

MARGARET THE FIRST

THE QUEER FANCIES & SCIENTIFIC AMBITIONS OF THE DUCHESS OF NEWCASTLE

“Though I cannot be Henry the Fifth, or Charles the Second, yet I will endeavour to be Margaret the First.”

A Study of Biography,
'Fancy,' and Queer Theory.



THE RIDICULOUS

“Mad, ridiculous, and conceited. Her dress is antick, her neck naked, and she wears black patches to cover pimples.”

Samuel Pepys (1667)

THE INCOMPARABLE

*The thrice noble,
chaste, and virtuous...
original-brain'd, generous
Margaret Newcastle.*

Charles Lamb

The Spectacle: A woman who refused to be invisible, creating a ‘Romance’ of her own life to counter the criticism.



THE LUCAS AMBITION

Family: Rising gentry, acquisitive, and relentlessly ambitious.

Father: Thomas Lucas, an exile who killed a rival in a duel.

Mother: Elizabeth, a woman of “*majestic grandeur*” and shrewd business sense.

Margaret’s Conflict: Inherited “*extreme ambition*” but afflicted with crippling “*bashfulness*”.

She possessed the drive of a public statesman but was confined to the domestic sphere.

THE SPECTACLE AT ARUNDEL HOUSE (1667)

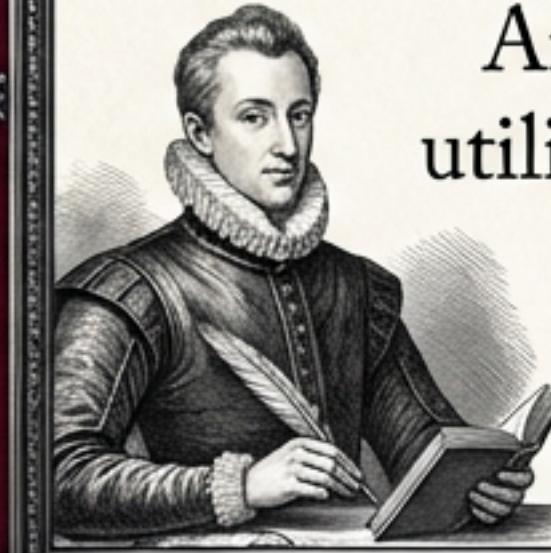


PEPYS CHECK:
*"I did not like
her at all. Her
dress was antick,
and her words
were not
worth hearing."*

DEFINING FANCY

SIR PHILIP SIDNEY

The Defense of Poesy.



Art must have utility. It teaches virtue and morality.

MARGARET CAVENDISH

The Blazing World.

Fancy needs no justification.

It is for “pleasure and delight.”

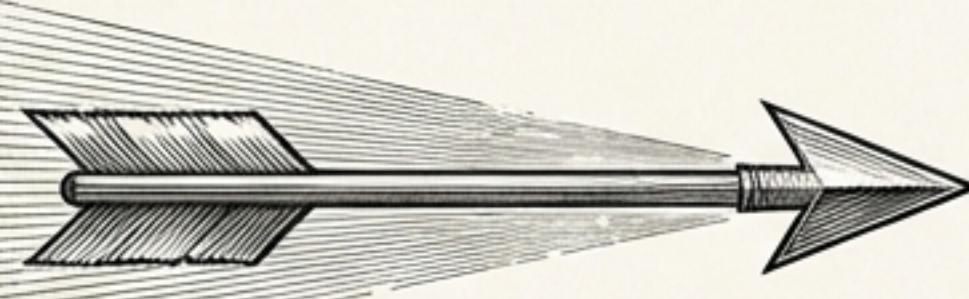
It is a world of one’s own.



“Fancy creates of its own accord whatsoever it pleases, and delights in its own work.”

FANCY VS. QUEER FUTURITY

QUEER FUTURITY (Muñoz)



Hope for future political change.
A structuring mode of desiring.

CAVENDISH'S FANCY

*A potentiality accessed
in the PRESENT.*

*Escape from the
'quagmire' of reality.
An internal survival
mechanism.*

Ref: José Esteban Muñoz, *Cruising Utopia*.

