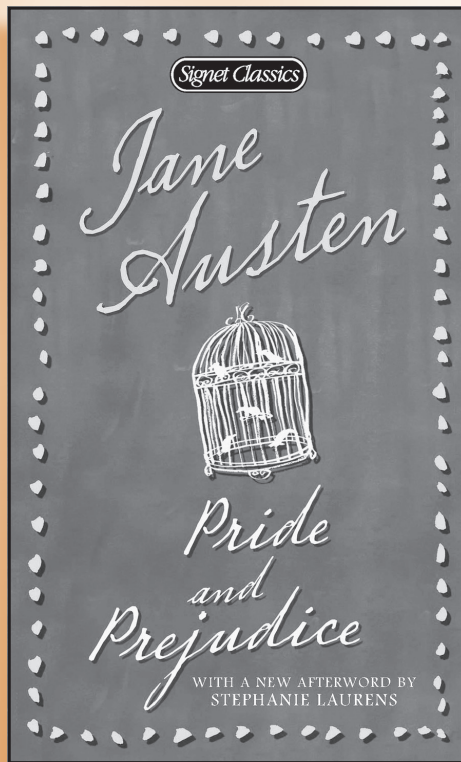


Signet Classics

A TEACHER'S GUIDE TO THE SIGNET CLASSICS EDITION OF
JANE AUSTEN'S
PRIDE AND PREJUDICE



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INTRODUCTION

For a young woman living a presumably insular life in Regency England, Jane Austen produced an impressive body of works that has continued to grow in popularity. She was born in 1775 in Hampshire, England to a parson's family, and she left home only for five years to attend boarding school and for occasional visits to siblings. Surrounded by books all of her life, she found an eager audience for her writing among her close-knit family. Although she never married and had only one serious romance, her novels of courtship and marriage have remained favorites.

Austen completed the first draft of *Pride and Prejudice*, which she titled *First Impressions*, in 1797, but it was not published until after she had rewritten it nearly sixteen years later. Of her six complete novels, *Pride and Prejudice* seems to have been her favorite. In a letter to her sister Cassandra she referred to the book as her “darling child” and called her protagonist Elizabeth Bennet “as delightful a character as ever appeared in print.”

Jane Austen's work seems little touched by political events in her world or by major literary trends of her day. She focuses instead on themes of social class, middle class manners, gender issues, courtship and marriage, all of which come together in *Pride and Prejudice*. Perhaps it is these timeless themes that draw readers back again and again to this novel.

This guide aims to assist teachers in planning to teach the novel in ways that will make it accessible to the range of readers in contemporary classrooms. To this end there are suggestions for preparing students to read the novel with sensitivity to Austen's setting and themes. During-reading activities are included that will facilitate students' reading the novel actively with comprehension. The post-reading activities are aimed at encouraging a deeper exploration of the content of the novel and making connections with other literary works. The variety of activities presented here can be used selectively by teachers in addressing their goals for teaching the novel and responding to the needs of their students.

LIST OF CHARACTERS

THE BENNET FAMILY AND FRIENDS

Elizabeth Bennet—protagonist, the second of five daughters; pragmatic and independent; her father's favorite

Miss Jane Bennet—Elizabeth's older sister; wants to see the best in everyone;

Mary Bennett—the plain, bookish middle sister

Miss Catherine (Kitty) Bennett—easily led and shallow fourth daughter

Lydia Bennet—the youngest sister, flirty and undisciplined

Mr. Bennet—their father, cynical and permissive

Mrs. Bennet—their mother, whose main goal is to find husbands for her daughters

Charlotte Lucas—Elizabeth's best friend

Sir William and Mrs. Lucas—The Bennets' neighbors

Mr. Collins—the Bennet girls' overbearing cousin, a priggish clergyman who stands to inherit Longbourn, the Bennets' entailed estate

The Gardiners—Mrs. Bennet's brother and sister-in-law who live in London

George Wickham—an attractive militia officer stationed near the Bennets

THE BINGLEY FAMILY AND FRIENDS

Mr. Charles Bingley—unmarried, wealthy young man who has leased nearby Netherfield

Miss Caroline Bingley—Mr. Bingley's sister

Mrs. Hurst—Bingley's married sister

Mr. Hurst—Bingley's brother-in-law

Mr. Fitzwilliam Darcy—Bingley's prideful, wealthy friend

Miss Darcy—Darcy's sister

Col. Fitzwilliam—a relation of Darcy whose status as second son leaves him with little wealth

Lady Catherine de Bourgh—a condescending wealthy snob; patron of Collins; aunt of Darcy

SYNOPSIS OF THE NOVEL

VOLUME I

CHAPTER 1-6 MEETING THE BENNETS AND THEIR NEIGHBORS

The narrator introduces the Bennet family and Mrs. Bennet's interest in their new neighbor, Mr. Bingley, "a single man of large fortune," who has just rented Netherfield Park. After several dinners and visits, it is obvious that Bingley is attentive to Jane. However, his friend Darcy snubs the group, particularly Elizabeth, and is judged critically by the locals. The two men are contrasted—their personalities as well as their circumstances—as are Jane and Elizabeth and their judgments. Visiting their neighbors the Lucas's, Mrs. Bennet and the girls have a chance to discuss Bingley and Darcy at length. Jane withholds her feelings, while Charlotte Lucas has a more pragmatic view of marriage. Readers learn that Darcy has taken an interest, against his will, in Elizabeth.

CHAPTER 7-12 VISIT TO NETHERFIELD

Jane is invited to Netherfield by Bingley's sisters, and, caught in the rain on her way, comes down with a bad cold. Elizabeth goes to check on her and is invited to stay as well. She is able to observe the others' true colors without Jane's presence. Mrs. Bennet and Lydia come to Netherfield to check on Jane, and Elizabeth is caught between embarrassment for her mother and family loyalty. Elizabeth and Darcy engage in a battle of wits. When Jane's health improves, the girls return home.

CHAPTER 13-22 MR. COLLINS VISITS LONGBOURN

Mr. Bennet receives a letter from Mr. Collins, the male heir in line to inherit the family's entailed estate (since there are no sons). He proves to be a silly man, easily impressed by wealth and status. During his visit, the group encounters Wickham, a member of the militia stationed at Meryton for the winter. It is clear that he and Darcy are not on friendly terms.

All the neighborhood eagerly anticipates a ball at Netherfield, hosted by Bingley. Elizabeth is dismayed by Collins' interest in her, Wickham's absence, and the behavior of her family. She and Darcy dance and verbally spar. The next day, Collins proposes marriage to Elizabeth and is surprised by her refusal. Mrs. Bennet presses for the match, though her husband does not. Spurned by Elizabeth, Collins instead proposes to Charlotte Lucas, who accepts but not out of love. Jane learns that the Netherfield party has returned to London with no plans to return. Bingley's departure and the prospect of Charlotte as mistress of Longbourn displease Mrs. Bennet.

VOLUME II

CHAPTER 1-3 CHANGING IMPRESSIONS

A letter from Miss Bingley to Jane, which suggests that Charles Bingley is courting Miss Darcy, ends her hopes that he will return. Meanwhile Collins makes preparations for his marriage, and the Gardiners, Mrs. Bennet's brother and his wife, invite Jane for a visit to London. She accepts with some hope perhaps of seeing Bingley. Jane's letters to Elizabeth indicate she now sees Miss Bingley for what she is. Elizabeth is no longer involved with Wickham.

CHAPTER 4-14 ELIZABETH AND THE GARDINERS VISIT THE COLLINS

Elizabeth visits her aunt and uncle, traveling with them to visit Charlotte and Mr. Collins at their home in Hansford. They find Collins little changed, but Charlotte quite content. They are invited to Rosings, where they get a clear view of the imperial Lady Catherine and her mousy daughter. During their stay, Darcy arrives with his cousin Col. Fitzwilliam. Elizabeth and Darcy continue their verbal jousting.

