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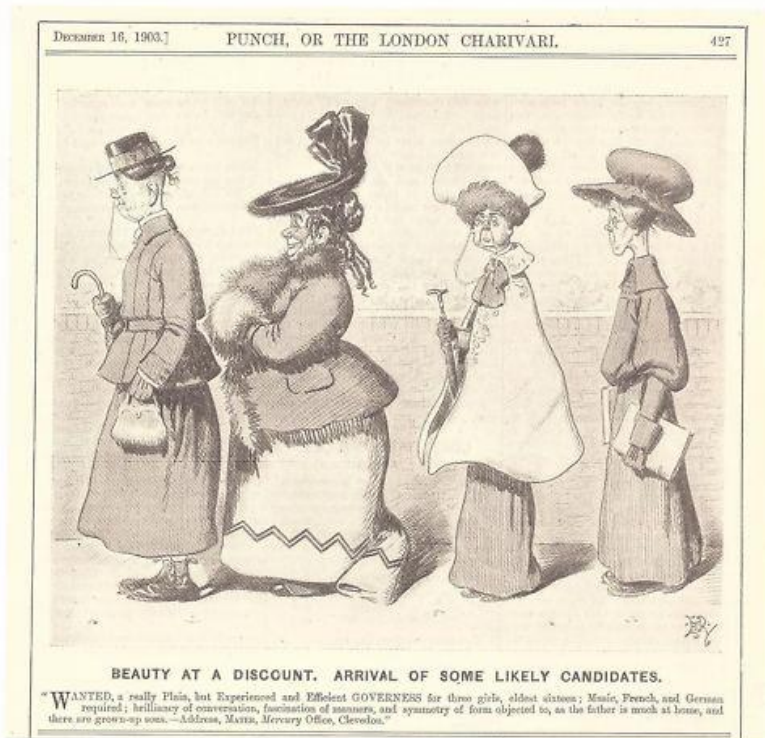
GSC 40508/IRST 40508/AFST 40777: Jane's Heirs

What is it about *Jane Eyre* that has so captured our collective imagination for the past one hundred and sixty years? In this course, we will celebrate Charlotte Brontë's cultural legacy and assess the enduring appeal of her mousy governess. We will begin by carefully reading *Jane Eyre*; we will supplement our understanding of the novel by applying selected theoretical approaches (specifically feminist and cultural theories) to the novel. As we work with Brontë's text, we will explore as well the historical parameters under which she worked, attempting to account for her success. We will then sample the richly varied film and novel adaptations of Brontë's novel (including *Rebecca*, *Wide Sargasso Sea*, and *The Autobiography of My Mother*, as well as more pop culture incarnations like *Jane Slayre*) to interrogate the story's continuing hold on our imagination. Our readings of these derivative texts will focus on their constructions of femininity and masculinity and their questioning of social mores to reveal the gendered concerns driving them. Throughout the semester, we will interrogate the ways in which people respond to the literary canon so that their literary intervention and reinventions assure a classic like *Jane Eyre's* lasting relevance.

Texts:

- Jane Eyre*, Charlotte Brontë (1848/1996) [ISBN-13: 978-0312095451; Bedford/St. Martin's]
Rebecca, Daphne du Maurier (1938) [ISBN-13: 978-0380730407; William Morrow]
The Unicorn, Iris Murdoch (1963) [ISBN-13: 978-0140024760; Penguin]
Wide Sargasso Sea, Jean Rhys (1966/1998) [ISBN-13: 978-0393960129; Norton]
No Telephone to Heaven, Michelle Cliff (1995) [ISBN-13: 978-0452275690; Plume]
The Autobiography of My Mother, Jamaica Kincaid (1997) [ISBN-13: 978-0374531874; Farrar, Straus, Giroux]
The Eyre Affair, Jasper Fforde (2003) [ISBN-13: 978-0142001806; Penguin]
A Little Princess, Frances Hodgson Burnett (1905) [ISBN-13: 978-0064401876; Harper Collins]
Emma Brown, Clare Boylan (2004) [ISBN-13: 978-0143034834; Penguin]





Texts for the book review assignment:

- The White Witch of Rose Hall*, Herbert G. de Lisser (1929)
The Brontës Went to Woolworths, Rachel Ferguson (1931)
Cold Comfort Farm, Stella Gibbons (1932)
Palladian, Elizabeth Taylor (1946)
Four-Gated City, Doris Lessing (1969)
Sweet Diamond Dust, Rosario Ferré (1985)
The True History of Paradise, Margaret Cezair-Thompson (1999)
Jenna Starborn, Sharon Shinn (2002)
Jane Eyre's Daughter, Elizabeth Newark (2008)
The Secret Diaries of Charlotte Brontë, Syrie James (2009)
Jane Slayre, Sherri Browning Erwin (2010)
All These Things I've Done, Gabrielle Zevin (2011)

