

Your text here

# ***PRIDE AND PREJUDICE***

**Jane Austen 1813**

*As always, this schedule is subject to change – please keep an eye on the website for the most recent information.*

Date	In-Class Work	Homework
Monday, 12/18	<i>Pride and Prejudice</i> Introduction	HW: Critically Read “Jane Austin’s Life”
Tuesday, 12/19	More P&P introductory material	HW: Read Vol. 1, chapters 1-4 & Journal #1
Wednesday, 12/20 (IOCs before school)	Ch. 1-4 & Journal Discussion	Journal Breakdown: Journal #2 = Vol. 1, chapters 5-9 Journal #3 = Vol. 1, chapters 10-14 Journal #4 = Vol. 1, chapters 15-18 Journal #5 = Vol. 1, chapters 19-23
<b>OVER BREAK – FINISH VOLUME ONE and JOURNALS #2-5</b>		
Tuesday, 1/2	Quiz on Volume 1; Ch. 5-14 + Journals #2 & #3 Discussion	
Wednesday, 1/3	Ch. 15-23 + Journals #4 & #5 Discussion	HW: Read Vol. 2, chapters 1-6 & Journal #6
Thursday, 1/4	Vol. 2, Ch. 1-6 & Journal #6 Discussion	HW: Read Vol. 2, chapters 7-13 & Journal #7
Friday, 1/5	Check Reading & Journal #7; Workday for Volume 2 Project	HW: Read Vol. 2, chapters 14-19 & Journal #8
Monday, 1/8 (IOCs)	Check Reading & Journal #8; Workday for Volume 2 Project	HW: Read Vol. 3, chapters 1-6 & Journal #9
Tuesday, 1/9	Check Reading & Journal #9; Workday for Volume 2 Project	HW: Read Vol. 3, chapters 7-13 & Journal #10
Wednesday, 1/10	Class Discussion Vol. 2, <u>ch. 14</u> - Vol. 3 <u>ch. 13</u>	HW: Finish novel & final Journal
Thursday, 1/11	End of Reading Socratic Seminar	Complete Volume 2 Project
Friday, 1/12 (IOCs)	View Volume 2 Projects	

# P&P Journal Entries

- Due on the day the section of the novel is up for discussion.
- 1 page per journal.
- **First half page:** Identify a specific convention used in this section of the novel. Explain the effect/impact/significance of the convention. Use at least one specific detail to support your idea.
- **Second half page:** Select a passage from the text. Write an effect statement explaining the effect of Jane Austen's choices in the passage.

# Jane Austen

## 12/1775-7/1817

- Child number 6 in a clergy family of 7 children
- Born December 1775, Died July 1817 at age 41
- Wrote first book at 14
- Father died leaving family poor and without dowries
- She and Cassandra lived at the courtesy of relatives
- Earned only 700 pounds during lifetime from her writing
- Wrote six novels
- Considered the Shakespeare of the novel



Bank of England

Ten Pounds

*Jane Austen*  
"I declare after all there is no enjoyment like reading!"