Elizabeth encounters Darcy often—at Rosings and on her walks. She learns from Fitzwilliams Darcy's role in separating Bingley and Jane. Darcy catches Elizabeth off guard with his proposal of marriage, an offer she turns down cold. Darcy later approaches her and gives her a letter explaining his behavior toward Wickham, Jane, and Bingley. She re-reads the letter until she finally sees the truth and her feelings begin to waver.

CHAPTER 15-19 JANE AND ELIZABETH RETURN HOME

Jane and Elizabeth return home where they find Lydia and Kitty still infatuated by the soldiers who will soon be leaving for Brighton. Elizabeth reveals to Jane secrets of Darcy's proposal and Wickham's true character but withholds the truth about Bingley's feelings. Lydia receives an invitation to visit Brighton with the Forsters, leaving Kitty dejected, Elizabeth worried, and Mrs. Bennet ecstatic. Elizabeth learns that a proposed trip to the Lake Country is cancelled, but instead she and her aunt and uncle will visit Derbyshire—and particularly Lambton, Mrs. Gardiner's girlhood home.

VOLUME III

CHAPTER 1-3 VISIT TO PEMBERLEY

When the Gardiners wish to view Pemberley House, Elizabeth goes along reluctantly after reassurances that Darcy is away from home. However, he surprises them by an early return. She is embarrassed but surprised by his civility and his wish that she meet his sister. He calls on Elizabeth and the Gardiners with his sister and Bingley, inviting them to dinner. The Gardiners take note of Darcy's behavior toward Elizabeth.

CHAPTER 4-11 LYDIA'S ELOPEMENT

Elizabeth receives letters revealing Lydia's elopement with Wickham and the party immediately returns to Longbourn. Here they learn that the two have not married. Mrs. Bennet takes to her bed, and their father joins Gardiner to search for the couple. Meanwhile, the rest of the family waits for mail. Mr. Bennet returns, unsuccessful and full of self-reproach.

Gardiner notifies the family that the couple has been found. Upon receiving a modest monetary settlement, Wickham agrees to marry Lydia. Bennet suspects he is indebted to his brother-in-law for the settlement and for arranging Wickham's transfer to the North. After the ceremony, the new couple is allowed to visit Longbourn, where Lydia and Wickham are completely shameless. Mrs. Bennet is thrilled to have a married daughter.

CHAPTER 12-19 MARRIAGE PROPOSALS

Bingley and Darcy return to Netherfield and call on the Bennets. Bingley displays genuine affection to Jane and asks for her hand. Darcy remains distant until his aunt, Lady Catherine, visits the Bennets and demands that Elizabeth disavow any connection between her and Darcy. Elizabeth's refusal gives Darcy hope and he soon proposes. His proposal surprises her family, but the marriage takes place with the family's blessings.

PRE-READING ACTIVITIES

These activities are designed to build students' background knowledge about the plot, characters, and themes. Choose the activities that best fit the themes you plan to teach or your goals for students' learning.

I. BUILDING BACKGROUND KNOWLEDGE

PROBLEM SITUATIONS

Following are three brief situations to help students think about conflicts based on class, family, and character. Choose one or more for students to read and respond to. The students can share their answers with a partner and discuss them with the class.

- While attending a school dance, you hear one of the more popular students mocking you and your group of friends. How do you act when you are placed on a school committee with him or her?
-

- Every time you are with your friends and their families, your mother says and does things that embarrass you in front of others. She doesn't seem aware that she is humiliating you or that others are laughing at her behavior (and perhaps at you because of her). What do you do at the time? What, if anything, do you say to her about her actions afterwards?
- You are given information that one of the new students who is well-liked by other students and well-respected by your teachers is actually dishonest, deliberately misleading others. Should you reveal the truth or just wait for others to discover what you know already?

ANTICIPATION GUIDE

Students should first respond to the following statements under the Pre heading (for pre-reading). Then conduct a class survey to see how students responded and ask why. Or you can ask students to identify the statement that elicited the most response in them, either positive or negative, and free write about their reactions. This will lead to an interesting class discussion in which students share their beliefs and expectations. After reading the novel, have students indicate how the author would have answered the questions. Also have them mark their own post-reading responses. Follow up with a class discussion to see if students changed their answers to any of the questions and why. (You may also encourage students to share how they think the different characters would respond.)

Pre Author Post

- | | | | |
|--------------------------|--------------------------|--------------------------|---|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 1. First impressions are often wrong. |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 2. Children are rarely justified in being embarrassed by their parents. |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 3. Parents should have some say about whom their children marry. |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 4. Families should be concerned with what others think. |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 5. Love at first sight is a common occurrence. |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 6. People communicate more effectively in the twenty-first century than they did during the nineteenth century. |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 7. "Happiness in marriage is entirely a matter of chance" (Charlotte, 21). |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 8. Playing "hard to get" is useful in attracting members of the opposite sex. |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | 9. People are happiest when they marry within their own social class. |

EXPECTATIONS AND PREDICTIONS

1. Before beginning to read the novel, ask students: Who has read the novel? Who has seen the movie? What expectations—if any—do they have about the novel? List the ideas that are generated in this discussion on a class chart and post. During reading, go back to this chart from time to time to see if students wish to revise and/or add to the ideas.

2. To anticipate some of the plot and themes of the novel, begin by showing a film clip of the ball scene in which Darcy insults Elizabeth—the “first impression.” You may also choose to read the parallel passage from page 9 (“An invitation to dinner was soon...”) to the last full paragraph on page 11 (which begins “Mr. Bingley followed his advice”). Then ask students to record their predictions: What romances will develop? What clues help you to predict a happy ending? What conflicts seem obvious?
3. Read the first chapter (pages 3-5) aloud to students or have them read it themselves. Ask the students to record their answers to the following questions: What are your first impressions of Mr. Bennet and Mrs. Bennet? On what do you base those impressions? Whose viewpoint does the opening sentence seem to reflect?

JANE AUSTEN'S WORLD

1. Have students conduct a preliminary investigation of Jane Austen's world, particularly around the time in which the novel is written and is set. You may have them work in groups to research the following topics in order to create drawings, models, or other visual presentations of their findings to share with the class. As an option, you can have the students post their findings to a class website, wiki, or Google document to use as a reference throughout the reading.
 - What is the Regency Period? Who is in power in England? (Regent, George III)
 - How is Austen's world affected by such international developments as the Napoleonic War, the American Revolution, and the French Revolution?
 - What elements of popular culture mark this period? Research styles of dress, art, music, dance, and games.

Suggested Resources:

<http://www.erasofelegance.com/history/regency.html>

<http://janeaustensworld.wordpress.com/>

<http://www.pemberley.com>

As students share their findings, have them:

- Predict the influence these historical events and cultural elements will have on the novel.
 - Use their research to compare the activities of young people in the late 18th century to the lives of teens today. These comparisons may be a starting point for a discussion of the lasting popularity of *Pride and Prejudice* (and other Austen novels). In a whole class discussion, chart the similarities and the differences between 18th century and 21st century lives. Culminate with a journal-writing activity, asking students to use the findings to discuss which differences are positive and which are negative. For example, parlor games of Austen's day may have afforded more opportunities for socializing and communicating with others, while video games today may encourage quick thinking and motor skills.
2. Compare the culture of the Bennets (and Jane Austen) to culture today. Ask students in small groups to list in order of priority the forms of communication they use today. Which of these communication methods were available to Austen and to her
-

characters? What is the students' primary means of communication? What do they gain or lose by using this method? In what way was the communication of Austen's day richer? How might the people of the day have been affected by the lapse of time between writing and reading letters?

