

Analyzing Pride and Prejudice

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Course Information

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.

Course Learning Goals

After completing this course, you will be able to:

- Explain criteria for choosing texts for analysis
- Apply this criteria to select film versions of *Pride and Prejudice* for analysis
- Describe narrative devices and how they work in producing meaning in texts
- Use a repertoire of questions to ask about character, plot, setting, theme, point of view, and figurative language to generate, check and support analysis
- Articulate the differences between visual and textual narratives
- Demonstrate close reading of a text
- Distinguish between Gregory, Wollstonecraft and Austen's ideas on gender and gender roles as natural vs. social constructs
- Articulate the social and class differences in the characters in the novel and the films

- Compare and contrast contemporary American and late 18 th century English gender and class-based rules of conduct, construction of gender roles and ideas about marriage
- Describe a conduct manual and its purposes and limitations
- Describe the class and social differences of individuals of late 18 th and early 19 th century England
- Describe women's options in late 18th and early 19 th century England
- Articulate the cultural contexts of gender roles and love and marriage in the texts
- Compare different tellings of the *Pride and Prejudice* story with sensitivity to social and historical contexts
- Describe the implications of the endings of the different *Pride and Prejudices* in terms of the social and historical context
- Articulate the nuances in class divisions as represented by material culture (houses, clothes, etc.) and language in the texts
- Generate a definition of creativity based upon reasoning from one's own experience, comparison to the experience of others and consideration of definitions of creativity from credible experts
- Describe the creative process for different artifacts.
- Describe how being creative does or does not affect your perception

Course resources

To buy your books, go to <http://www.mbsdirect.net> .

Hint: type DePaul for name of the school.

[Click here for help buying your books](#)

Course wiki site: Analyzing *Pride and Prejudice*
(<https://analyzingprideandprejudice.pbworks.com/>)

Required Texts:

Austen, Jane. *Pride and Prejudice* . Eds. Claudia L. Johnson and Susan J. Wolfson, Longman Cultural Edition, 2003, ISBN: 0-321-10507-9. This novel is also available online at <http://www.pemberley.com/etext/PandP/index.html> . The online version is useful for searching, but we strongly recommend the paper edition for ease of close reading and for the supplemental materials it provides.

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. Available online at <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>

Movies - Each student will be required to watch at least two of the following movies. The DePaul library has a copy of each of these movies. All are available from Netflix. You should also be able to find most at your local video store.

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

Recommended Texts:

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

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/>).

Course Competences

In this course, you will develop the following competences:

Competence	Competence Statement and Facets
A-1-D	<p>Can analyze writers' or artists' representations of human experience.</p> <ul style="list-style-type: none"> • Chooses particular artistic or literary works to consider. • Analyzes the works of the artists or writers as those works relate to an aspect of the human experience. <p>Students demonstrate this competence by articulating how the representations of one or several artists or writers inform and</p>

enrich our understanding of human experience (for example, friendship, racism, suffering, love, work, leisure, sexuality, class, etc).

A-1-E

Can interpret the work of writers or artists within a historical or social context.

- Chooses an artistic or literary work to consider.
- Identifies a historical or social context relevant to the work.
- 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.

A-5

Creativity

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

- Can define the concept of creativity.
- Can identify, analyze, and describe the components of a creative process in one or more fields of human endeavor.
- 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.
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.

Course structure

This course consists of ten modules. The estimated time to complete each module is one week.

To view the course schedule, click on the Schedule link on the left-hand navigation bar. This page contains the most recently updated listing of the topics and assignments due for each week of the course.

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Assessment

Assessment of Learning

Assessment Criteria for Writing Assignments

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
- Discussion board and wiki assignments

The Papers

The paper assignments are designed to let you explore different ideas and kinds of writing before committing to a paper that 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-5 competence will need to revise either papers one or three through to a final draft.

- **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. You do not need to be bound by what actually does happen in the end of the novel. 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.

- **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 your instructor 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?

- ***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.

- **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 your instructor 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. 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.

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. Final papers will be assessed according to the Grading Rubric for Papers at the School for New Learning (<http://snl.depaul.edu/writing/Rubric.html>).

