

Bartlett: In *Persuasion*, Anne's self esteem is the driving factor in all of her decisions. Anne finds herself relying on others to make choices for her earlier in the novel like Lady Russell, but as the novel progresses we see Anne become more sure of herself and her choices, growing her self esteem as a result, causing her to finally take control of her life.

Connor, I like progression arguments, but you don't define the impetus for the change in Anne's valuing of herself. I would define it even here in the thesis. You also lack a larger conclusion with respect to what the novel says about valuing oneself.

Bordelon: In *Persuasion*, Jane Austen uses the implausible persistence of Mrs. Smith's spirit, the continual broken nature of Anne in finding another husband, and the masquing of problems with riches portrayed by Sir Walter to demonstrate that in order to heal an issue, one must first recognize it, and then work to heal it themselves. What Anne learns from Mrs. Smith and what Sir Walter fails to understand is that one must have a strong, yet elastic mind if they are to solve their problems.

Search terms: psychoanalysis in jane austen, human psychology in jane austen, regret in persuasion, coping and healing in austen's novels

JB: Like I mentioned in our last session, see if you can't move to define the larger implications in the novel about what it means and what it takes to accept regret and move on from it. I altered my suggestion for the beginning of a theme statement at the end of your thesis.

Brown: In Jane Austen's *Persuasion*, Anne believes in the beginning of the book that the way to find happiness is to do what others ask of you, but as the book goes on, Anne finds families that cause her to realize that some selfishness and pride can be an asset when it comes to gaining happiness.

CB, can you make a distinction between confidence and pride, or maybe pride and arrogance? Which characters have which? I assume you're going to argue minor characters work as foils to Anne with respect to their ability to be truly happy.

Burt: After being shown that she is wanted in the world, Anne goes from a skittish and pessimistic girl to a confident and hopeful woman. What *Persuasion* shows about the impact that affection can have on someone's self value is...

Calvillo: In *Persuasion*, Anne overreacts to any and all of Captain Wentworth's kind actions in the beginning of the book yet still does not have the confidence to pursue him, it is only when given some respect by her friends and family does she develop confidence which shows how much more important is a healthy environment to her than a relationship

Chiadika: Jane Austen's Anne finds a sense of value in sacrificing her time, energy, and dignity for others, but being treated as expendable from a young age causes Anne to have a diminished sense of her self-worth. As she grows closer to her long forsaken lover, however, she begins to discover that the true source of personal fulfillment is her accepting her own thoughts and opinions as an authority in her life.

Clifford: Anne and Sir Walter's reactions to the events in the novel outline two paths of development that serve to demonstrate how striving for change is far less painful than resisting it.

Trey, go back and characterize the reactions of Anne and Sir Walter. Refine “the events in the novel” to a common situation they both undertake. Define what the two paths of development are; be clear about which path is taken by which character.

Engels: In Jane Austen’s *Persuasion*, Sir Walter has a steadfast and inflexible ideology regarding class structure, which affects Anne’s perspective on life itself as being predetermined and limiting. The novel shows that in order to overcome such limiting, inflexible views on social structure, Anne must prevail over her anxieties and adjust to the changing times.

Leo, what you currently have is the beginning of an idea; while it’s a strong observation, it’s still just an observation. You want to give that observation something to suggest or illustrate. Follow up this sentence with a push to the next level of the idea: “The novel shows that in order to overcome such limiting, inflexible views on social structure, Anne must...” Then you’ll have an idea with movement and change.

Gonzalez: As a result of Anne’s upbringing in a toxic household that values superficiality, she is left to fill the void of good moral values with the people she admires, such as Mrs. Smith, Mrs. Croft, Mr. Benwick, and Captain Wentworth. Anne’s persuadability and cognizance allow her to absorb these characteristics to escape the confinements of ignorance in her childhood home and facilitate her abilities to interact with the people around her, overcome class prejudice, and embody her resilient character.

RG: Why is it that she’s not superficial as a young woman even when still living at Kellynch with her father and sister? In what ways is she growing as a character? Which people does she truly love? I think you still have a lot to answer and clarify.

Gregory: Through the use of the different houses, Jane Austen showcases Anne’s progression from nervousness about leaving Kellynch and her inability to step out of her shell to becoming an independent woman to show that moving away from material things like money and power, which is what everyone thinks are things that are essential to life, actually help the person grow in value and the things that come with growing, like independence and confidence.

