

Professor Francus  
English 387W: Jane Austen and Popular Culture  
Spring 2013  
106 Woodburn Hall  
Tuesdays and Thursdays, 2:30-3:45  
Office: 227 Colson Hall  
Office Hours: Tuesdays and Thursdays, 1:00-2:30, and by appointment  
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January 15	Introduction
January 17	Austen, <i>Pride and Prejudice</i>
January 22	Austen, <i>Pride and Prejudice</i>
January 24	Austen, <i>Pride and Prejudice</i>
January 29	Austen, <i>Pride and Prejudice</i> Article: Nora Foster Stovel, "Famous Last Words" <b>Book Review Exercise Due (1-2 pages)</b>
January 31	Austen, <i>Pride and Prejudice</i> Article: Claudia Johnson, "Pride and Prejudice and the Pursuit of Happiness"
February 5	Austen, <i>Emma</i> <b>Draft of Scholarship Analysis Essay Due (3 pages)/Peer Feedback Exercise</b>
February 7	Austen, <i>Emma</i>
February 12	Austen, <i>Emma</i> Review: Sir Walter Scott on <i>Emma</i>
February 14	Austen, <i>Emma</i>
February 19	Austen, <i>Emma</i> Article: Lynda A. Hall, "Jane Fairfax's Choice: The Sale of Human Flesh or Human Intellect"
February 21	Austen, <i>Emma</i> <b>Scholarship Analysis Essay Due (5 pages)</b>
February 26	Rare Book Room Visit
February 28	Austen, <i>Persuasion</i>
March 5	Austen, <i>Persuasion</i> <b>Rare Book Room Exercise Due (1-2 pages)</b>
March 7	Austen, <i>Persuasion</i>
March 12	Fielding, <i>Bridget Jones's Diary</i>
March 14	Fielding, <i>Bridget Jones's Diary</i>
March 19	Fielding, <i>Bridget Jones's Diary</i>
March 21	Film: <i>Clueless</i> Article: Suzanne Ferriss, "Emma becomes Clueless" <b>Draft of Popular Culture Analysis Essay Due (3 pages)/Peer Feedback Exercise</b>
March 26	Spring Break
March 28	Spring Break

April 2	Film: <i>Bride and Prejudice</i>
April 4	Class Canceled
April 9	You Tube Video: “Lizzie Bennet Diaries” <b>Popular Culture Analysis Essay Due (5 pages)</b>
April 11	TV Film: <i>Lost in Austen</i> Article: Laurie Kaplan, “Lost in Austen and Generation-Y Janeites”
April 16	Grahame-Smith, <i>Pride, Prejudice, and Zombies</i>
April 18	Grahame-Smith, <i>Pride, Prejudice, and Zombies</i>
April 23	Film: <i>Becoming Jane</i> <b>Draft of Research Essay Due (5 pages)</b>
April 25	<b>Writing Workshop Day</b>
April 30	Fowler, <i>The Jane Austen Book Club</i>
May 2	Fowler, <i>The Jane Austen Book Club</i>
May 7	<b>Research Essay Due via e-mail (minimum 10 pages)</b>

**Course schedule may change at the instructor’s discretion.**

Course Objectives:

- To introduce students to popular culture studies in light of the traditional canon.
- To evaluate gender studies across time and cultures.
- To introduce students to literary research methods.
- To practice in critical thinking and writing about literature, with an emphasis on multiple interpretations and theories.
- To provide practice in academic writing, with an emphasis on writing as an intellectual process, and the integration of research into writing.

Expected Learning Outcomes:

At the end of this course, students should be able to:

- Identify and analyze the methods of literary and cultural appropriation and cultural circulation.
- Analyze representations of gender in different times and cultures.
- Develop a thesis about a literary or cultural text, and support that thesis with evidence.
- Engage in primary research on literary and cultural topics.
- Draft, edit, and write an extended analysis of a literary or cultural text.
- Analyze scholarship, and integrate research into writing, according to the conventions of academic discourse.
- Recognize and develop multiple analyses for a single literary or cultural text.

English 387W fulfills the University “W” requirement, and elective requirements for the English major and minor, the English Education major, and the Women’s Studies major and minor.