Movies (screening options TBD):

- I Walked with a Zombie*, directed by Jacques Tourneur (1943)
Jane Eyre, directed by Franco Zeffirelli (1996) OR *Jane Eyre*, directed by Cary Joji Fukunaga (2010) – to be chosen by the class
Rebecca, directed by Alfred Hitchcock (1940)

Secondary Texts (available on e-reserves and via Concourse):

- Ruth Brandon, "Anna Jameson: the pursuit of independence" in *Governess: The Lives and Times of the Real Jane Eyres*. New York: Walker and Co., 2008. 208-31.
 Clare Boylan, "The Secret Diary of Mrs Rochester." *The Collected Stories*. Washington, D.C.: Counterpoint, 2002. 217-25.
 Michelle Cliff, "Caliban's Daughter: The Tempest and the Teapot." *Frontiers: A Journal of Women Studies* 12. 2 (1991): 36-51.
 Kathleen Constable, "The Big House Tradition" in *A stranger within the gates: Charlotte Brontë and Victorian Irishness*. Lanham, MD: University Press of America, 2000. 109-34.
 Joanne Gass, "The Autobiography of My Mother: Jamaica Kincaid's Revision of *Jane Eyre* and *Wide Sargasso Sea*." *Jamaica Kincaid and Caribbean double crossings*. Ed. Linda Lang-Peralta. Newark: U of Delaware P, 2006. 63-78.
 Shakti Jaising, "Who is Christophine?: The Good Black Servant and the Contradictions of (Racial) Liberalism." *MFS Modern Fiction Studies* 56. 4 (Winter 2010): 815-836.
 Cora Kaplan, "White, black and green: racialising Irishness in Victorian England." *Victoria's Ireland? Irishness and Britishness, 1837-1901*. Ed. Peter Gray. Dublin: Four Courts P, 2004. 51-68.
 Julia Sun-Joo Lee, "The Slave Narrative of Jane Eyre." *Victorian Literature and Culture* 36 (2008): 317-329.

- M. Jeanne Peterson, "The Victorian Governess: Status Incongruence in Family and Society." *Suffer and Be Still: Women in the Victorian Age*. Ed. Martha Vinicus. Bloomington, IN: Indiana UP, 1972. 3-19.
- Janice A. Radway, "The Ideal romance: The Promise of Patriarchy." In *Reading the Romance: Women, Patriarchy, and Popular Literature*. Chapel Hill: U of North Carolina P, 1991. 119-156.
- Adrienne Rich, "Jane Eyre: The Temptations of a Motherless Woman." *Jane Eyre: An Authoritative Text, Context, Criticism*. New York: Norton, 2001. 469-83.
- Saverio Tomaiuolo, "The Sense of Unending: Closing Charlotte Brontë's 'Emma.'" in *Victorian Unfinished Novels: The Imperfect Page*. New York: Palgrave Macmillan, 2013. 1-20.
- Susan Ostrov Weisser, "Why Charlotte Brontë Despised Jane Austen (and What That Tells Us About Modern Love)" in *The Glass Slipper*. New Brunswick, NJ: Rutgers UP, 2013. 35-49, 214-5.
- Carolyn Williams, "Closing the Book: the Intertextual End of *Jane Eyre*" in *Victorian Connections* ed. Jerome J. McGann. 60-87.
- Virginia Woolf, "The Continuing Appeal of *Jane Eyre*." *Jane Eyre: A Norton Critical Edition*. Ed. Richard J. Dunn. 2nd ed. New York: Norton, 1987. 455-7.
- Website: <http://bronteana.wordpress.com/>

Course Requirements:

- 20% → Short responses
- 20% → Adaptation project
- 20% → Book review
- 40% → Final paper

Assignment Details:

1. Attendance and active participation in class discussions; please prepare discussion points in advance. Questions will be posted on Sakai to guide your reading.
2. Short responses: Submit a short reflection (2 pages each) on 4 of the 5 potential topics (due dates noted in the schedule of readings). These should cite specific moments/passages from our readings (both fictional and critical) and should argue a point.
Topics:
 - a. Brontë's Irish context;
 - b. the governess figure;
 - c. novel rewritings of *Jane Eyre*;
 - d. film adaptation(s);
 - e. "Emma"
3. Adaptation project – read "Emma" (available on Sakai)
 - a. write the next chapter (6-10 pages, double-spaced) and draft a 20-chapter outline that sketches out the rest of the novel (3-5 pages, single-spaced, either in paragraphs or bullet points)
 - b. write a short artist's statement (1-2 pages) discussing your narrative decisions and the experience of completing a Brontë manuscript

