



*The scenes in this neighborhood...must be visited and visited again, to make [its]...worth...understood.*

Jane Austen, *Persuasion*, 1818

## English 355: Jane Austen and the Civic Commons

### *Manuscript, Print, and Digital Media*

Jane Austen was a fierce critic of society. Though she's been misremembered as having lived a quiet life—secretly writing about rural English communities in a country parsonage—, in fact, Austen was a radical social commentator whose fiction examines the same problems of class, socio-economic status, gender and racial hierarchies, history, and topography that render our own civic spaces homogenous or underused. In this course, we'll learn about one such space in Memphis—The Fourth Bluff—which is being renovated through the national initiative, Reimagining the Civic Commons, to serve as “a magnet, using connected, thriving public spaces to attract Memphians who may not ordinarily interact.” By observing the pathways and community activities of the Fourth Bluff alongside Austen's critique of poor stewardship of the public commons, we'll demonstrate the resonance of her books in present-day Memphis and develop ways of using the media available to us (as Austen used the media available to herself—manuscript and print) to uncover new meaning in her novels and foster socially and ethically responsible connections to people who pass through our own Civic Commons. In this spirit, we'll partner with the Memphis

Public Libraries in its work to transform the Fourth Bluff and create a project, such as a digital resource, that supports this initiative.



### Meetings

MWF, 11-11:50 a.m. RD 303

### Texts

Austen, Jane. *Emma*. Ed. Adela Pinch. Oxford UP, 2008. ISBN: 9780199535521

–. *Jane Austen's Manuscript Works*. Ed. Linda Bree, Peter Sabor, & Janet Todd. Broadview, 2013. ISBN: 9781554810581

–. *Mansfield Park*. Ed. June Sturrock. Broadview, 2001. ISBN: 9781551110981

Additional readings will be posted to Canvas.

### Technologies

[Clio](#), free mobile app downloaded to your phone. We will use several free digital tools to complete labs and in-class projects. Bringing your laptop or mobile writing device to class is highly encouraged, though not required.

### Contact

Dr. Juliette Paul (she/her/hers)

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Phone: 901-321-4114 - Office Hours: MW 10

a.m.-10:50 a.m., 1-4 p.m., F 10 a.m.-10:50 a.m.,

Sunday 5-7 p.m. (online), and by appointment

## Community-Engaged Learning and Humanities Computing Course

Our course is one of nine to have received a 2019-2020 Community-Engaged Learning Grant from the AutoZone Center for Community Engagement. Community Engagement at CBU invokes the Lasallian call to address social injustice in exchanging knowledge, skills, and resources with the Memphis community to promote the public good. Community-Engaged Learning is a pedagogical method that integrates community-based service, projects, and problem-solving in collaboration with community members and partner organizations. Students' community-engaged work directly complements course content, and thoughtfully crafted guided reflection exercises tie community-engaged experiences to the learning outcomes of the class.

Additionally, this course is an upper-division Digital Humanities course eligible to fulfill a requisite of the new, interdisciplinary Humanities Computing Minor. If you are interested in getting involved in Community Engagement at CBU, or in learning more the Humanities Computing Minor requirements, please contact Dr. Leslie McAbee (Director of the AutoZone Center for Community Engagement, [lmcabee@cbu.edu](mailto:lmcabee@cbu.edu)), Dr. Kevin Chovanec (Assistant Professor of English, [kchovane@cbu.edu](mailto:kchovane@cbu.edu)), or myself.

## Components

Your learning experience should be enhanced by these three interrelated components of the course.

**LITERATURE:** For the traditional classroom part of the course, we will read Austen’s fiction about civic and public spaces: “Evelyn” and other selections from her juvenilia (childhood writings), *Mansfield Park*, *Emma*, her unfinished manuscript novel, *Sanditon*, and selected chapters from her other novels.



**FOURTH BLUFF AND ARCHIVES:** Our community partner is the Memphis Public Libraries (MPL). In February, renovations of the MPL’s downtown branch, Cossitt Library, will be completed and the library, reopened. Cossitt is one of the assets of the Fourth Bluff targeted for renovation by Reimagining the Civic Commons. In preparation for the re-opening, we will spend time observing and participating in community activities held on the Fourth Bluff, for instance, events hosted by the Memphis River Parks Partnership. We will also conduct research on the history of Cossitt Library and the Fourth Bluff in the MPL’s Memphis & Shelby County Room.

**TECHNOLOGY:** With the help of Computer Science majors completing their senior capstone overseen by Dr. James McGuffee (Dean of the School of Sciences), we will create a mobile app, website, or another resource that helps to support the Fourth Bluff project. In the meantime, you will put principles of the public humanities into practice by, for instance, creating annotations for an open source digital edition of a chapter from Austen’s *Mansfield Park*.