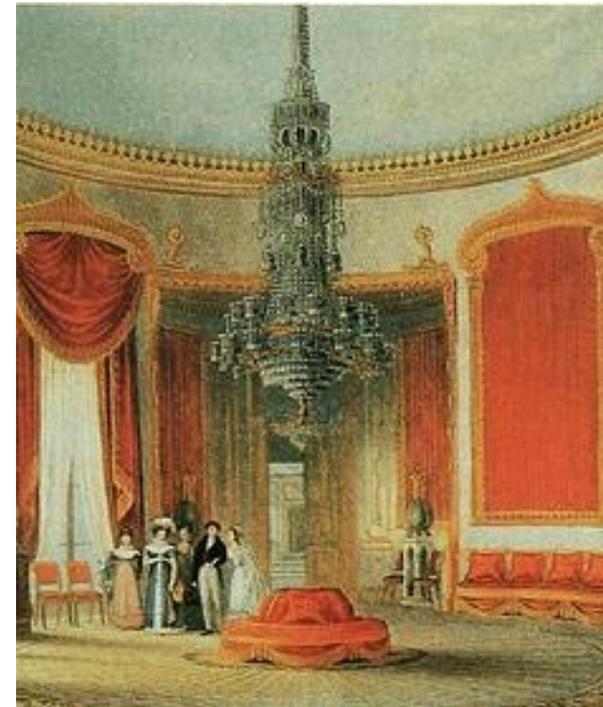
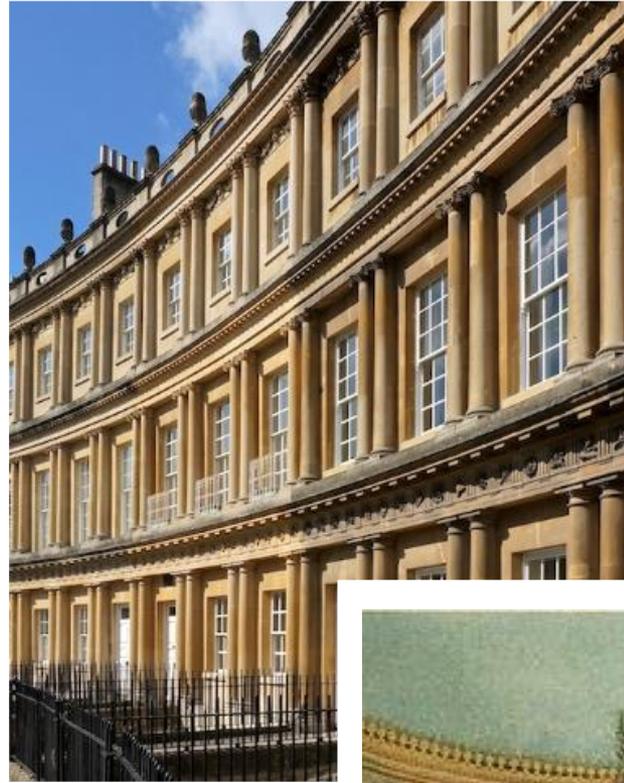


# Regency England

- **1790-1830s**
- **George, prince of Wales, regent on behalf of King George III between 1810-1820**
- **Napoleonic Wars ongoing till Waterloo in 1815**

# Regency Architecture

- **Inspired by the ancient Classical Period**
- **Symmetry, balance, clean lines**



# 'Pride and Prejudice' Estate Is Up for Sale



Wentworth Woodhouse has the longest facade in Britain

# Regency Fashion



- **Also neo-Classical; revival of ancient Grecian and Roman styles**
- **Cotton crops ensured England was able to remain a fashion capital**
- **Neo-classical simplicity meant bye-bye corsets, hello Grecian-style gowns**
- **Hair was worn au naturel...no more wigs**

# Regency Etiquette

Regency Etiquette  
The Mirror of Graces (1811)



by a Lady of Distinction

- **Impeccable manners and spotless reputations ruled the day**
- **Specific behavior dictated for every situation**

- **Unmarried women under 30 should never be seen with a man without a chaperone**
- **A lady never called upon a gentleman**
- **Gentlemen were free to call upon ladies**
- **Going upstairs, a gentleman preceded a lady; going downstairs, he followed (so as not to see her ankle)**
- ***"...your dress should correspond with the station you hold in society."***

