**CORE106 Fall 2015**

**September 14, 2015**

**Agenda (Summary Appendix)**

1. **Next two weeks: Colloquium, Douglass, Writing Section**
2. **Updated instructions. I’m sure there will be more questions.**
3. **Woolf: There is tremendous tension about sex and gender, but let’s begin with a different question:**
4. **Think about the way Woolf talks about Shakespeare. Incandescent, high integrity, hangs like a spider’s web. But there is something else important, and it’s apparent when you think about modern acting.**Who is the worst actor you can name?  
     
   Who is the best?  
     
   Now think of Shakespeare. Other than the language, is there any kind of fingerprint that tells you “this is Shakespeare.” Probably not…he disappears.
5. **Now, let’s bring this back into a discussion about gender, and what we might think is a dilemma.**It’s clear she thinks there are significant differences in the experience and artistic sensibility between men and women. At this same time:  
   1. She chastises herself for “praising sex”
   2. “It is fatal for anyone who writes to think of her sex.”

So what is Woolf getting at? How do we reconcile this contradiction?  
  
The key word is *Androgyny*.

1. **Why is she so bothered by the divided mind? What is analysis? ANGER DIVIDES THE MIND**Give us examples of why the divided mind becomes a problem? Go through the book and cite specific cases.