

Insight

Vol. 5 No. 2

Winter, 1976

Mount Saint Vincent University

Halifax, Nova Scotia



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Insight is published by the Public Relations and Development Office of Mount Saint Vincent University, Halifax, N.S., four times each academic year and is distributed by mail free of charge to members of the faculty, staff, parents and friends of the university.

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At the Gallery



One of the most popular exhibits this fall was Veneer, an exhibition of traditional and contemporary costumes and designs. The show was organized by Gloria Barrett, with the aid of a Canada Council grant, and was opened by Evelyn Roth, a west coast artist. Shown here is one of the modern costumes and several of the historical costumes on loan from other Canadian galleries and museums.

January - May Schedule of Exhibits

January 29 - February 15

University Community Art, Craft, Baking, Hobby and Talent Show

(Downstairs)

Duguay Woodcuts

Courtesy the National Gallery of Canada (Upstairs)

February 19 - March 14

Paintings by Graham Metson (Downstairs)

Wall Hangings by Marjetta Heinenen (Upstairs)

March 19 - April 11

L. L. Fitzgerald & Bertram Brooker Their Drawings; Courtesy Winnipeg Art Gallery (Downstairs)

Drawings by Nova Scotia artist John Pottle (Upstairs)

April 14 - May 3

Images of Lunenburg County

Photographs by Peter Barss (Downstairs)

Lou Collins: A Nova Scotian's Illustrated Genealogy (Upstairs)

May 8 - May 30

Garden Ceramics by Walter Ostrom (Downstairs)

Leather Work by Rex Lingwood (Upstairs)

The Myth of 'Everybody's Dear Jane': An Assessment of Jane Austen on Her Two Hundredth Birthday

Dr. David Monaghan, Associate Professor of English

Editor's Note: Dr. Monaghan delivered a public lecture at the university on December 16, 1975, the exact day of the bi-centennial of Jane Austen's birth. The following article is an edited version of that lecture.

In "The Lesson of Balzac", written in 1905, Henry James describes Jane Austen as "their 'dear', our dear, everybody's dear Jane". He is moved to refer to her with such heavy irony by his irritation at what he perceives to be the illegitimate reasons for the growing popularity of a writer who had been largely ignored by the public for forty years after her death. So far as James is concerned Jane Austen's popularity has little to do with her artistic merits. In fact for him, she is merely a writer of "light felicity" who "leaves us hardly more curious of her process, or of the experience in her that fed it, than the brown thrush who tells his story from the garden bough." Rather, he believes that her fame results from extraneous biographical factors. Readers are fascinated, James argues, by the phenomenon of the secluded spinster who mused as she toiled over her workbasket, and sometimes recorded these musings in graceful and facile novels.

James demonstrates a remarkable blindness to Jane Austen's very real achievement as a writer, possibly as a result of his conviction that women novelists in general are "ever gracefully, comfortably, enviably, unconscious (it would be too much to call them even suspicious) of the requirements of form".

However, he is perceptive about the existence of a Jane Austen cult, and about the reasons for its emergence.

This cult was later given a name by Rudyard Kipling in his story "The Janeites," published in 1926. "The Janeites" is a half-mocking, half-affectionate account of how a cockney mess-waiter in World War I discovers the existence of a "very select society," entrance into which is dependent on a knowledge of "Tilniz and trapdoors," and on being "a Janeite in your 'eart.'" By diligently reading and memorizing six novels, which "weren't adventurous, nor smutty, nor what you'd even call interestin' — all about girls o' seventeen —, not certain about 'oom they'd like to marry; an' their dances an' card-parties an' picnics, and their young blokes goin' off to London on 'orseback for 'air-cuts an' shaves," the mess-waiter too learns to love Jane and become a Janeite.

The Janeites, then, did not receive their name until 1926. However, the cult began about forty years after Jane Austen's death and received its main impetus from J.E. Austen-Leigh's *Memoir* of his aunt, published in 1870. The prototypical figure of "Aunt Jane," a spinster lady possessed of "a sweet-temper and a loving heart," for whom "Her own family were so much



The only known picture or sketch of Jane Austen.

and the rest of the world so little," and whose life was ruled by "piety" was Austen-Leigh's creation. The typical Janeite reading of the novels was also established by Austen-Leigh who was unwilling to rank his aunt with the greatest novelists because he saw her as a woman of limited horizons, whose works had little to say about politics, law or medicine.

In commending Jane Austen's novels to our attention, Austen-Leigh emphasizes mainly the good character of the author and the remarkable fact that they were composed so casually by an ordinary woman as she sat in her drawing room continually interrupted by the demands of her family. Fragile as his plea may seem to be it has satisfied not only the Janeites who irritated Henry James, and amused Rudyard Kipling, but also increasing numbers of modern readers, the most enthusiastic of whom have given their cult official status in the shape of the Jane

Austen Society.

I would like to challenge the Janeite approach in two ways, first by suggesting that Jane Austen was not entirely a "dear" person, and second, by arguing that her novels are remarkable as far more than examples of what a secluded spinster could produce out of limited experience and difficult compositional circumstances.

In order to create his dear Aunt Jane, Austen-Leigh ignores some of the extremely sharp and often unkind things that Jane Austen writes in her letters to her sister Cassandra. He claims that "Her unusually quick sense of the ridiculous led her to play with all the common-places of everyday life, whether as regarded persons or things; but she never played with its serious duties or responsibilities, nor did she ever turn individuals into ridicule."

Yet, this same Jane Austen is capable of the following extremely personalized piece of cynicism about a bereavement. "The Debaris *persist* in being afflicted at the death of their uncle, of whom they *now* say they saw a great deal in London." Of the same family, she also says, "I was as civil to them as their bad breath would allow me." Jane Austen's comments about the Barnwells, who she met at Lyme Regis, are scarcely more charitable, since she describes them as "the son and the son's wife of an Irish viscount, bold, queer-looking people, just fit to be quality at Lyme." However, far worse than any of the above, because it is gratuitously cruel whereas they are honest, if unkind, is her remark that, "Mrs. Hall of Sherborne was brought to bed yesterday of a dead child, some weeks before she expected, owing to a fright. I suppose she happened unawares to look at her husband."

Aunt Jane may have loved her little nephews and nieces. However, as she reveals in her novels, her view of children was not quite the sentimentalized one that Austen-Leigh leads us to believe.

Whenever children appear, which is rare because Jane Austen keeps them mostly off-stage, they display much of the same selfishness, cunning and stupidity as adults.