## Learning Goals

By the end of this course, you will be able to:

- Identify the relationship between the physical and cultural connectivity of common public spaces and the diversity of the people who interact there
- Develop the dialogue about Austen’s fiction by creating your own analyses of her work
- Exercise awareness of the historical impact of racial segregation on Memphis’s civic commons
- Demonstrate the ways in which the media used to produce a literary text—manuscript, print, or digital media—shapes its message and use as an agent of social change
- Practice community engagement that is reciprocal and mutually beneficial to students, community partners, and their clients, specifically, in forms of public scholarship
- Create projects using digital tools that support the Memphis Public Libraries, its community partners, and open access to shared resources of our cultural heritage



## Assignments

**Reflection Portfolio:** Your final project in this course is to compile a series of critical reflections deeply informed by your work in our community partnership. You will complete one 2-page reflection every 2 weeks of the course, as well as write a response to the reflection of one of your peers and post both to Canvas in preparation for class discussion. Each reflection should contain visible or traceable evidence of your thinking, such as in the form of a set of photographs you took on the Fourth Bluff, or a description of an archival item you found in the Memphis Room. Each reflection should be accompanied by a time log verifying your time spent on the Fourth Bluff project. Reflections will be graded on a scale of 1-5. **Rainy Day Policy:** Reflections are usually written in response to time spent in work for our community partner or activities that occur outside our normal class time. I understand it may not be possible for you to attend every field trip or group meeting outside class, so you may miss 2 reflection-response assignments without penalty.

**Journal Entries:** The second kind of assignment you will complete in the course is a series of 8 journal entries, but do not be deceived by the word “journal”! Depending on the prompt I give, your journal entries will take the form of short responses, digital lab work, reflection essays, or research reports prepared for presentation to our class. Through this assignment, you will explore Austen’s social and literary worlds, discover the impact of technology on literature and literary study, and learn how to use digital tools to make discoveries about Austen’s fiction. Journal Entries will be graded on a scale of 1-5.

**Posts:** Your “posts” are the most traditional work assigned in the course. Posts are your 200-250-word interpretation of a passage from the assigned reading, which I will select and post to Canvas the week before. You will write one post each week, with students whose last names begin with the letters A-L posting by 2 p.m. on Sundays, and those whose last names begin with the letters M-Z

posting by 2 p.m. on Tuesdays. Posts will be used to guide our in-class discussions of Austen's fiction and culture.

**Scriptorium:** In place of one class this semester, we will meet in the RD Theater one evening to simulate a Regency-era *scriptorium*, or, a room used for writing. Writing by candlelight, with ink and pens you have cut from quills, you will study Austen's manuscript fiction by experiencing the technologies used by her and discover the links between technology and the ecology of the place in which one creates a text.<sup>1</sup>

**Visit to Rhodes:** Rather than meet in class one Friday afternoon, we will visit the collection of 18th- and 19th-century books held at Rhodes College's Special Collections (Barrett Library).

### Course Evaluation

- Literature 35 percent
- Field Work 45 percent
- Writing 20 percent

Reflections	400 pts. (12: 33.3 pts. each)
Portfolio of Best Reflections	50 pts.
Journal Entries	200 pts. (8: 25 pts. each)
Posts	300 pts. (15: 20 pts. each)
Scriptorium	25 pts.
Visit to Rhodes	25 pts.
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### Grade Breakdown

90-100	A	65-69	D
80-89	B	0-64	F
70-79	C		

### Policies

**Attendance:** As per the Department of Literature & Languages policy, students who miss more than 20% of class meetings cannot pass the course. Failure to participate in the posts or to submit assignments will count as absences.

**Email:** I make every effort to reply to emails within 48 hours. If you do not hear from me within that time frame, please resend your email, as I most likely did not receive it. In your email, please include an address, "Dear Dr. Paul," and your signature, as this is a good practice in professional email correspondence.

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<sup>1</sup> Assignment adapted from Prof. Ryan Cordell's (Northeastern University, Boston) scriptorium activity.

*Last minute feedback requests:* I am usually unable to respond to last minute feedback requests. To avoid panic, read assignment guidelines early, as soon as you receive them, even if you do not plan to begin the assignment until much later. Then, send me questions or ideas that you would like to run by me.

*Late work:* Late work will be accepted in the event of a medical emergency for which you can provide documentation. If, early in the semester, you know that you will miss a deadline, please discuss your reason with me and we will arrange for an earlier submission date. Not having understood the assignment does not count as an acceptable reason for requesting a makeup routine. Please read assignments early, so that I will have sufficient time to respond to your questions.