Assignment	Maximum Possible Points
15 Discussion Board and 3 Wiki Assignments — Up to 2 points each — Lowest three grades will be dropped	30
Group Conduct Manual	10
Up to 25 points each for two 4 to 5 page final drafts where, using the categories on the rubric at http://snl.depaul.edu/writing/Rubric.html To receive credit for final drafts, you must complete all first and second drafts of all papers.	50
Creativity project	10
	100

Assessment Criteria for Online Discussion Participation

The Blackboard discussion boards and the wiki will be used for sharing ideas and drafts; practicing the close reading and textual analysis techniques that you will be

learning; and giving and receiving peer feedback. Much of your learning in this class will happen as a result of your participation in the discussion boards and on the wiki. Failure to participate actively in the discussion boards is akin to absence from a face-to-face class and can be grounds for failure of the course.

A good discussion board post is like a short essay. It has a point that is supported with well-developed evidence. It is clearly organized and cites references to other sources. A comment upon someone else's post should not just be a simple agreement or disagreement. Your comment should say what specifically you agree or disagree with and why. You should give your own evidence for why you are in agreement, not just repeat what the previous poster has already said. As with every writing task, remember your audience and purpose when crafting your discussion board posts. The tone and content should be appropriate to context of a learning community.

Here is a summary of advice from SNL instructors on crafting successful discussion board posts: The best posts are specific, responsive to other posters, polite, analytical, and supported by evidence from classroom discussions and/or the texts in question. The weaker posts are too general, unoriginal, rude, simplistic, off-topic, and supported with emotion rather than fact. Instructors focused on the need for reflection--as opposed to simple agreement/disagreement with previous posters--and the need for interactivity. They suggested composing posts offline to avoid emotional outbursts or poorly thought-out posts, but they also emphasized that students must read their fellow posters' comments carefully and make sure to gear their responses to the topic.

Course Grading Scale

A = 95 to 100	A- = 91 to 94	B+ = 88 to 90
B = 85 to 87	B- = 81 to 84	C+ = 77 to 80
C = 73 to 76	C- = 69 to 72	D+ = 65 to 68
D = 61 to 64	F = 60 or below	INC

Online Participation Guidelines

Discussion Boards

Discussion Boards are a forum for discussion and sharing information among students. Your instructor may create one or more public discussions related to the topics you are studying each week.

At the beginning of the quarter, your instructor will set up three discussions. These three discussions will help you and your classmates get off to an immediate start on the course, by providing conversational spaces for necessary, ongoing social and administrative activities. These discussions are:

- Introductions
- Course Q&A
- Chat -- a social meeting space for discussion that is not directly related to course content

The Q&A discussion is where the management and administrative tasks of the course are conducted, and where you can ask 'process' questions and receive answers. You

will also find the schedule of specific dates for your course in this discussion.

The Chat can be used freely for your own conversation (like setting up groups or teams).

Writing Help

For help with organizing your ideas, grammar, citing sources, avoiding plagiarism, sample SNL assignments and much more, see the Writing Guide for SNL Students at <http://snl.depaul.edu/writing/index.html>. For on-campus and online tutoring, see the DePaul University Writing Centers at <http://condor.depaul.edu/~writing/>.

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Policies

Academic Integrity

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.

Plagiarism: Plagiarism is a major form of academic dishonesty involving the presentation of the work of another as one's own. Plagiarism includes but is not limited to the following:

- The direct copying of any source, such as written and verbal material, computer files, audio disks, video programs or musical scores, whether published or unpublished, in whole or part, without proper acknowledgement that it is someone else's.
- Copying of any source in whole or part with only minor changes in wording or syntax, even with acknowledgement.
- Submitting as one's own work a report, examination paper, computer file, lab report or other assignment that has been prepared by someone else. This includes research papers purchased from any other person or agency.
- The paraphrasing of another's work or ideas without proper acknowledgement.

Plagiarism, like other forms of academic dishonesty, is always a serious matter. If a instructor finds that a student has plagiarized, the appropriate penalty is at the instructor's discretion.

Please refer to DePaul Academic Integrity website (<http://academicintegrity.depaul.edu/>) for further details. The Resources page of this website is very helpful. It includes definitions of academic integrity violations, examples of what does and does not constitute plagiarism, and guidance on how to cite sources, footnote, quote, paraphrase, summarize. If you are confused about plagiarism or

unsure about citation, this site is a great place to start.