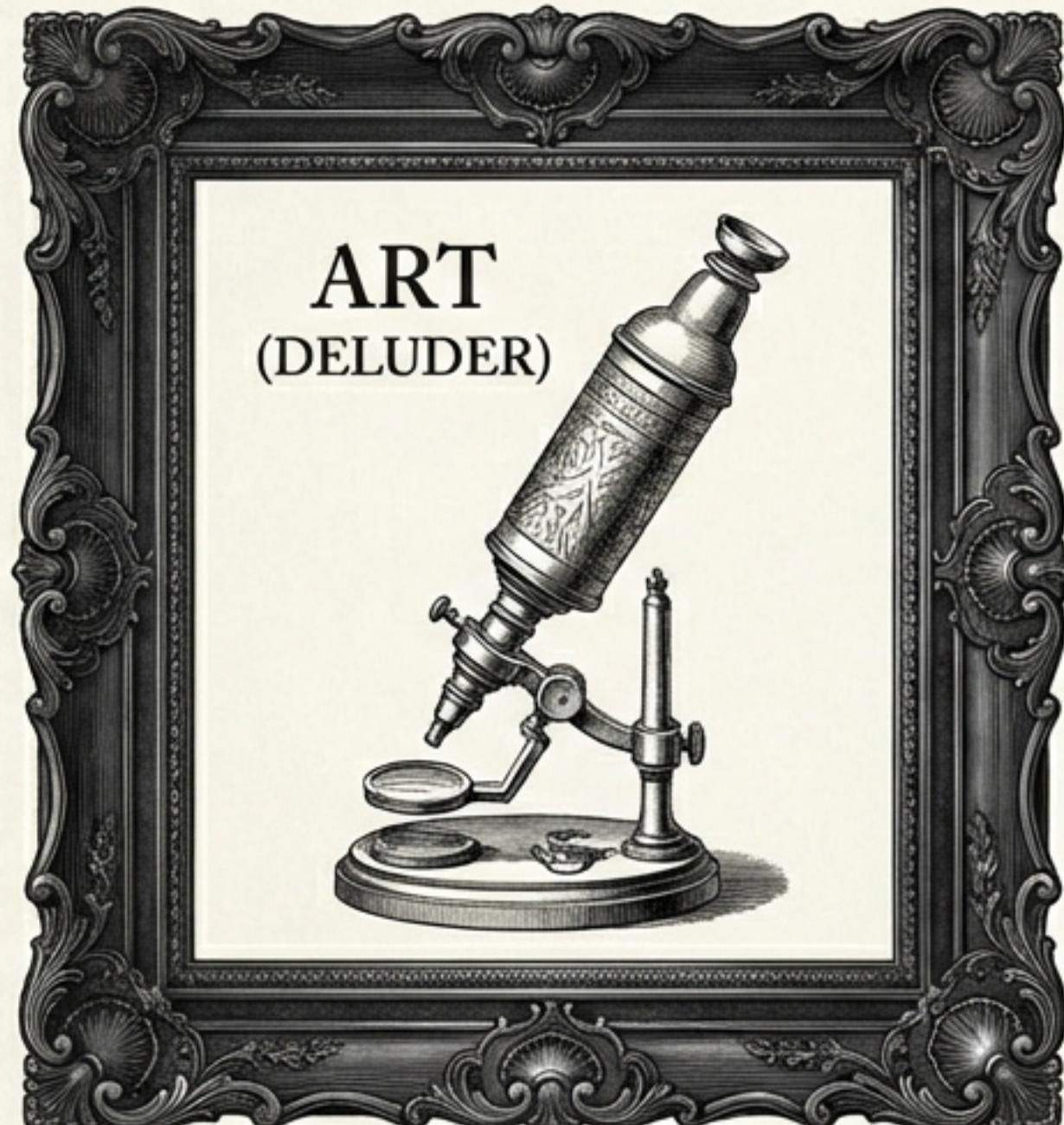


CASE STUDY 1: THE BLAZING WORLD

Scientific Utopia & Intellectual Ambition.

- Premise: A Lady kidnapped for assault becomes an Empress.
- *The Reversal*: She is worshipped, not subjugated. She is granted ‘*Absolute Power*’.
- *The Fancy*: A homosocial space where the Empress and the Duchess become ‘platonic lovers’ and philosophize without men.

NATURE IS FEMALE



ART
(DELUDER)



NATURE

Cavendish critiqued
the Royal Society's
reliance on technology.

She argued humans
are PART of Nature,
not masters of it.

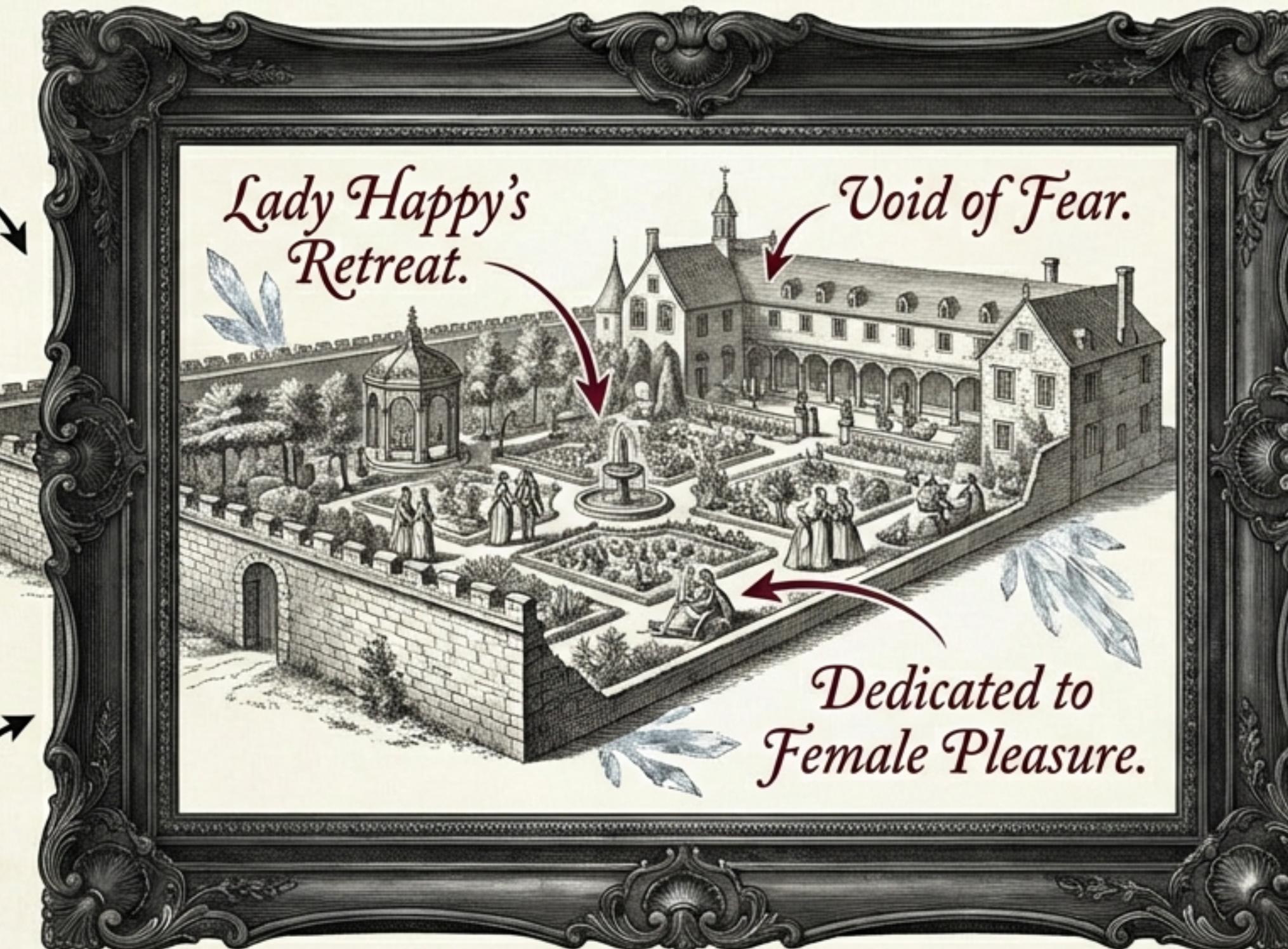
*"Nature has made your sense and reason
more regular than art has your glasses."*

Reality Check:
While she ruled
the Blazing World,
in London she
was barred from
participating in
the Royal Society.

CASE STUDY II: THE CONVENT OF PLEASURE

Social & Romantic Utopia.

The Curse of Marriage
Mr. Negligent
Pain of Childbirth
Drunken Husbands.



❖
The Goal:
To create a space
rejecting virtues that
only serve men.

QUEER DESIRE & PERFORMANCE



The Romance: Lady Happy falls in love with the ‘Princess’ (a Prince in disguise).

The Logic: “Nature is Nature.” If the love is pleasurable, it must be natural.

The Transformation: Unlike Shakespeare’s *Twelfth Night*, the audience does not see the actor. The gender fluidity is real within the Fancy.

THE LIMITS OF FANCY

The Crash: The Convent is dissolved. Lady Happy marries the Prince.

The Silence: In the final scene, Lady Happy—previously so vocal—has only four lines.

Fancy is a temporary reprieve. It cannot change structural oppression or reintegrate the queer individual into the real world.

A LEGACY OF “BEING”

“I matter not the censures of this age,
but am rather proud of them...
it is better to be envied than pitied.”

Her Fancies were a method of existing in a world that had no place for her.

