LCM 3843: Archives, Media, and Materiality
Fourth Blog Post: *On Mao II*

Due on Thursday, October 4th at 11:59pm.

Here are some questions that you might take up in your fourth blogging assignment. You may also, of course, respond to another issue or theme of your choosing, as long as it is engaged in some way by *Mao II*.

- Crowds, novelists, photographs, terrorists: these are some of the things that, in *Mao II*, are invested with the power to alter the narrative of a culture. How do they do so, and in what ways? And what is the “narrative of a culture” to begin with? (You need not explore each of these things; an in depth examination of one or two should suffice).

- Bill Gray’s house is filled with records of his writing career, records that few people will ever see. Brita Nilsson, similarly—or perhaps dissimilarly—wants to take photos that will sit in the basement of a library, photos that few people will ever see. What is the significance of these records? What do they tell us, and what don’t they tell us? Why should a person—or a culture—keep them around?

- In addition to the story of Bill Gray and the people around him, *Mao II* describes real paintings, photographs, and other artworks, as well as (then) current news events. What, then, is DeLillo’s comment on the differences (or similarities) in forms of media? And why might he employ the form of the novel in order to express his ideas?

- Why is Bill Gray so insistent on using a typewriter rather than a computer?