Course Title: Jane Austen at Her Height: Emma, Persuasion, and Sanditon

Course Code: Lit 69

Instructor Name: Rebecca (Becky) Richardson

Class Sessions and Recording
Meeting days and times: Mondays 7:00-8:50pm, July 10 - August 14
Meeting location: Zoom

The class sessions will be recorded

Course Features
- Live session
  - Lecture, discussions, and Q&A
- Assignments & Coursework
  - Assignments and course materials posted in Canvas
  - Instructor will provide feedback on assignments

Grade Options and Requirements
- No Grade Requested (NGR)
  - This is the default option. No work will be required; no credit shall be received; no proof of attendance can be provided.
- Credit/No Credit (CR/NC)
  - Students must view or attend at least 5 class sessions.
- Letter Grade (A, B, C, D, No Pass)
  - Students must view or attend at least 5 class sessions and complete 5 brief reading responses.
  - *Please Note: If you require proof that you completed a Continuing Studies course for any reason (for example, employer reimbursement), you must choose either the Letter Grade or Credit/No Credit option. Courses taken for NGR will not appear on official transcripts or grade reports.*

Learning Objectives
Our goals are to read, analyze, and discuss Jane Austen’s later works with attention to the texts’ literary qualities, Austen’s shifting interests and emphases across her writing career, and the works’ original and evolving place in literary and cultural history.
Textbooks/Required Materials

Required

Recommended

*An online link to Sandition will be provided on Canvas if students prefer a free option.*

Optional, supplementary readings will also be suggested week to week (largely drawn from the Norton editions of our first two novels).

Pre-class Assignment
I recommend reading the first volume of *Emma* for our first meeting if possible. But rest assured that you’ll be able to catch up if you don’t have time to read ahead of the official class start. And, as we’ll discuss, any “spoilers” about the plot that you might overhear on night 1 will not ruin but rather add a different dimension to the reading experience.

Tentative Weekly Outline

**Week 1: Beginning *Emma* and considering the novel in light of Jane Austen’s life and career.** How does Austen balance “light and shade” in *Emma*? How can reading with attention to the writerly as well as readerly experience enrich our understanding of the text?

Recommended reading for week 1: Volume 1 of *Emma*.

Optional reading for more context around Austen’s career and process: pages 337 - 361 in the Norton edition.

**Week 2: Reading *Emma* as a “riddle.”** How does Austen play with perspective and language to create her own enigmas and riddles? What does this suggest about the novel as an evolving art form?

Reading for week 2: Volume 2 of *Emma*.

**Week 3: Considering *Emma* via the other counterfactual novels it suggests.** How might we better understand Emma’s story via the other versions of this novel that
could have been — if, for example, Jane Fairfax or Harriet Smith had been the protagonist?

Reading for week 3: Volume 3 of *Emma*.


**Week 4: Reading *Persuasion* as a novel that thematizes belatedness.** How does Austen use this novel to comment on and push the boundaries of the marriage plot?

Reading for week 4: Chapters 1-12 (inclusive of 12) of *Persuasion* (up to page 85 in the Norton edition).


**Week 5: Approaching *Persuasion* as the last completed novel.** How does this novel’s status as the last of Austen’s completed works affect the way we read it?

Reading for week 5: finish *Persuasion* (including the original ending that immediately follows in the Norton edition)


**Week 6: Reading *Sanditon* and imagining Austen’s futures.** How can we read this fragment in light of the long history of readers, writers, and critics finding inspiration in Austen and continually re-imagining her texts for new times and contexts? How has this fragment invited continuations, adaptations, and re-imaginings?

Reading for week 6: The fragment of *Sanditon*.