
The School for New Learning, DePaul University – Wright College, Chicago City Colleges
Bridge Program

AI 211 Men of Fortune, Women of Cents: Universal Truths and Jane Austen

CCC: Humanities 123
SNL: A1E, A1D, A2A, A5, A1X

Draft Syllabus – Subject to Tweaking Before the First Class

Fall 2007

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Location: A325, Wright College, 9/11-10/16
Room TBA, Loop Campus, DePaul University, 10/23-11/27

Times/Dates: Tuesdays, 6.00 - 9.20 pm, from September 11th through November 27th

Course Description

“It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.”

Jane Austen must have known something about universal truths. Her novel, *Pride and Prejudice*, which begins with the sentence quoted above, was first published in 1813. Still in print today, it has also been made into at least eleven movies, four of which were released since 2000, including a Mormon and a Bollywood version. In this class, we will read the novel in the context of the gender and class norms at the time Austen wrote her book and then consider how

Austen's exploration of universal truths is reinterpreted in more contemporary film versions of this novel. In exploring Austen's creation and the many reinterpretations of her work, we will use both analytic and creative writing assignments as well as class discussion to examine how context informs creativity and how creativity informs analysis. You most definitely do *not* need to be a creative writer to take this class.

About the Bridge Program

The Bridge Program is the result of a shared commitment to the success of adult students held by Wright College, Truman College and DePaul University's School for New Learning. The Bridge Program offers students a unique learning experience that couples Chicago City College and DePaul resources, allows students an opportunity to experience the university environment at their own pace, and helps adult students transition smoothly to DePaul University. Bridge classes are team taught by professors from the Chicago City Colleges and DePaul. Bridge students receive extensive advising from both institutions. Chicago City College students pay Chicago City College tuition and earn both Chicago City Colleges and DePaul credit hours.

SNL Competences

Chicago City College students enrolled in this class will earn credit both for Humanities 205 at the City Colleges and for two competences in the SNL program. SNL students enrolled in this class can earn credit for up to three of the following SNL competences.

A-I-D: Can analyze writers' or artists' representations of human experience.

1. Chooses particular artistic or literary works to consider.
2. Analyzes the works of the artists or writers as those works relate to an aspect of the human experience.

Students demonstrate this competence by articulating how the representations of one or several artists or writers inform and enrich our understanding of human experience (for example, friendship, racism, suffering, love, work, leisure, sexuality, class, etc).

In this class, we will analyze Jane Austen's representations of gender and class relations in *Pride and Prejudice*. Students taking the course for this competence will need to revise at least one of the analytic essays through to a final draft.

A-I-E: Can interpret the work of writers or artists within a historical or social context.

1. Chooses an artistic or literary work to consider.
2. Identifies a historical or social context relevant to the work.
3. Analyzes the work from the perspective of that historical or social context.

Students demonstrate this competence by choosing a work, locating it within a historical moment, describing the social context, and focusing on the issues manifested in the work.

In this class, we will read *Pride and Prejudice* and view movie versions of the novel in their social and historical contexts by studying rules about male and female relations as articulated in conduct manuals and Mary Wollstonecraft's *A Vindication of the Rights of Women*. Students taking the class for this competence will need to revise at least one of the analytic essays through to a final draft.

A-1-X: Students wishing to earn an A-1-X competence for this class must submit a draft of their competence statement with criteria no later than the third week of class.

A-2-A: Can create an original work of art, explore its relationship to artistic form, and reflect on the creative process.

1. Produces an original work of art.
2. Describes the elements of the artistic form used.
3. Articulates criteria by which this work may be considered an example of an art form.
4. Discusses the technique and the creative process used to create the original work.

Students demonstrate this competence by creating an original work of art. The original work may be visual, musical, literary, performative, etc. Students must place their original work in a broader context than their own creative process.

In this class, students will work both collaborative and individually on creative projects. Together, students will create a conduct manual. Individually, all students will do first drafts of two short stories. Students will then be able to choose whether to revise these stories or other essays. However, students taking the class for this competence will need to revise at least one of their short stories through to a final draft. We will discuss the creative process in the context of our work on the class conduct manual and students will do individual presentations on their own creative process.