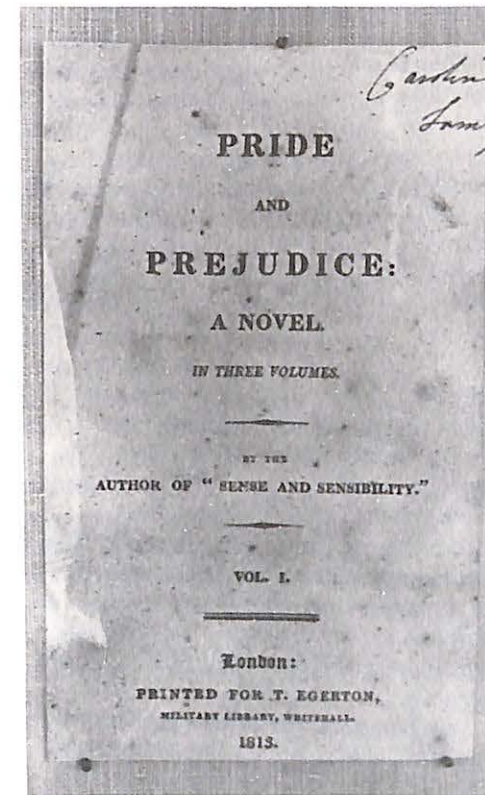
The real Jane Austen, however, perhaps deviates most from her nephew's idealized and very Victorian portrait, in obvious, frank (and very eighteenth-century) interest in sexual matters. Her account of attempts to identify the notorious Miss Twistleton at a Bath ball, for example, suggests a delighted curiosity rather than moral outrage: "I am proud to say that I have a good eye for an adulteress, for tho' repeatedly assured that another in the same party was *she* I fixed upon the right one from the first." A similar freedom from prudishness in apparent in other letters. Of a lady with too many children, Jane Austen comments, "Good Mrs. D! I hope she will get the better of this Marianne, and then I would recommend to her and Mr. D the simple regimen of separate rooms." And, of a visit to a fashionable boarding school, she says, "The appearance of the room, so totally unschool-like, amused me very much—, if it had not been for some naked Cupids over the mantelpiece, which must be a fine study for the girls, one would never have smelt instruction."

Jane Austen's novels are rarely as explicit as this, probably because the increasing influence of the Evangelicals imposed many restrictions on the subject matter of fiction. Her only obvious dirty joke is to found in *Mansfield Park* when Mary Crawford, in the course of a conversation about Admirals, admits she has seen too much of "Rears and Vices". Nevertheless, had Kipling's mess-waiter looked harder he would have found far more than this which is "smutty". Alice Chandler, in her essay "A Pair of Fine Eyes": Jane Austen's Treatment of Sex", makes an attempt at tracking down all of Jane Austen's sexual references. Some of

Chandler's examples seem a little far-fetched, but sufficient of them are based on a firm foundation for us to accept her contention that Jane Austen was interested in chronicling the "disruptive and disorderly force of sex."

However, unless we read Jane Austen through the tinted spectacles of a Janeite, we do not need to delve into the subtleties of allusions and symbolism to discover that she recognized the sexual basis of human relationships. In her novels, she repeatedly demonstrates that the sexual impulse is strong enough to drive people outside the boundaries of conventional morality. Willoughby, in *Sense and Sensibility*, turns out to have been the seducer of Colonel Brandon's ward, Eliza; Wickham, in *Pride and Prejudice*, attempts to seduce Georgiana Darcy and elopes with Lydia Bennet to London, where it turns out that his intentions are not matrimonial; Mary Crawford, in *Mansfield Park*, makes frequent allusions to the loose morality of London society, and her brother Henry caps his sexual adventures by eloping with the married Maria Rushworth; Harriet Smith, in *Emma*, is illegitimate; and William Elliot in *Persuasion* seduces Mrs. Clay to prevent her marrying his uncle.

Jane Austen's heroes and heroines do not, of course, give in to their sexual urges. However, this is not to say that there isn't an element of sexual attraction in their relationships, and any sensitive reader of *Pride and Prejudice*, in which Darcy's relationship with Elizabeth Bennet is full of sparkling eyes, glowing complexions, significant glances and fumbling conversations, will recognize the falsity of Charlotte Brontë's claim that "the passions are unknown" to Jane Austen. Indeed, unless we recognize the sexual energy which flows between Elizabeth and Darcy, their relationship has no basis because, for much of the novel, they consciously dislike each other, and it is only a physical



Title page of the first edition *Pride and Prejudice*, 1813

attraction which draws them together.

In trying to contradict the image of "dear Jane" I have undoubtedly overstated her cynicism, misanthropy and sexual interests. However, my intention has not been to produce a well-rounded portrayal of Jane Austen, but rather to suggest that she is a much more complex person than the Janeites would admit. In fact, she is complex enough to have written novels that are far more than accurate portrayals of certain character types and of the manners of the gentry.

In order to establish what kind of novels Jane Austen actually did write, I would now like to examine her chosen subject —

the courtship problems and manners of three or four genteel families in a village — because I believe that rather than defining her limitations, it provides the key to an understanding of the breadth of her concerns. My analysis will focus on three main topics — Jane Austen's concentration on the gentry, her concern with manners and the role of women, and her use of the courtship plot.

The fact that Jane Austen writes almost entirely about the gentry, and only occasionally concerns herself with either the higher reaches of the aristocracy or the lower of the middle class and the common people, has frequently been cited as evidence of her limitations as a social novelist. In fact, Jane Austen chose to write about the gentry, not because she wasn't interested in the rest of society, but because, in seeking a vantage point from which to view her world, she decided to move to the centre of it. Eighteenth-century English morality was based on the code of the gentleman which defined that the individual's social responsibility consisted of demonstrative a concern for and an ability to serve the needs of others. While all ranks were supposed to pursue this ideal it was felt that some were better qualified to achieve it than others. The middle and lower classes were considered morally doubtful because, as a result of working for a living, they did not have the time needed to cultivate the proper virtues of the gentleman. Of the two leisured classes, the aristocracy and the gentry, the latter was felt to be more likely to possess moral integrity. Lacking the temptation to indulge in the decadent life of the court, its members stayed in their country houses and executed the duties they owed to their families, tenants and villagers. The gentry, then, provided eighteenth-century England with its moral heartbeat, and the writer, like Jane Austen, who monitors this heartbeat can truly claim to be dealing with

issues, the ramifications of which are extremely wide-ranging.

However, those who believe her to be limited would argue that, even allowing the importance of the gentry, Jane Austen still fails because she doesn't fully examine the life of this class. Jane Austen, they would claim, only shows us the gentry engaged in the leisure pursuits of dancing, eating, visiting and talking, and, out of an ignorance of such topics, completely ignores its involvement in estate management, military affairs (even though she wrote during the Napoleonic Wars), the administration of justice, and the church. This charge in fact is not entirely true. Jane Austen was certainly aware of all the above aspects of the life of a gentleman and mentions them from time to time. Mr. Knightley in *Emma* is frequently preoccupied with his estate and the execution of justice, the war with France enters into *Pride and Prejudice* and plays a very central role in *Persuasion*, and Edmund Bertram in *Mansfield Park* engages in serious discussions of his duties as a clergyman. Nevertheless, it must be dealt with because, whether from choice or ignorance, Jane Austen did largely concern herself with the polite function of the gentry and can be accurately defined as a novelist of manners.

As was the case with the issue of Jane Austen's restricted social range, we must be careful of making an *a priori* assumptions that literature which deals with social rituals and formality is necessarily limited. If we consider eighteenth-century Conservative attitudes towards manners, we can see that at this time, manners were considered to be inextricably linked with morals and ultimately with the survival of the nation. To understand this we must digress briefly and look at some aspects of Conservative thought.

The Conservative vision springs from

the assumption that society is a divine creation in which things are so beautifully ordered that each person living in it is a microcosm of the whole. Thus, although some have greater roles to play than others, the conduct of every member has a direct bearing on the health of the total organism. Consequently, we find in the eighteenth century a great interest in the individual's moral performance, which, since this is a very formal society, frequently manifests itself in a display of manners. By behaving politely, the individual is considered to be carrying out the single most important social function of demonstrating an awareness of, and an ability to serve, the needs of others. Indeed, since the demands of the code of politeness are subtle, unremitting and enter into every aspect of life, it could be argued that displays of good manners are more important than the performance of the larger social duties, which make infrequent and obvious demands.

