

English 4245, Jane Austen, Autumn 2016
Dr. Eric W. Nye (nye@uwyo.edu)
Midterm Exam, Part One: Take-home Essays
Due in class, Wednesday, 19 October 2016

MWF 1:10 - 2:00 pm, Hoyt 125
Office Hours: MWF 9:50-10:50 & by appt., Hoyt 242

Choose two of the following questions on which to write your two (2) one-hour take-home essays, one from Category A and one from Category B. The essays will be due in class, Wednesday, 19 October. Although you may prepare to write these essays as much as you wish, you may not use sources other than your notes and primary texts in writing them. No outside sources, cited or uncited, may be used in your essays. The writing must be entirely your own. You are honor-bound to spend no more than one hour each in actual writing. Experience enables me to gauge your honesty. **Please write your essays in blue books and keep a copy.** I will not return your original. Turn in your essays on Wednesday.

Write two essays of no more than 60 minutes each, on your choice of the following questions, one from each category:

Category A:

1. When Austen's characters are deeply immersed in Nature, significant things are bound to happen—not always beneficial things, however. Discuss the variety of effects Nature has on Austen's characters and give some instances of beneficial and detrimental effects. What is Austen's view of Nature?
2. Examine a number of instances in which the characters in Austen's novels show involuntary responses such as blushing or turning pale, turning their faces away and smiling or frowning. Consider other forms of spontaneous or unconscious self-revelation. Can these be even more important in assessing character than deliberate acts of will?

Category B:

3. Consider Marianne's and Elinor's conversation:

"What have wealth or grandeur to do with happiness?"

"Grandeur has but little," said Elinor, "but wealth has much to do with it."

How are wealth and happiness related in Austen's early novels?

4. Before she ever wrote a novel, Jane Austen was a talented correspondent. How does the personal letter figure in her novels? What do the personal letters reveal that mere conversation never could? What is the difference between an epistolary novel and one with a narrator? How does the epistolary art inform and enhance the art of narrative?