Creativity

A-5: Can define and analyze a creative process. REQUIRED

1. Can define the concept of creativity.
2. Can identify, analyze, and describe the components of a creative process in one or more fields of human endeavor.
3. Can explain how engaging in a creative process affects one's perception of the world.

Creativity is often associated with forms of human expression in the literary, fine, and applied arts. Because it involves the development of innovative ideas and fresh approaches to problems, however, the practice of creativity is no less integral a component of the social, physical, and technological sciences. In any field of human endeavor, the creative process requires ability to question accepted and "acceptable" ways of perceiving and thinking, as well as a willingness to forge connections and refine knowledge through doubt, curiosity, and imagination. Through engagement, reflection,

and analysis, this competence invites the student to understand how a creative process is born, how it functions, and how it changes our perception and experience of the world. Such insights may develop, for example, by analyzing the creative process in the writing of a poem, the production of a visual narrative, the planning of a city, the design of a web site, or the development of an innovative way of perceiving and explaining a natural phenomenon.

In this class, we will look at the concept and process of creativity as imagined by writers, analyze our own creative writing processes, comparing our group with our individual experiences, and pay particular attention to how our creative writing work informs our perceptions of the novel and our analytic writing.

About Your Instructors

Michelle Navarre Cleary is an Assistant Professor and the Coordinator of Writing at the School for New Learning. Prior to coming to DePaul, she taught for eight years in the English Department at Olive-Harvey College, another one of the Chicago City Colleges. At Olive-Harvey, she taught writing and literature classes. Her Ph.D. is in Comparative Literature and Theory from Northwestern University. Currently, most of her research is on how adult students learn college writing skills.

Polly Hoover is an Assistant Professor of Humanities at Wright College and a Visiting Assistant Professor in the School for New Learning at DePaul University. She has taught at Wright for ten years and at DePaul for three. She has also taught at the University of Chicago, the University of Wisconsin at Madison, and the Ohio State University. Her Ph.D. is in Greek and Latin (a highly PRACTICAL degree) from the University of Wisconsin at Madison. Her current research interests include film and literature, technology in the classroom, and ekphrasis (how art appears in literature).

Expected Outcomes

In addition to the competences each student selects from the list above, students will learn the following competencies and skills:

1. How to recognize subtle and complex differences in language use
2. How to read figurative language and distinguish between literal and metaphorical meaning.
3. How to seek out further knowledge about the work under discussion, its creator, its content, or its interpretation.
4. How to detect the cultural assumptions underlying writings and art from a different time or society, and in the process to become aware of one's own cultural assumptions.
5. How to relate apparently disparate works to one another, and to synthesize ideas that connect them into a tradition or literary period.
6. How to use literary and artistic models as cultural references, either to communicate with others or to clarify one's own ideas.

7. How to think creatively about problems by using literature, music and art as a broadening of one's own experience and practical knowledge.
8. How to read closely, with attention to detailed use of diction, syntax, metaphor, and style, not only in high literary works, but in decoding the stream of language everyone in modern society is exposed to.
9. How to think creatively within and beyond literary, art historical and musical boundaries, making some connections between the work and one's own life.
10. How to work and learn with others, taking literature, music and film as the media for discussion and analysis.
11. How to defend a critical judgment against the informed opinions of others.¹

Learning Experience

In this course the following teaching and learning techniques are used: workshops, discussions, short lectures, small group work, movie analyses, collaborative learning, creative projects, conferences, at home and in class assignments, critical reading, learning from others through peer editing, and lots of writing.

Required Texts

Austen, Jane. *Pride and Prejudice*. Edited and with notes by Vivien Jones. Penguin Books. 2003, ISBN # 0-14-303623-8.

Gregory, John. *A Father's Legacy to His Daughters*. 1774. Available online at http://www.rc.umd.edu/editions/contemps/barbauld/poems1773/related_texts/gregory.html

Selections from Wollstonecraft, Mary. *A Vindication of the Rights of Women*. 1792. <http://www.bartleby.com/144/index.html>

Plus visits to the following three web sites:

- <http://www.therulesbook.com/>
- <http://www.emilypost.com/>
- <http://www.pemberley.com/janeinfo/pridprej.html>

Recommended Texts

A college dictionary or easy access to an online dictionary like [Dictionary.com](http://dictionary.reference.com) (<http://dictionary.reference.com>).

¹ Adapted from Elaine Showalter (2003) 26-27.