That Jane Austen granted significance to manners is made clear in one of her early stories, "Catharine". In reply to Catharine's claim that, "I have done nothing this evening that can contribute to overthrow the establishment of the kingdom," her aunt replies "You are mistaken child: —, the welfare of every Nation depends upon the virtue of its individuals, and any one who offends in so gross a manner against decorum and propriety is certainly hastening its ruin."

Once the reader recognizes the larger implications of manners, much that initially seems trivial in Jane Austen's novels grows in importance. The heroines, for example, are not in fact primarily engaged in mindless husband-hunts as they attend their balls and dinners and make visits, but are being initiated into the manners and hence the morals of their society. The marriages into which they finally enter do not serve simply as

convenient climaxes to conventional romance plots but are symbolic of the heroine's achievement of maturity and of her worthiness to be admitted into the adult world. Moreover, this education in manners is not a one-way process because, as it strives to deal with the needs of the initiate so the society must reexamine its own moral condition. In almost all of Jane Austen's novels, the society discovers in the course of educating the heroine that it too must correct defects.

In *Emma*, for example, both Emma and her community, the village of Highbury, are in need of correction. Before she can be considered a mature adult Emma must learn to modify her egotistical approach to experience, and to accord things outside of herself their true value, rather than trying to manipulate them to fit her own needs. And Highbury must come to recognize that unless it rouses itself from its contented slumber, and accepts the responsibility of adapting and changing, it will inevitably die. This process of mutual education, which constitutes the main theme of *Emma*, is worked out entirely at the level of manners. Emma's egotism is reflected in repeated lapses in good manners, culminating in her inexcusable rudeness to Miss Bates at Box Hill, and the moribund nature of Highbury is indicated most clearly by the fact that the formal social occasion, which is the most important vehicle for an expression of politeness, has been allowed to lapse. There are no longer dances at the Crown and Highbury's main families rarely entertain formally. Emma ultimately gains maturity by recognizing the implications of her bad manners, particularly of her rudeness to Miss Bates. And Highbury is forced by the demands of the emerging Emma and the newcomers Frank Churchill and Mrs. Elton to revive its formal social life. This results in a renewal of intense polite contact between its inhabitants and provides a vehicle for

the reassertion of what is morally good and the rejection of what is bad. Having demonstrated the ability of manners to correct deficiencies in both heroine and community, Jane Austen is able to conclude her novel with an image of social harmony as Emma marries Mr. Knightley and is admitted into the adult world.

The larger social function of manners is nowhere more evident than in *Persuasion*, a novel in which Jane Austen at last seems to have lost faith in the essentially hierarchical, agrarian and gentlemanly world which she defended throughout her earlier works. The main representative of the gentry in *Persuasion* is Sir Walter Elliot, a man for whom external show has replaced a sense of duty. This is reflected in his manners which are aimed entirely at the glorification of the self and which have thus lost their function of reinforcing the ideal of service to others. Lacking the sound moral guidance of good manners, Sir Walter proves willing to rent out his estate at Kellynch, rather than cut back his expenditure on "Journeys, London, servants, horses, table." Yet, the gentleman is nothing without his estate because it represents his sphere of duty and provides him with the chance to attend to the needs of others.

Since Kellynch is to pass into the hands of William Elliot, an even more corrupt man, for whom manners are neither a moral guide nor merely empty show, but a means of masking the real self and its selfish goals, there seems little hope for a revival of the gentry. Therefore, Sir Walter's daughter, Anne, the only character in the novel who lives up to the standards of the old world, has to seek beyond her home for a sphere of action. This she eventually finds amongst the "new men" of the Navy. However, Anne discovers that in this new world her manners are of no more use as a means of moral communication than they were in the

old. For, whereas in the old they have degenerated into empty display or a means of self-concealment, in the new, they are simply not understood. The world of the Navy has a pristine quality about it, but is also unsophisticated, and has not developed any sense of the nuances of polite behavior. Thus, the individual must prove himself entirely through useful action and is deprived of the opportunity to repeatedly demonstrate his potential for such action through the medium of good manners. This means that even the active men of the navy are dependent to a large extent on luck for the right weather or the appearance of an enemy ship and the situation of women, who lead more restricted lives, becomes almost hopeless.

Although Jane Austen avoids locating her new men in their proper sphere, the world she is describing in *Persuasion* is clearly the modern world of the entrepreneur and the industrialist, and she finds much of value in it. Captain Wentworth, for example, is obviously admired for his ability to rise through individual initiative rather than family connections, and the novel accepts that his new prestige will be gauged by wealth rather than title. Nevertheless, if only by implication, Jane Austen does tell us that the old world was superior because, operating as it did around a universally accepted system of manners, it was able to offer the worthy individual an assurance that his value would be recognized and that an appropriate place would be found for him. Ironically, then, Jane Austen makes the larger social implications of politeness most clear in a novel that charts its breakdown.

With the exception of *Persuasion*, Jane Austen generally defends her society and its conservative vision. Nevertheless, she was no mere uncritical apologist for the *status quo*, and in one area, at least, her concern with manners leads her to take a

stance that places her outside the mainstream of her age. Through her examination of the woman's role in the polite world, Jane Austen comes to conclusions about her sex that were at odds with most contemporary thought.

Our main source of information about attitudes to women in the eighteenth century is the conduct books, which were intended to instruct young ladies about their proper social role. We find a rather contradictory attitude to women in these books. On the one hand they accorded women great prestige as arbiters of manners and household managers, both functions of considerable importance in a society which, as we have already seen, granted such significance to manners, and which regarded the family as a microcosm of the larger society: "A man has been termed a microcosm, and every family might also be called a state".

On the other hand, however, writers like the Rev. James Fordyce, Thomas Gisborne, Hannah More and Dr. Gregory all agreed that women are the mental inferiors of men, that they should not receive an equal education, and that they should cultivate the virtues of submissiveness and meekness.

Given this low opinion of women, we might question how sincere the writers of conduct-books are in claiming significance for the woman's rather restricted realms of manners and the home. Unless, perhaps, they simply did not recognize the contradictions implicit in ascribing a vital role to a second-rate person. Whatever the reasons for these contradictions, the conduct books are unsatisfactory and, in her novels, Jane Austen endeavours to arrive at a more coherent definition of the feminine nature and social role.

Granted her belief in the importance of manners, it is not surprising that Jane Austen was willing to accept that women could achieve fulfillment as arbiters of



Jane Austen House in Hampshire, now a museum

manners. As I have already tried to demonstrate, her novels propose that, by receiving an education in manners, the heroines perform a vital social function and are accorded a worthy position in adult society. There is also evidence that Jane Austen accepted the contemporary attitude to household management, in that she frequently stresses the link between the well-managed household and the healthy nation. Kellynch for example, declined after the death of Lady Elliot, who exercised "method, moderation and economy."

However, Jane Austen's arguments for the significance of these functions acquires far more credibility than those of her contemporaries because, at the same time, she claims that women have the abilities necessary to fulfil them. If any women in

her novels are less intelligent and rational than men it is because they have been subjected to an inferior education. Wherever her female characters have enjoyed a proper education they prove to be the equals of men. Rather than praising submission and timidity, Jane Austen advocates that women be assertive and active. Similarly, marriages are successful in Jane Austen's novels only when the woman assumes equal responsibility with the man, as is the case with Admiral and Mrs. Croft in *Persuasion*.

