

**School of the Arts and Media**

**Arts3039**

**Jane Austen in Context Course Outline**



**Session 1, 2015**

<b>Lecture</b>	<b>Thursdays 10 am in Webster Theatre B</b>
<b>Tutorials</b>	<b>Tuesday 12-14 Quad G047 Tuesday 15-17 MorvB G5</b>

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## 2. Staff Contact Details

<b>Position</b>	<b>Name</b>	<b>Email</b>	<b>Consultation hour</b>
Course Authority	Penelope Hone	<a href="mailto:p.hone@unsw.edu.au">p.hone@unsw.edu.au</a>	Thursday 11am-12pm, Room TBC (Please email to confirm in advance)
Lecturer	Chris Danta	<a href="mailto:c.danta@unsw.edu.au">c.danta@unsw.edu.au</a>	

## 3. School of the Arts and Media Contact Information

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: [sam@unsw.edu.au](mailto:sam@unsw.edu.au)

#### 4. Attendance Requirements

- A student is expected to attend all class contact hours.
- **Attendance at lectures and tutorials will be recorded. If you are more than 15 minutes late, you are deemed not to have attended. It is your responsibility to ensure your name has been marked off at each class.**
- A student who attends less than 80% of class contact hours without justification may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. An original or certified copy of a medical certificate or other form of appropriate evidence should accompany the application.
- A Course Authority may excuse a student from classes for up to one month. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure.
- For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

#### 5. Essential Information For FASS/SAM Students

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or misadventure; student equity and disability; and other matters, see the SAM Policies and Guidelines webpage: <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

#### 6. Course details

**Credit Points:** 6

This is a level 3 course within the English major

##### **Summary of the Course**

This course will take account of the abiding popularity and relevance of Jane Austen's work to twenty-first century readers in two distinct but related ways. It focuses on Austen's juvenilia and novels as social and cultural products of their time. It examines how her works interact self-consciously with contemporary romantic, gothic and sentimental fiction as well as how they 'converse' with each other to form a dynamic and intellectually challenging body of work. The course also explores the various components of Austen's literary style: for example, her use of irony, her ability to illuminate the subtle transformation of character over time, and her unique intermingling of romance and realism.

## Set texts

Austen, Jane. *Northanger Abbey* (1817)

———. *Sense and Sensibility* (1811)

———. *Pride and Prejudice* (1813)

———. *Mansfield Park* (1814)

———. *Persuasion* (1817)

Any edition of the novels is acceptable, but the Norton Critical Edition, which contains useful critical and contextual sources, is preferred. The UNSW bookshop has compiled a value pack of these five novels for \$87.35. A limited supply of individual copies of the novels will also be available.

Austen, Jane. *Love and Freindship* [sic] (1790). Sydney: Juvenilia Press, 2006. This is Austen's juvenilia, and is not published by Norton (available from the UNSW bookshop).

Rozema, Patricia (Director). 1999. *Mansfield Park*. [Film]. MGM. N.B. You are expected to see this film in your own time. It is available from the library.

Todd, Janet. *The Cambridge Introduction to Jane Austen*. Cambridge: Cambridge University Press, 2006. (Available from the UNSW bookshop).

Copies of all these texts are available in the High Use Collection of the UNSW library.

## Aims of the Course

1. This course will enable students to apply the generic skills of literary analysis you have already learned and put into practice in Level 1 and 2 courses through its focussed study of Jane Austen's work.
2. The single-author focus of the course will allow students to explore a more specialised field of study in greater depth. Paired with the course's emphasis on independent and reflective learning through assessment tasks, this will prepare students for the discipline-based research demands of honours.

## Student learning outcomes

By the conclusion of this course students will be able to:

1. Speak and write critically and cogently about Jane Austen within her cultural, historical and intellectual context
2. Identify how Austen's works interact with each other to create a dynamic body of work
3. Critically analyze the importance of cultural and political contexts to writing
4. Identify the key features of Austen's literary style
5. Articulate reasons for Austen's continuing relevance and popularity in the early 21st century
6. Conceive of literature as an effective vehicle for moral self-examination.