*Conferencing:* I highly encourage you to discuss your work with me during my office hours or over email. However, in order to set up a conference or email exchange with me, you must provide a detailed description of the work that you have done so far to complete the assignment; provide proof of your work in the form of a bibliography or draft; and articulate the specific problem that you have encountered and would like to discuss, or the kind of feedback on your work that you would like to receive from me. If you set up a conference to tell me, “I do not know what to write about,” or, “There are no sources on my topic,” you have yet to do enough work to make a conference productive. Conferences that require my feedback on work that is already in progress will receive my highest attention.

*Academic Integrity:* Plagiarism occurs when you (an author) neglect to give credit to authors or researchers for their work. The Department of Literature and Languages believes that plagiarism essentially violates the purpose of University education by not acknowledging the collaborative nature of creating and disseminating knowledge. This policy does not include “unintentional plagiarism,” which constitutes poor scholarship, not dishonesty. The consequences for unintentional plagiarism are at the professor’s discretion and, at any time, the professor reserves the right to request an electronic copy for submission to a plagiarism detection tool.

Intentional plagiarism includes reproducing sentences, phrases, or ideas from another source and presenting them as your own. In the event of plagiarism, letters of misconduct will be sent to the student’s academic advisor, the Chair of Literature and Languages, the Dean of the School of Arts, the Dean of Students, the Dean of Academic Services, the Registrar’s Office, and the Vice President for Academics. Plagiarized assignments may earn a score of “zero” or lead to the student’s failure of the course. Repeated offenses will, in some cases, result in expulsion from the university.

All instances of academic misconduct (cheating or plagiarism, as defined in the *CBU Compass*) should be reported using the “Report Academic Misconduct” link in BannerWeb.

*Disability Services:* If you require assistance from the Office of Disability Services, please inform me early in the semester so that we can ensure arrangements are made and you receive the assistance due to you.



## Schedule of Assignments

\*This schedule is subject to change if need dictates. All assignments are due to Canvas by 2 p.m. the day before they are noted on the schedule, unless otherwise noted. All readings are due by class time the day they are noted on the schedule.

### August

19	Introduction to course and to one another	
21	Devoney Looser, "Jane Austen Matters" (12 pp., Canvas)	Post 1
23	Bridget Draxler and Danielle Spratt, "Introduction" to <i>Engaging the Age of Jane Austen: Public Humanities in Practice</i> (Canvas, 15 pp.); Austen, "The beautifull Cassandra," <i>Jane Austen Manuscript Works (JAMW)</i> (4 pp., Canvas)	Post 2
26	Jan Fergus, "Biography" (8 pp., Canvas)	Post 3

28	Alan Latham & Jack Layton, "Social Infrastructure and the Public Life of Cities: Studying Urban Sociality and Public Spaces" (15 pp., Canvas)	Post 3
29		Tropical Thursdays with Seda Latin Dance @ River Garden, 7-8 p.m.
30	River Garden	Reflection 1 (due 11:59 p.m.)

## September

2	Labor Day: no class	
4	Jane Austen's Social World (lecture)	Response 1
6	JA, from <i>Sense and Sensibility</i> (5 pp., Canvas); Laurie Kaplan, "Sunday in the Park with Elinor Dashwood: 'So Public a Place'" (18 pp., Canvas)	Post 4

9	Introduction to Reimagining the Civic Commons and the Fourth Bluff with Shamichael Hallman, Branch Manager of Cossitt Library and Civic Engagement Coordinator at The Fourth Bluff: "The Social Impact of Public Space: A Case for Measurement," "3 Powerful Benefits of the Civic Commons," "Memphis Civic Commons," and "A Daily Dose of Green" (links on Canvas)	Reflection 1.2
11	Introduction to Community Engaged Learning and Reflection session with Dr. Leslie McAbee, Director of the ACCE; <i>Emma</i> , pp. 1-45	Response 1.2 Post 5
13	<i>Emma</i> , pp. 45-119 Meeting with Computer Science (CS) students	Post 5 Reflection 6 Assignment Distributed

16	<i>Emma</i> , pp. 121-93	Post 6
18	<i>Emma</i> , pp. 193-260	Post 6
19	Thursday Out-of-Class Field Work: Tour of the Fourth Bluff and Walkabout near Cossitt Library with Shamichael Hallman  Readings: "The Next Generation of Public Libraries" and "Trends for	