A college writing handbook or easy access to an online handbook like [Diane Hacker's A Writer's Reference](http://www.dianahacker.com/writersref/) online (<http://www.dianahacker.com/writersref/>) or [Purdue University's OWL](http://owl.english.purdue.edu/owl/) (<http://owl.english.purdue.edu/owl/>).

Movies - Each student will be required to watch at least two of the following movies.

Pride & Prejudice. Dir. Joe Wright, Perf. Keira Knightley and Matthew Macfadyen. Universal Studios, 2005.

Bride & Prejudice, 2004, Gurinder Chadha, Aishwarya Rai and Martin Henderson, Miramax Home Entertainment, 2004. – Bollywood Musical Version

Pride & Prejudice: A Latter Day Comedy. Dir. Andrew Black, Perf. Kam Heskin and Orlando Seale, Excel Entertainment Group, Inc., 2003. – Mormon Version

Bridget Jones's Diary. Dir. Sharon Maquire. Perf. Renee Zellweger, Colin Firth, Hugh Grant. Miramax, 2001

Pride and Prejudice. Dir. Simon Langton, Perf. Colin Firth and Jennifer Ehles. A&E Home Video, 1995. -- Miniseries

Pride and Prejudice. Dir. Cyril Coke, Perf. David Rintoul and Elizabeth Garvie. BBC Warner, 1980. -- Miniseries

Pride and Prejudice. Dir. Joan Craft. Perf. Celia Bannerman and Lewis Fiander, 1967. – UK TV version.

Pride and Prejudice. Perf. Alan Badel and Jane Downs, 1958. – UK miniseries.

Pride and Prejudice. Dir. Campbell Logan. Perf. Peter Cushing and Daphne Slater, 1952. – Miniseries

Pride and Prejudice. Dir. Robert Z. Leonard, Perf. Geer Garson and Laurence Oliver. 1940. – Based on play, not directly on the novel. Aldous Huxley, author of *Brave New World*, was one of the writers.

Pride and Prejudice. Perf. Curigwen Lewis and Andrew Osborn, 1938. – UK TV version.

Course Requirements/Evidence the Students Will Submit

In this class, you will complete the following:

- A group written conduct manual
- Two short story first drafts
- Two analytic essay first drafts
- Second and third (final) drafts of two writing projects (either the short stories and/or the analytics essays). Note the competence statements above for some competence specific requirements for your revisions.
- One presentation on the creative process
- Short class and homework assignments

- A final portfolio of your work this semester that documents your attainment of the course competences

The Papers

The paper assignments are designed to let you explore different ideas and kinds of writing before committing to a paper you will revise for a final grade. During the first half of the quarter everyone will write a first draft of numbers one and two. Then, you will pick one to revise for at least two more drafts. During the second half of the quarter, we repeat this process, starting with papers three and four. Students taking this class for the A-1-D or A-1-E competence will need to revise either papers two or four through to a final draft. Students taking this class for the A-2-A competence will need to revise either papers one or three through to a final draft.

1. **Past/Future Short Story** – for this creative writing assignment, you can either fill in the past or predict the future of any one character in the novel by telling a story about something that might have happened in the past or that might happen in the future to that character. Base your story on what you know of the characters by the end of Volume One (chapter 23). You do not need to be bound by what actually does happen in the end of the novel, and it will probably be easier not to read ahead before you start this assignment. Your story might help explain a character’s motivation, beliefs, attitude, concerns or values. Your story might predict the fate of the character based upon any of these characteristics. Do not try to sketch all of the past or all of the future of this character, but do tell the story of some specific past or future event in which the character plays a role. In general, keeping focused on one moment in time for your story will help you.
2. **Historical/Social Context Essay** – for this analytic essay, you should explore a character, event, idea, point of view, or theme in *Pride and Prejudice* in light of the social and historical context in which Austen wrote the novel. Here are some specific ideas for doing this paper. If you would like to do something else, please run it by Polly or Michelle first:
 - ❖ Mr. Collins reads from Fordyce’s *Sermons to Young Women* in chapter 14. Like Fordyce’s *Sermons*, John Gregory’s *A Father’s Legacy to His Daughters* was a very popular conduct book read by and to young women at the time of the novel. Write your essay on how what you learned in Gregory helps explain the behavior of any one character in *Pride and Prejudice*.
 - ❖ Not everyone agreed with the view of womanhood presented in the conduct books. Published in 1792, twenty one years before *Pride and Prejudice*, Mary Wollstonecraft’s *A Vindication of the Rights of Women* was a radical argument for women’s equality. Jane Austen uses Mary and Mr. Collins to poke fun at the some of the advice presented in the conduct books, but to what extent was she, like Wollstonecraft, an early feminist? Compare Wollstonecraft and Austen’s positions on any one issue raised by Mary Wollstonecraft and addressed in *Pride*

and Prejudice (such as women's accomplishments, women's reputation, women's education).