Course Texts:

Austen, Jane. <i>Emma</i> (1815)	<i>Becoming Jane</i> (2007)
Austen, Jane. <i>Persuasion</i> (1817)	<i>Bride and Prejudice</i> (2004)
Austen, Jane. <i>Pride and Prejudice</i> (1813)	<i>Clueless</i> (1995)
Fielding, Helen. <i>Bridget Jones's Diary</i> (1996)	<i>The Lizzie Bennet Diaries</i> (2012-13)
Fowler, Karen Joy. <i>The Jane Austen Book Club</i> (2004)	<i>Lost in Austen</i> (2008)
Grahame-Smith, Seth and Jane Austen.	
<i>Pride, Prejudice and Zombies</i> (2009)	

Online Resources:

<http://www.jasna.org/index.html> - the home page of the Jane Austen Society of North America.  
<http://www.jasna.org/persuasions/on-line/index.html> - the home page of *Persuasions Online* - the online scholarly journal of the Jane Austen Society of North America  
<http://www.pemberley.com/janeinfo/janeinfo.html> - The Jane Austen Information Page; includes searchable editions of Austen's novels online.  
[www.austen.com](http://www.austen.com) - perhaps the largest Austen fanfiction website. See also [www.fanfiction.net/book/Pride\\_and\\_Prejudice/](http://www.fanfiction.net/book/Pride_and_Prejudice/).  
[www.imdb.com](http://www.imdb.com) - the Internet Movie Database; primary Internet resource for film and television information.

All books are available in the WVU Bookstore.

*Becoming Jane*, *Lost in Austen*, *The Lizzie Bennet Diaries* are available online on youtube ([www.youtube.com](http://www.youtube.com)); *Lost in Austen* is also available on Hulu ([www.hulu.com](http://www.hulu.com)).

I have copies of the following films, if you would like to borrow them for your research:

*Becoming Jane* (2007) – DVD  
*Bride and Prejudice* (2004) – DVD  
*Bridget Jones's Diary* (2001) – DVD  
*Clueless* (1996) – DVD, VHS  
*Emma* (1972) – DVD (Godwin)  
*Emma* (1996) – DVD, VHS (Paltrow)  
*Emma* (1996) – VHS (Beckinsale)  
*Emma* (2010) – DVD (Garai)  
*The Jane Austen Book Club* (2007) – DVD  
*Lost in Austen* (2008) - DVD  
*Mansfield Park* (1986) – DVD  
*Mansfield Park* (1999) – VHS  
*Northanger Abbey* (1987) – DVD, VHS  
*Persuasion* (1971) – DVD  
*Persuasion* (1996) – VHS  
*Pride and Prejudice* (1940) – DVD (Olivier and Garson)  
*Pride and Prejudice* (1985) – DVD, VHS (Garvie and Rintoul)  
*Pride and Prejudice* (1995) – DVD, VHS (Firth and Ehle)  
*Pride and Prejudice* (2003) – DVD (Heskin and Seale)  
*Pride and Prejudice* (2005) – DVD (Knightley and Macfayden)  
*Sense and Sensibility* (1981) – DVD (Richard and Childs)  
*Sense and Sensibility* (1995) – DVD, VHS (Thompson and Winslet)

Course Requirements:

You will be expected to keep up with the course readings and film viewings, attend and participate in class, bring the text(s) that will be discussed to class, submit your assignments on time, and to check your MIX e-mail account daily.

-- **Scholarship Analysis Essay.** For this assignment, you will write a short essay (5 pages) in which you analyze a recent scholarly article on *Pride and Prejudice* (note: I will provide a list of scholarly articles for you). You will be expected to develop a thesis about the article, and support your thesis with evidence. (Note: please do not summarize the article in your essay). You will be asked to submit a draft of your essay and a final version. If you do not submit a draft, your grade on the final assignment will be lowered one full letter grade. Please note that you will receive comments on your draft from me within a week of submission, and that you will have at least a week to edit your draft before submitting the final version. You will also receive (and give) feedback to your peers on their drafts. The goals of this assignment are to familiarize you with the conventions of academic writing, and to practice your critical thinking and writing skills.