## Regency Etiquette

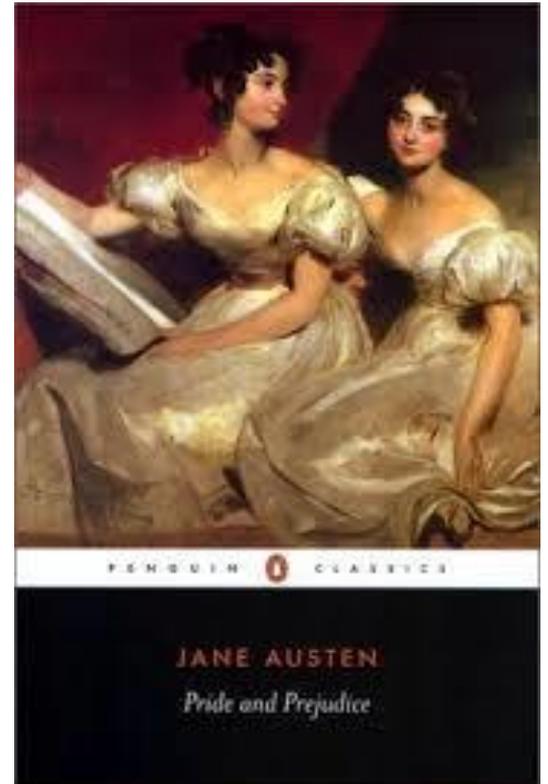
# Regency Etiquette

**How  
would  
YOU  
survive in  
Regency  
England?**



# *Pride and Prejudice* 1813

- Wrote first version in 1796: called it *First Impressions*
- Took 16 years to get published as was not fashionable
  - Gothic novels were fashionable (those that predate Hawthorne's *The Scarlet Letter* and Shelley's *Frankenstein*)



# Novel of Manners

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**Realistic**: complex characters with mixed motives who interact with many other characters and undergo plausible, everyday experiences

---

**Focuses on** the customs, conversation, and ways of thinking and valuing of the upper social class

Novel takes place among the landed gentry: inherited money

Characters' worth is discussed in terms of inheritance and yearly income...so a person with 10,000 a year is worth twice as much as a person with 5,000 a year

£5000 in 1813=  
£294,200.00 in 2016

**Social  
Class  
and \$\$\$  
in P & P**

# Working Classes at the Time

- **Bottom of the ladder: the poor**
  - Few were literate
- **Next level: The farmers**
- **Higher up: The servants**
  - **Marriage: the one way for a woman to possibly move up a class**





# Marriage

- Cost money: Dowry
- Only 30 % of women over 20 married
- Your parents' property went to your brothers
- Women inherited only through husbands
- **To marry was a great prize and a woman's aim**
- Austen never married.
  - At 30 she became a spinster (began wearing a cap)

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

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered the rightful property of some one or other of their daughters.”

(1)

## **Jane Austen's Satire**

in a profession wholly reliant upon the memorable use of language. Like all his poetic contemporaries, Shakespeare had a profoundly figurative imagination. It is a truth universally acknowl-

edged that Shakespeare's gift of poetic invention surpassed that of any writer before or since. Sometimes, though, the art of Bardolatry has led to excessive claims. So, for instance, Shakespeare is sometimes said to have coined more new English words than anyone else, with the possible exception of James Joyce. This is not true. The illusion

# Austen's First Lines

- **Do a close reading of the first 2 lines of P and P.**
  - **What does Austen accomplish by echoing these philosophical tracts in her opening line as she does?**
  - **What is the tone she creates and how does she create it?**
  - **What does it set us up to expect?**

# Austen's humor: Satire & Irony

- **Satire: A form of comedy**
  - **Brings human ignorance, weakness and cruelty (our own as well) to light and lets us laugh at them**
  - **Satire ridicules its subject through the use of techniques such as exaggeration, understatement, reversal, incongruity and/or parody in order to make a comment or criticism about it.**

- Is about **reversal**: what we think should be is not; what we expect to happen does not; what someone says is the opposite of what he/she means.
  - **Verbal**: What is said is the opposite of what is meant
  - **Dramatic**: The reader knows and understands more than the character
  - **Situational**: outcome of a situation is contrary to what was expected; actions have the opposite effect that was intended

## Irony



# INTRODUCTORY DAY #2

Only ONE MORE WAKE-UP!!!! Tuesday, 12/19



**“Single women have a dreadful propensity for being poor – which is one very strong argument in favour of matrimony.” – Jane Austen, 1816**

# The Industrial Revolution

The 1780 Industrial Revolution created change in the social structure – a new social class.

A rich – but untitled – class rose. Think new money vs. old money (The Great Gatsby) because there was still great respect granted to those of old money.

The Bingley fortune is new money, a status that Miss Bingley greatly resents.

