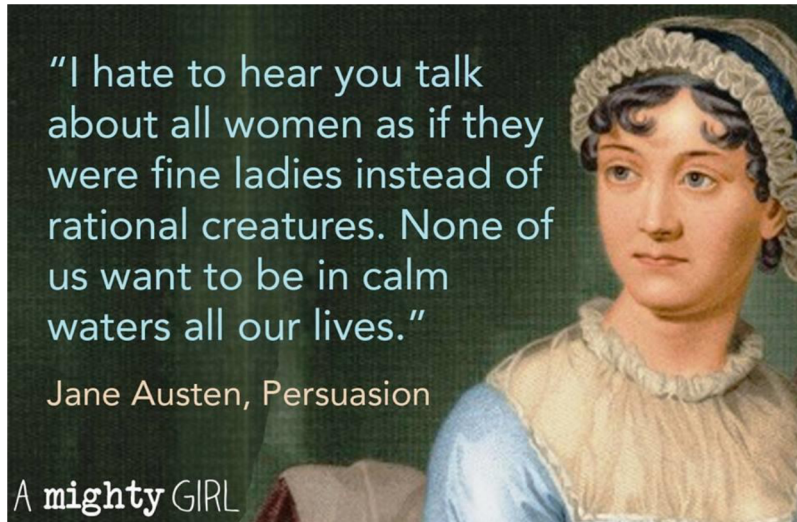


## JANE AUSTEN



ENL 4936 (section 7449) Spring 2016  
Instructor: Dr. Judith W. Page  
Classroom: Turlington 2328, T 2-3, R 3  
Department of English,  
Office: Ustier Hall 207, 273-0380  
Office hours: Tuesdays 11am-1pm and by appointment

*Also read again, and for the third time at least, Miss Austen's very finely written novel of *Pride and Prejudice*. That young lady had a talent for describing the involvements and feelings and characters of ordinary life, which is to me the most wonderful I ever met with. The Big Bow-wow strain I can do myself like any now going; but the exquisite touch, which renders ordinary commonplace things and characters interesting, from the truth of the description and sentiment, is denied to me.*

—Sir Walter Scott (journal entry, March 14, 1826)

*You are very, very kind in your hints as to the sort of Composition which might recommend me at present, & I am fully sensible that an Historical Romance . . . might be much more to the purpose of Profit or Popularity, than such pictures of domestic Life in the Country Villages as I deal in—but I could no more write a Romance than an Epic Poem. — I could not sit seriously down to write a serious Romance under any other motive than to save my Life; & if it were indispensable for me to keep it up & never relax into laughing at myself or other people, I am sure I should be hung before I had finished the first Chapter.*

—Jane Austen (letter to James Stanier Clarke, April 1, 1816)

### *Course description*

Jane Austen lived from 1775 until 1817, but her critics and readers have not always placed her at home during these revolutionary times. Nor have they always recognized the powerful ways that she engages her world as she creates her own version of “ordinary life.” This course will focus on Austen’s writing (including juvenilia, letters, published novels, and uncompleted texts) in the context of the literature, culture, and politics of her time. We will also discuss recent film adaptations of Austen’s fiction (with a focus on Ang Lee’s *Sense and Sensibility*), considering the ways that such films re-imagine the past that Austen’s novels represent.

*Required texts* available at the University Bookstore or from an online seller:

Tomalin, *Jane Austen: A Life* (Vintage)  
*Catharine and Other Writings* (Oxford)  
*Sense and Sensibility* (Penguin)  
*Pride and Prejudice* (Penguin)  
*Northanger Abbey* (Penguin)  
*Lady Susan, The Watsons and Sanditon* (Penguin)  
*Mansfield Park* (Norton)  
*Emma* (Penguin)  
*Persuasion* (Penguin)

