

ENG 315 Jane Austen: Novels and Films

Version 1.2

Aug	29	Intro: Being/Becoming Jane Austen
Sep	6	Sense and Sensibility (N)
	13	Sense and Sensibility (F)
	20	Pride and Prejudice (N)
	27	Pride and Prejudice (F)
Oct	4	Mansfield Park (N)
	11	Midterm
	18	Mansfield Park (F)
	25	Emma (N)
Nov	1	Emma (F)
	8	Persuasion (N)
	15	Persuasion (F)
	22	Tom Turkey (G)
	29	Northanger Abbey (N)
Dec	6	Projects: Fiat Jane
	14	Fiat Jane (Final 2-5 p.m.)

Those who tell their own story you know must be listened to with caution.

Sanditon

Requirements

Attendance/Participation: You should come to class prepared (i.e., you have read the assignment), reasonably nourished (you are not toying with anorexia and constantly fantasizing about chocolate fudge brownies), alert (i.e., you did not start your weekend on Wednesday night), and prepared to discuss the material.

Letters to Jane: You will need to write ten weekly letters to Jane. You may not submit more than one letter each week. The letters can tell her your thoughts about the novels you have read and the films you have seen; they can question her about technique or ideas; or they can offer her your attempts to imitate her style. The letters should form part of the basis for your essay.

Paper: You will need to write a 12-15 page essay on some aspect of Jane Austen's style, ideas, or characterization. You should have a five page draft for conferences by the week of November 15.

Presentation: Either by yourself or as part of a small group, you will make and present a 10 minute video based on one of Jane's stories. Each mini-film will be judged both as a work of interpretive art and as a work of entertainment.

Weighting

10% - 20%	Attendance/Participation
10%	Letters to Jane
30% - 50%	Paper
0 - 25%	Midterm (Optional)
25% - 40%	Final

Objectives

- I. To gain a rich understanding of the career of a major author;
- II. To demonstrate the ability to conceive, organize, and write a major research paper;
- III. To develop a fuller understanding of major critical schools; and
- IV. To become a more complete critic and more valuable human being.

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Critical Schools

- I. Marxist/Economic Criticism
- II. Structuralist/Poststructuralist Criticism
- III. Reader Response Criticism
- IV. New Criticism
- V. Deconstructionist Criticism
- VI.
- VI. New Historical Criticism
- VII. Psychological/Psychoanalytical Criticism
- VIII. Postcolonial Criticism
- IX. Cultural Criticism
- X. Feminist/Gender Criticism

For each school of criticism, you should

- A. Prepare a one-page study guide
- B. Prepare a series of questions relevant to the text(s) under discussion
- C. Create a four line poem, a cartoon, a sculpture, or a drawing to capture the school's essence.