-- **Popular Culture Analysis Essay.** In this assignment, you will write a short essay (5 pages) in which you analyze a scene from one of the recent adaptations of Austen's novels (film or prose), or an Austen fanfiction online. You will be expected to develop a thesis about the scene or fanfiction, and support your thesis with evidence, and engage in primary research. (Note: please do not summarize the scene or fanfiction in your essay). You will be asked to submit a draft of your essay and a final version. If you do not submit a draft, your grade on the final assignment will be lowered one full letter grade. Please note that you will receive comments on your draft within a week of submission, and that you will have at least a week to edit your draft before submitting the final version. You will also receive (and give) feedback to your peers on their drafts. The goals of this assignment are to provide practice in choosing a topic (and setting parameters of analysis), in working with adaptations, film, and fanfiction as a cultural media and manifestations of cultural appropriation, in locating and incorporating scholarly sources in your writing, and to further practice critical thinking and writing skills according to the conventions of academic writing.

-- **Book Review Exercise.** In this assignment, you will be asked to read a 19<sup>th</sup>-century review of Austen's *Pride and Prejudice*, and develop a thesis about the review and/or the state of book reviewing in Austen's time. The goals of this exercise are to help you learn to evaluate mechanisms of cultural assessment, and to give you practice engaging in and evaluating critical thinking and writing.

-- **Rare Book Room Exercise.** We will visit the Rare Book Room in Wise Library to examine first editions of Austen's novels. For this exercise, you will be asked to evaluate the Austen first editions in terms of the marketing of Austen's work in her time, and write a brief (1-2 page) comparative analysis of the marketing of Austen's novels today. The goals of this exercise are to give you practice in evaluating the strategies of marketing and cultural circulation, and to provide practice in critical writing and thinking.

-- **Research Essay.** In your final assignment, you will write an extended essay (10+ pages) in which you analyze Jane Austen in contemporary culture. You may choose to focus on sequels to Austen's novels, modern versions of Austen's novels, Austen in film, Austen fan fiction, Austen products, etc. You will be expected to develop a thesis, and support your thesis with evidence, and engage in primary research. You will be asked to submit a draft of your research paper and a final research paper. If you do not submit a draft, your grade on the final assignment will be lowered one full letter grade. Please note that you will receive comments on your draft within a week of submission, and that you will have more than a week to edit your draft before submitting the final version. The goals of this assignment include providing practice in choosing a topic (and setting parameters of analysis), thinking critically and analytically about popular culture; integrating research into your writing, and practicing writing skills according to the conventions of academic writing.

Scholarly Analysis Essay: 20%

Popular Culture Essay: 20%

Book Review Exercise: 10%

Rare Book Room Exercise: 10%

Research Essay: 40%

Quizzes at the discretion of the instructor.

### Submission of Assignments:

1. All assignments must include the appropriate heading: name, course title, instructor's name, assignment name, and date. Please include page numbers and your last name in the header on all assignments longer than one page.
2. Your papers should be typed (11 or 12 point font), with sufficient space in the margins for comments. (One-inch margins will do). Papers should be double-spaced.
3. Your papers should reflect careful reading and thinking about your subject. Do not summarize the plot of a work or rephrase your class notes in your course assignments.
4. It is highly recommended that you keep a photocopy or a back-up disk of every assignment that you hand in.
5. Hand in papers on time. Late submissions will receive a lower grade unless the student has a viable reason (such as illness, familial emergency) for his/her lateness, **and** has notified me within 24 hours of the original due date. Your grade will be lowered a fraction for every day your work is late (ex. B to B- for one day late).
6. **Use** the Editing Guidelines and Stylesheet on this syllabus. They will help you hone your critical thinking and writing skills, and strengthen your essays. Please keep in mind that there are resources at the University in addition to yours truly to help with your writing, including the Writing Center in Colson Hall, and the Term Paper Clinic in Wise Library.

### Grading Criteria:

A (90-100) – Excellent work; the assignments for this course have been completed in a professional and timely manner. The written assignments are clearly organized, choose compelling evidence to substantiate the analysis, and engage with the subject at hand in a thoughtful and thought-provoking manner. Written work requires no substantive or stylistic revisions.

B (80-89) – Good work; the assignments for the course have been completed in a professional and timely manner. The written assignments show substantial engagement with the subject at hand, but the analysis is either partially incomplete, involving weak evidence, or manifests some difficulty with organization. Written work requires substantive revisions, but few or no stylistic ones.

C (70-79) – Average work; the assignments for the course have been completed, but not necessarily in a professional or timely manner. The written assignments show effort by the student, but the analysis is incomplete, includes inappropriate evidence (or a lack of evidence), or shows significant difficulties with organization. Written work requires significant substantive or stylistic revisions.