### *Web resources.*

<http://www.rc.umd.edu>  
<http://www.pemberlev.com/>  
<http://www.iasna.org/persuasions/on-line>  
<http://www.iasna.org/>  
<http://www.chawton.org/>  
<http://www.astoft.co.uk/austen/>  
<http://thehoarding.wordpress.com/>  
<http://www.iasna.org/persuasions/printed/number12/heldman.htm> [article on money]  
<http://www.measuringworth.com>  
<http://www.nationalarchives.gov.uk/currency/default.asp>

### *Reserve:*

I have placed several (mostly) recent critical books on Austen on reserve (ARES) in order to insure easy access to them. I’ll mention many other titles throughout the semester. You will also have assignments to read certain portions of texts that are available electronically on our course reserves site. If you have not already registered for course reserves, please do so on the library Web site: <https://ares.uflib.ufl.edu/>.

*The Cambridge Companion to Jane Austen*, ed. Edward Copeland and Juliet McMaster (1997)

*The Cambridge Companion to Pride and Prejudice*, ed. Janet Todd (2013)

Butler, Marilyn. *Jane Austen and the War of Ideas* (1975)  
 Byrne, Paula. *Jane Austen and the Theatre* (2002)  
 Deresiewicz, William. *Jane Austen and the Romantic Poets* (2004)  
 Doody, Margaret. *Jane Austen's Names* (2015)  
 Duckworth, Alistair. *The Improvement of the Estate* (2<sup>nd</sup> ed. 1994)  
 Heydt-Stevenson, Jill. *Austen's Unbecoming Conjunctions* (2005)  
 Johnson, Claudia. *Jane Austen: Women, Politics, and the Novel* (1988)  
 Kaplan, Deborah. *Jane Austen among Women* (1992)  
 Kirkham, Margaret. *Jane Austen: Feminism and Fiction* (1997)  
 Le Faye, Deirdre. *Jane Austen's Letters* (1997) and *Jane Austen: The World of her Novels* (2002)  
 Morgan, Susan. *In the Meantime: Character and Perception in Austen's Fiction* (1980)  
 Pucci, Suzanne and James Thompson. *Jane Austen and Co.* (2003) [ebook]  
 Spender, Dale. *Mothers of the Novel: 100 Good Women Writers before Jane Austen* (1986)  
 Stewart, Maaja. *Domestic Realities and Imperial Fictions: Jane Austen's Novels in Eighteenth-Century Contexts* (1993)  
 Sullaway, Alison. *Jane Austen and the Province of Womanhood* (1989)  
 Tave, Stuart. *Some Words of Jane Austen* (1973)  
 Todd, Janet. *Jane Austen in Context* (2005)  
 Troost, Linda and Sayre Greenfield. *Jane Austen in Hollywood* (2001)  
 Tuite, Clara. *Romantic Austen* (2002)  
 Waldron, Mary. *Jane Austen and the Fiction of her Time* (1999) [ebook]  
 Wiltshire, John. *Jane Austen and the Body* (1992)

**Other resources:**

Mary Wollstonecraft, *A Vindication of the Rights of Woman* (1792)  
 Gilbert and Gubar, *The Madwoman in the Attic* (1979)  
 Mary Poovey, *The Proper Lady and the Woman Writer* (1984)  
 Nancy Armstrong, *Desire and Domestic Fiction* (1987)  
 Eve T. Bannet, *The Domestic Revolution* (2000)  
 Anne K. Meilor, *Mothers of the Nation* (2002)

**Canvas**

You will find the syllabus on Canvas and I will use the “Files” section to post supplementary materials.

**Requirements**

Regular class attendance and participation are required. All students are responsible for material covered in class and for any changes made to the syllabus when announced in class. In order to receive full credit, all written work must be submitted (as hard copies) when due, unless you have made special arrangements with the instructor. Readings will consist of primary materials and selected critical and theoretical works. All students are expected to come prepared having read the material for the day; pace yourselves and plan accordingly. Please turn off all phones and other small electronic devices. You may use your laptop to take notes, but if you do so, do not connect to the internet.

- *Brief responses*

Seven times over the semester students are required to write a brief (300 word) response to the day's reading. I will provide prompts for each of these short discussion responses (on the syllabus according to the due date); students may also write on the topic of their choice, as long as it focuses on the novel at hand. Students are to bring their responses to class as hard copies on the day they are due; we will discuss these responses in class on the days they are due by sharing them in small groups before students turn the assignments in to me.