REFERENCES & FURTHER READING

1. Young, Donald. “Cavendish’s Queer Fancies, Scientific and Romantic, in *The Blazing World* and *The Convent of Pleasure*.” QuaesitUM, Vol. 9, 2022.
2. Grant, Douglas. “Margaret the First: A Biography of Margaret Cavendish, Duchess of Newcastle, 1623-1673.” University of Toronto Press, 1957.
3. Image Credits: Engravings by Abraham van Diepenbeke and Sir Peter Lely.

The Firesign Theatre: The Electromagnetic History of Everything

Audio Architects. Techno-Shamans. The Beatles of Comedy.

“They were James Joyce disguised as stoners.” —

Cornell Chronicle



More than a comedy troupe, the Firesign Theatre were “media archaeologists” who revolutionized

the comedy album in the 1960s and 70s. Using the recording studio as an instrument,

studio as an instrument, they predicted the fragmented reality of the internet, the rise of AI, and the

the aesthetics of modern hip-hop. This is an audio-archaeological dig into their legacy.



SERIAL NUMBER

Four Krazy Guys and the Collective Mind



Peter Bergman (Sagittarius).

The "Wiz." Yale graduate, economics major, organizer of *Radio Free Oz*.



Phil Austin (Aries).

Musician, writer of "Nick Danger" noir parodies, voice of the everyman.

Philip Proctor (Leo).



Philip Proctor (Leo).

Yale acting student, boy soprano, voice of the "Establishment."



David Ossman (Sagittarius).

The intellectual historian, voice of the older generation ("George Tirebiter").



The Fifth Firesign

"Everything was communally written... if one person didn't agree, it didn't go in." — Phil Austin

Note: Originally the "Oz Firesign Theatre" because all members were born under Fire signs.

From Radio Free Oz to the Columbia Laboratory



Debut on KPFK's *Radio Free Oz*. Improv, subversive radio, and the "Oz Film Festival."

1966



1967

The "Love-In" Era.
(Bergman coined the term).

1968

Signed to Columbia Records. Shift to tightly scripted material.

Confidential File



The Turning Point:
Nearly lost contract over "dirty" scripts. Saved by producer John Hammond and FM radio airplay.

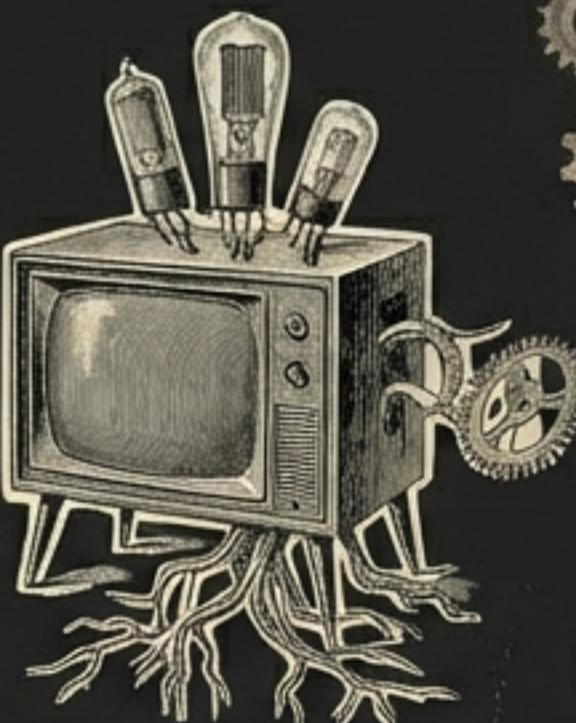
"We set out to stone the system... No matter how absurd we were, the audience bought it!"

— David Ossman

The Golden Age of the Overdub



Channel Surfing / Editing



The Studio as Instrument:

Firesign utilized the jump from 4-track to 16-track recording to create “Analytic Space”—dense, 3D soundscapes impossible in live performance.

Overdubs / Superimposition

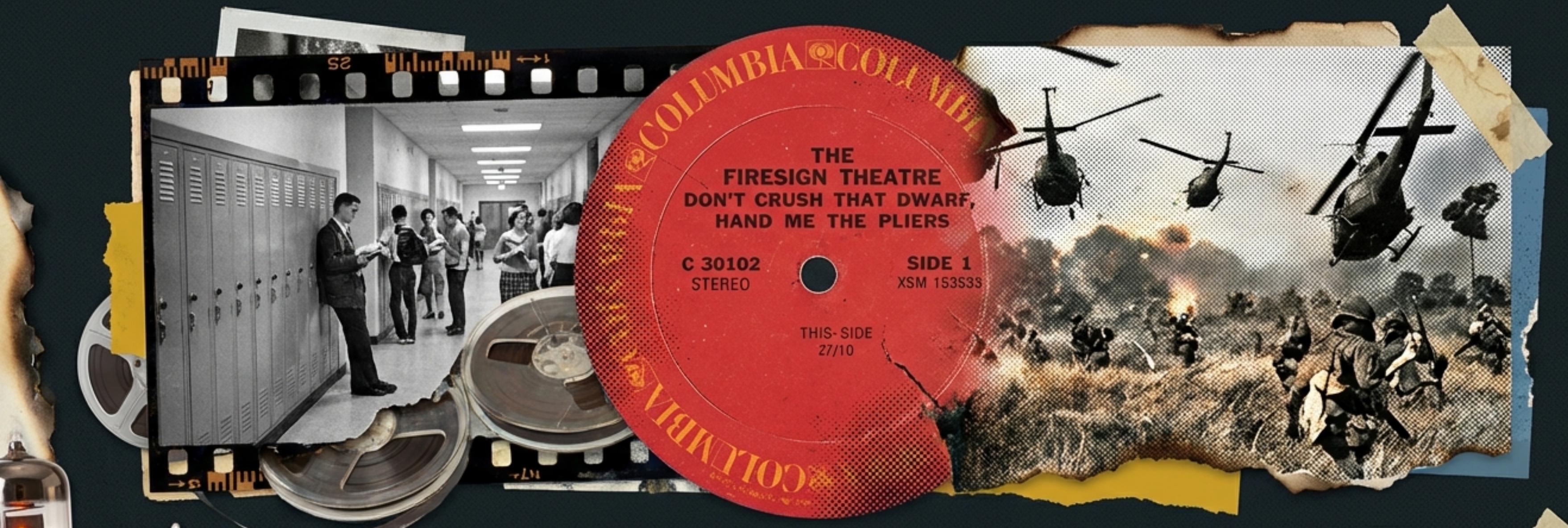
Critical Reception Box

“They use the recording studio at least as brilliantly as any rock group.”

— Robert Christgau (*Village Voice*)

“The audio equivalent of a Hieronymus Bosch painting.”

Channel Surfing the Zeitgeist



The Narrative Mechanism: George Tirebiter watches late-night TV. The listener hears the remote clicks as "High School Madness" bleeds into the war film "Parallel Hell!" The High School *is* the War.