- ❖ How does Austen use two different characters in the novel to debate the positions of Dr. Gregory and Mary Wollstonecraft?
 - ❖ Jane Austen wrote many letters. Look at this online collection of her letters <http://www.pemberley.com/janeinfo/brablets.html#longtoc> and look at the handy topic index <http://www.pemberley.com/janeinfo/ausletnx.html>. Focusing on any one subject from her letters, find out about how people in Austen's time thought about this subject. Then, compare the common opinion with Austen's as demonstrated in her letters and with that of any one character from the novel on the same subject. What does this comparison tell you about the character and/or what Austen is up to in the novel?
3. ***Pride and Prejudice* Today Short Story** – take any character(s), issue(s), or plot line of the novel, put it in a contemporary setting and see what happens.
4. **Going to the Movies Essay** -- Compare any one scene or character in two different movie versions of *Pride and Prejudice*. Then, write an analytic essay in which you either:
- ❖ explain which version is a better interpretation of the scene or character as presented in the novel, or
 - ❖ show how each version reflects its historical or social context.

For any of these assignments, you may do something other than what has been assigned. However, to make sure that you do not set yourself an impossible task and that your project fits within the context of the class, please make sure you get feedback on your ideas from Polly or Michelle before writing your paper. For help with writing, see <http://snl.depaul.edu/writing/index.html> For the grading rubric we will use when assessing your papers, see <http://snl.depaul.edu/writing/Rubric.html>

Creativity Assignment: Creating Outside the Essay

For your creativity assignment, choose one of the following guidelines to illustrate your creative processes and your thoughts about them. Be as creative in this assignment as you can. This is not a linear assignment; take risks; be bold and audacious. You'll need to be able to discuss your processes in class. Some possibilities:

- ❖ Make a 3D map which is a visual journey through your creative processes. What are the compass points of your map, what are your beginnings and destinations, your detours, short cuts, rest stops along the way?
- ❖ Use the childhood game of 'Show and Tell' to show how objects evoke memories and stimulate your thoughts.
- ❖ Manipulate fanciful creatures, metaphoric objects, or mythical heroes to create a Lilliputian reflection of your creative process.

- ❖ Create your own creative process presentation. But it must not be in a PowerPoint form; remember this should illustrate thinking outside linear modes of thought.

Portfolio: Your portfolio gives you the chance to demonstrate and reflect upon what you have learned over the quarter. Your portfolio may include one and should include two and three below:

1. You may choose to include in your portfolio revisions of your final papers. If you choose to included revisions, please add a note at the end of your revision indicating what you changed and why.
2. Make a case for which of the “Course Competencies” and/or “Expected Outcomes” you have achieved by explaining how your work and learning in the class has fulfilled these competencies and outcomes. Be sure to give specific examples. You may reference, but not include, parts or all of the papers you have written. You may do this part of the portfolio either in paragraphs or in a table. Please see below for the “Course Competencies” and “Expected Outcomes” from the syllabus.
3. A brief essay (about two pages) in which you step back and reflect upon what you have learned in this class. Consider not only what you have learned about the topics we have covered, but also what you may have learned about yourself or others, what you have learned about college and learning and how what you have learned does or does not apply to your life.

Attendance

A great deal of the work and learning of the course will take place in class. Therefore, it is absolutely necessary that you come to class, be prepared and participate. If you miss class, it is your responsibility to find out what you missed. While you should do your best to keep up, it is always better to come to class under prepared than to skip class because you did not do all of the work. If you must be absent, contact us as soon as possible, so we can make sure you do not get behind. *All work must be handed in on time, whether you are in class or not.*

Method of Evaluation/Criteria for Assessment

Your class grade will be based on the extent to which your papers, active class participation and successful, timely completion of early drafts and other assignments indicate your mastery of your course competences. You must do all assigned drafts of your papers to earn a final paper grade.