Persuasion provides evidence that Jane Austen only accepted the woman's restricted social role because she thought it satisfying. In a world where manners no longer serve a significant function we find Jane Austen's women beginning to intrude into masculine domains. Mrs. Croft, who

argues fiercely for women to be considered "rational creatures", is the main example of this new type of woman. She is physically strong, and is described as possessing "vigour of form"; she accompanies her husband, the Admiral, on most of his voyages, and, when on land, rides recklessly around the countryside with him; and she readily joins in male conversations.

Modern feminists tend to look to Jane Austen's contemporary, Mary Wollstonecraft, for their inspiration. However, if they considered why Jane Austen was largely content with the exclusion of women from male professions, and took note of her claims for the inherent equality of women with men, they might find that she too could contribute to their cause.

Up to this point I have been arguing for Jane Austen's importance as a novelist who used an examination of the manners of the gentry as a basis for a complex examination of the social philosophy and social movements of her age. This, in itself, makes her into a much more formidable writer than the "dear Jane" stereotype would allow. However, I would like to conclude by trying to prove that Jane Austen was a writer of even greater scope, and that in telling us about her own age, she was at the same time, dealing with matters of universal significance. If we trace the pattern of the heroine's entry into the adult world, which constitutes the main plot of her novels, we can see that it follows closely the three-part structure upon which, as Arnold van Gennep explains, all rites of passage are based. The initiate is first separated from his family, then tested and finally reintegrated into the society. In Jane Austen's novels the separation from the family involves attendance at balls, dinners and other formal social occasions, the testing is of the heroine's manners, and the reintegration is

achieved through marriage.

Although Jane Austen places her heroines in very specific social situations, the completely successful nature of their final integration into the adult world indicates that she was aware, at least unconsciously, of the mythical dimensions of the initiation ritual. It might, in fact, be said, that Jane Austen's novels are mythopoeic stories, reduced first of all to a ritualistic basis and then further reduced to extremely localized initiatory situations. Thus, although Jane Austen eschews the generalized and symbolic mode of ritual, myth and fairytale, her stories of the way in which certain genteel young ladies achieve maturity within the context of eighteenth-century village society are no less universal in their implications.

In this paper I have by no means exhausted all the sources of Jane Austen's greatness. Her technical achievement is at least as considerable as her thematic for, despite Henry James's claims to the contrary, she did possess a highly developed sense of form. Moreover, even though I have passed over her characterization in an attempt to go beyond the frame of reference of the Janeites, it is nevertheless true that her characters do possess universal qualities. However, by dealing directly with the supposed evidence of her narrowness — her restriction to the gentry, to manners and to marriage plots — I hope I have demonstrated that in accepting the image of Jane Austen as an unworldly spinster who wrote delicate but insubstantial novels readers are depriving themselves of an understanding of one of the major English novelists.

The Academic Life: A Faculty Viewpoint

Paul McIsaac's work day usually begins at 8:30 a.m. when he reaches his office at Mount Saint Vincent, and he remains at the university until 4:30 p.m. on Monday, Tuesday, Wednesday and Friday. Tuesday night he returns to teach a course in Canadian Identity from 7:00 to 9:30 p.m. Thursday he works at home or in the library at the Mount or another university researching materials for his classes or a research project. All of his marking and course preparation are done at home. He takes the allotted vacation period of one month off in the summer. During the remainder of the summer and during other academic breaks, he does research and prepares course material for the coming academic year.

A talk with Dr. McIsaac quickly dispels the notion that faculty members meet classes a few times a week and then have an easy life the rest of the year.

"This year I am teaching a new course, the one on Canadian Identity, to twenty-five students and another class in Canadian poetry to about fifty students", Dr. McIsaac explains. "I am not carrying a full academic load because of the added administrative responsibilities of serving as department chairman." Then Dr. McIsaac adds that earlier in the term he also taught a six-week course in remedial English which met three times a week, plus an evening session of the same course for four weeks.

But before he faces each session of a class, Paul McIsaac has invested hours in researching, planning and preparing his material. Since new developments are occurring constantly in academic fields, he, like other professors, has to keep abreast of what is being written in

professional journals and in recent books. In planning his courses, Dr. McIsaac must determine which text books will be used by the class and what information will be introduced during lectures. Before he can give outside assignments, Dr. McIsaac has to be certain that there are adequate resources in the community for the assignments. Are the books that students will need in the Mount's library? If not, are they in one of the neighboring university or public libraries? Can students find the periodicals they'll need to prepare their papers and reports?

"Once classes are in session, the demands on my time depend on the course", Dr. McIsaac says. "This year the Canadian Identity course is the most demanding. Since it's a new course it requires week to week preparatory reading and shaping as it's being taught. There is a different focus for the course every week; this focus must be determined and the lecture material organized around it. I usually plan the week's focus on Sunday afternoons; and then I write out the lectures for each class".

In terms of assigned papers, this course is also Dr. McIsaac's most demanding. He requires students to write a term paper before Christmas and to turn in a research paper before the end of the academic year. "Marking these can take up to two hours a paper", he says. "Although I have read all of the books assigned for the course, I have to re-read sections as I grade the papers. This is the only way I can accurately comment on the student's analysis".

The course in Canadian poetry does not require the same amount of preparation since Dr. McIsaac has taught it before, nor



Attending the weekly CARPT meeting are Sister Elizabeth Bellefontaine, Dr. McIsaac, Dr. Walter Shelton (back to camera), Sister Theresa Corcoran, Dr. Marjorie Cook and Dr. Mary Morley.

does it require the same type of preparation. "For each poetry class I review the poems that will be discussed and try to determine the degree of intense analysis I can expect of the students for each poem. I don't write out lectures for these classes but make notes from which I teach," Dr. McIsaac explains.

Two short papers are required each term from these students, and Dr. McIsaac spends up to thirty minutes grading each paper. Grades are determined by the students' evaluation of the meaning of the course material and their expression of ideas. Dr. McIsaac also takes the time to make notes on each student's progress for his own use. This enables him to measure the individual's improvement as the course continues.

"Teaching the remedial English is different," Dr. McIsaac notes, "in that it forces me to touch roots, to re-think the tools and techniques I use everyday. The best way to teach grammar is to think logically and clearly and to teach the logic of the language."

Six sections of remedial English were taught the first term, and Dr. McIsaac believes that more are needed. He thinks the instruction met with a high degree of success although most of the students weren't attending on their own initiative. Other professors refer students to the remedial course and, with the aid of textbooks, workbooks, supplements, classwork and faculty instruction, the students spend six weeks improving their grasp of English grammar. Aside from classroom instruction and direction, this course involves marking time for grading drills, a process that takes only five to ten minutes per paper according to Dr. McIsaac.

Twice during the academic year, Dr. McIsaac must devote most of his energy and attention to preparing and grading final examinations. This is a time of intense pressure for faculty members since they must compose, grade and record marks for all of their students within a very short time span.

Faculty-student contact is not limited to



Dr. McIsaac reviews an assignment with one of the students he teaches. He also acts as academic advisor to eighteen English major students.

the classroom at the Mount. Faculty members post their office hours on their office doors, and students are free to drop in without an appointment to discuss their papers, their classwork or the course material. During his office hours Dr. McIsaac may be visited by students from his classes or by one of eighteen English majors for whom he serves as faculty advisor. He sees the students he advises at least once during the academic year. At that time he reviews the student's progress with her. For this meeting Dr. McIsaac takes the initiative, but at other times students may seek interviews during office hours or schedule appointments to fit their schedules. As department chairman, Dr. McIsaac also has requests from students who may want information or voice concern about specific courses or instructors.