3. On a map of England, have students locate the sites mentioned in the novel, as well as those important to Austen's life (Bath, Winchester, Brighton, London, Herefordshire, Derbyshire, the Lake District, Kent, Lambton, Steventon). The following links provide detailed maps of real and fictional places related to Austen:

<http://www.pemberley.com/images/landt/maps/pp/Cary-1812-Eng-map.html>

<http://www.jasna.org/info/maps.html>

Display the maps in the classroom for reference while reading the novel. You may ask students to mark actual locations with one color and fictional locations with another. Discuss the effectiveness of Austen's using real locations as well as fictional places in order to bring her setting to life for readers.

PROPERTY AND STATUS IN 18TH-CENTURY ENGLAND

An introduction to some concepts of British society will help readers recognize the limitations imposed on many of the characters. Direct the students to conduct an internet research to learn about the following: primogeniture, entailment, preferment. Useful resources are the following:

<http://www.huffenglish.com/?p=562>

<http://www.pemberley.com/janeinfo/austen-1.html#collinsbennet>

During reading, assign small groups of students one of the families in the novel so they can use this research to determine life options for the children in each family: Georgiana Darcy, Miss Bingley, Col. Fitzwilliam, Maria Lucas (Charlotte's sister), Anne de Bourgh (Lady Catherine's daughter), and the Gardiners' four children.

Discuss with the students the options available to an unmarried woman or a second (or subsequent) son. Students may remember the concept of entailment from reading *To Kill a Mockingbird*. Ask students if they recall Scout's classmate Walter Cunningham and the discussion about how Atticus was helping his father deal with an entailment. What would happen to members of a family as a result of an entailment? How would they be limited? What is the purpose of entailments? How do they protect the wealth of a family, especially if the main source of wealth is the land? For more information, see the following lesson plan site for an activity on social class in the early nineteenth century and detailed student assignments:

http://edsitement.neh.gov/view_lesson_plan.asp?id=776#01

JANE AUSTEN'S BIOGRAPHY

There is no shortage of information on Jane Austen and her works that will provide additional insights to students as they read the novel. Assign students to read several online biographies of Austen's life, focusing on the following questions: What is known about the life of Jane Austen—her family's status, siblings, personal experiences? Why did she become a writer? How was she supported in her writing? How popular were her novels?

Following are some useful web sites:

Jane Austen's World

<http://janeaustensworld.wordpress.com>

The Republic of Pemberley

<http://www.pemberley.com/>

Jane Austen Society of North America

<http://www.jasna.org/index.html>

During reading ask students to compare and contrast what they have learned about Austen's life and characteristics to those of her protagonist Elizabeth Bennet. Students could note these comparisons in a reading journal, paying attention to the following topics: family members, social status, courtship and marriage, education, and travels. Encourage students to note details about Austen's life that are not a part of the characterization of Elizabeth. For example, Austen is the daughter of a minister, but the novel has no mention of religion or Elizabeth's father's work.

CROSS-CURRICULAR CONNECTIONS

As students begin the novel, explore the culture of the period. In preparation for follow-up research, you may assign students to explore areas of particular interest. They can look at the topics broadly at first and then narrow to a more specific focus as they prepare a follow-up essay or presentation of information.

- **Classical Music**—for example, Beethoven, Rossini, Schubert, Liszt and Mendelssohn
- **Dance**—Shift in popularity from country dances to the waltz which was considered controversial during Austen's day
- **Art**—David, Turner, Constable
- **History**—Napoleonic Wars, French Revolution, American Revolution (Note that Austen makes no reference to military actions in this novel, although this was a period of great change through war.)
- **Science**—Industrial Revolution, steam locomotion
- **Religion**—the Evangelical movement, mysticism and other trends in religion during the late 18th and early 19th century
- **Other areas**—architecture, fashion, food, sports

Resources:

<http://www.erasofelegance.com/history/regencyarts.html>

This site covers dance, art, music, religion, literature, science and technology of the period.

<http://www.pemberley.com/janeinfo/rgnclfil.html#famport>

This site provides several excellent examples of art/ illustrations of life in the period.

II. GENRE STUDY

THE NOVEL IN 18TH-CENTURY ENGLAND

Jane Austen follows in the footsteps of earlier writers of the novel, a genre which came into popularity in the late 17th and early 18th centuries. Review with students the names of earlier novelists. What do they recall about their novels? Use the following sites to create

a timeline of the history of the novel, placing Austen and *Pride and Prejudice* in context:

<http://www.nvcc.edu/home/ataormina/novels/history/default.htm>

The power point found at this online location provides a broad history of the novel:

<http://faculty.mccfl.edu/Jonesj/JanesPPT/LIT2012/NovelOL.ppt>

Discuss with students:

- Shifting popularity of poetry and fiction. Why is one considered more respectable than the other at different points in time?
- Rising acceptability of female writers. Why, according to family reports, did Austen hide her writing when outsiders entered the room? Why did many female writers, such as the Bronte sisters, use masculine pseudonyms?

THE ROMANCE

Assign students to read pages 372-374 of the “Afterword” by Eloisa James. Note how the meaning of the term “romance” when applied to literature has changed over time. Have students research the definition of romance, historical romance, and romantic comedy in their literature textbook or a handbook of literary terms. Discuss with students: How do literary definitions of the romance vary from general associations? Why would Eloisa James’ family have “banned” romance in their home?

SATIRE

Austen’s novels are often identified as “novels of manners” because she critiques social customs, conventions, and behaviors of a particular social class at a specific time and place. Introduce the concept of satire by making connections to satirical books and cultural forms with which the students are familiar—from *Huck Finn* to *Saturday Night Live*. Ask students to name examples of satire in their own culture. You may bring in examples from political cartoons, clips from *The Simpsons* or *SNL* before asking students to collect and share their own examples. Resource: <http://politicalhumor.about.com>

Ask students to brainstorm elements of their own society and culture that could be criticized. Discuss how these elements of society might be satirized in fiction. Then have students freewrite, satirizing an aspect of contemporary society. Share in pairs and then with the whole class.

III. INITIAL EXPLORATION OF THEMES

Prepare the students to read the novel at a deeper level by exploring several key themes before they read the novel. These explorations create an atmosphere of inquiry, encouraging students to discuss openly their responses and attempts to develop understanding.

PRIDE, PREJUDICE, AND FIRST IMPRESSIONS

1. Have students work with a partner to create a list of qualities on which people judge others. Ask them to go through their lists and determine whether the judgment based on each quality is justified or not. As the pairs share, compile the list of qualities on the board. Ask students to share their opinions concerning the justification of
-

judging persons based on each quality. What can one know for certain about a person based on first impressions? What factors lead to wrong conclusions? You might provide students with an example by discussing how we often judge persons by their appearance. What can we truly tell about a person by their dress (perhaps age, gender, neatness)? Can you tell for certain if someone is wealthy or poor, good or evil, honest or dishonest? What can we infer from someone's appearance?

As a variation, you could present this list and ask students to label them as justified or not: physical appearance, age, gender, race, ethnicity, dress, religious orientation or pious behavior, intelligence, manners or lack of manners, wealth, place of residence. Discuss with students: What dangers does a person risk by stereotyping or judging others? In what ways are these distinctions useful? What is "profiling"? Why is it dangerous? Is it needed? Students are probably most aware of post-9/11 profiling.

2. Bring in photographs of a variety of people cut from magazines or other print sources, numbering each. Ideally, you should have the same number of pictures as students. Seat the students in a circle. Ask them to number a paper to correspond with the number of pictures you will circulate. Give one picture to each student. Allow about 30-60 second for them to look at the picture and write a brief description of the person, then together pass to the right and continue until each student has responded to each picture. Collect the photographs from the students and one-by-one display them, calling out the number and having students share their description of the person pictured.

Discuss with students: How similar or different were their responses? On what traits and features did they base their opinions? To which people pictured did they respond most positively? Negatively? Why? Which of their descriptions can be supported? Which ones involved speculation? What causes varying opinions? What does this suggest about the way we judge individuals?

