mine that's so well trod,  
you run the risk of contradicting men  
who've risen to the rank of sacred cow,  
and dying on the horns of those who rule  
the pasture with an iron cud.

.....  
and after years spent as a laughingstock,  
I finally came to think that it was true.  
But, Desdemona, now that I've met you,  
I want to stand out in that field and cry, "Bullshit!" (2.2)

### William Shakespeare, *Othello* (1604)

#### Desdemona: Character Study

Desdemona ... is a strong, outspoken woman, unafraid to challenge the racial bias of Venice or the opinions of her imposing husband.... In Desdemona, Shakespeare created an emblematic figure that was familiar to his original audiences from the mediaeval morality play.... She resembles the angel that opposes the devil in such a play, struggling for control of the central character, who is a symbol of humanity.... She is the chief repository of the play's values.

Charles Boyce. "Desdemona." *Shakespeare A to Z. Facts on File, 1990*, pp. 155.

### William Shakespeare, *Romeo and Juliet* (ca. 1595)

#### Juliet: Character Study

Juliet first appears as a conventional upper-class daughter, affectionately dependent on her nurse and accepting of the marriage to Paris that is planned for her. However, when she is gripped by passion for Romeo, she displays a heroic capacity to resist her world, despite the dangers of her love. She accepts death no less readily than Romeo when destiny has destroyed their lives.... Shakespeare lowered Juliet's age [from 16 to 14] ... perhaps to emphasize her vulnerability.

Charles Boyce. "Juliet." *Shakespeare A to Z. Facts on File, 1990*, pp. 323-24.

**📖 Ann-Marie MacDonald,  
Goodnight Desdemona (Good Morning Juliet)**

**Constance’s Second Epiphany**

I loved him from the moment I first saw him  
across the crowded cafeteria.  
. . . . .  
I loved that man....  
. . . . .  
[Meekly to heaven] I loved Claude Night. Love.  
. . . . .  
Love. Love! I love that shit, Claude Night!  
Amour—at-first-sight, in plain view, a coup de foudre,  
la vie en soir, amo, amas, amat!  
There. I’ve said it. So what do I do now? (3.5)

**📖 Ann-Marie MacDonald,  
Goodnight Desdemona (Good Morning Juliet)**

**Constance’s Third Epiphany**

I’ve had it with all the tragic tunnel vision around here. You have no idea what—life is a hell of a lot more complicated than you think! Life—real life—is a big mess. Thank goodness. And every answer spawns another question; and every question blossoms with a hundred different answers; and if you’re lucky you’ll always feel somewhat confused.... Desdemona, I thought you were different; I thought you were my friend, I worshipped you. But you’re just like Othello—gullible and violent. Juliet, if you really loved me, you wouldn’t want me to die. Because you were more in love with death, ‘cause death is easier to love. Never mind. I must have been a monumental fool to think that I could save you from yourselves.... Fool.... (3.9)

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