

Slide 2.

This is the main text of interest in my thesis, and I examine its relationship with classic Gothics with the framing idea that *Dowry* is really turning a critical eye on these texts and inviting us as readers to also be critical of these texts.

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So now you might be asking yourself, “wow, why’d they say LGBTQ+ instead of queer? They don’t seem to have a problem saying queer so what gives?” I also draw a distinction between being “queer” and being “LGBTQ+” in my thesis because queerness is a political orientation *that comes from being LGBTQ+* in which one willfully, *intentionally* lives a life that is outside the cisheterosexual norm of birth, 9-5, marriage, picket fence, 2 ½ kids, retirement (in this day and age??), death, and finds fulfillment in what Sara Ahmed might call an orientation towards non-normative objects of happiness. Of course, there are people who violate norms but aren’t queer, and people who are LGBTQ+ but seek to assimilate into cisheteronormative society. Munoz describes the “assimilationist gay politics” of those who fight only for marriage rights; for inclusion in a system that wasn’t built for queerness.

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The new queer Gothic, which I identify *Dowry* as being a part of.

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Consider the policing of women’s bodies under the guise of “health” or the aesthetic “correction” of intersex genitalia.

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Maybe you live with a same-sex partner, maybe you have cats instead of kids, maybe your job is being a professional thirst trap lesbian who knows.

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[See file: Speaker Notes - An Abbreviated Conclusion to The Queer Gazes Back]

Slide 12.

Queer sex is pretty cool, actually.

Trying to assimilate often does more harm than good.

Being deemed uncanny can be gender affirming, but also utterly demeaning.

The undead queer represents an inability for queers to rest in peace.

We have to get more queer.