AG: Like I mentioned in class, maybe you should refine “her beliefs about the houses” to something along the lines of “Anne’s inability to step out of her comfort zone”. You need a culminating sentence at the end of your idea that shows how the narrator uses space to indicate an internal claustrophobia in Anne.

Houston: From the first page of the book, we see the author strongly point out the people in the book who are overstimulated by money and wealth. They are painted out to be the fools of the book, with their lives falling apart over their fascination with their wealth and that of others. They are so desperate to have a great amount to show for themselves that it ends up leading them into a life of unhappiness and deceit. On the other hand, the author waists no time in countering these individuals characteristics with protagonists who have a much more authentic view of life and happiness, and who see through the self-imposed fences of wealth. The book then shows these people’s varying degrees of happiness, overall showing us which life is more rewarding in the end.

Paul, you want to make a claim about these observations. Notice how your sentences are just facts. Dig deeper. Do you really just want to write about how the characters who care most about wealth are unkind? Do you want to show how the narrator satirizes those overly concerned by wealth and possessions? Which characters have a more nuanced understanding of what yields a more authentic happiness? How, and in which characters, does the novel show these varying degrees of happiness? Keep thinking.

Jackson: The lack of a female figure in the household of Anne and her two sisters combined with the degenerate behavior of their father made the girls struggle with being respectable women in their relationships with men.

But what about Anne, Carlos? She is more than respectable--she's kind, selfless, and true. In what other ways does the absence of a strong female role model affect Anne? Do you see indications in the novel of a longing in Anne to confide in her biological mother? I'm not so sure.

Love: Social status and wealth seem to go hand in hand in *Persuasion*. We see that many of the characters in the novel seem to look at others differently by their wealth and choose to hold other people to a higher degree in social status by how much money they have.

Your second sentence, Trip, is still an observation. It's just the beginning of an idea. Try putting the word "that" before the observation and follow up with a verb: "That many of the characters in the novel seem to look at others differently by their wealth and choose to hold other people to a higher degree in social status by how much money they have is indicative of..." What does that observation show? To what larger thematic end? Hopefully some secondary reading will help, but before you dive too deep into the secondary material, you want to make sure you have an idea you can offer up as a counterpoint to others' claims.

Miguel: Although Anne Elliott may seem to be a complacent, obedient person by the likes of her father, sisters, and other close relatives, Anne is able to develop as a character throughout the novel through the people she values and interacts with--those with wisdom, depth, and overall well-rounded decency over others with wealth, power and status. Anne learns the capability of finding herself and becoming a more mature and confident woman through the awareness and self-application of such qualities and characteristics in the very people that she admires.

I did some editing at the level of the sentence, Gerald. You have a good start, but you're saying the same thing twice. I think you want to go back and combine the more general first sentence with the more specific second. You should make it clear that your point is that in *Persuasion*, one's immediate family is a blockade that must be torn down in order to gain confidence. That's, at least, what it seems like you're getting at.

Morales: While at the beginning of the novel, Anne's focus is.... She ultimately arrives at a more proportional balance between... Anne finally comes through in the end to have a proportional balance between her own interests and being persuaded by others, especially by Lady Russell. I was hoping for a realistic or non-happy ending, but it does feel good that Anne is able to be engaged with Captain Wentworth and that Lady Russell was able to grow fond of him.

Note again, Damien, the sentence structure I added in bold. It's a classic progression argument that you can show in three topics: (1) a baseline characterization, (2) an impetus for change, and (3) a refreshed perspective.

Narvacan:

Peters: Throughout Jane Austen's *Persuasion*, Anne's submission to her family and friends shows that she lacks a good understanding of a healthy relationship. **That it's hard for her to share her opinion and is very self-deprecating suggests that she...** But as she grows towards the end of the novel, Anne begins to develop strong relationships with the right people, relationships that are rooted in....

Pinilla: Throughout *Persuasion*, Jane Austen utilizes the action of eavesdropping to demonstrate the potential danger in hearing something that is not intended for one to hear. Through these instances she is able to stop hiding and become more comfortable in her own skin.