COURTSHIP AND MARRIAGE

Divide the students into an even number of groups. Give each a large sheet of paper with one of the following headings: Dating or Marriage. Ask members of each group to brainstorm and list the ideal qualities of a DATE or a MATE. Call the students back together, post the charts, and compare or contrast the qualities they have listed. Which qualities show up on both charts? Which qualities are not listed on both charts? How do they explain the disparities? Another option for this activity is to have students create a Venn Diagram to identify the qualities for each category and for both. Discuss with students how and why their lists might differ from those their parents and grandparents might make.

CIVILITY, MANNERS, AND SOCIAL CLASS

Direct students to print or online sources to investigate social conventions—either written or understood—about the following social situations:

- Rules for addressing individuals, based on age, birth order, gender and marital status
- Rules for visiting neighbors
- Rules for entering society ("coming out")
- Rules governing dances (dance cards, etc.)

Following their research assign students to create a page of an etiquette guide for a young woman of the period, describing behavior when visiting or attending a party, or write a news story account of a ball or other fancy party, describing the interactions of the guests.

Suggested resources for the Regency period:

<http://www.huffenglish.com/?p=599>

<http://janeaustensworld.wordpress.com/social-customs-and-the-regency-world/>

Here are some sites for current rules of etiquette for students to compare and contrast with those of the Regency Period:

<http://www.emilypost.com/everyday/index.htm>

<http://lifestyle.msn.com/Relationships/Article.aspx?cp-documentid=8318975>

DURING READING ACTIVITIES

The reader response prompts and discussion questions that follow will elicit students' initial responses and lead to more in-depth analysis of the themes and ideas explored in the pre-reading activities. Other activities are designed to help students develop vocabulary and analyze the art of the novel.

I. NOTING INITIAL REACTIONS

THE READING JOURNAL

- Point out that Austen's original title of the novel was *First Impressions*. After reading the first four chapters, have students record in a reading journal their first impressions of Mr. Bennet, Mrs. Bennet, Jane, Elizabeth, Bingley, and Darcy, and at least three others of their choice, selecting specific passages to support that impression. Have them leave space to note subsequent changes in those impressions as they continue to read the novel. By dedicating a separate journal page to each character under scrutiny, readers may trace their responses and any changes from first impressions.

Here is an example of how to organize the Reading Journal:

<u>Character</u>	<u>Vol/Ch/Pg</u>	<u>Personal Response</u>
Darcy	I/3/10-11	His cutting comments, especially about Elizabeth make me understand why the local citizens dislike him almost at once.
Darcy	I/6/21-22	By revealing Darcy's increasing interest in Elizabeth after first dismissing her, Austen hints that something more may develop. Darcy isn't any warmer than before, but he seems more human.

During reading, discuss with students how their impressions change or do not change. Are there certain characters that remain "flat"? Why? For example, the first impression of Collins holds up much better than that of Wickham. Why?

- Direct students to record in their reading journals references to "pride" and

“prejudice” in the novel, noting the character to whom the reference is made and the character making the observation, if applicable, and their interpretation of the connotation of the words as they are used. Here is an example: Darcy “was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again” (Vol 1, Ch. 3, p. 10). Connotation: Darcy’s arrogance offends the local citizens he snubs.

3. Ask students to conduct a close reading of the first three chapters, paying particular attention not only to dialogue but to the words of the narrator as they reveal assumptions about the culture in which the story is set. Ask students to distinguish between verifiable facts and assumptions and to note these in their reading journals. Introduce the first sentence as an example: “It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.” Is the narrator correct in assuming that all wealthy single men need to find a wife? Why or why not? Does the narrator believe this statement? By contrast, how can the characterization of Mrs. Bennet at the end of the first chapter (“The business of her life was to get her daughters married. . .”) be supported by the woman’s word and actions?

Discuss with students: To what extent does the narrator reflect the general attitudes of most people living in the Bennets’ community? Is it credible that after the ball, “everybody hoped that [Darcy] would never come there again” (10). How important is public opinion in the setting of the novel, and how does this compare with the effect of public opinion on students’ lives?

II. READER RESPONSE

1. Give students a chance to explore their initial reactions to the reading by asking open-ended questions or letting them choose a particular element of the story they wish to explore. Here are some possible prompts:
 - What conversation do you find entertaining? Why?
 - With which character do you most identify and why?
 - Which character do you find most unlikable? Explain your response.
 - Select a scene that made you feel discomfort for the character(s) involved and explain your response.
2. The following quotations may lead to rich responses or you may instead ask students to select quotations they judge as significant. Quotes can be used for free writing, journal entries, or discussion starters.

“It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.” (3)

“She is tolerable; but not handsome enough to tempt *me*...” (11)

“Happiness in marriage is entirely a matter of chance.” (21)

“I am all astonishment. How long has she has she been such a favorite?— and pray, when am I to wish you joy?” (25)

“I wonder who first discovered the efficacy of poetry in driving away love!” (41)

"I had not thought Mr. Darcy so bad as this—though I have never liked him..." (77)

"Why should they try to influence him? [Mr. Bingley] They can only wish for his happiness, and if he is attached to me, no other woman can secure it." (132)

"Is not general incivility the very essence of love?" (137)

"...what is the difference in matrimonial affairs between the mercenary and the prudent motive? Where does discretion end, and avarice begin?" (148)

"What are men to rocks and mountains?" (149)

"You must allow me to tell you how ardently I admire and love you." (181)

"But disguise of every sort is my abhorrence." (184)

"Till this moment I never knew myself." (199)

"This will not do," said Elizabeth. "You will never be able to make both of them good for anything. Take your choice, but you must be satisfied with only one." (213)

". . . this was not the best method of recommending herself; but angry people are not always wise..." (258)

"Is it possible!" cried Elizabeth...."Can it be possible that he will marry her?" (288)

"Tis too much!" she added, "by far too much. I do not deserve it. Oh! why is not everybody as happy?" (330)

"You are too generous to trifle with me. If your feelings are still what they were last April, tell me so at once." (348)

"Think only of the past as its remembrance gives you pleasure." (351)

"Perhaps I did not always love him so well as I do now. But in such cases as these, a good memory is unpardonable." (355)

"If any young men come for Mary or Kitty, send them in, for I am quite at leisure." (359)

III. FOCUSING ON THE LITERARY ELEMENTS

SETTING

1. Austen sketches the settings of the novel very briefly, leaving it to readers to visualize the places in which the events occur. Divide the class into groups, assigning each group one specific location in the novel. Have groups collect details from the text as they read so the group can produce visual representations, such as drawings or models.
 - Netherfield Park, Bingley's residence
 - Pemberley House, Darcy's estate
 - The Derbyshire countryside
 - Rosings, the home of Lady Catherine
-

Other settings students may select include Longbourn, Hunsford, and Meryton. Afterwards, you may want to show clips from a film adaptation of the novel to allow students to compare their models or drawings to the representation of the setting in the film. Discuss: How do the film representations differ from those the students produced? What details are significant in both? How do the details of setting give a sense of the characters that inhabit them? As an alternative to film, you may use the following link to photographs of places used as models for the settings or as settings for film adaptations: <http://www.pemberley.com/jasites/jasites.html>.

2. Have students locate details from the novel that place the story firmly in 18th century England and provide hints about cultural values different from their own. For example, Miss Bingley derides Elizabeth's "brown and coarse" complexion (257). Note that at this time ladies protected their skin from the sun, so working class women were often more easily distinguishable by their complexion. Discuss how such details provide important information about class difference, such as the difference between the Bennets' lifestyle and the lifestyle of more wealthy families, such as the Bingleys. What details convey a lifestyle of leisure? Consider how little mention is made of work (even by Mr. Bennet) and how much time is spent in leisure-time activities, such as playing games and musical instruments? Which of the cultural differences between the Regency Period of the novel and today seem merely superficial? Which point to significant differences of values and lifestyle?