Committee work occupies a large portion of Paul McIsaac's schedule. The two committees which require the most work are the Committee for Appointment, Rank, Promotion and Tenure (CARPT)



Fellow faculty member Robert Fetterly discusses an issue of Insight with Dr. McIsaac.

which meets all morning every Tuesday, and the regular monthly meetings of the Department of English, which Dr. McIsaac chairs. CARPT is under the chairmanship of the academic dean and serves as consultant and advisor to the university's president in matters dealing with faculty appointments, rank, promotion, and tenure, termination of contracts, and the appointment of department chairmen. Like all members of this committee, Dr. McIsaac finds that he has to take time to carefully study each case that will be discussed before each CARPT meeting.

He also is member of the Mount Saint Vincent University Senate and Inter-University Committee. He attends meetings of the department chairmen once a month, and, is on a sub-committee on hiring priorities. During the past year he worked with two other faculty members in developing a program for a minor in language studies.

In discussing his role as department chairman, Dr. McIsaac admits that much of the work is of a clerical nature. He is



Paper work consumes a large amount of Dr. McIsaac's non-teaching hours.



Dr. McIsaac gives instruction in the Canadian Identity course, the most demanding in his schedule.

Photographs by Earl Conrad

responsible for administering the budgets of the English, fine arts and speech and drama departments. He channels communications from the university administration to the department and vice-versa. As chairman of the departmental meetings he prepares the agenda, chairs the discussion and acts as arbitrator although "there are no real conflicts in the department; it really is composed of a compatible group of people." Most departmental decisions are made in consultation with all members of the English department. "I try to make a distinction between my opinion and the department's," Dr. McIsaac says.

"The grouping with the fine arts and speech and drama faculties works well. There are no political splits between the groups," he explains.

Next summer Paul McIsaac plans to continue his research on the relationship of libertinism to late seventeenth-century satire, particularly that of Rochester. Since earning his Ph.D., Dr. McIsaac has been able to conduct his research locally and has

not yet reached a stage at which he must go to London or another centre.

Another outside activity is his affiliation with the national and regional Societies for Eighteenth-Century Studies. He serves as secretary-treasurer of the Canadian society and as vice-president of the Atlantic group. The national body meets annually and thus requires continual executive activity through the year; the regional executive also meets informally throughout the year.

Dr. McIsaac also maintains memberships in the Association of Canadian University Teachers and the Humanities Association of Canada. However, he does not carry any executive responsibilities in these organizations.

That, then, is the academic life of one member of Mount Saint Vincent University's faculty. He meets classes from four to seven times a week, but it's far from an easy life.

M.G.R.

The Employment Outlook for Today's Graduates

Donna MacNeil, Canada Manpower Counsellor

The topic of employment opportunities for university graduates has both exciting and intimidating overtones for the average student.

The sophisticated application, the screening and selection procedure, the streamlined interview techniques and the attractive starting salaries are often meant to dazzle and woo the "cream of the crop". In the very least they are aimed at above-average candidates, those who excel in one or more of the areas valued by recruiters.

The misconception that the only successful competitors are the academically excellent ones is longstanding, but it is gradually being dispelled from the minds of today's graduate. They see, not without some surprise, that the qualities prized by recruiters are the ability to establish effective inter-personal relations, adequate personality development, communication skills and administrative or supervisory potential. Generally such qualities are developed and demonstrated through responsible community involvement (including the university community) and through positions and responsibilities held in extra-curricular activities and part-time jobs.

Employers feel that aware, well-rounded and motivated students become the same types of employees. Rightly or wrongly, they avoid the introverted uninvolved student who concentrates on class work and personal considerations — home, friends, or even a part-time job-to the exclusion of all else.

The wide array of possible career choices is bewildering to many graduating students. A graduating senior should sufficiently familiarize herself with most types of opportunities — banking, retailing, personnel, insurance, science careers, marketing, accounting, administration, federal and provincial employment, — so that she may intelligently decide for or against seeking an interview. This represents a considerable expenditure of time, of soul searching, and of self-assessment. Strangely, many are unwilling to make this investment. Other refuse to believe that an investigation could lead them to conclusions different from those presently held. They cling to age old stereotyped ideas of certain occupations. They, too, exclude themselves from opportunity.

Perhaps the reader is beginning to see that the "problem" with employment for university graduates is only in part caused by external factors, such as the presently sluggish economy. This understanding is essential for developing an overview of the total employment situation. It is the background against which we can examine the present labour market situation with regard to university graduates.

Recession is said to happen when the real output of a country or area declines for two consecutive quarters of a year. Using this measure, we would say that Canada went into a recession in late 1974. Naturally this situation had a bad effect on the labour market. The unemployment rate rose across Canada, particularly in the Atlantic Region. Although there are

indications that the Canadian economy is slowly moving towards recovery, it will be some time before the upswing will make itself felt on the employment scene.

Since the 1950's there has been a phenomenal growth in university enrollment; after a brief decline in the early 70's the enrollment trend seems to be slowly rising again. Consequently, the supply of university trained people is growing faster than the total labour market. Between the 1961-71 census, while the total labour market grew by 33 percent, persons with some university training increased by over 50 percent.

Fortunately, employment in the occupations requiring university graduates has also been growing faster than total employment. Therefore, selected occupational groups, whose backbone is university trained personnel, will be more cushioned against unemployment than the remainder of the labour market. The one exception to this trend is occupations in teaching and education. Employment opportunities in these fields declined 8.3 percent during 1973-74.

According to the results of an Atlantic Canada regional survey, the number of employers seeking new university graduates on campuses in the Atlantic Region during the 1975 recruiting season (September-December period) varied from a slight increase at some campuses to an 18-25 percent decrease at several others.

Many employers also have stated that response from 1975 graduating students has exceeded student response of previous years. This situation, coupled in many

instances with reduced hiring, has produced a squeeze wherein fewer students from each university are being granted second interviews (from which successful candidates are chosen). Fewer still are receiving job offers.

At MSV, as at other campus placement offices, the calibre of student being turned down this year by employers who can afford to be quality conscious is startling.

At the universities surveyed in the Atlantic region, the demand continued to be very strong for commerce, business administration and Masters of Business Administration students both in general and in particular fields such as accounting, finance, marketing and management. Accounting led the way.

The companies specifically seeking these degrees were CA firms, banks, other financial institutions and the federal and provincial governments.

There was improvement also in the response of students to insurance company recruiting on many university campuses. This may be due to generous starting salaries, training opportunities and other benefits. These contrast to the commission-based salaries that are traditionally identified with the insurance profession.

Demand for liberal arts graduates continued to be weak. A number of companies do hire arts graduates — retail firms, some banks, provincial and federal governments in specific programs such as administrative trainees. This is because they are seeking university graduates with any bachelor's degree.