## Graduate Attributes

These outcomes help to develop the following discipline-specific attributes:

1. Skills in literary analysis through close reading of texts in English
2. Knowledge of the main periods and branches of English literature
3. Ability to relate literary texts to the contexts in which they were produced
4. Ability to reflect upon student's own practice as a literary critic within the discipline of English
5. Ability to make and justify aesthetic judgments about texts
6. Understanding of how texts are produced
7. Skills in English expression and composition

## 7. Rationale for the inclusion of content and teaching approach

The course has been designed to provide detailed coverage of the novels of Jane Austen. We look at five out of six of Austen's finished novels, and a short story from her juvenilia. The course also includes a recent film adaptation of Austen's *Mansfield Park* by Patricia Rozema. This enables us to investigate the phenomenon of Jane Austen as an abiding cultural icon.

The content of the course will familiarize students with Jane Austen's style, the context of her writing and her status as an abiding cultural icon. The design of the course content and assessments will develop students' skills in close reading and literary analysis as well as their ability to express their opinions and understanding in written and spoken contexts.

The teaching methods used and the assessment components you are required to complete have been developed to reflect a philosophy of learning and teaching which

- fosters student agency and enthusiasm for scholarly knowledge.
- fosters an engaging and inclusive learning experience
- promotes dialogical teaching through seminar discussions
- cultivates an appreciation for literature as a genuine, evolving and creative form of knowledge about the world.
- seeks to give every student a stake in, and an opportunity to contribute to, the course as a forum for learning.

My role is to provoke original ideas in you and to encourage you to take responsibility for these ideas in both your writing and your speech. Just as I try to listen respectfully and respond meaningfully to the critical ideas of others, in class I expect you to do the same. Although literary texts are usually produced in isolation, English is an essentially social discipline that proceeds best through patient, careful and critical discussion.

## 8. Course format & teaching strategies

The course is taught through lectures, seminars and online teaching and learning tools.

### Lectures

- There will be one one-hour lecture each week. The lectures provide students with a framework for engaging with the texts and ideas discussed in seminars and written assignments.
- The lectures will introduce students to the issues and texts of the course by providing contextual information, outlines of critical responses to the texts and some close analysis. Lectures will also model for students the ways information is organized and presented in the discipline of English.

The lecture format is important in that it demonstrates formal modes of presenting a structured argument, and for this reason lecture attendance is compulsory.

Lecture attendance is supported by two revision tools: Echo360 and on-line material posted in the week after the lecture. **Neither of these supports is a replacement for attendance.** Echo360 is a record of an event not a summary of information. The on-line notes will be point form summaries only and are meant to supplement your own lecture notes.

### Seminars

- Weekly seminars will elaborate and enrich the themes introduced in lectures. They will require students to engage actively with ideas presented in the course and will provide a forum for students to foster skills of close reading and literary analysis, develop an independent critical voice and engage thoughtfully and respectfully with the arguments of others.
- This will occur through
  - responding critically to the required reading for each week,
  - contributing to structured and informal class discussions and presentations and
  - working collaboratively with fellow students in small groups

Engaging with literary texts (and cinematic works) through the format of the seminar is central to the development of critical thinking and analytic skills. Seminars also offer a safe and stimulating space in which to stretch one's intellectual horizons. The seminar is a cornerstone of an Arts and Humanities education and attendance and participation is a mandatory requirement of the course. (See also course attendance requirements above.)

### Moodle

- Moodle will be used to share supporting course materials and to communicate essential information to students. Moodle will also provide a platform for discussion forums and pre-seminar exercises to be set by the tutor. Students will also be asked to provide discussion topics and pre-seminar questions as a part of the group component of Assessment task 2.

## 9. Assessment

**In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.**

### Summary

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due date
Close reading exercise	1200 words	30%	1, 2, 3, 4	1, 2, 3, 7	April 2, 4pm
Group seminar presentation	30–40 minutes	20%	1, 3, 4, 5, 6	1, 2, 3, 4, 5, 7	Progressive Assessment
Major Research Essay	2800 words	50%	1, 2, 3, 4, 5, 6	1, 2, 3, 4, 5, 6, 7	June 12, 4pm

### Detailed Assessment Outline

There are three components to the assessment for this course. In order to pass the course, you must make a serious attempt at ALL three assessment tasks.