Grade Scale:

- A – 95-100
- A- – 90-94
- B+ – 87-89
- B – 83-86
- B- – 80-82
- C+ – 77-79
- C – 73-76
- C- – 70-72
- D – 60-69
- F – 59 or lower

4. Book review – read a novel from the additional texts list. Write a 3-4 page review of the novel, including a contextualization of how it works as an adaptation of *Jane Eyre*, for a popular audience (think blog post or popular magazine).
5. Final paper –
 - a. This research paper (8-10 double-spaced pages, minimum) asks you to examine an important element in 1-3 of the class texts through a gender studies lens (we will talk more about this in class). You **MUST** have your paper topic approved by me by November 3.
 - i. Your analysis must be supported by secondary research (at least 6 secondary sources, either theoretical or critical).
 - ii. The paper is due at the exam time (Tuesday, December 16). **We will meet at this time to turn in the papers in person and share our findings with the class.**

MLA format:

- Do not use a cover/title page → instead, use the following heading (top, left corner): your name, my name, the course, the date (each on its own line)
- Your paper needs a title; center it in normal type (no bold, italics, quotes)
- In the header, right margin-flush, give your last name & page number (not on page 1)
- All citations need to be introduced to contextualize them and commented on afterwards to highlight their importance for your argument.
- Use parenthetical documentation (in-text citations): give the author's last name and the page number only before the final punctuation of the sentence.
- Citations that are longer than 4 lines are formatted as block quotes: indent the quotation 1", do not use quotation marks, and the citation follows the concluding punctuation.
- The works cited page must list every source (including the novel(s) you are analyzing)

For assistance, use www.easybib.com or <http://owl.english.purdue.edu/owl/> (use 7th edition)

Class etiquette:

In developing the following policies, I was primarily guided by an understanding of our purposes in gathering twice a week, which I see as 1) developing your reading and literary analysis skills, primarily of the emerging canon of women writers, and 2) preparing you as future professionals; they are intended to facilitate both objectives.

- I expect that class will not be interrupted by cell phones or text messages.
- Attendance – We will cover a book every 2-3 class sessions. Not surprisingly, I would like everyone to attend everyday – it's hard to contribute to discussions at which you are not present. That said, any absence after your **SECOND** will be reflected in your final grade. If you will be absent, please send me a courtesy email informing me of the day(s) you are missing. **YOU ARE RESPONSIBLE FOR FINDING OUT FROM A CLASSMATE WHAT YOU HAVE MISSED.** Additionally, **ABSENCE IS NOT AN EXCUSE TO NOT TURN IN WORK ON TIME – EMAIL IT TO ME.**
- Plagiarism cannot be tolerated. Please be mindful of the Honor Code pledge – “As a member of the Notre Dame community, I will not participate in or tolerate academic dishonesty.” The most fundamental sentence in *DuLac* is the beginning of section IV-B:

The pledge to uphold the *Academic Code of Honor* includes an understanding that a student's submitted work, graded or ungraded – examinations, draft copies, papers, homework assignments, extra credit work, etc. - must be his or her own.



Consistent with the mission of the University of Notre Dame, the Gender Studies Program is dedicated to fostering a learning community that represents and builds on a rich diversity of human experiences, backgrounds, cultures, histories, ideas, and ways of living. We also commit to the task of negotiating the dual priorities of authentic free speech and active regard for all others in a safe, supportive, and anti-oppressive classroom environment. An anti-oppressive environment means that we work against language, actions, interactions and ideologies that hurt people. Hate speech of any kind will not be permitted. This includes use of racial, sexual, gender, or abled slurs and personal attacks on others' ideas.