Recorded May 1970, days after Kent State shootings.
A critique of the Vietnam War coming home.

2005:
Added to the
National
Recording
Registry.

Predicting the Future: AI, Hackers, and the Bus



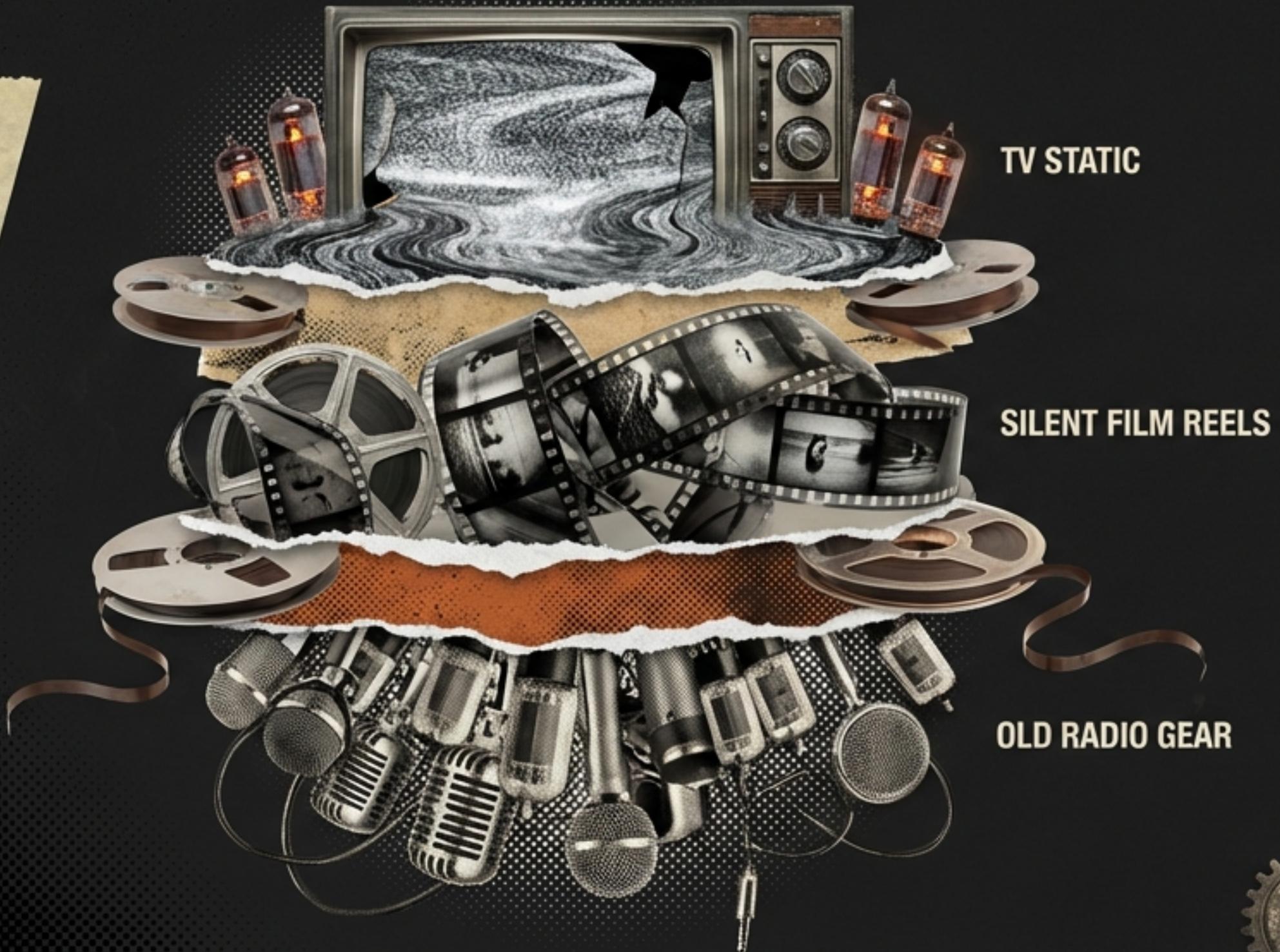
The Future Fair: A parody of Disney/1933 World's Fair where the President is an AI.

Clem: The proto-hacker who “breaks the President” with a riddle: “Why does the porridge bird lay his egg in the air?”

Tech Prescience: Uses actual PDP-10 error messages and references ELIZA, the 1960s chatbot.

Science Finds – Industry Applies – Man Conforms

Media Archaeology: Critique Through Form



TV STATIC

SILENT FILM REELS

OLD RADIO GEAR

Media Archaeologists:

Artists who dig into obsolete media forms to critique the present (Jeremy Braddock).

Firesign used 1940s film tropes and old radio gear to create a “counter-genealogy” of American culture.

“The content of a medium is always another medium.”

— Marshall McLuhan

“Firesign made lowbrow, high-concept media critique... a countercultural salvo against the burgeoning information age.”

— Cornell Chronicle

James Joyce for the Counterculture



- * **Literary Parallels:** *Don't Crush That Dwarf* compared to *Finnegans Wake*.
- * **The Everyman:** George Tirebiter as "HCE" (Here Comes Everybody)—assaulted by modern media forces.
- * **Polysemous Language:** Scripts rely on puns, stuttering themes, and misheard words ("hesitancy" vs. "kill"). Required "reading with the ears".

Creem and Rolling Stone noted the albums were often "more frightening than funny," demanding repeated listening to find Easter eggs.

Politics in the Age of Paranoia

NOT INSANE!



**PAPOON
FOR PRESIDENT**

Subversive Satire: Rejected overt preaching for a surreal mirror of the Nixon era.

Bringing the War Back Home: A cheery USO-style song satirizing the SDS slogan.

The Police State: Depictions of “Sector R” and curfews mirrored the paranoia of the crackdown on counterculture.

“We’re all bozos on this bus.” – Phil Austin (as Barney)

The Sampled Ancestors of Hip-Hop

The Connection: Firesign's dense audio collages became goldmines for "Golden Age" hip-hop producers.

Key Samplers:

- J Dilla (Extensive sampling)
- Madlib (Quasimoto influence)
- Steinski & DJ Premier (Rhythmic dialogue)

Technique: Firesign did with analog tape what DJs later did with digital samplers—re-contextualizing found sound.



From Counterculture to Cyber-Culture

Silicon Valley Fandom:
Albums were premier
comedy for the
“technofreak tribe.”
Steve Jobs was a
confirmed fan.



Predictions:

- The Funway (Virtual Reality/Simulation)
- Presidential Chatbot (AI Governance)
- The Siri Easter Egg proves the code
was written by a Firesign fan.

The Siri Easter Egg
proves the code was
written by a Firesign fan.

The Archive: 50.4 Linear Feet of History

Collection: 38,950 items
(Scripts, props, campaign materials).