Remember, because land was passed down within families, those with new money were restricted on which estates were available.

# Young Ladies

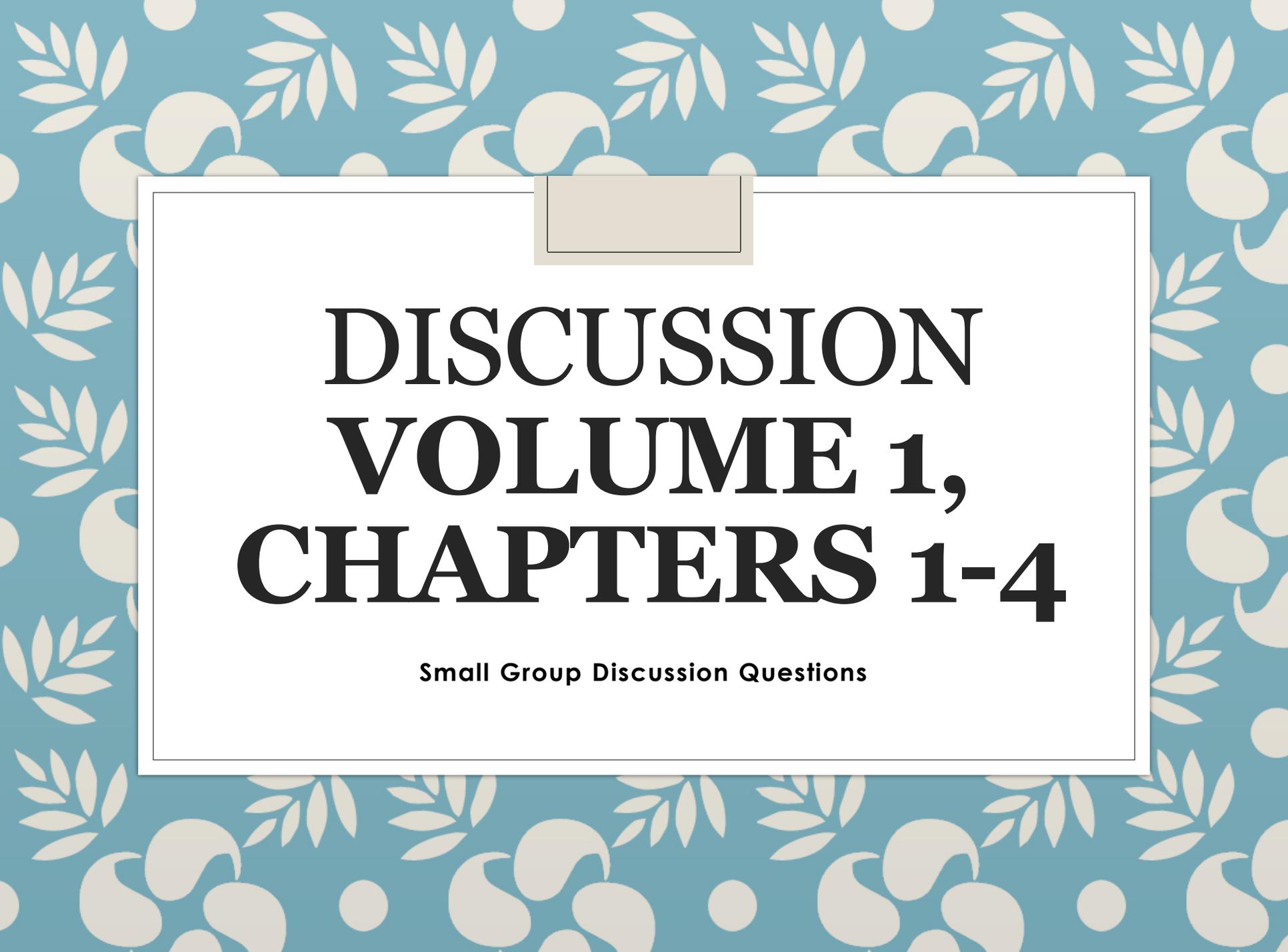
After a short Easter holiday, when Parliament adjourned and families returned to the country, the party season began. These parties revolved around the deadly serious business of marrying off the young girls of the family to eligible and wealthy young men in what some referred to as the “marriage market.”