<u>Assignment</u>	<u>Maximum Possible Points</u>
Class and Homework	10
Group Conduct Manual	10
Papers:	
o 3/5 points each for completing four first drafts and two second drafts (3 – adequate draft, 5- fantastic draft)	30

○ 20 maximum points each for two final drafts (4-5 pages) (4 to 5 pages each)	40
Presentation on the creative process	10
Portfolio	10
	<hr/>
	110

Final grades will be calculated according to this scale:

- 90-100 points = A
- 80-89 points = B
- 70-79 points = C
- 60-69 points = D
- 59 points or less = F

Plagiarism

In college, knowing why, when and how to cite sources is vital. By using sources appropriately, you participate in the scholarly community as you relate your ideas and experiences to those of others. When citations are lacking or incorrect, you weaken your paper by failing to clearly make those connections. You also leave yourself open to charges of plagiarism which can have serious academic consequences. We follow both the DePaul's and the City College's plagiarism policies.

Chicago City College's Plagiarism Policy: "The City Colleges of Chicago are committed to the ideal of truth and honesty. In view of this, students are expected to adhere to high standards of honest in their academic endeavor. Plagiarism and cheating of any kind are serious violations of these standards and will result, minimally, in the grade of 'F' by the instructor" (City Colleges of Chicago Student Policy Manual, 22).

DePaul University Plagiarism Policy: "DePaul University is a learning community that fosters the pursuit of knowledge and the transmission of ideas within a context that emphasizes a sense of responsibility for oneself, for others and for society at large. Violations of academic integrity, in any of their forms, are, therefore, detrimental to the values of DePaul, to the students' own development as responsible members of society, and to the pursuit of knowledge and the transmission of ideas. Violations include but are not limited to the following categories: cheating; plagiarism; fabrication; falsification or sabotage of research data; destruction or misuse of the university's academic resources; alteration or falsification of academic records; and academic misconduct. Conduct that is punishable under the Academic Integrity Policy could result in additional disciplinary actions by other university officials and possible civil or criminal prosecution. Please refer to your Student Handbook or visit <http://studentaffairs.depaul.edu/homehandbook.html> for further details."

DePaul University Incomplete Policy

Undergraduate and graduate students have two quarters to complete an incomplete. At the end of the second quarter (excluding summer) following the term in which the incomplete grade was assigned, remaining incompletes will automatically convert to "F" grades. In the case

of the Law School incompletes must be completed by the end of the semester following the one in which the incomplete was assigned. Ordinarily no incomplete grade may be completed after the grace period has expired. Instructors may not change incomplete grades after the end of the grace period without the permission of a college-based Exceptions Committee. This policy applies to undergraduate, graduate and professional programs. NOTE: In the case of a student who has applied for graduation and who has been approved for an Incomplete in his or her final term, the incomplete must be resolved within the four week grace period before final degree certification.

n.b. The SNL student who wishes to receive the grade of IN must formally request in writing that the instructor issue this grade. This request must be made before the end of the quarter in which the student is enrolled in a course.

Students with Disabilities

Students who feel they may need an accommodation based on the impact of a disability should contact either of us privately to discuss their specific needs. All discussions will remain confidential.

To ensure that you receive the most appropriate accommodation based on your needs, contact us as early as possible in the quarter (preferably within the first week of class). If you are a DePaul student, make sure that you have contacted the:

- PLuS Program (for LD, AD/HD) at 773-325-4239 in SAC 220, or
- The Office for Students with Disabilities (for all other disabilities) at 773-325-7290 Student Center 307

Don't Panic

This class is cumulative, with assignments building upon each other, so if you find yourself confused, stuck or falling behind let us know right away so we can address the problem before it becomes unmanageable.