Preservation: *Don't Crush That Dwarf* added to National Recording Registry (2005).

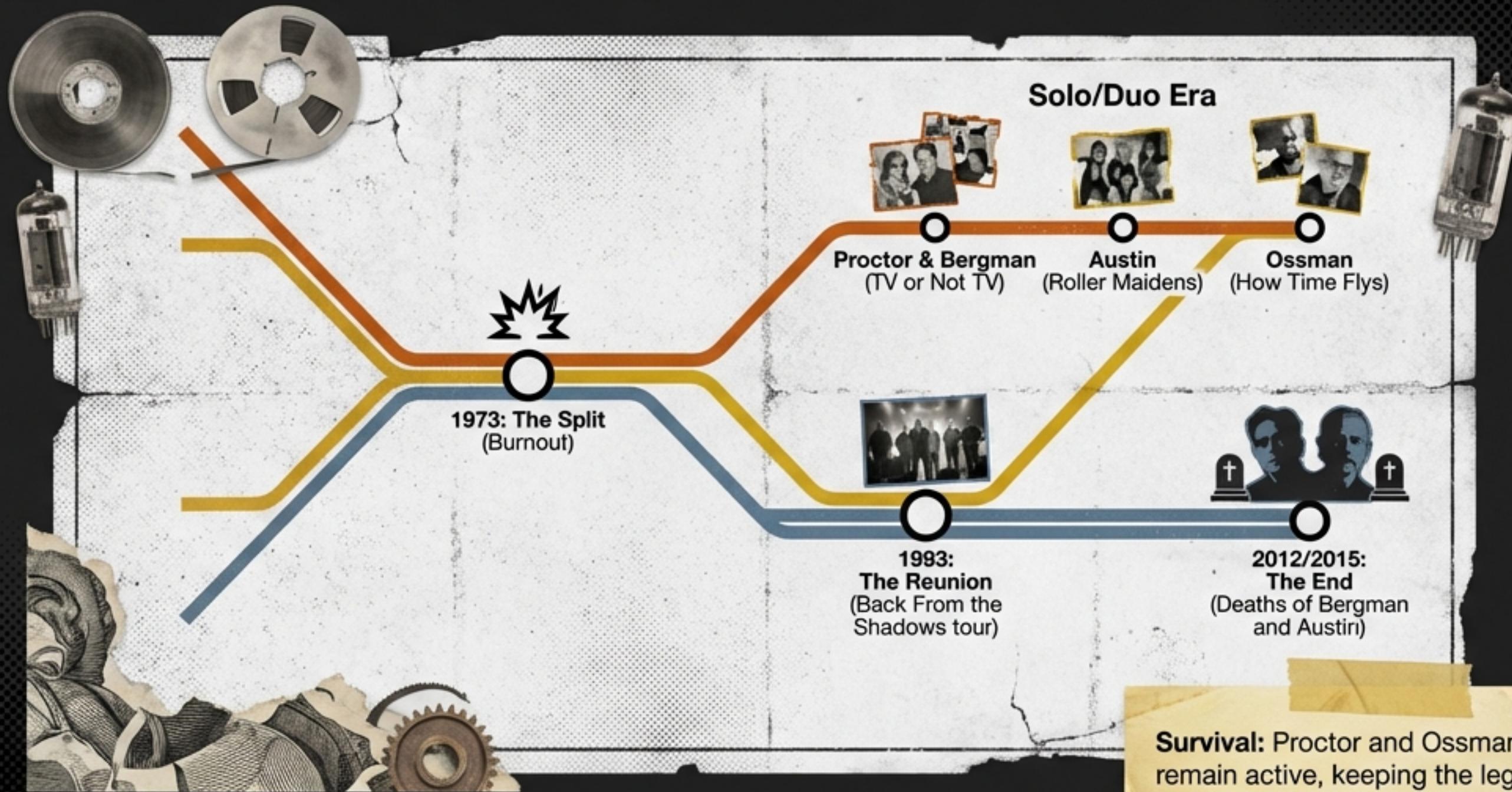


Recognized not just as comedians, but as significant 20th-century 'sound artists' and 'satirists of media culture.'

Quote: "The Beatles of Comedy." — Library of Congress

Analog-Archival Surrealism

The Split, The Reunions, and The End



Forward Into the Past

Why They Matter Now:

We live in the Firesign World—a 24-hour media cycle, AI-generated leaders, and a ‘channel-surfing’ consciousness.

The Takeaway:

Their work teaches ‘intelligent listening’—the ability to parse truth from noise in a saturated environment.



**“Everything You
Know Is Wrong.”**

Sources & Further Reading

- Firesign: The Electromagnetic History of Everything
by Jeremy Braddock (University of California Press)
- Sounding Out!: “The Firesign Theatre’s Wax Poetics”
by Jeremy Braddock
- The Library of Congress: Firesign Theatre Collection
Finding Aid & Registry Essay
- Cornell Chronicle & Mindplex Interviews
- College English: “The Firesign Theatre: A Review”
(M.C. Beard, 1971)
- The Vinyl District: Album Reviews