A girl's first season marked a dramatic turning point in her life. Until she was 17 or 18 she was not considered socially alive. At dinners when guests were present she did not speak unless spoken to and then it was only to answer questions yes or no.

- When a girl “came out,” it meant she was formally presented and was ready to embark on an extraordinary round of balls and dances and other festive affairs. When Lady Dorothy Neville came out in 1849, she attended “50 balls, 60 parties, 30 dinners, and 25 breakfasts.” All this was with a serious goal in mind. If the girl did not get married within two to three seasons she was considered a failure. At thirty, a hopeless, permanent spinster.
- a lady never dances more than three dances with the same partner.
- a lady should never fail to acknowledge someone after encountering them socially unless it is absolutely necessary.

## Young Ladies Continued



# **DISCUSSION VOLUME 1, CHAPTERS 1-4**

**Small Group Discussion Questions**

# What to do:

- Get in a small group of four-ish people
- Open to a new cool page in your comp book for this group work
- Label the comp book page “Chapter 1-4 group work 12.20.17”
- **Discuss each question thoroughly with your group, analyzing specific evidence, and then note a relevant, detailed response in your comp book.**
- I’ll stamp your notes about these discussion questions next year. ;)

Someone from each class can stamp today's journal entries. The stamp is in the front teacher table.

**What did you write about?**

Share  
your  
journal  
entry  
from last  
night  
with your  
group.

1. What does the Bennet's relationship show about marriage?
2. Who is described as "proud" and when and to what end?
3. Where do you see Austen using humor in the first four chapters, and to what end? Analyze a few specific instances.
4. Where do you see characters exhibiting "prejudice" in the first four chapters?
5. Write three post-ball tweets from different characters.

## Ch 1-4 Discussion Questions

## Austen's Characterization Methods

- **We learn about characters...**
  - ***Through other characters***, and in relation to how we feel about **them (C)**
  - Through the characters' "own" words, ***direct speech* (D)**
  - Through the ***omniscient narrator* (N)**

### 6. In your journal:

- **Make a list of Austen's major characters**
- Annotate each character, commenting on what Austen reveals about each in the exposition
- Classify how you learn each fact about a character--Mark N for narrator, D for direct speech, C for other characters' words.

# Homework

- Read and journal for the rest of Volume 1
  - Pay attention to **HOW** Austen:
    - narrates
    - develops themes of pride and vanity
    - Motifs to watch for: eyes, books and reading