D (60-69) - Less than average work; the assignments for the course have not been completed in a professional or timely manner. The written assignments show a lack of effort on the part of the student, and a lack of engagement with the assignment. Written assignments lack analysis, evidence, and organization; extensive substantive and stylistic revisions are necessary.

F (<59) – Inadequate work; the assignment has not been completed. Written assignments, when submitted, show a lack of effort on the part of the student, and a lack of engagement with the assignment and the subject matter of the course. Such work is marked by the absence of analysis, evidence, and organization; engagement with the course materials is necessary before extensive revisions are even possible.

### Professional Responsibility:

1. Class attendance contributes significantly to academic success. Students who attend classes regularly tend to earn higher grades and have higher passing rates in courses. Attendance will be taken at the beginning of every class. You are granted a maximum of three absences during the course of the semester before absenteeism affects your grade. If you accumulate seven absences (excused and unexcused), you will not pass this course.
2. It is your responsibility to contact me regarding your absences. If you disappear—that is, if you miss class for three, four, five sessions in a row, or more—it is not my responsibility to find you.
3. If you send me an e-mail, I will respond within 24 or 48 hours. If I have not responded to you in that time, it means that I have not received your posting. **Please e-mail me again.** Note: When communicating via email, please write in a professional, courteous manner. Your email should have a salutation (e.g. hello, dear, etc. and the addressee's name), a closing with a signature (e.g. thank you, regards, etc. and your name), and contents that follow the rules of grammar, syntax, and punctuation. You are professional students, and should engage in the conventions of professional correspondence.
4. Please come to class on time. Do not leave in the middle of class; it is distracting and disrespectful. Do not schedule appointments (medical, advising, etc) during class time.
5. Please turn off all electronic devices during class.
6. Class participation contributes significantly to student success. Participation involves reading (or in some cases, watching) the course materials in advance, coming to class on time, being ready to discuss the course texts, asking questions, listening and responding to your classmates, and contributing your knowledge and thoughts.
7. Should you need assistance during a time of difficulty or crisis, please contact Tom Sloane, Associate Dean, in the Office of Student Life in E. Moore Hall, 304-293-5611.

### Academic Dishonesty

The integrity of the classes offered by any academic institution solidifies the foundation of its mission and cannot be sacrificed to expediency, ignorance, or blatant fraud. Therefore, I will enforce rigorous standards of academic integrity in all aspects and assignments of this course. For the detailed policy of West Virginia University regarding the definitions of acts considered to fall under academic dishonesty and possible ensuing sanctions, please see the Student Conduct Code at <http://studentlife.wvu.edu/studentconductcode.html>. Should you have any questions about possibly improper research citations or references, or any other activity that may be interpreted as an attempt at academic dishonesty, please see me *before* the assignment is due to discuss the matter.

### Social Justice Policy:

West Virginia University is committed to social justice. I concur with that commitment and expect to foster a nurturing learning environment based upon open communication, mutual respect, and non-discrimination. Our University does not discriminate on the basis of race, sex, age, disability, veteran status, religion, sexual orientation, color or national origin. Any suggestions as to how to further such a positive and open environment in this class will be appreciated and given serious consideration.

### Disability and Accommodation:

If you have a disability that could affect your progress in this course, please contact the Office of Disability Services ([www.wvu.edu/~socjust/disability/](http://www.wvu.edu/~socjust/disability/)). ODS can be contacted at G30 Mountainlair, by phone at (304) 293-6700 voice/TDD (304) 293-7740, or email at [access2@mail.wvu.edu](mailto:access2@mail.wvu.edu). We can arrange to accommodate your learning style based on ODS recommendations; please advise me at the beginning of the semester so that we can make appropriate arrangements to meet your needs.

## Editing Checklist

1. Evaluate your thesis.
  - is your thesis clearly stated at the beginning of your essay?
  - is your thesis appropriate for the writing assignment?
  - does your thesis “make sense”?
  