OCT 26 '71

DEC 15 '75

MAY 03 '82

NOV 11 '90

PRIMARY GAMES

Experiential Learning Activities for K-8

Transforming the Classroom into a Zone of Joyful Learning

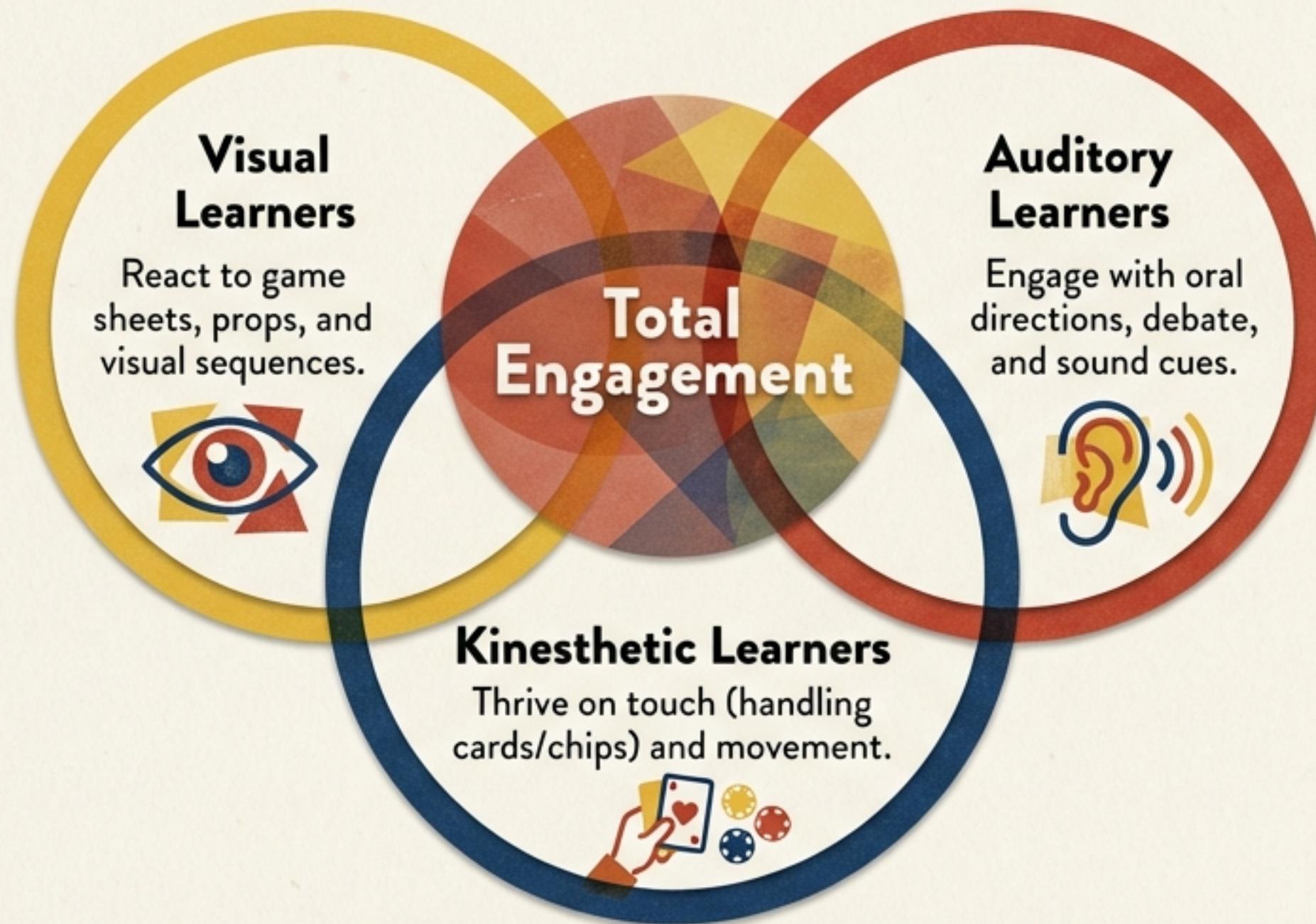


**“Fun with
a purpose.”**

Based on the work of Steve Sugar and Kim Kostoroski Sugar

The Pedagogy of Play: Why Games Work

Creating a flowing, smiling environment for cognitive engagement



Key Benefits

- Immediate Feedback
- Low-Stakes Pressure Simulation
- Social Bonding

“The Sesame Street experience has taught us this—if you can hold the attention of children, you can educate them.” — Malcolm Gladwell, The Tipping Point



Matching the Mechanic to the Developmental Stage

Grades K–2

The Egocentric Stage

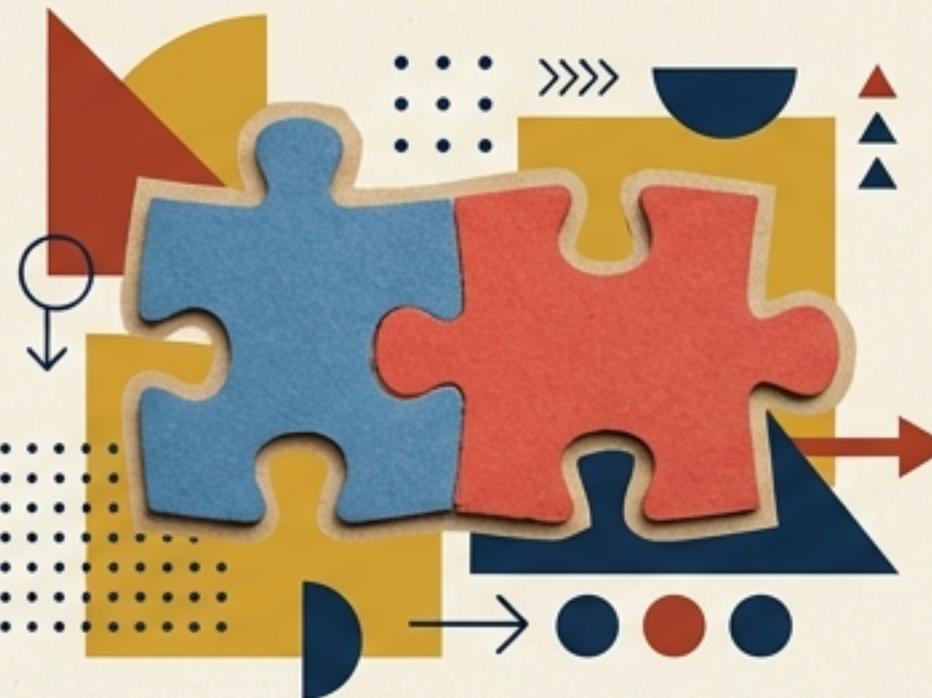


Focus on behavioral skills, rules, and simple concepts.
Winning/Losing is introduced.

TIP: Keep teams small (<5) to maintain focus.

Grades 3–6

The Cooperative Stage

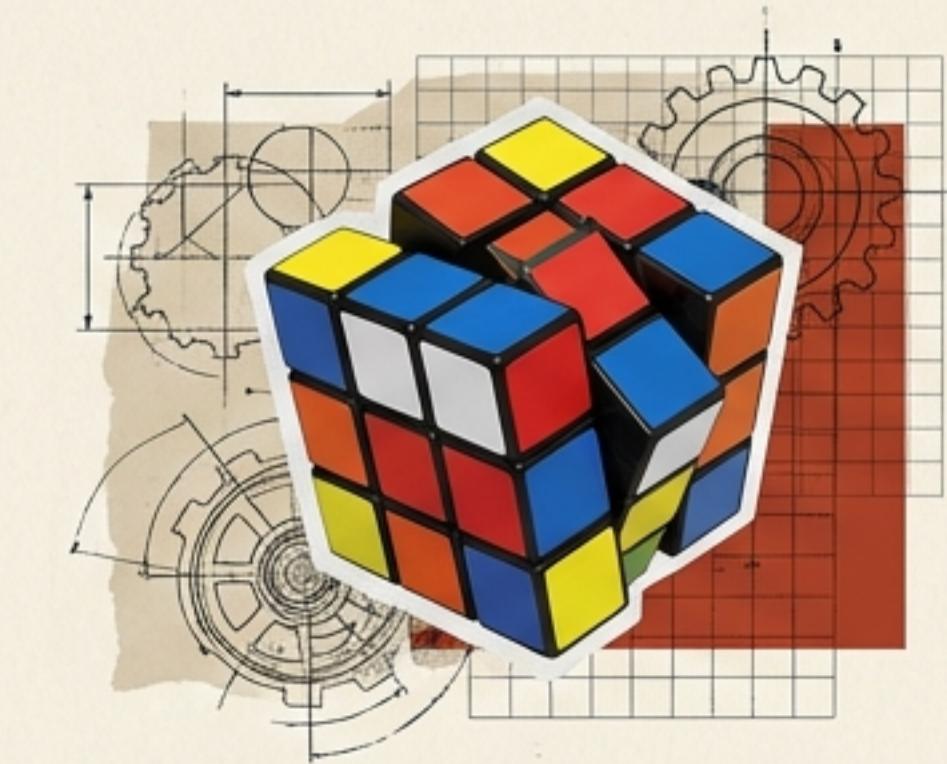


Focus on curriculum reinforcement and group dynamics. Games serve as friendly pre-tests.

