

Clarity, Transparency and Pre-emptive Facilitation

Pre-Seminar Resources after Covid-19

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Talk About Teaching: Exploring Mental Health and Wellbeing in HE

#TAT23

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York St John University, Module Director (2021-22):

- **Historicizing the Contemporary** (MA in Contemporary Literature)
- **Gothic Origins** (Level 6, BA in English Literature)
- **Research Now 1: Literature and Satire** (Level 6, BA in English Literature)
- **Dawn of Print** (Level 5, BA in English Literature)
- **Gothicism, Romanticism and Revolution** (Level 5, BA in English Literature)
- **Theorizing Literature** (Level 4, BA in English Literature)

Rationale for Worksheets:

- Provide specific materials for discussion within the seminar in an accessible format.
- Facilitate self-directed enquiry-based learning.
- Provide a flexible structure for the session.
- Provide the conditions for multiple directions of travel, many unprescribed by the worksheet.

Worksheet Structure

- Initial Activity (each student shares an observation)
- Series of primary/secondary extracts (often expanding on lecture extracts) with accompanying activities (variations on comprehension and hints for further discussion)
- Final Discussion: Debate/Action Learning Set
- Non-Linear/Adaptive

Student feedback

Worksheets consistently singled out as Module Strengths in mid-module and end of module evaluations

Students note:

- They appreciate the structure
- Seminars feel organized
- Worksheets are useful for revision and further enquiry
- Reduce anxiety and make it easier to participate

2020: “Blended Learning”

Two new formats of seminar teaching:

- **Socially distant on-campus seminars** (50mins, 2-meter social distancing, mandatory masks). No printed worksheets.
- **Remote emergency online teaching** (2-hour Teams seminar, pre-Break Out Rooms, plus Moodle Structure Open Learning Activities)

Edmund Burke:

- *Enquiry into the Origins of our Ideas of the Sublime and the Beautiful* (1759)
- *Reflections on the Revolution in France* (1790)

Recommended Secondary Reading

Fred Botting, 'Gothic Origins', in *Gothic* (2013), pp. 31-51

 Primary Reading: Extract from Edmund Burke's *Philosophical Enquiry into the Sublime and the Beautiful* (1756)   16KB Word 2007 document Uploaded 15/09/20, 15:19

Seminar Preparation

Please read this ahead of your face-to-face session and bring it along to the class on a digital device if possible.

 Week 1 Seminar Preparation Worksheet (AJS)   17.7KB Word 2007 document Uploaded 15/09/20, 15:56

Online Lecture

A link to your lecture will be made available on the day that your lecture appears on Timetable.

Click here to access your lecture:

Moodle page. Gothic Origins, 2020-21.


Interactive Lecture Activity

 Lecture Activity: Sharing Sublime Encounters


Based on Burke's discussion of the sublime, as explored in the lecture, do you think you may have ever had a sublime encounter? If so, tell us below. If not, can you think of an example of an event or activity that might include such a sublime experience?

Online Discussion Activities

Please complete these tasks and use this space to continue conversations that take place in our face-to-face seminars.

 Activity 1. Terror

Based on your reading this week, the lecture and the discussions staged in your face-to-face seminar, please provide a short definition of 'terror'. What actually is it and when does it occur?

 Activity 2. The Unchivalrous Revolution

Please close read the extract below and write a response which explores the following:

- Burke's characterisation of Marie Antoinette
- Burke's summary of the French Revolution and its implications
- Any observations about how this might relate to this week's discussions of terror and the gothic: to what extent and in what sense is Burke describing the revolution as a 'gothic' event (as the term might have been understood in the eighteenth century)?

Online Seminar Worksheet

- Worksheets shorter, slightly more prescriptive
- All students asked to do read the worksheet and make notes on the activities in advance
- Worksheets praised in end of module evaluations, with specific comments about the advantages of preparing for discussion in advance

3EN602. Gothic Origins

Week 1. Theories of the Gothic

Seminar Preparation Worksheet

Keywords: Gothic, terror, fear, sublime

Initial Activity

- What do you consider 'the gothic' to be? Do you have any favourite 'gothic' things (books, films, music, objects etc)?

The Production of a Monster

Lust, murder, incest, and every atrocity that can disgrace human nature, brought together, without the apology of probability, or even possibility for their introduction. To make amends, the moral is general and very practical; it is, 'not to deal in witchcraft and magic because the devil will have you at last!' We are sorry to observe that good talents have been misapplied in the production of this monster.

The British Critic, 7 June 1796

Prepare to discuss:

- How is this eighteenth-century journalist defining the gothic? What, for this commentator, are its key features?
- What might this review tell us about the reputation of the gothic at the end of the eighteenth century?