Polasek: Throughout Jane Austen's novel *Persuasion*, we consistently see the theme of marriage pop up time and time again.

being taken advantage of by the ones she cares for and yearns love from. We ultimately witness Anne come to the realization that in order to be in a prosperous relationship she must learn to care for herself as she does for the other characters in the novel. She soon slowly begins to be able to understand what a healthy relationship is through these relationships and grows with self respect and self esteem through the novel.

And does she? Yes, so state is as a claim, and be sure to make mention of how she learns of the importance of self care. Also, what do you mean by "loans for love from"?

Sieler: Throughout the novel, Jane Austen uses the various forms of writing found in the novel to provide satirical commentary on her culture.

(Sir Walter Elliot's overwhelming obsession with his own biography in the book is representative of a wider satirization of British class structure throughout the novel.)

Sierra: In her novel *Persuasion*, Jane Austen uses the concept of money to critique the societal structure of the Victorean era, implying that, although money is important, people cannot be judged by how much money they have but by their merit in society.

Smith: As Anne continuously self-loathes throughout the novel, she slowly realizes that her own values and ways are what are best for her, rather than forcing others' opinion upon herself.

Ray, what are the values she accepts as best for her? Make sure you define those here. What is the correct balance between persuadability and firmness of character?

Smither: While Anne's view on social class is more flexible than that of her family, her misled mindset toward social class shows how she hasn't changed and prevents her from finding real love. This makes her a victim of the influence of others.

CS: I do think you're right in your interpretation that she's a victim of the influence of others, but I don't quite understand the idea in the first sentence--it may be true at the beginning of the novel but not at the end. What changes that allows her to reunite with Wentworth?

Allen: In *Persuasion*, Jane Austen uses Anne's character to showcase a woman's struggle to find consistent moral values in a world of superficiality. This is, however, accomplished through her interactions with characters that possess wisdom and depth rather than status and shallowness.

Wes, what are the terms of that struggle? Which characters with wisdom and depth does she learn from? Doesn't she learn from the shallow characters what not to value? Can you be more specific about what exactly Anne learns to prioritize over superficiality? What is packed into the "depth" that you speak of? It's a good start, but I'd like you to refine and specify.

Berteaux: ~~Persuasion displays certain qualities and traits and their trade offs in certain situations such as Louisa's hardheadedness. Through the display of these qualities, Jane Austen portrays~~ showcases why an ideal marriage is impossible.

Bryan, I pared down your thesis to just the essential bit. What I struck through is vague and unhelpful. Go back and define how the novel makes the argument. This is the “through the use of very specific tools of the novelist” part of your thesis. Is it “by pitting Louisa against Anne, Wentworth against Benwick, and Elizabeth against Mary, the novel offers alternatives to showcase why an ideal marriage is impossible”? How does the novel make its case?

Carbo: In *Persuasion*, Austen uses various forms of art including music, paintings, and poetry in order to better portray Anne's relationship with the characters around her and her growth as an individual, societal constructs of the time, and the effects of love.

In *Persuasion*, Austen uses various forms of art including music, paintings, and poetry in order to better portray Anne's relationship with the characters around her and her growth as an individual, societal constructs of the time, and the effects of love. Through Anne's piano playing and her commentary about classical music, for instance, she develops her own views regarding marriage that one should marry based on love not money or social status. Further, Anne expresses multiple times why prose is better than poetry, showing how she has evolved from a cookie cutter upper class girl to a woman with her own beliefs: She wants to be able to marry whom she wants and act how she desires, seeking freedom in the outside world. Lastly, Austen concludes the novel with the interaction of the German sailor painting, a reflection of Anne's relationship with Benwick and her fights and struggles in her conquest for love. It's through these three forms of artistic expression that Austen ...

The first half of the thesis, Tyler, is strong, clear, helpful. The second half makes me think you're not 100% sure yet as to what these references to various forms of art are showing you in the novel. That's fine for now, but you'll want to keep thinking and refine “better portray Anne's relationship with the characters”, “her growth as an individual”, “societal constructs”, and “the effects of love”. In what way does she grow? What are the constructs? What are the effects? Clarify.

Cortes: In *Persuasion*, Jane Austen uses the physical proximity between her characters and their small actions to represent the progression in their relationships and feelings towards one another.