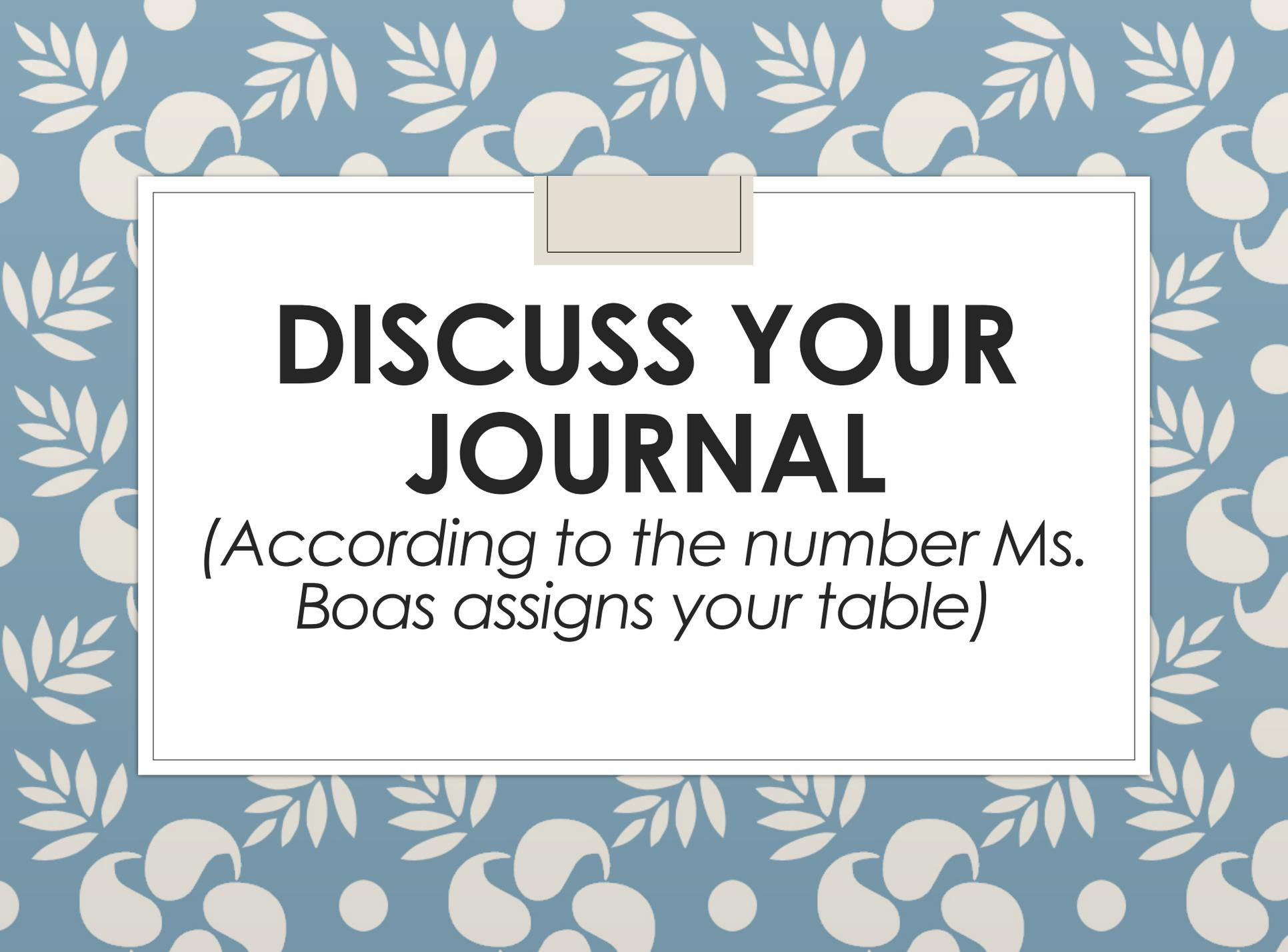
# HAPPY 2018!

Tuesday, 1/2/2018  
Volume 1 Quiz & Journal Discussion  
Chapter Discussion through Ch. 8