	Libraries of the Future” (links on Canvas; peruse the second reading for topics of interest)	
20	Discussion of “Issues of Trust” with Shamichael Hallman.  Reading: “Fostering Trust by Reimagining our Shared Public Spaces” (link on Canvas)	Reflection 2: On Thursday’s Tour and Walkabout Response 2: due by 11:59 p.m.
21-22	Weekend Out-of-Class Field Work: Visit to Volunteer Odyssey Interactive Mural  Readings on “Engaging the Communities We Serve”: “Listen, Fail, Measure: The New Way to Make Great Cities” and “Shift the Behavior of Citizens” (links on Canvas)	

23	<i>Emma</i> , pp. 260-326	Post 7
25	From Marshall McLuhan, “The Medium is the Message” (18 pp., Canvas)	Reflection 3: Research for Community Engagement and Civic Crowdsourcing Projects Response 3 (due by 10 a.m.)
27	Discussion of “Achieving Socioeconomic Mixing” and Digital Project for MPLs with Shamichael Hallman  Readings: “Emerging Practices for Socioeconomic Mixing,” “ALA Trends: Income Inequality,” and “A Patron by Any Other Name is Still a Patron” (links on Canvas)	

30	MPL Project Development Lab 1: Ideas, Steps, and Proposal Decision with Computer Science Students	Reflection 4: Proposals (due 5 p.m. on Saturday, Sept. 28) Response 4: due by 5 p.m. on Sunday, Sept. 29
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## October

2	<i>Emma</i> , pp. 326-81	Post 8
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3	Possible Thursday Out-of-Class Field Work at Memphis & Shelby County Room	
4	MPL Project Development Lab 2	

7	<i>Mansfield Park</i> , pp. 1-71	Post 9
9	<i>Mansfield Park</i> , pp. 72-142	Post 9
11	In-Class Peer Review (is Response 5)	Reflection 5: Draft Final Project and Reflection (due by 5 p.m. after in-class peer review)

Fall Break		
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21	<i>Mansfield Park</i> , pp. 143-241	Post 10
23	<i>Mansfield Park</i> , pp. 242-314	Post 10
25	MPL Project Development Lab 3: Consult with Computer Science students	Reflection 6: Final Project and Reflection (due by 2 p.m. on Thursday, October 24). No Response Send final project to CS students (due by 5 p.m. on Friday, October 25)

28	<i>Mansfield Park</i> , pp. 317-89	Post 11
30	<i>Evelyn</i> , in <i>JAMW</i> pp. 155-63 “Manuscript and Print”; “Remediating: New Media, New Materiality,” from <i>The Broadview Introduction to Book History</i> (18 pp., Canvas)  Quill Pen Making Workshop Evening Class: Scriptorium	Post 11

## November

1	Jerome McGann, “Marking Texts of Many Dimensions” (18 pp., Canvas)  In-Class Journal 1: Exploring Austen’s Fiction Manuscripts: <i>Sanditon</i>	Reflection 7: Eighteenth-Century Media and MPL Project. In-class discussion is Response 7.
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4	<i>Mansfield Park</i> , pp. 389-468	Post 12
6	<i>Sanditon</i> , in <i>JAMW</i> pp. 28-36, 319-37	Post 12
8	“ <a href="#">Day of DH: Defining the Digital Humanities</a> ”; from Margaret Linley, “ <a href="#">Ecological Entanglements of DH</a> ”; and McGann, “ <a href="#">The Rationale of Hypertext</a> ” (link on Canvas)	Final Journal Assignment Distributed

	Introduction to the Digital Humanities and Text Encoding Project	
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11	<a href="#">“Introduction to Text Encoding”</a> ; <a href="#">“What is XML?”</a> ; <a href="#">“What is TEI?”</a> ; Allen H. Renear, “Text Encoding” (18 pp.) (links on Canvas)	Journals 2 and 3: Text Encoding Initiative and Exploring Literature in Context’s Template
13	<i>Sanditon</i> , pp. 337-52	Post 13
15	<i>Sanditon</i> , pp. 352-70  Digital Lab Day	Post 13

18	Digital Lab Day	Journal 4: Preparing your TEI Header (due by 5 p.m. after in-class peer review)
20	<i>Sanditon</i> , pp. 370-85	
22	Digital Lab Day	Journal 5: Basic Structural Markup (due by 5 p.m. after in-class peer review)

25	Digital Lab Day	Journal 6: Check your TEI/XML (due by 5 p.m. after in-class peer review)
27	MPL Project Development Lab 3 Digital Edition Launch Party	

Thanksgiving
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## December

2	CS students present proof of concept	
4	Screening of Digital Edition	
6	Last Day of Classes	Portfolio due