POINT OF VIEW

1. As students begin to read the novel, review the different choices authors can make concerning point of view, such as first or third person, objective or editorial, and total or limited omniscience. Ask students to locate evidence of Austen's choice of point of view for this story.
2. During the close reading of the first four chapters, ask students to locate the passage at which they pinpoint the protagonist (or heroine) of the story. Discuss with students:
 - How does Austen shift the focus to Elizabeth? (10)
 - Why does the author wait to introduce Elizabeth herself until the second chapter?
 - What clues in earlier dialogue hinted at Elizabeth's importance in the story?
3. This novel is told in third person with limited omniscience, and readers are most often presented with Elizabeth's perspective and experiences. As they read, ask students to note in their journals examples of the occasional shifts from Elizabeth's perspective to brief insights into Darcy's thoughts and feelings. In pairs, have students locate examples of passages that clearly present Elizabeth's point of view through third-person narration and passages that present Darcy's perspective. You may model this activity using the passage on page 22, as Elizabeth remains unaware that Darcy's perception of her is changing, or page 25, as the narrator shifts from observations made through Elizabeth's eyes to those involving Darcy's thoughts, as well as his conversation with Miss Bingley after Elizabeth's departure. In their reading journals, ask students to discuss the effect the author produces by allowing readers, but not Elizabeth, an early glimpse into Darcy's abrupt change of feelings toward her.

CHARACTERIZATION

1. Austen provides few details of the characters' physical characteristics. Elizabeth, notes Darcy at first, is "tolerable; but not handsome enough to tempt *me*" (11), and only later does he remark on her "pair of fine eyes in the face of a pretty woman" (25). Darcy is described as a "fine, tall person, handsome features, noble mien" (10). Instead, the characters become real through their dialogue, thoughts, and actions. Assign one of the characters (such as Elizabeth, Jane, Darcy, Mrs. Bennet, Lydia, Wickham, Collins, Charlotte Lucas, Lady Catherine de Bourgh) to groups of three or four students and have them build a character sketch based on the character's actions, words, thoughts, the responses of others to the character, and the narrator's description. You may suggest they use a graphic organizer, filling in the different kinds of details posted in separate quadrants:

What the character says

What the character thinks

What the character does

What other characters say
about the character

2. Divide students into groups of 3-4 and assign each group one of the pairs of couples in the novel: Jane and Mr. Bingley, Elizabeth and Mr. Darcy, Elizabeth and Wickham, Charlotte Lucas and Mr. Collins, Mr. and Mrs. Bennet, and Lydia and Wickham. Ask students to collect details about the relationship of the couple and how it develops and changes over time. Students can create and post a chart for the class representing the stages in each couple's relationship. These charts can provide useful review and opportunities for anticipation questions as the class continues to read the novel.

TONE

The ability of readers to recognize tone is central to understanding a novel. Choose one or more passages from the selection assigned to make students aware of clues to the tone of the speaker or the narrator. Possible examples for whole-class discussion:

- Mr. Bennet's reaction to Elizabeth's refusal to marry Collins (107).
- Collins' preparation for meeting Lady Catherine (155).
- The exchange between Lady Catherine and Elizabeth concerning the possibility of an engagement (336-338).

In their journals, ask students to identify and record lines of dialogue that produce an effect, intentional or not, on the audience. They should describe the impact of the conversation, note passages that seem to have an intended meaning that differs from the literal meaning of the words, describe the effects the words have on the characters, and describe the effects of the words' meaning on readers' understanding of the characters. For example, Mr. Bennet tells his daughter, "An unhappy alternative is before you, Elizabeth. From this day you must be a stranger to one of your parents—Your mother will never see you again if you do *not* marry Mr. Collins, and I will never see you again if you *do*" (107). Rather than presenting her with a dilemma, he is actually surprising his wife and relieving Elizabeth by making clear his distaste for such a marriage. Elizabeth

smiles at her father's agreement with her decision, but her mother is "excessively disappointed." These lines remind the reader that Mr. Bennet often takes his daughter's side in disagreements against his wife. He supports her rejection of the proposal, preferring Elizabeth's happiness to a miserable security.

Have students reword selected passages, transforming the scene to a modern situation without changing the tone. Here is one example:

"And is this all?" cried Elizabeth. "I expected at least that the pigs were got into the garden, and here is nothing but Lady Catherine and her daughter!" (153).

"Is that what all the fuss is about?" cried Elizabeth. "I expected to find the house was on fire, not just Mrs. de Bourgh and her daughter."

After discussing the selected passages, you may wish to show clips of the scene from the film version of the novel to compare student interpretation to the actors' interpretation.

IV. DISCUSSION QUESTIONS

The goal of discussions is to enable students to deepen their understanding of the characters and themes of the novel. Below are some thought-provoking questions, organized by the sections identified in the Synopsis of the Novel.

VOLUME I

CHAPTERS 1 AND 2

1. What is the relationship between Mr. and Mrs. Bennet? How does Austen convey the tone Mr. Bennet uses with his wife?
2. Why is Mrs. Bennet so interested in the young man's arrival?

CHAPTERS 3 -6

1. Despite Bingley's appearance as a most eligible bachelor, what is revealed about his family, his age, and his inexperience?
 2. How is Elizabeth's fun at Darcy's expense different from his own behavior toward her and her friends and family?
 3. Do you agree with Mrs. Lucas's distinction between pride and vanity and her conclusion that Darcy has a right to feel proud?
 4. Why might Miss Bingley be eager to criticize the Bennet girls and their mother?
 5. What is revealed about the characters of Mary and Elizabeth by their piano performance?
 6. What effect does Elizabeth's teasing have on Darcy? Is Elizabeth intentionally trying to provoke Darcy's attention? Note his continued attraction, despite her "inferiority."
-

CHAPTERS 7 -12

1. What influences Elizabeth's opinion of the Bingleys?
2. What does Darcy consider an accomplished woman? What does this reveal about him?
3. How does Darcy react to Miss Bingley's comments about the Bennets?
4. How does Darcy characterize his own faults? (How does he reveal more about himself?)

CHAPTERS 13-16

1. How do the members of the Bennet family respond differently to Collins' letter announcing his intention to visit Longbourn?
2. What is meaningful about Mr. Bennet's attention to Collins' "talent of flattering with delicacy"? How does Mr. Bennet seem to toy with the younger man, playing on his ego?
3. What motivates Collins to seek a wife from among the Bennet girls?
4. How does Wickham differ from Collins in his self estimation?
5. Why is Wickham's candor concerning his situation and his relationship with Darcy surprising? Are his revelations appropriate? Why or why not? What keeps him from talking even more openly?

CHAPTERS 17- 22

1. How does Jane's desire to see the good in everyone differ from Elizabeth's judgments?
2. In what way does Elizabeth's family embarrass her at the ball? Is she justified in her reactions?
3. Why might Elizabeth be the "least dear" daughter to her mother? Could her father's preference have provoked this response?
4. How might Collins' reasons for marriage be judged today? Why does he have trouble taking Elizabeth's rejection seriously? What does he purport to offer *her*?
5. Why would the Lucases' reaction to their daughter's engagement be considered socially inappropriate?
6. Why does Charlotte accept Collins' proposal? What motivates her? Is this a worthy motive or not?

VOLUME II

CHAPTERS 1-3

1. Does Elizabeth apply the same careful judgment to Wickham as she does to Darcy? Why or why not?
 2. How does Mrs. Gardiner give advice in such a way that it is not resented? How is Mrs. Gardiner's approach different from Mrs. Bennet's?
 3. How does Elizabeth know she was never actually in love with Wickham? What influences his change of affection?
-

CHAPTERS 4-9

1. What is Collins' motive in showing off what he has to Elizabeth?
2. Why does Lady Catherine de Bourgh "condescend" to spend so much time with those she considers beneath her?
3. How does Darcy compare his social skills to Elizabeth's piano skills? What does Elizabeth's response say about her?