2. Evaluate your argumentative strategy.
  - are you using logical and rhetorical strategies that build the most convincing case for your thesis? (and remember, you may use more than one in an essay; if you choose multiple strategies, make sure that they work together)
  - do you have the appropriate data to support your argument? (and if not, can you justify its absence?)
  - is the data cited properly? (check the content and the form of your notes)
  
3. Evaluate your essay structure.
  - does your essay structure lead the reader through your argument clearly?
  - does your essay structure work with/reinforce your argumentative strategy?
  - does your introduction suggest the structure of your argument? If so, does the body of your essay follow through on the structure suggested by the introduction?
  - are the transitions between the parts of your argument clear?
  - does the conclusion pull your argument together? (try to avoid repetitive, summary conclusions)
  
4. Evaluate your paragraph structure.
  - does each paragraph function as a unit of your argument? (i.e. is each paragraph unified in its purpose?)
  - is the topic sentence clear?
  - does the body of the paragraph follow through on the subject of the topic sentence?
  - are the transitions from paragraph to paragraph clear?
  
5. Evaluate your sentence structure.
  - is each sentence an independent unit of thought? (i.e. avoid repeating yourself in successive sentences)
  - does one sentence lead to the next? Are the transitions between sentences clear?
  - check the grammar of our sentences
    - make sure that every sentence has a subject and a verb (avoid fragments!)
  - check for subject-verb agreement
  - check for tense consistency
  - check that you are varying the grammar of your sentences (so that not every sentence begins with a prepositional phrase, for instance)
  
6. Check your spelling and punctuation.
  - and remember the distinctions between their/their/they're; it's/its; are/our; etc.

### Some General Comments on Writing Style and Grammar

- a. Please note that “it’s” is a contraction for “it is” or “it has.” “Its” is a possessive, which is confusing, but it is important to learn this distinction. If you are not sure whether or not you need “it’s” substitute “it is” or “it has” into the sentence to see if the sentence still makes sense. If not, then use “its.”
- b. Please learn the distinctions between possessive, plural, and plural possessive. “King’s” is singular possessive (belonging to one king); “kings” is plural (i.e. more than one king); “kings’” is plural possessive (belonging to more than one king).
- c. Try to avoid wordiness. Phrases like “The point the speaker is making is” or “What this means is that” are generally unnecessary. Such phrases are like long wind-ups before the pitch, and they often clog your prose.
- d. Try to avoid “talking” writing. What “sounds” right to a readerly ear does not necessarily read properly or grammatically to the eye. People do not speak grammatically (and sometimes without even punctuation). Therefore, writers should avoid writing as they speak (unless they are writing dialogue in fiction). Talking writing also frequently leads to tone drops and diction that generally is not appropriate for academic prose. (Ex. “she doesn’t stick up for herself”).
- e. Please avoid freestanding quotations. Every quotation should be integrated into a text, preferably with a lead-in phrase, rather than placed alone in the middle of a paragraph without any connection to anything around it. If the lead-in to a quote is not grammatically connected to the quote, use a colon.
- f. Try to avoid “we” and “you” in your essays. Both terms tend to include the reader in the argument without convincing the reader. (In other words, these terms usually signal strategies of collusion on the part of the writer).
- g. When referring to words as words, please use quotation marks. (I.e. if you are discussing the use of the word “man” in a particular passage, then “man” should be placed in quotation marks).
- h. “It” and “This” are weak sentence starters. Any noun in the previous sentence can serve as a referent for “it” – and if the previous sentence has a number of nouns in it, havoc results. “This” has a similar effect as the first word in a sentence, but if a noun is added after “This,” the problem of reference is usually solved.
- i. “Thing” is a very vague word. Try to find a specific noun whenever possible.
- j. “He himself” is an unnecessary and ungrammatical doubling. “He” will generally do.
- k. Try to avoid using “is” (or “was”) as a main verb. Choose a stronger, more precise word.
- l. “A woman” refers to one woman. “Women” is plural, referring to more than one woman. “A women” is incorrect, and should never occur.
- m. A quotation should have a phrase beforehand—a phrase that leads to the content of the quotation. If the lead-in phrase is grammatically separate from the quotation, use a colon (example: “Mrs. Gardiner’s curiosity leads her to question Wickham’s behavior: ‘But he paid her not the smallest attention, till her grandfather’s death made her mistress of this fortune.’”). If the lead-in phrase is grammatically connected to the quotation, use a comma (example: “If, as Elizabeth asserts, ‘it was not allowable for him to gain *my* affections because I had no money,’ then Wickham could gain Elizabeth’s affections if she *had* money.”)