Negative Aesthetics

A negative aesthetics informs gothic texts. First produced in the middle of the eighteenth century, a period when the Enlightenment was establishing itself as the dominant way of ordering the world, gothic texts were set in the Middle, or 'Dark', Ages. Darkness – an absence of the light associated with sense, security and

Seminar Preparation Worksheet. Gothic Origins, 2020-21.

Spring 2021: Fully Online

New single format of seminar teaching:

- Two Hour Teams Seminar with Breakout Rooms

Online seminar worksheet:

- More expansive (not limited by paper)
- Students asked to prepare in advance
- Students given longer extracts to discuss in Breakout Rooms.

Gothic Feelings

BREAK OUT ROOMS

The heroine appears throughout the narrative fainting, 'sinking with terror', tottering, trembling, and shuddering; at one point, the reader learns, 'the palpitations of terror were so strong, that she could not without difficulty breath.'

Chloe Chard, 'Introduction' IN *The Romance of the Forest* (OUP, 1998) pp. j-xxiv (p. xvii)

Search this [electronic copy of the novel](#) for any of the words highlighted by Chard. For your example:

- Do you consider Adeline's emotions here to be justified or excessive?
- How might this moment be understood in terms of sentiment or sensibility?
- How do you think the reader is supposed to react to this moment in the text?

Female Gothic

Even in its most conservative forms, Female Gothic repeatedly deploys the conventions of Gothic fiction in order to represent the extent to which the law in various ways facilitates the

**Online Seminar Worksheet.
Gothicism, Romanticism and
Revolution, 2021-22.**

2021-22

All teaching returns to campus

I have used:

- Expansive worksheets adapted from Spring 2021. Designed with pre-seminar and seminar facilitation in mind.
- Student encouraged to read and make notes on activities in advance
- Worksheets again praised, discussions where students have engaged with worksheets in advance have been richer and more vibrant, and we've gotten into discussion much quicker.

Primary Reading

Mary Shelley, *Frankenstein* (1818)

Recommended Secondary Reading

Jerrold E. Hogle, 'Romantic Contexts', *The Cambridge Companion to Frankenstein*, ed. by Andrew Smith (2016) pp. 41-55.

Lecture Resources

[Click here to download lecture slides](#)

Seminar Resources

[Click here to access your Seminar Worksheet](#)

Legacy Resources

When available, you can access recordings of past lectures on the texts discussed. This is intended as a supplementary resource and should not be considered an alternative to lecture attendance. Content may vary significantly for this year's delivery.

Lecture. "I ought to be thy Adam but I am rather the Fallen Angel": *Frankenstein* (1818) & Romanticism

Part 1. The Chase: *Frankenstein* and *Caleb Williams*

Part 2. "How dangerous is the acquirement of knowledge?": *Frankenstein* and *Prometheus Unbound*

Part 3. "An omnipotent God warring with his creatures": *Frankenstein* and *Paradise Lost*

Part 4. Innocence and Experience: Romantic Ideas in *Frankenstein*

Further consequences

- Students are now in the habit of bringing a device to access the worksheet online
- Green impact (I only print worksheets for students who 'opt-in')
- Hyperlinks can be embedded in worksheets (for use before or after the seminar)

Survey Data

How often do you access seminar worksheets before the seminar?

Always: 32%

Sometimes: 56%

Never: 12%

Indicative Responses

Why do you find it useful to access worksheets before the seminar, if you do?

- Allows me to deepen and expand my research beforehand in topics that will be discussed in seminars.
- It helps me to look at any questions, so I can begin to think about what i could say, and it helps me to provide more interesting ideas to the seminar as I have thought through some ideas in more detail beforehand
- To be able to read up on a secondary source that will be discussed before the seminar and reread sections that are relevant
- I can begin to consider the text in a way that will assist in seminar activities



Mental Health

My anxiety and slow processing can make it hard for me to provide meaningful answers or discussions if I am unable to think about it briefly beforehand.

I know what content is going to be studied so I feel more confident discussing the topic.
I am less anxious.

How do you use worksheets after the seminar?

- To identify any points made in seminar discussions I want to expand upon in assignments and research. I also look back on the texts discussed or the extracts from other sources that I can look into as further reading
- If i write on the primary text discussed in seminar, i use the seminar worksheet as a starting place for research.
- Often to read over questions that will be/ are being asked in seminars, I find it easier to read them from a separate worksheet to process them than from the projector
- To identify any points made in seminar discussions I want to expand upon in assignments and research. I also look back on the texts discussed or the extracts from other sources that I can look into as further reading

Indicative
Responses

Thanks for Listening

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