Slowly lead into your thesis, Roberto, with an example of one of these small actions to help clarify what you mean. I know because we've discussed it, but I'd be confused if we hadn't. You can assume that your reader has read the novel, has his own ideas about the novel, but does not know yours. Help him understand in the thesis as simply and clearly as you can. You'll also, furthermore, want to clarify what the progression in their relationship actually is. Fill your thesis with insight. Don't be vague.

Furse: The failure of the ~~set up and expected~~ relationships like that of between Anne and Mr William Elliot or Wentworth and Louisa display high society's tendency to try to force love around superficial things like wealth and

status. The lack of success in both situations teaches how marriage not founded in love will never truly work and must be chosen and defined by the individuals.

Austen, a nice idea, clearly stated. Good start. Will you also discuss successful relationships?

Gadbois: ~~Through the satirization of~~ By satirizing Sir Walter Elliot's and Elizabeth Elliot's external cultivation of superficial vanity and Anne Elliot's and Mrs. Smith's maturation into prideful characters by their favorable conclusions in *Persuasion*, Austen makes the distinction that it is not outward-based vanity but rather internally-developed pride that leads to a contented and satisfied life.

A full idea, clearly stated, EG. Great start.

Gilbert: Home is widely used as a motif to represent comfort, and the case can be made that home is used similarly in *Persuasion* by Jane Austen. The Elliot family is not keen on forfeiting the comforts of Kellynch Hall at the beginning of the novel, Anne in particular showing blatant discomfort at the thought of departure. However, the progression of the novel reveals that traveling to places of less comfort—such as Lyme, where Anne had never been before, and Bath, at which Anne expressed her discomfort when her family decided to move there—brings good fortune, thus expressing the belief that leaving comfort behind can often bring improvements to health and happiness.

Good start, Ryan. “Familiarity” might be your go-to search term. The Cambridge Companion to Austen has a chapter dedicated to expectations of women that might be helpful for you. There's also an essay called “Moral Geography in Jane Austen”, which I believe you can find on JSTOR.

Gillan, M.: In *Persuasion*, Jane Austen utilizes walking as a way to strip the character's mind, which allows the reader to understand how a certain character feels about something. The walks in the novel show the progression of Anne and Captain Wentworth loving again; compared to other women in the novel, Anne is nature-oriented, more intelligent, and finds love solely on who a person is.

(REVISED) In *Persuasion*, Jane Austen utilizes walking as a way for characters to figure out and understand certain ideas. Captain Wentworth, as an example, wishes to meet a woman with “a strong mind, with sweetness of manner” (60). While on a walk with Louisa Musgrove, he speaks to her in a very sophisticated manner about a nut: “He had done, and was unanswered. It would have surprised Anne if Louisa could have readily answered such a speech” (106). This is just one example of how walking shows the progression of Anne and Captain Wentworth loving again, and reveals that unlike other women in the novel, Anne is nature-oriented, intelligent, and finds love solely on who a person is.

I've found many good articles on nature in Jane Austen's novels, Miles. But you may need to expand your search to include all of Jane Austen's novels. What applies to her other novels certainly applies to *Persuasion*.

Try this: <http://www.jasna.org/persuasions/printed/number19/quaintance.pdf>

Gillan, Z.: By using vocabulary that depicts certain states of emotion to describe one character's feelings in *Persuasion*, Jane Austen depicts Anne's profound love for Captain Wentworth, conveying her belief that marriage should be built on love.

As I said in our last session, Zane, your idea will be more interesting if you complicate it a little by finding a more nuanced understanding of Jane Austen's views on marriage. Yes, marriage should be built on love, but relationships built purely on love/lust often fail in her novels (Look at Louisa and Wentworth.). Find the middle ground if you can.

There are many marriages in *Persuasion* and each one has their qualities. The Crofts are depicted as having the happiest marriage as they are united together and "have two hearts so open" (63), and when at last they were separated by war Mrs. Croft "lived in perpetual fright" (70). Meanwhile Mary and Charles Musgrove are portrayed as an underwhelming marriage because Mary does not marry a man with title; they have arguments all the time, and Charles wants to put the ring on her sister first. Looking at other relationships in the novel, these are played as either having love and no "strong mind" (62), or in the case of Benwick and Louisa, having a tragedy that puts two complete opposite humans together. Jane Austen puts these here to depict to us that marriage is very complicated; ultimately, the relationship between Anne and Wentworth works because of three main **mutually important** aspects--wisdom, social status, and most importantly, love.