# Partner Quiz

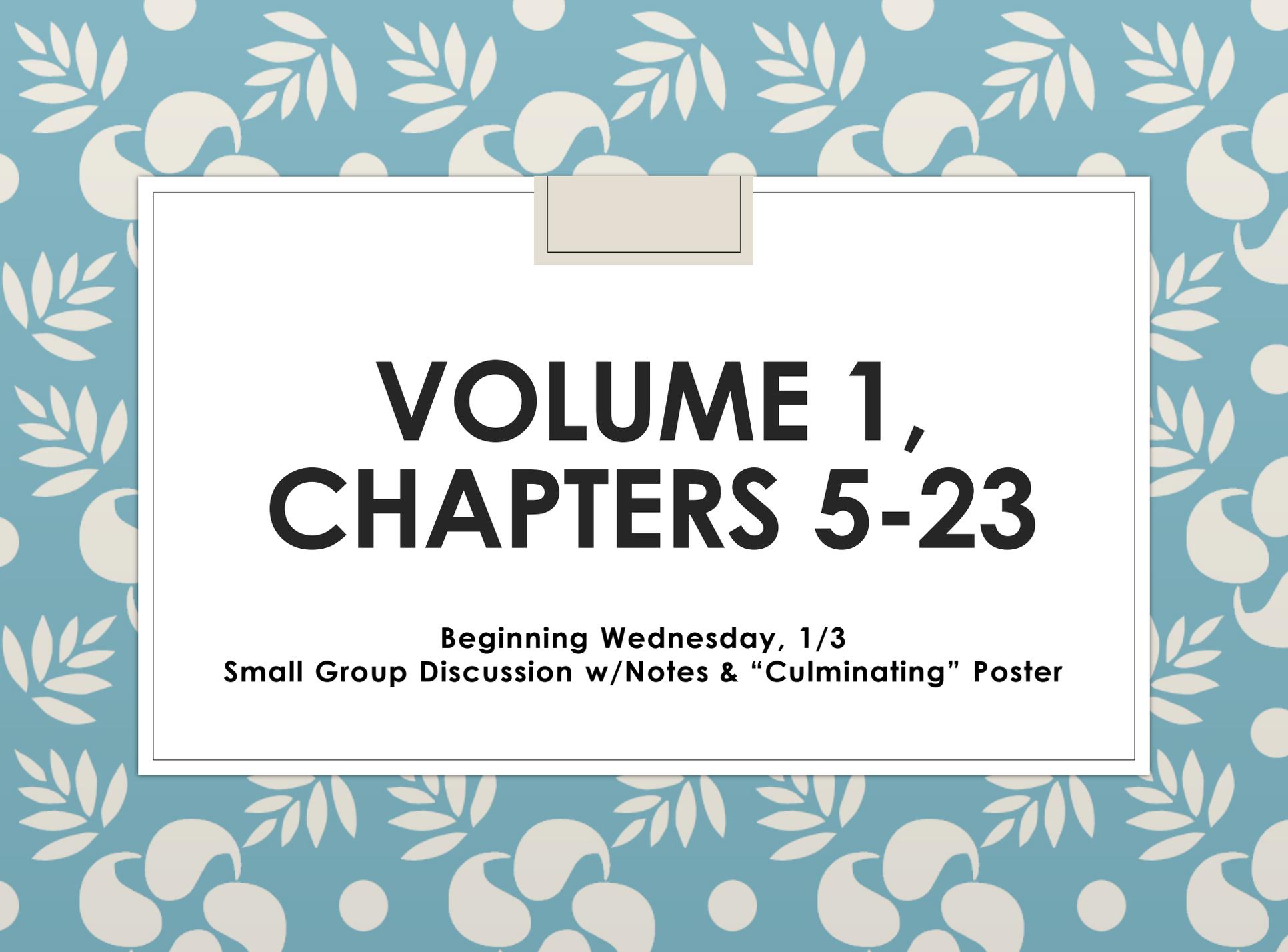
1. Choose ONE person to work with. (unless we're down to an odd number – we'll face this when/if it happens)
2. Pick up ONE test sheet.
3. Make sure you have your novels.
4. Work as quietly as possible (there are 5 prompts, but you do not want to give away your brilliant answers to someone else).

**YOU HAVE 20 MINUTES ONLY!**



# **DISCUSS YOUR JOURNAL**

*(According to the number Ms.  
Boas assigns your table)*



# **VOLUME 1, CHAPTERS 5-23**

**Beginning Wednesday, 1/3  
Small Group Discussion w/Notes & “Culminating” Poster**



# The *Entailment* of Longbourn

Austen introduces **the entailment** in Ch. 7.

“Mr. Bennet’s property consisted almost entirely in an estate of two thousand a year, which, unfortunately for his daughters, was entailed in default of heirs male, on a distant relations...”

- From Webster's Revised Unabridged Dictionary (1913)
- Entail \En\*tail", v. t. [imp. & p. p. {Entailed}; p. pr. & vb. n. {Entailing}.] [OE. entailen to carve, OF. entailler. See {Entail}, n.] 1. To settle or fix inalienably on a person or thing, or on a person and his descendants or a certain line of descendants; -- said especially of an estate; to bestow as an heritage.

What is an  
entailment?

- **Entailment is similar to the succession to the throne in the British Monarchy.**
- **The succession is based on the concept of male primogeniture, which means that men inherit over women.**

Where does  
the idea come  
from?