#### 1. Close reading exercise

Heavily past the night. Sleep, or repose that deserved the name of sleep, was out of the question. That room, in which her disturbed imagination had tormented her on her first arrival, was again the scene of agitated spirits and unquiet slumbers. Yet how different now the source of her inquietude from what it had been then – how mournfully superior in reality and substance! Her anxiety had foundation in fact, her fears in probability; and with a mind so occupied in the contemplation of actual and natural evil, the solitude of her situation, the darkness of her chamber, the antiquity of the building were felt and considered without the smallest emotion; and though the wind was high, and often produced strange and sudden noises throughout the house, she heard it all as she lay awake, hour after hour, without curiosity or terror.

Jane Austen, *Northanger Abbey*, Norton Critical Edition, Chapter 28 (Volume II, Chapter xiii), 156.

In the form of a structured essay provide a close analysis of the passage above. Use the passage as a starting point for a wider discussion of the novel and of Jane Austen's context. In your answer, you should illustrate how the passage reveals (1) some of the central concerns of *Northanger Abbey* as well as (2) the nature of Austen's response to her literary context.

Word length: 1200 words  
Due: April 2, 4pm  
Worth: 30%

Purpose of assessment exercise: This task will give you the opportunity to engage closely with Jane Austen's writing and to consider how her fiction responds to its context. It will develop your skills of literary analysis and argument, and you will have the opportunity to implement the feedback you receive for this task into your preparation for the major essay.

Marking criteria:

- Quality and persuasiveness of close literary analysis and critical interpretation.
- Textual knowledge demonstrated by close reference to Austen's work and context
- Demonstrated familiarity with key features of Austen's literary style
- Grammatically correct, coherent and articulate expression
- Logical organization of ideas. That is: a clear introduction with thesis statement, followed by paragraphs focused on specific issues that develop the argument, and a conclusion summing up the argument
- Consistent use of a recognized style of academic referencing (e.g. Chicago, MLA or Harvard)

## 2. Group seminar presentation and Moodle discussion thread

In groups of three (or four, if necessary), you will lead the class discussion on one of Jane Austen's novels for 30-40 mins. The group presentations will involve two stages. First, each person in the group will present on their own for 5 mins. It is expected that you will consult in your group as to what each person will say in their solo presentation so that there is not too much repetition of material. Then for the next 15-20 minutes after the final member of the group does their solo presentation, the group as a whole will lead the class discussion on the text for that week. It is expected that **on the Friday (at the latest) prior to seminars on Tuesday**, the group will have posted a discussion to Moodle that will help generate discussion in class.

Your overall mark will be made up of the marks you receive for your solo presentation and your group presentation, weighted 70% and 20% respectively. Each person in the group will receive a different mark for their group presentation, based on how well you (1) facilitate the class discussion and (2) work in the group.

The remaining 10% will be awarded according to your participation to the weekly Moodle discussion threads. This will be monitored by your tutor. **In order to pass this component, you are required to contribute to these discussion threads on a regular basis (80%) in a constructive manner.**

Students will have the opportunity to sign up for presentations in the first seminar, held in week Two.

Worth: 20%



Purpose of assessment exercise:

- Encourages active engagement in tutorial discussion
- Fosters the formation of independent points of view on the texts and concepts discussed in lectures
- Builds communication skills
- Encourages collaborative learning

Marking Criteria:

- Articulation of a clear and contestable claim about Austen's work and context
- Justification of this claim with both primary and secondary evidence
- Demonstrated ability to work constructively in small groups
- Construction and articulation of a critical and logical argument orally
- Ability to listen respectfully and respond meaningfully to the critical ideas of others in a class and online environment

### 3. Major essay

This is a 2800-word essay **on two or more** of Jane Austen's novels or (excluding *Northanger Abbey*) that you design in consultation with your tutor. You may also write on the film adaptation of *Mansfield Park*, studied in week 11. You may discuss *Northanger Abbey* in your essay but you may not include it as one of your two (or more) focus novels.

Word length: 2800 words (+/- 10%)

Due Date:

Worth: 50%

Purpose of assessment exercise: This task invites you to argue a sustained thesis combining two or more different texts/films. It allows you to study in greater detail an aspect of Jane Austen's work and literary context touched upon throughout the course. Designing your own question enables you to develop your skills as an independent thinker.