These responses raise either *interpretive* or *critical* questions concerned with textual meaning. They also may make judgments regarding the period, history, politics and ethical questions that are relevant to the text. The open-endedness of interpretive and critical responses indicates that there may well be neither simply "right" nor simply "wrong" answers; the success of a response is based on the evidence and reasoning students employ to support their analysis and judgment. Papers will be graded on a 10-point scale, with 10 being the very best, and so on.

- *Seminar paper*

You will be required to write a **12-page paper** on any aspect of Austen that you find fascinating. All students will also present their preliminary research to the seminar as part of a panel discussion.

In addition, you will submit a **prospectus (or proposal)** for the paper on **March 29**. The prospectus should be approximately 2 pages in addition to an **annotated bibliography of at least 6 secondary sources (scholarly books and journal articles)**. For the annotated bibliography, include a one-paragraph summary of the article or book and indicate how it relates to your topic. In this prospectus, you should address the issues that you will consider in your paper. Some questions your prospectus should address include: What is the scope of this study? What are the main questions or issues that have drawn you to the topic? What is your working argument? How does your proposed work fit into the ongoing scholarly debate about the subject or related subjects? How do you envision organizing your paper? What problems or challenges do you anticipate?

All written work with documentation must follow the MLA guidelines. A good resource: <http://owl.english.purdue.edu/owl/resource/747/01/>

- *Austen Show and Tell: March 15*

Don't worry if this assignment sounds a bit silly: each seminar participant will make a 5-minute presentation to the seminar on any odd or interesting topic related to Austen. You may focus on some clips from a film version or a particularly ridiculous example of Austen-mania such as *Pride and Prejudice and Zombies* or a passage from one of Austen's

contemporaries that seems particularly Austen-like. You may bring in an object or artifact—or write a poem. You may use electronic media or just talk to us. Anything goes and everything will be interesting to the rest of us!

**Grading**

Participation (including Show and Tell)	30%
Seven Brief Response Papers	20%
Prospectus and annotated bibliography	10%
Seminar paper	40%

**Grading Scale (& GPA equivalent):**

A 100-93 (4.0)	A- 92-90 (3.67)	B+89-87 (3.33)	B 86-83 (3.0)	B-82-80 (2.67)	C+ 79-77 (2.33)	C 76-73 (2.0)	C- 72-70 (1.67)
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And so on ... .

**CLASSROOM POLICIES:**

**Attendance:** Attendance is mandatory and will be taken daily. Late arrivals to class will count for half an absence. Students will lose 1% from their final grade for every unexcused absence on a Thursday (1-hour class) and 2% for every Tuesday (2-hour class). Absences will be excused only in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and official university travel: (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> ). All excused absences must be documented. Should you miss a class for any reason, you are responsible for informing yourself as to what was covered in class and for making up all assignments. Students are responsible for all work covered in class, all announcements, and all changes to the syllabus made in class. Students are responsible for speaking to the professor about missed work, either before or after class, or during office hours. **If you miss more than 6 hours of class, you cannot pass this course.**

**Participation:** Students are expected to read the assigned texts before class. Each class will begin with a series of basic questions on the contents of the assigned readings. Consistent participation in class discussions and demonstrated knowledge of the assigned readings will also contribute to this portion of the final grade. **Bring texts to class every day.**

**Cell phone and laptop policy:** Students must turn cell phones to silent before coming to class. **Cell phones may never be used in class.** Students may use laptops in class only to view the work under discussion if they are using an electronic text. Please note that your

instructor can ALWAYS tell when a student is on the internet and not attending to the class. Violations of this rule will result in lost participation points in the final grading.

### **Late assignments**

Students must turn in all written work on time in class in order to receive full credit for the assignment. I do not accept emailed papers.

### **Academic Integrity**

All students are required to abide by the Academic Honesty Guidelines. The UF Honor Code reads:

We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honesty and integrity.