Gruenewald: In Jane Austen's book *Persuasion*, Anne Elliot becomes less timid and more confident throughout the book by her experiences with Captain Wentworth, the help of lady Russell, and by not being easily persuaded. Lady Russell makes Anne's life tough, but looking at most of the advice that she gives Anne, it's what she believes is best for Anne.

Gabe, showing that Anne becomes less timid and more confident, though a little on the obvious side, is definitely something you can do in your paper as long as you have a more refined understanding of the process than the second half of your sentence would indicate. How does Anne come to rely on herself and learn to be less persuadable? Lastly, are you sure Lady Russell doesn't provide more negative reinforcement for Anne than positive? Where do you see Anne being reassured by LR? Do some broad reading in the Cambridge Companion chapter on *Persuasion* to refine your idea.

Kelley: Through the use of self-blame and self-hatred, Jane Austen shows Anne Elliot's growth from a shy girl to a mature woman. Anne's blame towards herself at the start of the novel changes to a more open minded thinking near the end of the novel through living new experiences, making her more mature.

Leiva: ~~*Persuasion* encapsulates how the attributes of a pits poor marriages like that of Mary and Charles against good ones like that of Admiral and Mrs. Croft to show are seen through the inevitable search for power and status in this British society, and how the best marriages are those driven by mere emotion and compatibility like Wentworth and Anne's.~~

"Jane Austen and the English Class System"

I revised a little, Jorge, at the level of the sentence to cut out some of the confusion. Now it's your job to go back and complicate the novel's definition of an ideal marriage. I'd argue that it's not just emotion that makes a marriage strong, according to the novel, but a combination of emotion and practical matters. Go to the Cambridge Companions on Jane Austen (first and second edition), search the PDFs of the Indexes for "marriage", and do some research on marriage in Jane Austen's time. You might make it your goal to show how Austen challenges common notions of what makes a good marriage in her time.

Jane Austen's *Persuasion* pits poor marriages like that of Mary and Charles against good ones like that of Admiral and Mrs. Croft to show how the best marriages are those with a perfect combination of emotion and love with practical matters like social rank and economic status.

Lloyd: Anne's childhood, ~~characterized by meriting~~ defined by superficiality, sparks her desire to grow and mature as a woman. Her growth is characterized by her relationships, notably with Wentworth in that she is becoming more and more mature and prepared for marriage.

Lopresto: Throughout *Persuasion*, Anne makes the important realization, through Captain Wentworth, Admiral Croft, and Sir Walter, that the societal classes are changing and adapting from the entitled old money to persevering new money.

Old money versus new money is a good topic, Jacob, for research. Begin your research with the chapter in the Cambridge Companion to Jane Austen called "Money". I don't remember if it's in the first or second edition; check both. Your goal should not be to show merely that she realizes her society is changing; you want to show how Anne is a representation of that change by showing her shifting value system.

Lowe:

Martinez:

New: Throughout the novel it is clear from their thoughts and actions that Anne and Wentworth remain entirely the same. Their characteristics, thoughts, and traits are almost completely unchanged. Although, there is a significant change in both character's persuadability and firmness of character. This change is clear as the novel progresses and as Anne and Wentworth lead us further into their own thoughts and values.

Old: Through their thoughts and actions the novel seems to present a progression in both the development of character and maturity in respect to marriage between Anne and Wentworth. However, there is neither a development in character nor a development in maturity between the two. In fact, they are the exact same and equally as ready to marry as they were when they were younger.

Try here:

https://www.academia.edu/39089196/What_Persuasion_Really_Means_in_Jane_Austens_Persuasion_A_Mimetic_Reading_2003_Presentation_draft_revised_2019_

Melton: In her novel *Persuasion*, Jane Austen uses moments of walking in nature and being outdoors to reveal a deeper character and drive relationships further. As the book goes on, Anne finds herself walking through nature more and more and every time she is on these walks something deeper is revealed about either her character or her relationship with Wentworth or other characters.