TIP: Use larger teams to teach cooperation.

Grades 7–8

The Critical Thinking Stage



Focus on complex problem solving and student-generated content.

TIP: Students write the questions to demonstrate mastery.

“Loading” the Game: Developing Content

A game is just a frame; the content is the picture you put inside.

The Review Test

Convert 30–50 test items into game questions.

The Review Test



Information Triage

Sort curriculum into “Keep” vs. “Drop”.



Zoom In-Zoom Out

Connect specific questions to holistic goals.



Question Writing Checklist

- Conversational Tone**
(Read aloud)
- Closed-Ended**
(Specific answers)
- Brevity**
(Under 35 words)
- The Golden Ratio:**
Mix 3 Review Questions
(Old) for every 1 Preview
Question (New).

The Anatomy of a Game Session

20%



Setup

Physical prep,
Logistics,
Safety checks.

60%



Game Play

Energy, Interaction, and
the “Moment of Learning”
(immediate feedback).

20%



Closure

The most critical
academic component.
Cooling down,
Debriefing,
Reflection.

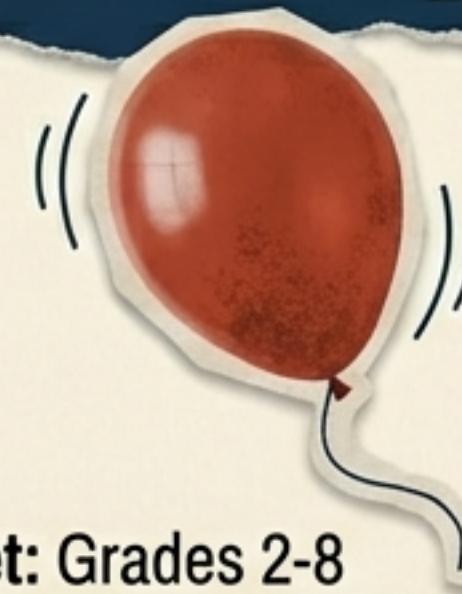


Pro Tip: The Whole Course Game Method: Reuse one effective game format repeatedly so students master the rules, reducing setup time.

High-Energy & Kinetic Games

Getting Students Out of Their Chairs

Balloon Juggle



Target: Grades 2-8

Mechanic: Answer questions while keeping a balloon aloft.

Scoring: Points for Correct Answer + Keeping Balloon Airborn.

Why: Multitasking forces deep recall.

Batter Up!



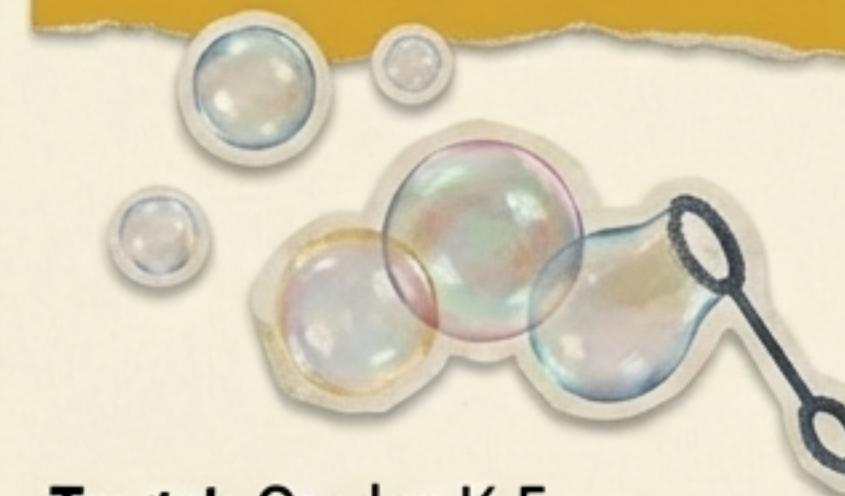
Target: Grades 3-8

Mechanic: Baseball simulation. Correct = Hit. Incorrect = Out.

Scoring: 4 hits = 1 run.

Why: Familiar sports rules reduce anxiety.

Bubbles



Target: Grades K-5

Mechanic: Correct answer = 3 blows on bubble wand. Incorrect = 1 blow.

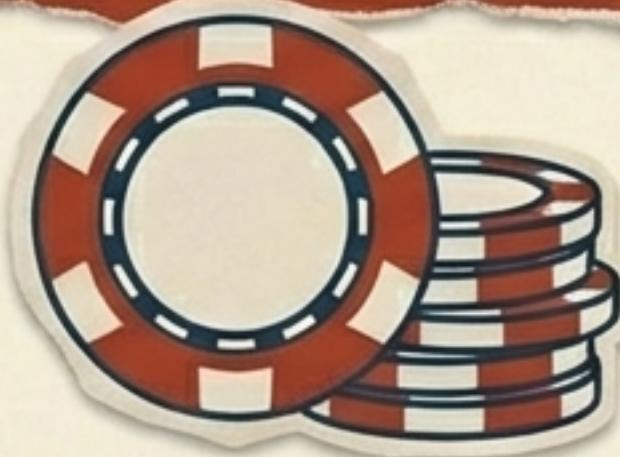
Scoring: 1 point per bubble counted.

Why: Visual wonder; introduces counting/science concepts.

Strategic: Risk & Reward Games

Teaching Decision Making and Confidence

At Risk



Target: Grades 3-8

Mechanic: First to “know” covers head; others must copy. Last person is “At Risk”.

Scoring: Correct = Take a chip. At Risk player pays a chip.

Why: Keeps everyone physically involved.

Fast Track



Target: Grades 3-8

Mechanic: Teams race icons on a wall track.

Scoring: Correct answers advance icon toward finish.

Why: Visual progress tracking; sequential events.

Grab Bag



Target: Grades K-8

Mechanic: Teams answer questions to reach point threshold.

Reward: Trip to the physical “Grab Bag” for mystery prize.

Why: High motivation for special occasions.

Teamwork & Problem-Solving Games

Building Consensus and Collaboration

Bits and Pieces



Target: Grades K-8

Mechanic: Students find others holding matching shape pieces to form a group.

Task: Assemble shape, then complete the assignment written on it.

Why: Forces random grouping; ice-breaker.