On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." For more information please refer to <http://www.dso.ufl.edu/studentauide>.

**Accommodations for Students with Disabilities** Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Contact the Disability Resources Center (<http://www.dso.ufl.edu/drc/>) for information about available resources for students with disabilities.

**Counseling and Mental Health Resources:** Students facing difficulties completing the course or who are in need of counseling or urgent help should call the on-campus Counseling and Wellness Center (352 392-1575):

<http://www.counseling.ufl.edu/cwc/>

**Sexual Assault and Harassment:** Title IX makes it clear that violence and harassment based on sex and gender are civil rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, etc. If you or someone you know has been harassed or assaulted, you can find the appropriate resources here:

[http://www.ufsa.ufl.edu/faculty\\_staff/fees\\_resources\\_policies/addressing\\_sexual\\_misconduct/reporting\\_sexual\\_misconduct/](http://www.ufsa.ufl.edu/faculty_staff/fees_resources_policies/addressing_sexual_misconduct/reporting_sexual_misconduct/)

<http://www.counseling.ufl.edu/cwc/>

<http://www.counseling.ufl.edu/cwc/interpersonal-violence>

<http://www.counseling.ufl.edu/cwc/group-listings>

<http://gatorwell.ufsa.ufl.edu/programs/strive>

<http://www.police.ufl.edu/wp-content/uploads/2014/10/UPD-Safe-Campus-2014-15-14.pdf> RevIO-

**Online Course Evaluation:** Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <http://evaluations.ufl.edu>.

<b>Schedule of Readings and Assignments</b>	
<b>Tues Jan 5</b>	<b>Introductions</b>
<b>Thurs Jan 7</b>	<b>NO CLASS (I will be out of town on University business.)</b>
<b>Tues Jan 12</b>	<p>Read Tomalin's <i>Jane Austen: A Life</i>.</p> <p>Also read Jill Heydt-Stevenson, Introduction to <i>Austen's Unbecoming Conjunctions</i>, "Did Jane Austen Really Mean That?" on ARES.</p> <p>Recommended viewing: <i>Miss Austen Regrets</i> and <i>Becoming Jane</i>—you might want to view one or both of these films on your own (both DVDs are on reserve).</p>
<b>Thur Jan 14</b>	<p>Discussion of juvenilia: <i>Catharine, or The Bower</i></p> <p><b>**Brief response 1 due in class:</b> Why do you think Austen did not finish this work? How might the story have ended? Or, analyze Catharine as a story about women's friendship.</p>
<b>Tues Jan 19</b>	<p>Discussion of <i>Northanger Abbey</i>.</p> <p>Also read Chapter 1 of Waldron's <i>Jane Austen and the Fiction of her Time</i>, "The juvenilia, the early unfinished novels and 'Northanger Abbey,'" 16-36 available as an ebook on ARES.</p>
<b>Thu Jan 21</b>	<p><i>Northanger Abbey</i> continued.</p> <p>Also read Ann Radcliffe, <i>The Romance of the Forest</i>, vol. ii, Chap. 8-9, on ARES.</p> <p><b>**Brief response 2 due in class:</b> Why does the narrator concern herself with mentioning other women writers of the time? Or, What is Austen's attitude toward the gothic conventions that she uses in <i>Northanger Abbey</i>? Or, Consider <i>Northanger Abbey</i> as a novel about reading novels.</p>