Disability Accommodations

Reasonable accommodations will be provided for students with disabilities on an individualized and flexible basis. The Office of Students with Disabilities (OSD) determines appropriate accommodations through consultation with the student. For certain learning disabilities and/or attention deficit disorders, the Productive Learning Strategies Program (PLuS) determines the appropriate accommodations. See the instructor for more information or call OSD at 773-325-7290 (phone) or 773-325-7296 (TTY); or call PLuS at 773-325-1677.

Incomplete Grades

The intent of the Incomplete grade is to allow students extra time to complete their final assignments. This need arises because, in the closing weeks of the course, they have an event of significant magnitude that adversely affects their ability to complete the course, e.g. serious illness, death in the family, overseas deployment, or natural disaster.

You must request an incomplete grade in writing two weeks before the end of the quarter. Incomplete grades will be considered only after you have satisfactorily completed at least 75 percent of the coursework, and you have such an unexpected, uncontrollable event that prevents you from completing your course. Do not assume that you will qualify for an incomplete. Students who are failing the course at the point where they request an incomplete will not receive one, nor will they be granted after the end of the quarter. Incomplete grades are given at the discretion of the instructor.

If you do receive permission from the instructor to take an incomplete in the course, you will be required to complete a contract with the instructor, specifying how you will finish the missing work within the next two quarters (excluding summer). Incompletes not finished by the end of the second quarter (excluding summer) will automatically become an F grade on your transcript.

Instructors may not change incomplete grades after the end of the grace period without the permission of a college-based Exceptions Committee.

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.

Protection of Human Subjects

For more information see: <http://research.depaul.edu/>.

Demonstrating the acquisition of competences in this course can involve "interactions" —interviewing and or observing other people—discussing those interviews or observations with other class members and writing them up in one or more final report(s). As such, these activities qualify as "research" with "human subjects" and are subject to University and Federal guidelines. Because it takes place in the context of this course, your research is exempt from approval by the School for New Learning's Local Review Board only under the following conditions:

1. The information you collect is EXCLUSIVELY for the purpose of classroom discussion and will NOT be used after the term is over. If there is any possibility that you will EVER use it in further research or for publication, you must obtain

- approval from the Local Review Board before you begin.
2. You assess and ensure that no "harm"—physical, mental, or social—does or could result from either your interviews and/or observations or your discussion and/or reports.
 3. The privacy and confidentiality of those that you interview or observe must be protected. Unless you receive specific permission, in writing, from the person(s) you interview or observe, please change their names, and make sure that their identity cannot be readily ascertained from the information you provide.
 - a. If you want to use real names and relationships, they must sign an "informed consent" document. For information on creating an "informed consent document" see, for example, <http://www.research.umn.edu/consent>.

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Course Expectations

Time Management and Attendance

SNL's online courses are not self-paced and require a regular time commitment EACH week throughout the quarter.

You are required to log in to your course at least four times a week so that you can participate in the ongoing course discussions.

Online courses are no less time consuming than "face to face" courses. You will have to dedicate some time every day or at least every second day to your studies. A typical four credit hour "face to face" course at SNL involves three hours of classroom meeting per week, plus at least three to six hours of study and homework per week.

This course will require at least the same time commitment, but your learning activities will be spread out through the week. If you have any problems with your technology, or if you need to improve your reading or writing skills, it may take even longer.

The instructor should be notified if your life events do not allow you to participate in the course and the online discussions for more than one week. This is particularly important when there are group discussions or you are working as part of a team.

If you find yourself getting behind, please contact the instructor immediately.

Your Instructor's Role

Your instructor's role in this course is that of a discussion facilitator and learning advisor. It is not their responsibility to make sure you log in regularly and submit your assignments. As instructor, s/he will read all postings to the general discussion forums on a daily basis but may not choose to respond to each posting. You will receive feedback to assignments.

The instructor may choose to designate "office hours" when s/he will be online and available and will immediately respond to questions. Depending on the instructor, this response may be by e-mail, instant messenger or telephone. Otherwise, you will generally receive a response to emailed or posted queries within 48 hours.

Your Role as a Student

As an online student, you will be taking a proactive approach to your learning. As the course instructor's role is that of a learning guide, your role is that of the leader in your own learning.

You will be managing your own time so that you can complete the readings, activities and assignments for the course, and you will also be expected to take a more active role in peer learning.

Credits

This course was designed and produced by Polly Hoover, Michelle Navarre Cleary and staff of SNL Online at DePaul University.

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