CHAPTERS 10-14

1. If Elizabeth dislikes Darcy so strongly, why does she weep after turning down his proposal?
2. How does Darcy's letter make her reconsider her own behavior and judgments?

CHAPTERS 15-19

1. How do Elizabeth's comments about Darcy at dinner cause Wickham concern?
2. What does the author reveal in Chapter 19 about the nature of the Bennet marriage?

VOLUME III

CHAPTERS 1-3

1. What accounts for Darcy's civil behavior toward Elizabeth and the Gardiners?
2. How does this affect Elizabeth?

CHAPTERS 4-6

1. What does Lydia risk by eloping with Wickham? Would society today still compel Lydia and Wickham to marry?
2. How might Mr. Bennet's earlier actions have prevented this scandal? Is Mr. Bennet responsible for his youngest daughter's behavior? In what ways?

CHAPTERS 7-11

1. Why does Gardiner remain silent about the financial agreements with Wickham?
2. Why would Darcy attend a wedding he must find deplorable?
3. How would Mr. Bennet's feelings change if he knew who was actually responsible for the marriage arrangements?

CHAPTERS 12-19

1. How do Elizabeth's character traits assist in her conversation with Lady Catherine?
 2. In what way are the character traits for which Lady Catherine prides herself, sincerity and frankness, more negative than positive?
 3. In Chapter 16, during the conversation that marks the turning point in their relationship, how do Elizabeth and Darcy explain to one another (and themselves)
-

their changes of heart after their first impression and after Darcy's awkward first profession of affection for Lizzie?

V. VOCABULARY DEVELOPMENT

Students appreciation for language can be enhanced through focus on words in their reading.

BRITISH/AMERICAN DIFFERENCES

In a mini-lesson, discuss British words and their American English counterparts (honour/honor; connexion/connection). Students may be familiar with some of these variations from reading the Harry Potter novels, although many were edited out of the American publication. Resource: <http://www.uta.fi/FAST/US1/REF/usgbintr.html>. Have students note word variations as they read and post these words to a chart for review and discussion.

ARCHAIC WORDS

In a mini-lesson in conjunction with discussion of the Regency period and its culture, identify words that are outdated (time periods: fortnight; sennight; pastimes: quadrille; whist; vint-et-un). Discuss parallel terms used today which have replaced these words. Discuss with students why they think these words have fallen out of use.

MULTIPLE MEANINGS

Misreadings sometimes occur when students apply a familiar definition to a word that has other meanings. Such is the case with the following terms: mean (5), capital (23), settled (34), approbation (48), wonderful (78), inmate (129), artful (136), want (179-180). Being able to recognize the possibility of other meanings in context proves a useful skill in reading comprehension. Give the students this list and have them do the following:

- Write the definition with which they are most familiar
- Locate the passage in which the following words are used
- Use context clues to predict other possible meanings
- Use dictionaries to fine various definitions and choose the one that seems to fit in context
- Write a sentence using the word correctly to convey the same meaning

Ex. Mean most often is used today to describe a person whose actions are malicious or hurtful. On page 5, Mrs. Bennet is described as “a woman of mean understanding, little information, and uncertain temper.” In this sentence the word is used as an adjective to describe her understanding. Since the Merriam-Webster Online Dictionary provides a number of definitions, students will need to choose the one that best fits the context. <http://www.merriam-webster.com/dictionary/mean>

DESCRIPTIVE WORDS

Some of Austen's descriptive words shed light on particular characters. Give students the following list of words and the page numbers where they are found. Ask them to record the passage in which each word occurs; develop a definition based on context in which it is used; compare the dictionary definition to their own; use each of the words correctly

in a sentence of their own, providing context clues, to describe the characters.

fastidious (11)	Mr. Darcy
ductility (15)	Mr. Bingley
supercilious (17, 19)	Mr. Collins
impertinent (22)	Mr. Darcy and Elizabeth
pedantic (23)	Miss Mary Bennet
insipidity (25)	The Bennets (from Miss Bingley's perspective)
indolent (33)	Mr. Hurst
laconic (57)	Mr. Bennet
affability (152)	Lady Catherine
condescension (152)	Lady Catherine
obsequiousness (67)	Mr. Collins
pompous (61)	Mr. Collins
diffidence (251)	Miss Darcy
candid (14)	Miss Jane
ostentation (14)	Miss Jane
duplicity (144)	Miss Bingley
officious (178, 321)	Mrs. Bennet (among others)

AFTER READING ACTIVITIES

I. ANALYSIS OF INITIAL REACTIONS

1. In her "Introduction," Margaret Drabble describes differences in her responses on re-reading *Pride and Prejudice*. Assign students to read Drabble's preface to outline how her reactions changed from her first reading of the novel through subsequent re-readings. Then ask students to refer to their reading journals in which they recorded their first impressions of the characters and the changes in their responses over the course of the novel. Ask them to compare their own reactions to Drabble's and describe the ways in which their reactions do or do not match. As a class, discuss what accounts for any differences.
2. In groups of 3-4, ask students to review their During Reading notes about the characters and their changing impressions. Discuss with students: Why do readers initially find Mr. Bennet more likable than his wife? Does Austen ever attempt to change readers' opinions of the Bennets? Which characters does Austen seem to favor? Which characters are presented consistently in an unfavorable light? Ask students to note that some characters, such as Collins or Lady Catherine remain static, never improving throughout the narrative. Do readers react differently to these two characters? Are Collins' flaws more tolerable than those of Lady Catherine? Why or why not? Does Austen select details so that readers' opinions of Wickham match those of Elizabeth? Ask students to re-read looking for details they may have ignored about his character.

II. DEEPENING UNDERSTANDING

1. Distinguish between static and dynamic characters, contrasting those who truly change over the course of the novel, for example Darcy, to those whose true character emerges over time, like Wickham. Have students chart Austen's development of these two characters through their actions, words, and what others reveal about them. For example, changes in Darcy's character emerge through his change of actions—ignoring Elizabeth and her peers at the ball, then paying closer attention to her, displaying hospitality toward Jane's aunt and uncle during their visit to Derbyshire, introducing his sister to Elizabeth. He eventually tells Bingley the truth of his interference in his courtship of Jane, and he helps to locate Lydia and Wickham, even helping them monetarily in order to bring about the marriage and to put an end to the scandal. On the other hand, Wickham's true character emerges through what others reveal about him. Col. Fitzwilliam confirms details of the scandal involving Darcy's sister, Mrs. Gardiner expresses her own misgivings, and after the elopement, his gambling debts are revealed.

Divide the class into small groups and ask them to chart Elizabeth or Darcy's changing self-evaluations, noting incidents leading to self-awareness and the evidence of change. Key scenes for this activity include the ball where they are initially introduced, Elizabeth's stay at Netherfield during Jane's recovery from illness, Darcy's profession of love and Elizabeth's rejection, and their walk together at Longbourn when they arrive at an understanding.

2. Ask students to compare the marriage proposals of Collins and Darcy. In what ways are they both ill-timed and ridiculous? In what ways are the proposals similar? In what ways do they differ? What does the proposal reveal about each of these men? What does Elizabeth's reaction reveal about her?
3. Students often need direction in learning to support a claim by using evidence from the text rather than relying on their memories and impressions from reading. They also profit by learning to look at both sides of an argument. Prepare the students to debate issues from the novel by dividing them into opposing teams and assigning sides on each of the following topics:
 - **Side 1:** Elizabeth is truly unconcerned about finding an ideal husband.
Side 2: Elizabeth genuinely wishes to marry well.
 - **Side 1:** The Bennets are good parents who provide for their daughters' futures.
Side 2: The Bennets' parenting skills put their daughters' futures in jeopardy.
 - **Side 1:** Lydia and Wickham do not deserve the help and acceptance they receive from their family and relations.
Side 2: Lydia and Wickham deserve the forgiveness and support of family and relations.