<b>Tues Jan 26</b>	Discussion of <i>Sense and Sensibility</i>
<b>Thur Jan 28</b>	<p><i>Sense and Sensibility</i> continued</p> <p><b>**Brief response 3 due in class:</b> Do a close reading of a key passage in the novel, demonstrating how Austen uses the intricacies of language and style.</p>
<b>Tues Feb 2</b>	View Ang Lee's <i>Sense and Sensibility</i> in class
<b>Thur Feb 4</b>	<p>Austen and Film: Be prepared to discuss the way that Ang Lee imagines the English landscape and the past in this film.</p> <p>Read from <i>Jane Austen and Co.</i>, ed. Pucci and Thompson and on ARES as an ebook, the following essays: Thompson, "How to Do Things with Austen," 13-32 Dobie, "Gender and the Heritage Genre," 247-59</p> <p>On ARES, read Samuélban "Piracy is Our Only Option: Postfeminist Intervention in <i>Sense and Sensibility</i> C 148-58 of <i>Jane Austen in Hollywood</i> (Troost &amp; Greenfield)</p> <p><b>**Brief response 4 due in class:</b> Analyze a key scene in the film, noting in particular the way that Ang Lee uses the landscape to elicit meaning. Or, respond to the argument of one of the essays that you have read for today.</p>
<b>Tues Feb 9</b>	<p>Discussion of <i>Pride and Prejudice</i></p> <p>Read Claudia Johnson's "Ib'ide and Prejudice and the Pursuit of Happiness," chapter 4 of <i>Jane Austen: Women, Politics, and the Novel</i>, 73-94, 176-78 for notes on ARES.</p>
<b>Thur Feb 11</b>	<p><i>Pride and Prejudice</i> continued.</p> <p>Read J. Page, "Estates," in the <i>Cambridge Companion to Pride and Prejudice</i> (marking the 200th anniversary of its publication) on ARES</p>
<b>Tues Feb 16</b>	<i>Pride and Prejudice</i> continued; also discussion of <i>Lady Susan</i>



	<b>**Brief response 5 due in class:</b> Compare the use of letters in <i>Pride and Prejudice</i> and <i>Lady Susan</i> —you may focus on one scene from each.
<b>Thur Feb 18</b>	<b>Discussion of Seminar Paper assignment</b>
<b>Tues Feb 22</b>	<i>The Watsons</i> ; also read Inchbald's <i>Lover's Vows</i> (in the Norton <i>Mansfield Park</i> )  <b>**Brief response 6 due in class:</b> Why didn't Austen finish <i>The Watsons</i> ? What do you think were the main impediments? Or, Analyze <i>Lover's Vows</i> —what would have been considered risqué or subversive about this play?
<b>Thur Feb 24</b>	Read vol. I of <i>Mansfield Park</i> .
<b>March 1 &amp; 3</b>	SPRING BREAK
<b>Tues March 8</b>	complete <i>Mansfield Park</i>
<b>Thur March 10:</b>	<i>Mansfield Park</i> , including supplementary material and critical essays by Auerbach, Said, and Lew (in Norton Critical Ed.)
<b>Tues March 15</b>	<b>***Austen Show and Tell***</b>
<b>Thur March 17</b>	Discussion of <i>Emma</i> vol. I
<b>Tues March 22:</b>	Finish reading <i>Emma</i>  <b>**Brief response 7 due:</b> Read Devoney Looser's recent blog on <i>Emma</i> 's 200 <sup>th</sup> birthday and respond! ! <a href="http://lithub.com/actually-emma-is-the-best-iane-austen-novel/">http://lithub.com/actually-emma-is-the-best-iane-austen-novel/</a>
<b>Thur March 24</b>	<i>Emma</i> continued
<b>Tues March 29</b>	<b>Workshop on Seminar Papers: Prospectus with Annotated Bibliography due in class</b>
<b>Thur March 31</b>	Discussion of <i>Persuasion</i> (first 9 chapters)
<b>Tues April 5</b>	Finish reading <i>Persuasion</i>
<b>Thur April 7</b>	<i>Persuasion</i> continued
<b>Tues April 12</b>	Discussion of <i>Sanditon</i> :

	<p>Read Melissa Sodeman’s “Domestic Mobility in <i>Persuasion</i> and <i>Sandhanp SEL Studies in English Literature 1500-1900</i> 45:4 (Autumn 2005):787-812. Available electronically from the library’s database.</p>
<b>Thur April 14</b>	<b>NO CLASS—work on your papers</b>
<b>Tues April 19:</b>	<b>Papers due; each student gives a 5-minute presentation on her or his paper, followed by discussion.</b>