The dilemma of the liberal arts graduates is so dear to the hearts of so many that a more detailed examination would be in order. As I wrote earlier in an edition of the Mount's student newspaper, the *Picaro*,

"Many prominent resource persons in the placement field contend that a resourceful energetic intelligent young person no matter what his or her degree is always in demand among employers. I tend to agree with this opinion with a number of provisos. All that energy, intelligence and enthusiasm must be thoughtfully 'packaged' or 'marketed'. For example, one would not display a new idea or product without full knowledge of the product and the potential 'buyers', their criteria for acceptance, their needs, the price and so on. How much more vitally important are a person's capabilities and preferences. Yet general arts students often tend to have poorly prepared or largely undeveloped personal resumes, little knowledge of the nature of the employer's business or the job itself. Many have not yet obtained self-knowledge and cannot with any degree of certainty answer personal (employment) questions. For example — it is ironic that during an interview a student for the first time ponders whether he or she would move to central Canada for initial assignment and training.

These shortcomings are not restricted to BA's; however, they occur so much more frequently in this area that one is forced to postulate reasons. Perhaps it is because a liberal arts undergraduate does not conceive of himself or herself as goal

directed in the employment sense whereas by contrast the accounting or education student is shaped into a particular job field from the very beginning. The disparity of occupational preparation between these fields of study is not significant in itself. It has never been the function of a liberal arts course to provide direct preparation for a particular job. So no blame can go to the liberal arts courses or degree. It, however, becomes significant when the arts student fails to fill the gap in the job awareness, when he/she fails on his own to devote adequate time throughout his university career to acquiring the job awareness that seems to be 'built-in' to some other fields. In today's increasingly pragmatic world this task remains and more imperatively so, the prerogative and responsibility of the liberal arts student."

It can be readily seen that the present crunch in employment opportunities for university graduates has a two-fold origin. It is caused by both the prevailing economic conditions and the unwillingness of university students to become knowledgeable (and therefore powerful) competitors in job analysis and job seeking.

The improved economy will be of little help to university graduates in their search for rewarding employment without a realistic change of attitude.

A Glimpse Into a British Primary School

Sister Agnes Paula

Editor's Note: During July, 1975 Sister Agnes Paula took part in the Nova Scotia Teachers College summer program, England — Canada Study Tour. The purpose of the tour was to study the British school system; this was accomplished by making daily visits to the schools for a four week period. In this article, Sister Agnes Paula takes us on one of her visits to a British primary school.

It was a pleasant morning ride along the English countryside, past the pottery factories and through the busy streets of a nearby town. Like any other town it had its rush of early morning traffic, people hurrying off to work and children trudging off in small groups to another day at school.

The bus had come to a halt and there before me stood the school — a long, low, brick one-storey structure like so many of our own and yet there was something about it that was different. This school seemed to stand out proudly in its surroundings. A neatly trimmed hedge, well-kept lawns and beds of roses in full bloom surrounded the school while the happy voices and shouts of young children filled the morning air. It was here that I was to spend my day.

A rose-bordered pathway led me to the front door of the school. "Alive" and "exciting" are the words which best describe the atmosphere as I entered the building. Colorful mobiles hung gracefully from the ceiling and bulletin boards proudly displayed the children's work. Artistically arranged tables held science and art displays as well as healthy potted plants and cages of live animals. Along the corridor, near portable book stands, sat a small group of children deeply engrossed in the story of their choice, while not too far

away a bright, enthusiastic teacher listened attentively as a young child read. Each corridor re-echoed the hum and buzz of lively children as they prepared for a gym class, a music class, or returned from an early morning swim.

Within each room, I saw all that I had expected of an open classroom. Small-group, child-directed discussions in reading, math, grammar and science replaced the traditional whole-class lessons. Learning projects chosen by the child because they were of interest to him, replaced assignments from textbooks. Neither drill work nor chanting was common in this English school. Each child was actively involved in a variety of materials which provided for the differing interests among the children. The teacher listened and watched as the children became aware of objects and happenings around them. She went from child to child and from group to group giving assistance, encouragement, and advice. She was there to help each child formulate and express his ideas; to experiment and discover how things work and to solve his many day to day problems. There were no desks in straight rows for these had been pushed together to form groups of four or six and the children faced each other as they worked. Some children were busy at small



Robert Calnen

Sister Agnes Paula

tables; others worked on the floor, while still others were actively engaged in one of several activity centers within the classroom. There was a writing center, a math center, a library corner, and a science area as well as space for crafts and painting.

Materials were plentiful and varied. The school's central stock included film projectors, tape recorders, record players, controlled readers, headphones and portable television sets. Most of the centres were supplied with work sheets, charts, games, pictures, puppets and books which were provided by the school and the teacher. Articles such as toys, buttons, blocks, beads, and bottle tops were donated by the children, and all the materials played a vital part in the learning process of each child.

An assembly hall equipped as a gymnasium was the area for classes in music and movement. At noon, this spacious area was quickly converted into a dining hall. The children sat at small tables to partake of a nourishing, well-balanced meal which was prepared in the school canteen by a trained cook/supervisor and her six assistants. At each table sat one member of the teaching staff. It was a new experience for me to be asked to sit with five boys, of about the age of nine or ten, and to be served my meal by one of the group. It was evident that good behaviour and proper table manners were an important part of this school's training. As I ate my noonday meal and engaged in conversation with my new-found friends, it was a delight to answer their many questions and to listen to stories of their varied experiences. I can still hear the delightful British accent of the child who looked up at me, very much concerned and asked "Did you like your custard?" Yes, the custard was indeed tasty.

The cries and laughter of young children outside the school were an indication that something very exciting was taking place. In an open, grassy area designated for sports, children relaxed and unwound as they engaged in a favourite relay race. Others in swimming attire sat at the side of a pool listening attentively to their instructor while eagerly awaiting the exhilarating moment of plunge. Not all primary schools have a pool. In fact, very few do, but in this particular one, every child had the added opportunity of exercising his body muscles in learning the art of swimming. A goal was to be reached and each swimming badge earned, meant a step closer to excellence.

Head teachers play a very important role in all British schools. So it was in this primary school. Having been appointed by the local education authority, this head teacher was given complete freedom for the

running of his school as he thought best. The curriculum, as well as the methods of teaching, the books used, the timetable and methods of discipline were his responsibility. If things were to be decided upon, his staff played an important part in decision-making. A healthy working atmosphere was evident in this primary school, and the head teacher was always well aware of everything that was being done for the children. At the beginning of each school year, the teachers got together to set up the aims and objectives for the pupils in each class. During the year, a report was sent to the head teacher every three weeks, stating the objectives which had been reached. If the teacher had not been successful, she was to report the reasons and offer suggestions as to how improvement could be made. It is at this time, that the head teacher is able to assist his staff in offering them advice and giving suggestions. I was interested in knowing how one becomes a head teacher in an English school. I was told that it was not because one had taken several courses in supervision and administration, but rather because one had, first of all, been an outstanding and successful classroom teacher. What better criterion!

As I sat in the staff room awaiting the bus, my thoughts quickly reviewed the events of the day. Here were children who looked upon school as a happy place, a place of learning. Here too were teachers, whose main concern was the education of those entrusted to their care and a head teacher who valued both children and teachers as the finest that could be found anywhere in England. "Yes indeed", I thought to myself, "this school does have reason to stand out proudly in its surroundings."

Spilt Ink

Mary Sparling, Director, Art Gallery

Confessions of a Museum Amateur

I'm in love with museums, with galleries, historic houses and exhibit centres that display people-related objects. And whether the exhibit is of the past or the present I look for something that illuminates the humanity of the person who used or created the objects on display.