Allocate class time for the teams to search the text and their notes for support. Have each group select a spokesman to present their side of the argument. Allow the class members serving as audience in each debate to vote on the most convincing arguments. Note: Assigning sides, rather than having students choose the side they wish to present, will force them to approach the text with an open mind.

III. INDIVIDUAL AND GROUP PROJECTS

These projects will deepen students' initial responses and develop their understanding of the novel. Some may be assigned for individual work; others are group projects. Choose among these suggested activities and adapt them as needed.

1. Letters play a central role in furthering the plot. Characters await the post eagerly and closely scrutinize letters for meaning and intent. Have students select three letters they identify as key to the story, and then have them attempt to communicate the information within the letter in one of the following ways: Text message; Tweet (limited number of characters); Email (limited to what is visible on one screen). After they have completed the process, have them exchange the new messages with classmates and compare the new text with the original in terms of tone, content, and intended purpose. Then discuss: What was conveyed in the letter that was lost in the newer, shorter forms of communication?

There is an obvious lapse of time between writing and posting a letter and its receipt that does not occur in modern electronic forms of communication. What is gained by eliminating that gap? What, if anything, is lost? In what ways might handwritten letters seem more dear to the recipient? How can delay in post affect the outcome of a letter's intended effect? Consider, for instance, the delay of Jane's letter about Lydia's elopement with Wickham. How might circumstances have differed if Elizabeth and the Gardiners had received the news sooner?

Ask student to brainstorm the differences and similarities of forms of communication, creating a Venn diagram of the information. They can also research articles and essays espousing snail mail over electronic mail or vice versa. Here are some useful resources:

Irvine, Martha, "Email Has Become the New Snail Mail as Younger Set Goes with Text-messaging." USA Today. July 18, 2006. http://www.usatoday.com/tech/news/2006-07-18-snail-e-mail_x.htm.

Olsen, Stefanie and Sabena Suri. "Say So Long to Traditional Letter Writing." CNET News. August 24, 2007. http://news.cnet.com/Say-so-long-to-traditional-letter-writing/2009-1025_3-6204248.html

Powell, Dannye Romine. "E-mail Shorthand's OK, but Send Me Some Sizzle." Charlotte Observer. June 30, 2009. <http://www.charlotteobserver.com/196/story/808297.html>

"The End of Snail Mail." Newsweek. October 31, 2001. <http://www.msnbc.msn.com/id/3067549/>

After they complete their research, ask students to create one of the following products to present their conclusions:

- Write a letter to your friend or family member about why you should write letters rather than using other forms of communication.
 - Prepare a chart of the different channels of communication, showing uses, advantages, and disadvantages of each.
 - Keep a record of written communication received and sent during one week,
-

analyzing the impact of these forms of communication on one's life. Include postal mail received (distinguishing between personal letters, business communication, and impersonal communication); number of emails (personal, impersonal, spam), text messages, tweets, Facebook, IM or other electronic forms.

2. Ask students to consider the continuing popularity of *Pride and Prejudice* by brainstorming elements of the story that are timeless, such as, its love story, its happy ending despite the barriers that appear to keep the lovers apart, and its easily lampooned stock characters—interfering parents, self-righteous clergy, arrogant wealthy widows, scoundrels and snobs. Ask the class to identify scenes in the narrative that reveal the wisdom or the folly of the characters. Then have groups of students each choose a scene to rewrite in script form, placing the events in another place and/or time. They may focus on key scenes, such as the following:
 - The Meryton ball where Bingley and Darcy are introduced
 - Mr. Collins' proposal to Elizabeth
 - Darcy's surprise profession of love for Elizabeth
 - Lady Catherine's confrontation of Elizabeth when she hears rumors of her engagement
 - The dinner party when Mrs. Bennet too openly reveals her hopes for Jane's match with Bingley

You may want to show students clips from *Clueless*, Austen's *Emma* set in modern times or *Ten Things I Hate About You*, a modern retelling of *Taming of the Shrew*, to help them see how an old story can be transported to another period of history. In order to transport the story from the 18th century to contemporary times, students will need to consider the following questions:

- How should fashion and other details mirror the trendiness or fashion sense of the original?
- How would social distinctions between the Bingley sisters and the Bennet sisters be conveyed?

Clueless (1995). Directed by Amy Heckerling. Actors Alicia Silverstone, Paul Rudd, and Jeremy Sisto.

10 Things I Hate about You. (1999). Directed by Gil Junger. Actors Heath Ledger, Julia Stiles, and Joseph Gordon-Levitt.

3. As a group consider the author's choice of third person limited point of view. Discuss: How would the novel be different if it had been told in first person from Elizabeth's point of view? What can the narrator reveal that Elizabeth cannot? How does the point of view enhance dramatic irony? Consider who else might have told the story and how that change would affect the narrative? Assign other characters, such as Darcy, Jane, Mr. Bennet, to different groups and ask them to explore these same questions. A variation of this activity is to select key scenes and have groups work together to produce a retelling from the point of view of their assigned character. For example, how would Wickham narrate the awkward visit to Longbourn after his elopement with Lydia?
4. Using their research of the Regency Period, have students work together to determine socially appropriate details for Elizabeth's wedding to Darcy or perhaps a

double wedding with Jane and Bingley. Different groups may be responsible for reporting on:

- What kind of wedding dress might Elizabeth have chosen? What formal wear was chosen by gentlemen of the period?
 - What kinds of clothes would the girls have selected for their trousseau?
 - What flora, native to this part of England, might have been used for the ceremony?
 - What type of religious ceremony would have been conducted? (Since Jane Austen's father was a clergyman, she certainly would have expected her characters to follow orthodoxy).
 - What music would be likely at a reception? Students should consider forms of dancing popular in this period and choose appropriate music by composers whose work was familiar in this period.
 - What kind of food and drink was commonly served at formal occasions? Would guests have expected a full sit-down dinner? What meats and side dishes were available?
 - What travel arrangements were necessary for the honeymoon?
5. After completing the novel, have the students investigate social/cultural institutions and attitudes. Look back in the novel to identify passages in which Austen addresses the English class system. What is Austen's attitude toward the English class system? Look at the Bennets' parenting styles and the family life in the Bennet household. What do these descriptions suggest about Austen's attitudes about family life?
6. Inner-Outer Circle Discussion: Ask students to work in pairs to prepare ten discussion questions related to the novel. In preparation for this assignment, you may need to discuss levels of questions, instructing students not to use yes/no literal level questions. Instead, students should generate questions that ask readers to make inferences or evaluations. Suggest questions related to theme or to other literary elements discussed throughout the reading.
- Arrange classroom seats in two circles, one inside the other. Use a timer to assure equitable time for the different roles of participation. In the first half of the period, the students seated in the outer circle will ask questions; students in the inner-circle will answer. The teacher will not participate in the discussion, other than to monitor the process and record participation.
 - Each student should ask a minimum number of questions (usually 2-3, depending on the number of students in the class and the time allotted for a class period) while in the outer circle and make a minimum number of responses while seated in the inner circle.
 - You may place two or three cards numbered and taped to hang down from each desk, instructing students to flip one up each time they answer or ask a question. This may help the teacher to keep an accurate record of student activity. It also allows other class members to encourage participation of all students.
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- At the half-way point, students will exchange seats, so that all students have the opportunity both to ask and to answer questions.
 - Remind students that you will evaluate not only participation but also the levels of questions asked and the quality of the responses, such as depth of thinking and use of references and details from the text.
7. Select one of the following films for viewing in class. Before showing the movie, ask students to keep notes for post-viewing discussion on the following:
- Significant differences in the plot (What scenes and characters from the book are omitted, changed, or combined?)
 - Consistency of point-of-view
 - Casting of the characters (Do the actors playing the roles match images created by Austen's development of her characters in the novel?)
 - Creation of suspense (What is gained or lost by knowing the story will have a happy ending? How does the film create suspense?)