Search terms: nature in jane austen, walking in jane austen, relationships in persuasion, growth in austen's novels

Melton, If you haven't seen this one already, check it out:

<http://www.jasna.org/persuasions/printed/number19/quaintance.pdf>

Melton(revised): In her novel *Persuasion*, Jane Austen sends her main character Anne on walks in nature to signify to the reader that Anne is experiencing mental and spiritual growth. Indeed, each time Anne meanders through nature on one of these cathartic walks, Austen reveals new depths to Anne's character and in Anne's interpersonal

relationships with others, such as Wentworth and Sir Elliot. Austen's use of walks in nature to signpost her characters' growth is not unique to *Persuasion*. In this research paper, I will further explore Austen's reliance on these nature walks to develop her memorable characters in some of her most enduring works -- specifically, Elizabeth Bennet in *Pride and Prejudice* and Marianne Dashwood in *Sense and Sensibility*.

Moore: Through the motif of homes and leaving homes, Jane Austen shows Anne's movement towards being independent and breaking free from Lady Russell's influence. At the end of the novel, Anne's transition towards her independence and firmness of character leads to a healthier relationship between her and Captain Wentworth, **one that revolves around affection, devotion, respect, and strength in mind as well as being reliant on each other.**

Parker: By using a multitude of characters with intentions that differ, *Persuasion* offers Anne Elliot as a character whose growth in mind and maturity allows her to see through attempts to persuade her choices as she navigates her life choices around the difficult complexes and norms of her society. **It is only once Anne discovers... that she achieves the happiness with Captain Wentworth she gave up years prior.**

Try this: ["Persuasion," Feminism, and the New Psychology of Women: Anne Elliot's Constancy, Courage, and Creativity](#)

Pearson: In the novel *Persuasion*, marriage is a consistent motif that uses different character types in order to show stronger and weaker marriages. The characters who ultimately have relationships differ greatly from the characters who are alone. This signifies how the bond of marriage can change someone in both a positive and negative way.

Jack, you have the structure of a thesis statement down: An observation yields an interpretation, which takes you to a larger conclusion. But all three of those are still quite vague, which leads me to believe you're still thinking it through. "*Persuasion* confronts Anne with marriages based merely on emotion and desire with marriages that exist only for practical purposes to show her that the happiest marriages are those that stem from somewhere in between. According to *Persuasion*, the best marriages..."

Psyk: In Jane Austen's *Persuasion*, Anne battles her own thoughts, while at the same time being persuaded to do what others don't want to do, striking uncertainty and unease within Anne's state of mind, leading to vulnerability and a lack of sensibility.

JP: Here you have the first half of your idea, which establishes the problem in Anne's life. The second half of your idea, the second half of your essay, really, should show what the novel suggests one must go through in order to overcome the battle you mention and to overcome being too easily persuaded. How does Anne become less vulnerable?

Schott: In Jane Austen's *Persuasion*, Anne prioritizes what would make others happy regarding her social status rather than prioritizing what brings herself happiness. As Anne begins to reconnect and learn from her long lost lover, she begins to grow and find true happiness from a man who doesn't put wealth and social status above all else. **Add something along the following lines, which is the thematic direction I think you're trending: The novel suggests that before one can love another, one must learn to love oneself.**

Shanklin: In *Persuasion* Jane Austen contends that one cannot merely have absolute firmness of mind or absolute persuadability, but must aim to achieve a balance between the two.

New: By looking at the relationship of Anne's lost relationship with Wentworth I aim to show how in *Persuasion* Jane Austen contends that one can not have such firmness of mind that one is ignorant with tunnel vision nor such persuadability that they may have a weak mind and be convulsed into what they don't wish for, like Anne. Jack, as you continue thinking, go back to the text to try to understand exactly what the novel suggests is that perfect balance between the two. Where does the novel say you should draw the line? How intransigent is too intransigent? How persuadable is too persuadable?

Also, in your thesis, make sure you mention how you're going to make the case: "By looking at... I aim to show that in *Persuasion* Jane Austen contends..."

Welch: Throughout the novel, Anne's character and mindset changes to a more mature one because of her relationship with Wentworth. Her relationship makes her stronger mentally because she is now a mature person.

Wong: Throughout *Persuasion*, Anne and Wentworth slowly lessen the distance between each other. This distance not only represents how they are emotionally reconnecting but also how Anne matures and becomes closer to a more mature woman, especially as a candidate for marriage.

Do you mean to show that the novelist uses physical space and proximity to reflect their emotional proximity? Let's talk this through in class.