Course Calendar

(Subject to Revision)

Date	Topics	Due
Class beings at Wright College 4300 North Narragansett Chicago, IL 60634 Click here for directions		
9/11	Welcome, Introductions Jean Jacques Rousseau, John Gregory, Mary Wollstonecraft and the world of Jane Austen – quick introduction What is a Conduct Manual? Writing Our Conduct Manual	
9/18	Discussion of <i>A Father's Legacy to His Daughters</i> Close reading, irony, word choice, and the first three chapters of <i>Pride and Prejudice</i> . Comparing film openings to consider creativity in interpretations	Read the first three chapters of <i>Pride and Prejudice</i> . Read Gregory, John. <i>A Father's Legacy to His Daughters</i> . Available online at http://www.rc.umd.edu/editions/contemps/barbauld/poe/msl773/related_texts/gregory.html Questions to think about while reading "A Father's Legacy to his Daughters." 1. Dr. Gregory has a lot to say about what his daughters should and should not do. What does he <i>assume</i> they already know about how men and women conduct themselves? 2. Dr. Gregory distinguishes between "vanity" and "pride." How does he seem to define each? Is one better or worse than the other? 3. Where do you see him concerned with what is real or genuine versus what is just appearance? 4. Some people argue that men only become feminists once they have daughters; do you see Dr. Gregory as arguing for women's autonomy and control or against?

		<p>5. Consider how you want your daughters and sons to act and what you would/do tell them. Is it different or the same advice for your daughters and sons? Why?</p> <p>6. What else did you notice or find strange?</p> <p>7. Also, pay attention to the discussion of love in sections 80-87 as it will help you to understand some of the characters and their behavior in <i>Pride and Prejudice</i>.</p> <p>On the <i>A Father's Legacy</i> page on the bliki, respond to any three of these questions and to one of your classmates responses.</p>
9/25	<p>Gender and nature vs. nurture and thematic analysis</p> <p>Wollstonecraft, Gregory and the context of the novel</p> <p>Creativity and Creative Writing</p> <p>Creative Writing Exercise – exploding the moment</p> <p>Check in on class conduct manual project</p> <p>Conference sign up</p>	<p>Students taking the class for A-I-X must hand in their draft competence statement by tonight.</p> <p>Go to <i>A Vindication of the Rights of Women</i> page on the bliki, read the selections indicated, and respond to one of the questions and to one of your classmate's responses to one of the questions.</p> <p>Read at least through chapter 13 in <i>Pride and Prejudice</i>.</p>
10/2	<p>Volume One of <i>Pride and Prejudice</i></p> <p>Charlotte and Mr. Collins and Women's Options</p> <p>Character Analysis: Mr and Mrs. Bennet and</p>	<p>Have read volume one (through chapter 23) of <i>Pride and Prejudice</i>.</p> <p>Write a first draft of your Past/Future Short Story, e-mail a copy to Polly (phoover@ccc.edu) and bring a copy to class.</p> <p>At the end of your draft, skip a couple of lines and answer these self-assessment questions:</p>

	Darcy Writers' Workshop	<ul style="list-style-type: none"> • Do you understand the character better after writing this story? Why or why not? • What was easy and what was hard in writing this story? • What do you think you need to do next?
10/9	Conferences	<p>Draft one of Historical/Social Context Essay due. Bring one copy to your conference and e-mail the other to Michelle at mnavarr9@depaul.edu two days before your conference.</p> <p>On both copies, answer the following questions:</p> <ul style="list-style-type: none"> • What do you like most about this essay? • What do you think you still need to do? • What are you not sure of? <p>Read at least through chapter 33 in <i>Pride and Prejudice</i>.</p>
10/16	<p>Volume Two of <i>Pride and Prejudice</i></p> <p>Plot – what questions can you ask about plot and why might you want to?</p> <p>Parsing the plot of <i>Pride and Prejudice</i></p> <p>Writers' Workshop</p> <p>Check in on conduct manual</p>	<p>Have read and be ready to discuss <i>Pride and Prejudice</i>, Volume Two (chapters 24 through 42).</p> <p>Draft two of either Past/Future Short Story or Historical/Social Context essay due. Bring one copy to class and e-mail the other to Polly at phoover@ccc.edu. Include a self-evaluation in which you answer the following questions:</p> <ul style="list-style-type: none"> • In revising this paper, what did you try to do? • What worked well? • What are you not sure of?
<p>Class Moves to DePaul's Loop Campus The Lewis Center, 25 East Jackson (on the corner of Jackson and Wabash – adjoining, but not the building with Barnes and Noble on the first floor) Chicago Click here for directions</p>		
10/23	<p>Midterm Course Assessment</p> <p>Volume Three of <i>Pride and Prejudice</i></p> <p>Discuss parsed scenes</p>	<p>Parse a scene which supports your claim about when and if Elizabeth falls in love with Darcy.</p> <p>Have read and be ready to discuss <i>Pride and Prejudice</i>, Volume Three.</p> <p>Send the first draft of your <i>Pride and Prejudice</i> today short story to Michelle at mnavarr9@depaul.edu and</p>