Course Outline:

Week 1: Jane →
8/27 Introduction
Newman, "Introduction: Biographical and Historical Contexts" (p. 3-14;
OPTIONAL)

Week 2:

- 9/1 Brontë, *Jane Eyre*, Volume 1 (p. 17-156)
9/3 Brontë, *Jane Eyre*, Volume 2 (p. 157-293)

Week 3:

- 9/8 Brontë, *Jane Eyre*, Volume 3 (p. 293-441)
Adrienne Rich, "Jane Eyre: The Temptations of a Motherless Woman" [E]
9/10 Feminist Criticism: Gilbert, "Plain Jane's Progress" [JE]
Marxist and Feminist Criticism: Fraiman, "Jane Eyre's Fall from Grace" [JE]
Feminist Criticism and Disability Studies: Donaldson, "The Corpus of the Madwoman: Toward a Feminist Disability Studies Theory of Embodiment in Mental Illness" [JE]

Week 4:

- 9/15 Brontë and the Irish Question →
Constable, "The Big House Tradition" [E]
Kaplan, "White, black and green: racialising Irishness in Victorian England" [E]
Swift, "A Modest Proposal" – available online:
<http://www.victorianweb.org/previctorian/swift/modest.html>
9/17 trip to the Rare Books room to see materials on the Irish Famine – meet in the library concourse

Week 5:

- 9/22 Contexts →
Cultural Criticism: Michie, "White Chimpanzees and Oriental Despots: Racial Stereotyping and Edward Rochester" [E]
Lee, "The Slave Narrative of Jane Eyre" [E]
Postcolonial Criticism: Spivak, *from* "Three Women's Texts and a Critique of Imperialism" [JE]
O'Connor, *from* "Preface for a Postcolonial Criticism" [JE]
David, "She Who Must Be Obeyed: A Response to Erin O'Connor" [JE]
9/24 Peterson, "The Victorian Governess: Status Incongruence in Family and Society" [E]
Brandon, "Anna Jameson: the pursuit of independence" [E]
Woolf, "The Continuing Appeal of *Jane Eyre*" [E]
Boylan, "The Secret Diary of Mrs Rochester." [E]
Short Response 1 due (Brontë's Irish/colonial Context)

Week 6:

- 9/29 The adaptation film →
Jane Eyre – to be viewed before class
10/1 du Maurier, *Rebecca* (Chapters 1-18)
Weisser, "Why Charlotte Brontë Despised Jane Austen (and What That Tells Us About Modern Love)" [E]

Week 7:

- 10/6 du Maurier, *Rebecca* (Chapters 19-27)
Radway, "The Ideal Romance: The Promise of Patriarchy" [E]
10/8 *Rebecca* – to be viewed before class

Week 8:

- 10/13 Murdoch, *The Unicorn* (chapters one-twelve)
Short Response 2 due (the governess figure OR romance novels)
10/15 Murdoch, *The Unicorn* (chapters thirteen-thirty five)

Week 9: **Semester mid-term break**

Week 10:

- 10/27 *I Walked with a Zombie* – to be viewed before class
Cliff, "Caliban's Daughter: The Tempest and the Teapot"[E]
10/29 Rhys, *Wide Sargasso Sea* (Parts One and Two)
Short Response 3 due (film adaptations)

Week 11:

- 11/3 Rhys, *Wide Sargasso Sea* (Part Three)
Rody, "Burning Down the House: The Revisionary Paradigm of Jean Rhys' *Wide Sargasso Sea*" (p. 217-224)
Spivak, "*Wide Sargasso Sea* and a Critique of Imperialism" (p. 240-246)
11/5 Cliff, *No Telephone to Heaven* (Parts I-IV)
Adaptation project due

Week 12:

- 11/10 Cliff, *No Telephone to Heaven* (Parts V-XI)
11/12 Kincaid, *The Autobiography of My Mother* (p. 3-83)

Week 13:

- 11/17 Kincaid, *The Autobiography of My Mother* (p. 87-178)
11/19 Kincaid, *The Autobiography of My Mother* (p. 181-228)
Gass, "*The Autobiography of My Mother*: Jamaica Kincaid's Revision of *Jane Eyre* and *Wide Sargasso Sea*" [E]
Jaising, "Who is Christophine?: The Good Black Servant and the Contradictions of (Racial) Liberalism." [E]

Week 14:

- 11/24 Fforde, *The Eyre Affair* (Chapters 1-18)
11/26 THANKSGIVING

Week 15:

12/1 Fforde, *The Eyre Affair* (Chapters 19-36)

Short Response 4 due (novel adaptations of *Jane Eyre*)

12/3 Tomaiuolo, "The Sense of Unending: Closing Charlotte Brontë's 'Emma'" [E]
Burnett, *A Little Princess*

Week 16:

12/8 Boylan, *Emma Brown* (p.1-218; Chapters 1-23)

12/10 Boylan, *Emma Brown* (p. 219-435; Chapters 24-38)

Short Response 5 due ("Emma")

DECEMBER 16, 8:30 am – final paper due during the scheduled exam period



Images of the paper dolls posted at <http://gabipaperdolls.blogspot.com/2010/10/jane-eyre.html>