

**DEPARTMENT OF ARTS, COMMERCE AND EDUCATION (ACE)**

# Grande Prairie Regional College

**EN 4101 AA3      .Jane Austen**

## Winter 2005

**Major Authors Series**

45 hours / 3 credits

- EN 4101 AA3 (Jane Austen) meets every Wednesday evening, from 6-8:50 p.m., in Room C316 (The Old Board Room).
- In addition, students may wish to organize *optional* **weekly screenings** of selected film adaptations of Jane Austen novels. Many, though not all, of these films may be available from local video / DVD rental outlets; others *might* be borrowed from the library, the instructor, or from other students.

**INSTRUCTOR:** George Hanna

**OFFICE: C419**

- **OFFICE HOURS:** Mondays 2:30 – 4 p.m.  
Tuesdays 10:30 a.m. – 12 Noon
- Office hours are as posted.
- Students, however, may also arrange an appointment to see me at a mutually convenient time.

**PHONE NUMBER: (780) 539-2090**

**E-MAIL:** [hanna@gprc.ab.ca](mailto:hanna@gprc.ab.ca)

**DELIVERY MODE:** Lecture / Class Participation and Discussion / WebCT

**PRE-REQUISITES:** EN 1000, EN 1010 or an equivalent six credits of first-year English.

### COURSE DESCRIPTION:

With its variable course content, EN 4101 (*Major Authors Series*) gives students an opportunity to examine great authors more intensively than would otherwise be possible. EN 4101AA3 (Jane Austen) is a seminar on five of Austen's six major novels. As television and big screen adaptations of these books indicate, Austen remains popular with the general public. As well, for almost two hundred years, Austen has held an important place in the canon of English fiction. What qualities make Austen such a great writer? Arguably the first modern novelist – with her penetrating analysis of character and unconscious motive; her grasp of the economics of courtship rituals; her detached, ironic perspective; and her masterly control of language – Jane Austen transcends her own era. To some skeptics or detractors, Austen, a spinster novelist, wrote light-hearted

romances with conventional happy endings; to more discerning readers, “Jane Austen might have said, with Henry James, ‘I have the imagination of disaster – and see life as ferocious and sinister’” (A. Walton Litz, Jane Austen: A Study of her Artistic Development. New York: Oxford UP, 1965, p. 65). By examining five major works of fiction, with relevant film and biographical studies, participants in this seminar will assess the scale of Jane Austen’s artistic achievement.

### **Required Texts:**

In chronological order, the EN 4101 *Major Authors* course on Jane Austen (Winter 2005) will cover five out of six Jane Austen novels:

1. Sense and Sensibility (1811). Ed. James Kinsley. Introduction Margaret Anne Doody. Notes Claire Lamont. New York.: Oxford UP, 2004, 1990.
  2. Pride and Prejudice (1813). Ed. James Kinsley. Introduction Isobel Armstrong. Notes Frank W. Bradbrook. Toronto: Oxford UP, 1990, 1970.
  3. Mansfield Park (1814). Ed. James Kinsley. Introduction and Notes Jane Stabler. Toronto: Oxford UP, 2003.
  4. Emma. Ed. James Kinsley. Introduction and Notes by Adela Pinch. Toronto: Oxford UP, 2003.
  5. Persuasion. Ed. John Davie. Introduction and Notes, Claude Rawson. Toronto: Oxford UP, 1990, 1971.
- All texts are Oxford editions.
  - If you already own different editions of Jane Austen’s novels, these texts *may* also be suitable for this course. A good edition should contain an effective introduction, adequate textual notes, and a reliable text. If in doubt, consult the instructor.

### **Evaluation:**

1<sup>st</sup> essay: 30%

Due Date: February 16, 2005

2<sup>nd</sup> essay: 30%

Due Date: March 30, 2005

Midterm Test: 10%

February 9, 2005

Oral Presentation: 20% [in pairs or groups. to be scheduled according to interest]

Oral Participation: 10%

## Alpha Grading System

### GRADES

Grande Prairie Regional College uses the alpha grading system and the following approved letter codes for all programs and courses offered by the College. All final grades will be reported to the Registrar's Office using alpha grades. Alpha grades will be converted to four-point equivalence for the calculation of grade point averages.

Alpha Grade	4-point Equivalence	Descriptor	Conversion of Percentage to Alpha Grade * Guideline only. * Used for assigning marks on tests, essays, or other course requirements.	Conversion of Alpha Grade to mark out of 10.
A+	4.0	Excellent	A+ = 90-100%	A+ = 9-10
A	4.0		A = 85-89	A = 8.5-8.9
A-	3.7	First Class Standing	A- = 80-84	A = 8-8.4
B+	3.3		B+ = 76-79	B+ = 7.6-7.9
B	3.0	Good	B = 73-75	B = 7.3-7.5
B-	2.7		B- = 70-72	B- = 7-7.2
C+	2.3	Satisfactory	C+ = 67-69	C+ = 6.7-6.9
C	2.0		C = 64-66	C = 6.4-6.6
C-	1.7		C- = 60-63	C- = 6-6.3
D+	1.3	Poor	D+ = 55-59	D+ = 5.5-5.9
D	1.0	Minimal Pass	D = 50-54	D = 5-5.4
F	0.0	Failure	0 = 0-49	F = 0-4.9

The following letter grades may also be used:

- A** Audit; no credit given and not calculated into the grade point average
- W** Withdrawal with permission; not calculated in Grade Point Average (GPA)
- WF** Withdrawal after the deadline; carries a weight of "F"
- CR** Credit; indicates a passing grade; used in some programs and courses
- IN** Incomplete; indicates that course requirements are not complete. This grade permits a one-month extension to complete course requirements. The grade of "IN" must be cleared within the one month period. The deadlines for clearing grades of "IN" are listed in the Academic Schedule.