Marking criteria:

- Ability to articulate a clear and contestable claim about Austen's work and context.
- Quality and persuasiveness of close literary analysis and critical interpretation.
- Textual knowledge demonstrated by close reference to Austen's work and context.
- Evidence of independent engagement with relevant secondary sources
- Demonstrated familiarity with key features of Austen's literary style
- Grammatically correct, coherent and articulate expression
- Logical organization of ideas. That is: a clear introduction with thesis statement, followed by paragraphs focused on specific issues that develop the argument, and a conclusion summing up the argument
- Consistent use of a recognized style of academic referencing (e.g. Chicago, MLA or Harvard)

## Submission of Assessment Tasks

### Submission of assignments

All students must submit both hard and soft copies of their essays and the research assignment. Hard copies should be submitted to the appropriate essay box outside the SAM School Office, Room 311U, Level 3 Robert Webster Building by 4pm on the due date. A School Assignment Coversheet (available outside the office and online) must be attached with your details clearly marked. You must also submit a soft copy of the essay to Turnitin, which is accessible through the Moodle site for the course (<https://moodle.telt.unsw.edu.au>). **Only hard copies of your work will be marked; electronic versions are used only to verify submission and to check for plagiarism.**

### Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN FASS.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the FASS assessment protocols at <https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/>

### Extension Procedure

- A student seeking an extension should apply through the Faculty's online extension tool available in LMS before the due time/date for the assessment task.
- The Course Authority should respond to the request within two working days.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- The Course Authority advises their decision through the online extension tool.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- For more information, see the FASS extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

### Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to: <https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

## 10. Academic honesty and plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.
- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- **Duplication:** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Details of what plagiarism is can be found on the Student Information website (<https://student.unsw.edu.au/plagiarism>), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- Correct referencing practices;
- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre.

Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

It is also recommended that you include a statement about Turnitin. Eg UNSW makes use of the similarity detection tool Turnitin. For this course you are required to submit an electronic version of your written assignments so they may be reviewed using this procedure.

## 11. Course schedule

Week	Lecture (Thursday Webster Th.B)	Seminar (Tuesdays)	Required Reading
<b>One</b> 2 Mar–8 Mar Chris Danta	Introduction: Jane Austen faints!	No Seminar	
<b>Two</b> 9 Mar–15 Mar Chris Danta	Austen's literary context	The life and times of Jane Austen	Austen, 'Love and Freindship'
<b>Three</b> 16 Mar–22 Mar Chris Danta	Parodying the Gothic: Austen's self-consciousness	Austen's literary context	Todd, <i>The Cambridge Introduction to Jane Austen</i> chs. 1 & 2
<b>Four</b> 23 Mar–29 Mar Chris Danta	Intermingling opposites: making sense of sensibility (I)	<i>Northanger Abbey</i> : Parodying the Gothic: Austen's self-consciousness	<i>Northanger Abbey</i> Todd, ch. 3
<b>Five</b> 30 Mar–2 Apr Chris Danta	Making sense of sensibility (II)	<i>Sense and Sensibility</i> : Intermingling opposites: making sense of sensibility	<i>Sense and Sensibility</i>
<b>Mid-semester break: 3 Apr–12 Apr</b>			
<b>Six</b> 13 Apr–19 Apr Chris Danta	Austen boy meets Austen girl: irony and recognition (I)	<i>Sense and Sensibility</i> (cont.)	<i>Sense and Sensibility</i> Todd, ch. 4
<b>Seven</b> 20 Apr–26 Apr Chris Danta	Irony and recognition (II)	<i>Pride and Prejudice</i> : Austen boy meets Austen girl: irony and recognition	<i>Pride and Prejudice</i>
<b>Eight</b> 27 Apr–3 May Penelope Hone	"Spirit is not free": the trouble with Fanny Price (I)	<i>Pride and Prejudice</i> (cont.)	<i>Pride and Prejudice</i> Todd, ch. 5