	Writers' Workshop	bring a copy with you to class. On the copy you send to Michelle, add a self evaluation in which you tell what you were trying to do in your story, how you think it worked and what you think you need to do to improve your story.
10/30	<p>Discussion of midterm assessment</p> <p>Point of view and an introduction to Male gaze theory (handout)</p> <p>Reading and interpreting setting</p> <p>Close reading of the scene in Darcy's home -- male gaze/female gaze/ subjectivity</p> <p>Conduct manual check in and peer revising.</p>	<p>Have watched at least two of the <i>Pride and Prejudice</i> movies and be ready to discuss the movies you have watched in class.</p> <p>Reread chapter 43 (Volume 3, chapter 1), paying attention to words about looking and seeing and to the way the setting is described. Look at the information on setting on the "Reading Pride and Prejudice" page of the bliki.</p> <p>Send the first draft of your Going to the Movies Essay to Polly at phoover@ccc.edu and bring a copy to class. At the end of your essay, include a self evaluation in which you answer the following questions:</p> <ul style="list-style-type: none"> • What is your main point? • What is the most interesting thing you noticed about the movies that you did not get into your paper? • What do you need to do next on this paper?
11/6	<p>Conduct Manuals today</p> <p>Reinterpretations: <i>Bridget Jones, Pride & Prejudice</i> (2003), <i>Bride and Prejudice</i></p> <ul style="list-style-type: none"> • How have they understood the original? • Why do we still keep retelling this story from hundreds of years ago? • How does it speak to our current social/historical context? 	<p>Look at the following two web sites: http://www.therulesbook.com/ and http://www.emilypost.com/ -- are they contemporary conduct manuals?</p> <p>Final draft of Past/Future Short Story or Historical/Social Context Essay due. E-mail Michelle (mnavarr9@depaul.edu) the final draft of past/future short story or historical/social context essay by next class. On your final draft, tell me how you responded to feedback (what did use, what did not and why) and what you learned.</p>

	Proofing final drafts	
11/13	<p>Creative process - how does it play out in a creative paper, analytic paper, group projects?</p> <p>The assignment for the creative process presentations</p> <p>Explanation of the final portfolio assignment</p> <p>Peer responding</p> <p>Editing Our Conduct Manual</p>	<p>Have your conduct manual work ready for final editing.</p> <p>Complete a second draft of your <i>Pride and Prejudice</i> today short story or your Going to the Movies essay. Bring one copy with you to class and e-mail the other copy to mnavarr9@depaul.edu At the end of your paper include a self-evaluation in which you tell what you think went well, what you are not sure about and what you still need to do.</p>
11/20	<p>Course Evaluations</p> <p>Comparing the conclusions of <i>Pride and Prejudice</i> – what can conclusions tell us?</p> <p>Discussion of Conduct Manual exercise</p>	<p>Class Conduct Manual due</p> <p>Please send your answers to the following questions reflecting upon your work on the conduct manual to Michelle:</p> <ol style="list-style-type: none"> 1. How did it feel to be in the position of the person giving the rules, rather than the reader being told what to do? 2. How did you decide what was important to include and what was not? 3. How did writing as a member of a group effect your decisions about what to say and how to say it? 4. How is writing as a group similar to and different from writing your own papers? 5. After participating in writing a conduct manual, how might you read the work of Dr. Gregory differently?
11/27	Creative Process Presentations	<p>Creative Process Presentations in class today.</p> <p>Final draft of <i>Pride and Prejudice</i> Today Short Story or Going to the Movies Essay due. E-mail Polly (phoover@ccc.edu) the final draft. On your final draft, include a self evaluation in which you tell how you responded to the feedback you received on your paper (what did use, what did not and why), what you are proud of and what you learned.</p>

		Final Portfolios Due, please e-mail them to both phoover@ccc.edu and mnavarr9@depaul.edu
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