Alphabet Soup



Target: Grades 1-7

Mechanic: Teams use 5 letter cards to form words.

Scoring: Points based on word length.

Why: Appeals to kinesthetic learners; reinforces spelling.

Dilemma



Target: Grades K-8

Mechanic: Relay race to sort cards into categories (e.g., Noun vs. Verb).

Why: Physical decision making; visual representation.

The Classics Reimagined: Bingo Variations

Low-Anxiety Review Using Familiar Structures

Letter Bingo

B I N G O						
A	B	C	D	E	F	G
E	F	G	I	J	K	L
T	N	M	P	Q	R	S
C	M	A	H	I	J	K
L	B	V	K	Z	X	Y

Clue:
Capital of Texas

Cover:
A

Description: Grid contains letters. Teacher gives clue ("Capital of Texas"); Student covers starting letter ("A").

Benefit: Links vocabulary to initial letters.

Math Bingo

B I N G O						
7	16	32	40	71	89	98
10	24	38	45	60	75	82
7	23	FREE SPACE		44	51	62
6	20	38	53	62	70	85
11	19	38	53	62	70	85

Problem:
 $7 + 3 - 5$

Cover:
5

Description: Grid contains numbers. Teacher gives problem ("7 + 3 - 5"); Student covers answer ("5").

Benefit: Turns drill work into a hunt; reduces math panic.

Wall Bingo

	History	Science	Literature
—	100	100	100
—	200	200	200
—	300	300	300



Description: Jeopardy-style wall chart with categories and point values.

Mechanic: Teams select point value (risk) and topic.

Benefit: Great for whole-class review; high visibility.

Rapid Fire & Quiet Focus Games

Channeling Energy into Concentration

Activity Cards



Target: Grades 3-8

Mechanic: Draw card determining score (Double or Nothing, etc.) then answer question.

Why: Adds luck/randomness to standard Q&A.

Granny Squares



Target: Grades K-8

Mechanic: Deduction. Teacher covers one square; students guess which one + answer question.

Scoring: Points for answer + Bonus for guessing square.

Why: Outsmart the teacher dynamic.

Crosswords



Target: Grades 3-8

Mechanic: Teams collaborate to solve puzzle using notes/textbooks.

Why: Collaborative study guide; vocabulary review.

The Teacher as Designer: Customizing

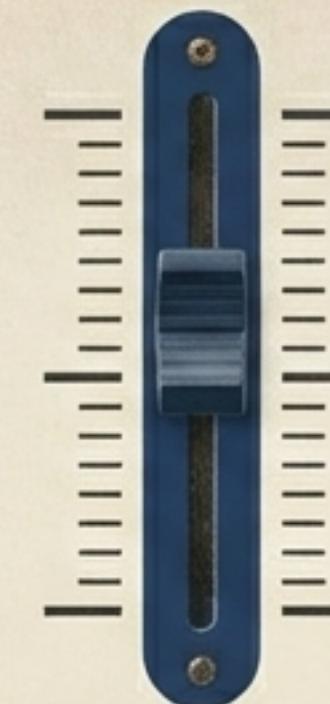
Tweak the variables to fit your classroom.

Class Size



1-on-1: Compete against clock/standard score.
Large Groups (30+): Use 'Fishbowl' style or assistants.

Student Roles



Involve non-players as Recorders, Pitchers, Bubble Masters, or Referees.

Scoring



Change point values to manage competition.
Use partial credit to encourage risk-taking.

Managing the Energy: Control & Closure

Controlling the Room



Controlling the Room Brandon Grotesque

Use noisemakers (bells/whistles) to cut through excitement. Use "Freeze" rule for prop misuse.

Handling Fairness



Handling Fairness Brandon Grotesque

Disputes are lessons in honesty. Address conflict resolution as part of the game.

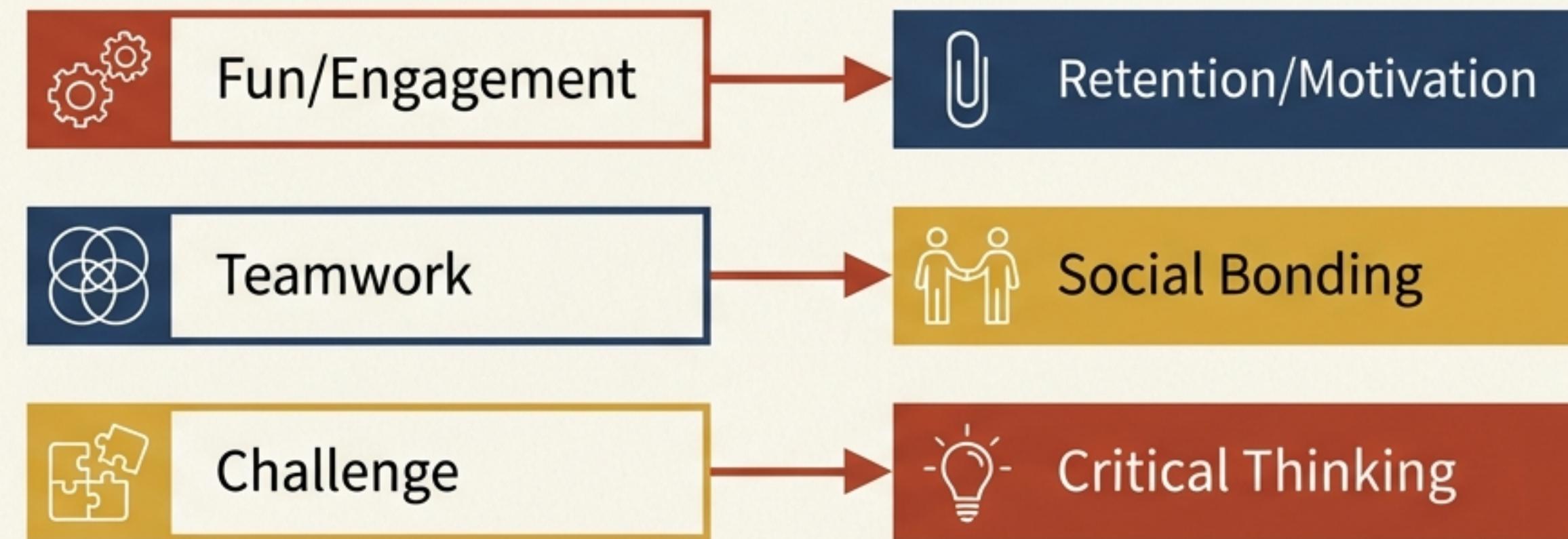
The Cool Down



The Cool Down Brandon Grotesque

Transition from competitor to student. "Trash Can" Method: Have students metaphorically throw competitive feelings away before returning to study.

The Return on Investment: Play = Retention



“Games are not a break from learning; they are a vehicle for learning. When it’s fun to learn, children love learning.”

Start simple. Pick one game. Trust the energy. Let the games begin.