<b>Nine</b> 4 May–10 May Penelope Hone	“Spirit is not free” (II)	<i>Mansfield Park</i> : “Spirit is not free”: the trouble with Fanny Price	<i>Mansfield Park</i>
<b>Ten</b> 11 May–17 May Penelope Hone	Filmic transformations: Postcolonial possibilities / autobiographical whisperings	<i>Mansfield Park</i> (cont.)	<i>Mansfield Park</i> Todd, ch. 6
<b>Eleven</b> 18 May–24 May Penelope Hone	Lucky second time around: memory and time (I)	<i>Mansfield Park</i> (film) Filmic transformations: Postcolonial possibilities/ autobiographical whisperings	<i>Mansfield Park</i> (film)
<b>Twelve</b> 25 May–31 May Penelope Hone	Memory and time (II)	<i>Persuasion</i> : Lucky second time around: memory and time	<i>Persuasion</i>
<b>Thirteen</b> 1 Jun–5 Jun	No lecture	Conclusion: <i>Persuasion</i> (cont.)	<i>Persuasion</i> Todd, ch. 8

## 12. Resources and Recommended Secondary Reading

The Norton Critical Editions of the Austen novels contain a wealth of useful critical material. Todd also provides a selection of further reading at the end of her book. Additional secondary material may be posted to Moodle as the semester progresses.

In addition to the reading list below, the library subject guide page is a useful starting place to guide your research: <http://subjectguides.library.unsw.edu.au/arts/english>

Students may also wish to consult university guidelines on referencing, found here: <https://student.unsw.edu.au/referencing>

All items with call numbers have been placed in High Use Collection of the Library.

Gard, Roger. *Jane Austen’s Novels: The Art of Clarity*. New Haven: Yale University Press, 1992. S 823.7/AUS/C-61

Harding, D.W. “Regulated Hatred: an Aspect of the Work of Jane Austen”, *Scrutiny. A Quarterly Review* 8:4 (1940): 346-62. Reprinted in *Jane Austen: a Collection of Critical Essays*, ed. B.C. Southam. S 823.7/AUS/C-22

Jenkyns, Richard. *A Fine Brush on Ivory: An Appreciation of Jane Austen*. Oxford: Oxford University Press. S 823.7/AUS/C-9

Johnson, Claudia. *Jane Austen: Women, Politics and the Novel*. London and Chicago: Chicago University Press, 1988. S 823.7/AUS/C-67

Lascelles, Mary. *Jane Austen and her Art*. Oxford: Clarendon Press, 1939. S 823.7/AUS/C-3

Lee, Hermione. "Jane Austen Faints" in *Body Parts: Essays on Life Writing*. London: Pimlico. 2008.

Miller, D.A. *Jane Austen, or the Secret of Style*. Princeton: Princeton University Press, 2003.

Mudrick, Marvin. *Jane Austen: Irony as Defence and Discovery*. Princeton: Princeton University Press, 1952. S 823.7/AUS/C-20

Park, You-me and Rajeswari Sunder Rajan, eds. *The Postcolonial Jane Austen*. London and New York: Routledge, 2000. S 823.7/AUS/C-92

Said, Edward W. "Jane Austen and Empire" in *Culture and Imperialism*. New York: Knopf, 1993. S 809.93358/22 A

Southam, B.C., ed. *Critical Essays on Jane Austen*. London: Routledge and Kegan Paul. 1968. S 823.7/AUS/C-66

Tanner, Tony. *Jane Austen*. Houndmills, Macmillan, 1986.

Todd, Janet. *The Cambridge Introduction to Jane Austen*. Cambridge: Cambridge University Press, 2006. S 823.7/AUS/C-102

Trilling, Lionel. "Mansfield Park" in *Jane Austen: a Collection of Critical Essays*, ed. Ian Watt. Englewood Cliffs, NJ: Prentice Hall, 1966. S 823.7/AUS/C-22

Watt, Ian, ed. *Jane Austen: a Collection of Critical Essays*. Englewood Cliffs, NJ: Prentice Hall, 1966. S 823.7/AUS/C-22

Wiltshire, John. *Jane Austen and the Body*. Cambridge: Cambridge University Press, 1992.

### **13. Course evaluation and development**

In a previous iteration of this course, student feedback requested the opportunity for increased student interaction in seminars. In response, the group presentation task was incorporated into the course structure.

This is the first time I have convened this course. Informal feedback will be sought throughout the semester to moderate student's engagement with the course material in both lecture and seminar formats, and to adapt teaching methods where necessary.

Students will be also be encouraged to fill out CATEI forms at the end of the course so that further improvements may be made.