In an exhibit of furniture, tools and documents at the Nova Scotia Museum "Father and Son: Two Halifax Cabinet Makers" I found all that I wanted and more. The father Thomas Holder (1821-1894) and the son Henry Holder (1853-1935) emerge with dazzling clarity to a whole new generation through documents from an 1813 Privateers License issued to the father of Thomas; indentures of apprenticeship for Thomas; tintypes and photographs; and letters, drawings and poems by Henry until the year of his death in 1935.

The furniture, beginning with Thomas Holders's 1837 apprentice piece, exemplifies both the finest examples of the cabinet maker's art as well as some of the worst excesses of Victorian taste. Chairs, tables, chests, picture frames, hall trees, mantels — all are there and all reveal their careful craftsmanship. And the tools . . . I'll let Henry breathe life into those well-worn extensions of hand and heart and mind. As the label states "One day in 1934, when he was 81, he spent a last afternoon in the attic where his tools were stored — then went downstairs and wrote this poem —

An Old Cabinet-maker's Panegyric to his Tools

With you, I've wrought for many years,
And learned in life's stern school;
There's naught man's puny hand can form;

Until it grasps a tool.
By one, in varied tedious tasks,
In goodly stead you've stood.
To you, my precious pals, I pay
This meed of gratitude.

Each implement, your practical
And keen assistance gave;
Has demonstrated usefulness,
At workbench, vise, or lathe.
In unison we've gouged, and bored,
Carved, chiseled, filed and shaped;
Have tenon, rip, and cross-cut sawed,
Spoke-shaved, smooth-planed, and
scraped.

By dove-tail, mortise, groove and tongue,
And cunning tricks of trade;
Has bureau, cradle, sofa chair,
Or cabinet been made:
What things of beauty, or of worth,
Utility, or art;
The brain conceived, mind's eye
discerned,
To make: you played your-part!

Your competence is not impaired,
As idly we abide
But only lacks an undimmed eye,
And dextrous hand to guide;
Efficient as in days of yore,
You still remain! I ween
Some zealot's will, may be obeyed;
As mine, by you has been.

From you, with fond regret I part,
And place you in the chest:
Another's hand, perchance, you'll serve
As well, at his behest:
So fare you well! since failing sight,
Enfeebled frame, forbid
That we can longer chum; I now
Reluctant, close the lid.

Halifax Dec. 1934
Henry A. Holder

What more do I need to understand the
spirit which animated the artisans of those
times, or to confirm my love for museums.

Remember When ?



1953 Student Production of "Gilbert and Sullivan" Revue for President's Day

Student Activity Report

Anne Derrick, President, Student Union

The student union is alive and well and living in Rosaria Hall. Although there is much deserved talk of apathy this year, a number of dedicated and hardworking individuals within the union are struggling to maintain it as a viable enterprise. Huge steps have been taken in the area of entertainment. Larry Shaffer was appointed director of entertainment in April, and he is attempting to provide a greater variety of activities with coffee houses, films, winter games, etc. Concerts are planned for the spring, and there is every hope that they will be a success.

The student newspaper *The Picaro*, although off to a rocky start again this year, is surviving with the support of its enthusiastic editor, Peggy Ann Yates.

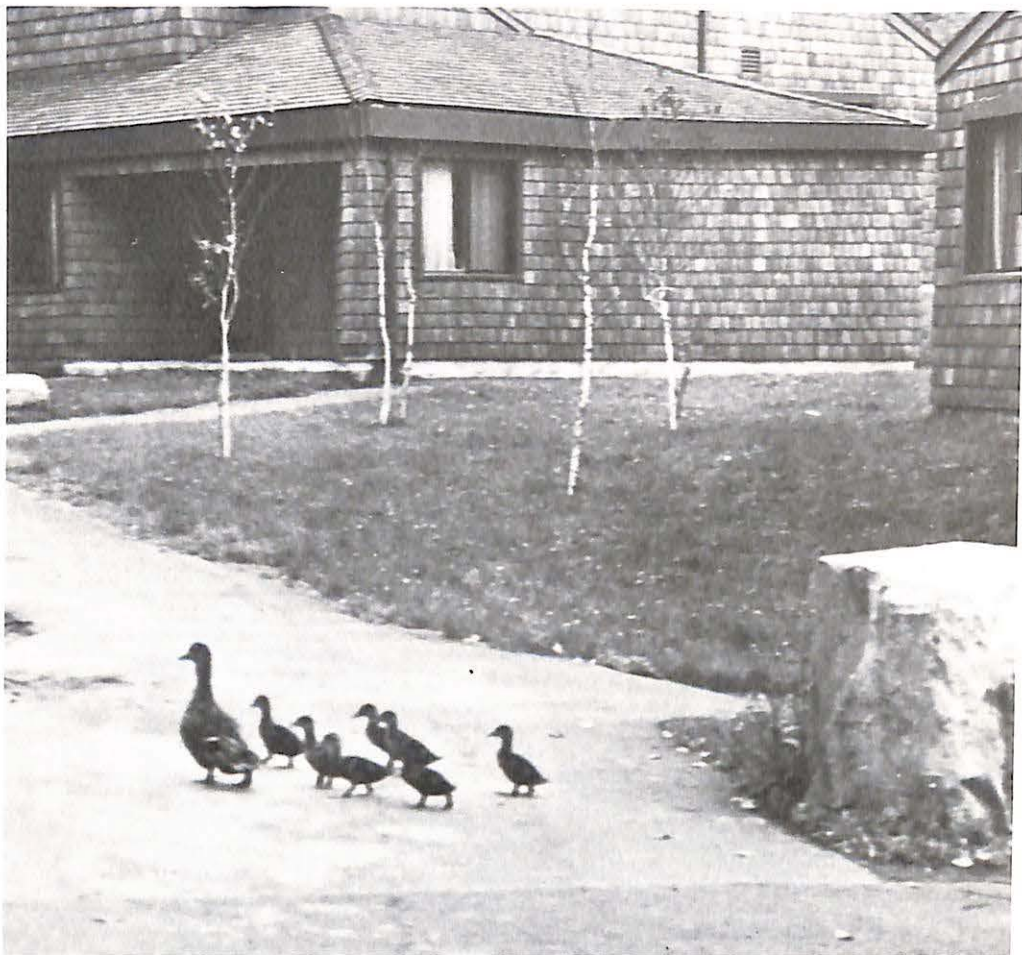
The Photopool and the yearbook are both flourishing with hopes for continued success in the future.

The students' council has recognized its deficiencies, particularly in the area of student involvement. A part-time union manager, Ron Boutilier has been hired on a three-month trial basis. It is hoped that he will provide incentive for more students to become involved in a more business-like enterprise. He will be responsible for much of the management of the daily affairs of the union.

The Student Union Constitution is under revision to clarify many vague and ambiguous areas. This monumental job should be completed by the spring.

The students' council has been involved in initiating male visiting privileges in campus residences, particularly Assisi and Evaristus halls. Although this is still in the negotiating stage, an experiment is expected to begin during the second academic term.

The Student Union is also in the process of defining its goals and priorities, a clearer definition of the objectives of the union should provide greater strength and direction within the organization.



Students Cheryl Dauphinee and Danny McGrath restored the ecological balance of the pond at Mount Saint Vincent, during the summer of 1974. At that time the City of Halifax donated several ducks to keep the goldfish under control (the goldfish are the villains who usually upset the balance). Just as the pond seems to inspire the goldfish to multiply and increase, apparently it also inspires ducks. The family pictured above resides in Townhouse #6, a small replica of the five student residences that circle the pond. The maintenance department at the university constructed Townhouse #6 to match the residences seen in the picture and to complement the natural setting. Since one can only take an effective picture of the new townhouse by wading into the pond, our readers will have to wait for the spring thaw to see that picture.