## MINIMAL PASS

A grade of D will be considered a minimum passing grade and will normally meet the prerequisite requirements for the next level of study. Exceptions to this will be clearly stated in prerequisite requirements in the course description or in program progression criteria.

**Other post secondary institutions may not consider grades of D sufficient to award transfer credit.**

Currently, the University of Alberta will not accept for transfer courses completed with grades of "D" or "D+". Some post secondary institutions, for example, the University of Calgary, may accept grades of "D" for transfer but may consider that the student is insufficiently prepared for courses in the next level of study.

## TENTATIVE OUTLINE OF EN 4101 JANE AUSTEN WINTER 2005

- EN 4101 AA3 consists of 14 classes extending from January 5 to April 13.
- Novels will be studied in the order listed on the first two pages of this course outline.

### January 5

Introduction

Course Outline: Course Objectives and Assignments.

Pop Goes Jane: Popularizing Jane Austen through Film and Television

A Look at Some Divergent Views of Jane Austen.

### January 12

A Preface to Jane Austen: Her Life and Times.

The History of Jane Austen Criticism.

Scheduling of Oral Presentations.

Sense and Sensibility (1811) - Austen's first published novel.

Dialectal tension? Sense triumphant? Sensibility discredited?

Money, property, and the transmission of wealth through inheritance.

Deracination and exile in Austen's fiction.

### January 19

Verbal Brutalities in Sense and Sensibility

Children and Child-Rearing in the novel

Courtship and romance versus the economics of survival in Georgian England

Anatomy of the marriage institution.

The Characterization of Jane Austen's Men

John Willoughby's Sex Appeal.

Sense and Sensibility on Film and Television.

**January 26**

Pride and Prejudice (1813) as a Comedy of Manners.

Romance or Realism? Social Criticism?

Jane Austen's Politics: Conservative Bluestocking or Radical Feminist?

"Verbal Brutalities" in Pride and Prejudice.

The Marriage Institution in Sense and Sensibility and Pride and Prejudice.

The status of women as reflected in the world of the novel.

Too "light, bright and sparkling"?

**February 2**

Pride and Prejudice and the Janeites

The nature and function of Jane Austen's Irony.

Horatian or Juvenalian Satire?

**February 9**

Pride and Prejudice Revisited.

Pride and Prejudice on television and cinema.

**\* Midterm: 10% of course grade**

**February 16**

Mansfield Park (1814): Masterpiece or Anomaly?

Mansfield Park and the Fanny Price Wars:

Is Fanny an admirable heroine or "a monster of complacency and pride"?

"Out" or "not out": Growing up female in Georgian England.

The Expedition to Sotherton: Symbolic landscape

Lovers' Vows and the Amateur Theatricals in Volume 1.

**\* 1<sup>st</sup> Major Paper due.**

**March 2**

The Sex Appeal of Henry and Mary Crawford

Mary Crawford: Marriage as a "manoeuvring business"

Sickness and Healing in Jane Austen's Mansfield Park

Egoism as a Destructive Force

Lady Bertram and Parasitism

**March 9**

Mansfield Park

Subversive work of Fiction? Conservative Manifesto?

Feminist or anti-Feminist?

Jane Austen and the Patriarchal Norms of Georgian England

**March 16**

Emma (1815)

Emma: the Nature and Scope of Jane Austen's Irony

A book of puzzles and enigmas?  
 Is the heroine a biased observer?  
 Mrs. Goddard's school and the limits of Female Education in Emma

### **March 23**

Emma and Jane Austen's Monsters  
 Mrs. Elton and Vulgarly  
 Invalidism and hypochondria in Emma  
 Jane Fairfax and the "governess-trade"  
 The Excursions to Donwell Abbey and Box Hill

### **March 30**

Emma  
 Frank Churchill and Mr. Knightley: Two different perspectives on manhood.  
 Is Austen's emphasis on social decorum at odds with the book's insistent focus on "the values of commerce and property, of the counting house and the inherited estate"?  
 Marriage: A degraded contract?  
     A flawed but still viable institution in early nineteenth-century England?  
 Susan Morgan: "Why There's No Sex in Jane Austen's Fiction"  
 Jan S. Fergus: "Sex and Social Life in Jane Austen's Novels"  
 Anti-Climactic Endings in Emma and the other novels.  
Emma on Film and Television.

\* Second Major Paper due

### **April 6**

Persuasion (1817)  
 Anne Elliot as heroine: "more to teach others than to learn"?  
 Sensibility Revisited in Persuasion  
 Symbolism of the Hazel Nut  
 Invalidism, hypochondria, health, vitality, sickness, and rejuvenation in Persuasion.

### **April 13**

Persuasion and the psychological burden of individualism.  
 Harding's thesis: "eruption of fear and hatred into the relationships of everyday life"  
 Original ending versus revised ending of Persuasion  
 Anne Elliot and Captain Wentworth: Austen's most satisfying conclusion?  
Persuasion on Film and Television.

**END OF COURSE**