Excellent film adaptations include:

1940. *Pride and Prejudice*, directed by Robert Z. Leonard (MGM Studios); actors: Greer Garson and Laurence Olivier.

1985. *Pride and Prejudice*, directed by Cyril Coke (BBC); actors: Elizabeth Garvie and David Rintoul.

1996. *Pride and Prejudice*, directed by Simon Langton (BBC); actors: Jennifer Ehle and Colin Firth.

2005. *Pride and Prejudice*, directed by Joe Wright (Universal International Pictures); actors: Keira Knightley and Matthew Macfadyen.

Consider hosting a film festival, either screening different adaptations of the film outside of class or assigning different films to individual groups. After students have viewed one or more films discuss: What are the strong points of each film adaptation? Even though this is a period film set in Regency England, does it reflect the time period in which it was produced as well?

The film *Bride and Prejudice* transforms the story of *Pride and Prejudice*, to India and addresses British, American and Indian class conflicts. After students have viewed this film, lead them in a discussion of class conflicts. Questions to discuss:

- What class conflicts play a role in this setting?
- In what way are the problems posed by social class in this movie similar to those in Austen's novel? How are they different?
- What aspects of this film most closely parallel the events and characters in the novel?
- Identify creative differences deemed necessary because of the change in setting.

2004. *Bride and Prejudice*, directed by Gurinder Chadha (Miramax); actors: Aishwarya Rai and Martin Henderson.

IV. EXTENDED READING

1. Assign students to read one or more short stories related to arranged marriages or parental interference such as Bernard Malamud's "The Last Seven Years," Chinua Achebe's "Marriage Is a Private Affair," or Genesis 24, which describes how Abraham seeks a bride for his son Isaac. Then have students identify the differing goals of parents and their children in matrimony. Have students explore and discuss how this conflict varies across different cultures and time periods. Discuss as a group:
 - Is choice important to a couple?
 - What might parents know that would make them better able to choose a marriage partner for their child?
 - What qualities would a husband seek in a wife or a wife in a husband that would be less significant to a parent?
 - Why might parents want a spouse for their child who has similar background and beliefs to them?
2. Contemporary authors have added their own twist to the story of Elizabeth and Darcy. Give students the option of reading a parody or a sequel as follow-up to the study of the novel. Have them report on the following:
 - Plot outline of the novel and parallels
 - Consistency of characterization
 - Development of similar themes
 - Appropriateness of setting

Novels appropriate for this activity:

Hubbard, Mandy. *Prada and Prejudice*. NY: Penguin, 2009.

McCullough, Colleen. *The Independence of Miss Mary Bennet*. NY: Simon & Schuster, 2008.

Austen, Jane and Seth Grahame-Smith. *Pride and Prejudice and Zombies*. San Francisco: Chronicle Books, 2009.

Barron, Stephanie. *Jane and the Unpleasantness at Scargrove Manor: Being the First Jane Austen Mystery*. NY: Bantam, 1997.

Tennant, Emma. *Pemberley: or Pride and Prejudice Continued*. NY: St. Martin's, 1993.

Nathan, Melissa. *Pride, Prejudice, and Jasmin Field*. NY: Avon, 2001.

Shulman, Polly. *Enthusiasm*. NY: Putnam, 2006.

Weldon, Fay. *Letters to Alice on First Reading Jane Austen*. NY: Carroll & Graf, 1984.

3. In Booktalk format, share titles and synopses of novels that explore themes explored in *Pride and Prejudice*, such as marriage, families, and class. Allow students to list first and second choices for reading and assign students to reading groups based on these preferences. Establish a time frame and expectations for the reading groups, including the work expected from each circle. Allow students to choose their roles in the circle and how they will complete the group's work. During each group meeting students will:
-

- Discuss the reading thoroughly, using student-generated questions.
- Plan for a post-reading class presentation or project which shows the parallels between *Pride and Prejudice* and the novel, focusing on one of the themes.

Themes with related novels:

Parents and Marriage

Cushman, Karen. *Catherine, Called Birdy*. NY: Harper Collins, 1994. (Arranged marriage in Medieval England)

See, Lisa. *Shanghai Girls*. NY: Random House, 2009. (Arranged marriage in 20th century China/US).

Divisions—both real and artificial—that separate members of a society

Rowling, J.K. *Harry Potter series*. NY: Scholastic Inc. (Wizards, Muggles, and Half-Bloods)

Alexie, Sherman. *The Absolutely True Diary of a Part-Time Indian*. NY: Little Brown, 2007. (American Indians and Caucasians)

Woodson, Jacqueline. *If You Come Softly*. NY: Penguin, 1998. (Black, White, and Jewish cultures)

Meyer, Stephanie. *Twilight series*. NY: Time Warner. (Vampires and Humans)

Note: The Jane Austen Society of North America explores the connections acknowledged by the author between *Pride and Prejudice* and *Twilight*. Kinney, Shirley and Wallis Kinney. "The Jane Austen - *Twilight* Zone." *The Jane Austen Society of North America*. 1 September 2009. http://www.jasna.org/news_events/twilight.html

4. Students interested in a further investigation of Austen's life and world may choose to read one of the following and perform a Booktalk for the class.

Hale, Shannon. *Austenland: A Novel*. NY: Bloomsbury, 2007.

James, Syrie. *The Lost Memoirs of Jane Austen: A Novel*. NY: Harper Collins, 2008.

Newgarden, Anne. *Becoming Jane: The Wit and Wisdom of Jane Austen*. NY: Hyperion, 2007.

Pool, Daniel. *What Jane Austen Ate and Charles Dickens Knew: From Fox Hunting to Whist: The Facts of Daily Life in Nineteenth-Century England*. NY: Touchstone, 1993.

MORE RESOURCES FOR TEACHERS

- Auerback, Emily. *Searching for Jane Austen*. Madison: U of Wisconsin Press, 2004.
- Dickson, Rebecca. *Jane Austen: An Illustrated Treasury*. NY: Metro Books, 2008.
- Nicolson, Nigel. *The World of Jane Austen*. London: Weidenfeld and Nicolson, 1991.
- Ross, Josephine. *Jane Austen: A Companion*. New Brunswick, NJ: Rutgers UP, 2003.
- Shields, Carol. *Jane Austen*. New York: Lipper/Viking, 2001.
- Tyler, Natalie. *The Friendly Jane Austen*. NY: Winokur/Boates, 1999.
- Weldon, Fay. *Letters to Alice on First Reading Jane Austen*. NY: Carroll & Graf, 1984.

ABOUT THE AUTHOR OF THIS GUIDE

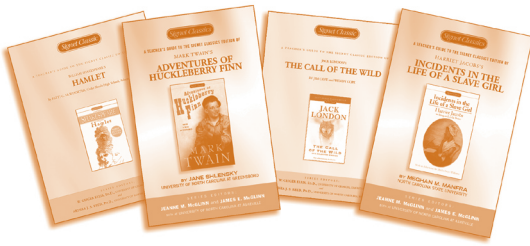
NANCY POSEY is an English instructor at Caldwell Community College and Technical Institute after spending 18 years in the high school classroom in Alabama and North Carolina. Posey achieved National Board Certification in Adolescent/Young Adult English Language Arts in 2000. She is actively involved in NCTE and has served on the board on the North Carolina English Teachers Association for nine years, currently serving as Writing Contest Director.

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Jane Eyre

A Journey to the Center of the Earth

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Looking Backward

Lysistrata

Main Street

The Mousetrap and Other Plays

■ My Ántonia

A Narrative of the Life of Frederick Douglass, An American Slave

Nectar in a Sieve
1984

The Odyssey

Of Mice and Men

One Day in the Life of Ivan Denisovich

The Pearl

Persuasion

■ Pride and Prejudice

The Prince and the Pauper

Pygmalion

Ragged Dick

A Raisin in the Sun

The Red Pony

The Scarlet Letter

The Scarlet Pimpernel

The Secret Life of Bees

Silas Marner

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