Mount

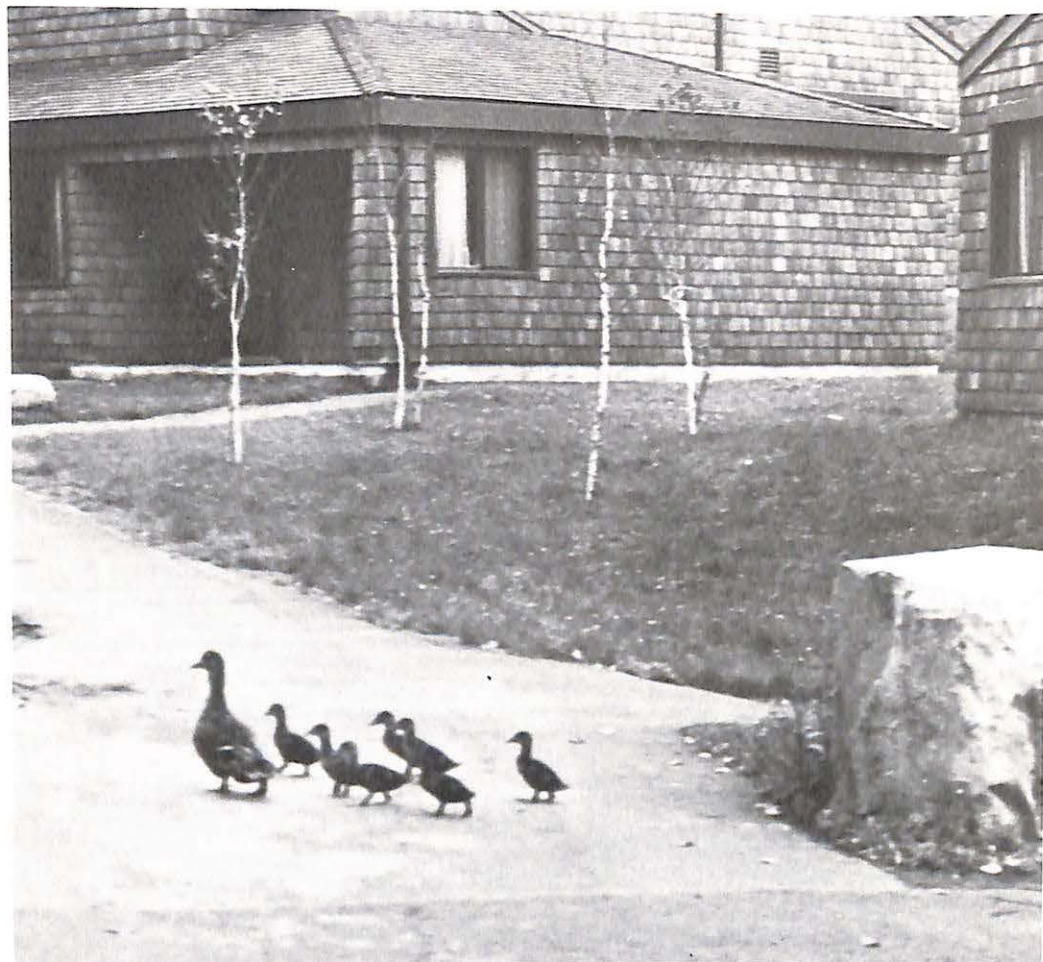
Anne Derrick



It was actually she who run the first time she won an elective office at Mount Vincent University. When she was elected home representative for the year, then Jose has been elected vice-president for the year. She has given valuable service to the body of the university.

Jose Tremblett was born in the town of Bishop's Falls. She received her early education at St. Catherine's High School and after graduation she came to the island before coming to the University of Newfoundlander where she received her home province degree. Jose only took a home economics course on the island. She selected the good reputation of Home Economics.

**Director of Public Relations
Mount Saint Vincent University
Halifax, Nova Scotia
B3M 2J6**



Students Cheryl Dauphinee and Danny McGrath restored the ecological balance of the pond at Mount Saint Vincent, during the summer of 1974. At that time the City of Halifax donated several ducks to keep the goldfish under control (the goldfish are the villains who usually upset the balance). Just as the pond seems to inspire the goldfish to multiply and increase, apparently it also inspires ducks. The family pictured above resides in Townhouse #6, a small replica of the five student residences that circle the pond. The maintenance department at the university constructed Townhouse #6 to match the residences seen in the picture and to complement the natural setting. Since one can only take an effective picture of the new townhouse by wading into the pond, our readers will have to wait for the spring thaw to see that picture.

Mount Personality

Anne Derrick



It was actually someone else's idea that she run the first time that Jose Tremblett won an elective office at Mount Saint Vincent University. That was in 1973 when she was elected home economics representative for the Student Union. Since then Jose has been elected internal vice-president for two successive years and has given valuable service to the student body of the university.

Jose Tremblett was born in the little town of Bishop's Falls, Newfoundland and received her early education there. She attended secondary school at Saint Catherine's High School in Grand Falls, and after graduation she worked for a year before coming to the Mount. A staunch Newfoundlander who intends to return to her home province after she receives her degree, Jose only left because she couldn't take a home economics degree on the island. She selected the Mount because of the good reputation of its Department of Home Economics.

After this year Jose has one more year of university, but she doesn't intend to run for another elective office. She feels that the service she has given has been largely unappreciated; students seem to expect the Student Union services more than they want them, she believes. Although she is disillusioned by the apathy that she believes exists among the students, Jose laughingly acknowledges she wouldn't change the past few years. She's learned too much through the experience, she says.

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Happy Belated Birthday Dear Jane

December 16, 1975 was the bi-centennial of the birth of British novelist Jane Austen. To mark the occasion, Dr. David Monaghan has contributed an article for *Insight* dealing with the myths about "everybody's dear Jane". The article is illustrated with photographs from an exhibit circulated by the British High Commission in celebration of the occasion. The silhouette on the cover is of Cassandra Austen, Jane's devoted sister who was privy to remarks that don't appear in the novels . . . as Dr. Monaghan explains.

In this issue we also take a look into the academic life of faculty member Dr. Paul McIsaac, chairman of the Department of English. How much work is really involved in university teaching? Far more than most people imagine! It's all there in the article "The Academic Life." Mrs. Donna MacNeil is the campus counsellor for Canada Manpower. She has contributed an article in which she examines the employment outlook for students graduating from university this year. Sister Agnes Paula, an assistant professor in the Department of Education, gives us a glimpse into a British primary school, and gallery director Mary Sparling contributes "Confessions of a Museum Amateur" as

this issue's Spilt Ink. A new feature is provided by Student Union president Anne Derrick who reports on issues currently of concern to the Student Union and Mount students. The Mount Personality in this issue is student Jose Tremblett and her profile is written by Anne Derrick.

Once again we've attached a card for you to return if you want to continue receiving *Insight*. If you returned one from your last issue there is no need to send another. However, the last issue was mailed before the Post Office was completely back to normal after the strike, and we're afraid some of our readers did not receive the fall issue. So if you have not already returned a card and you want to continue receiving *Insight*, please detach the post card and return it to the university. In the next issue we'll share the results of the returned cards with you and let you know which of our features you enjoy and what you'd like to read about in future issues of *Insight*.

Margaret G. Root

Editor