# What is the purpose?

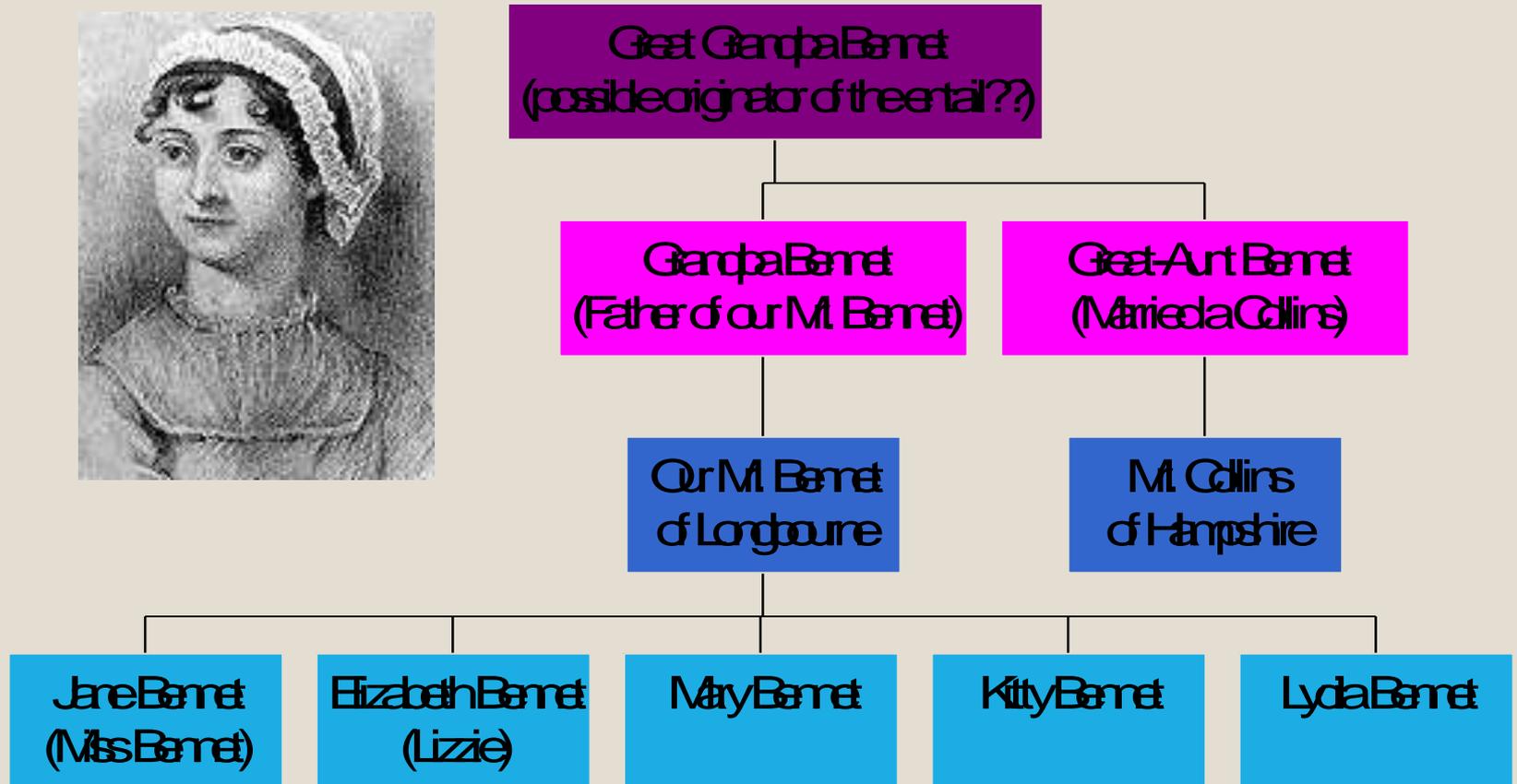
- To legally preserve both the custom of “Patrimony” and to keep large properties intact over generations.

# WHAT ARE THE IMPLICATIONS?

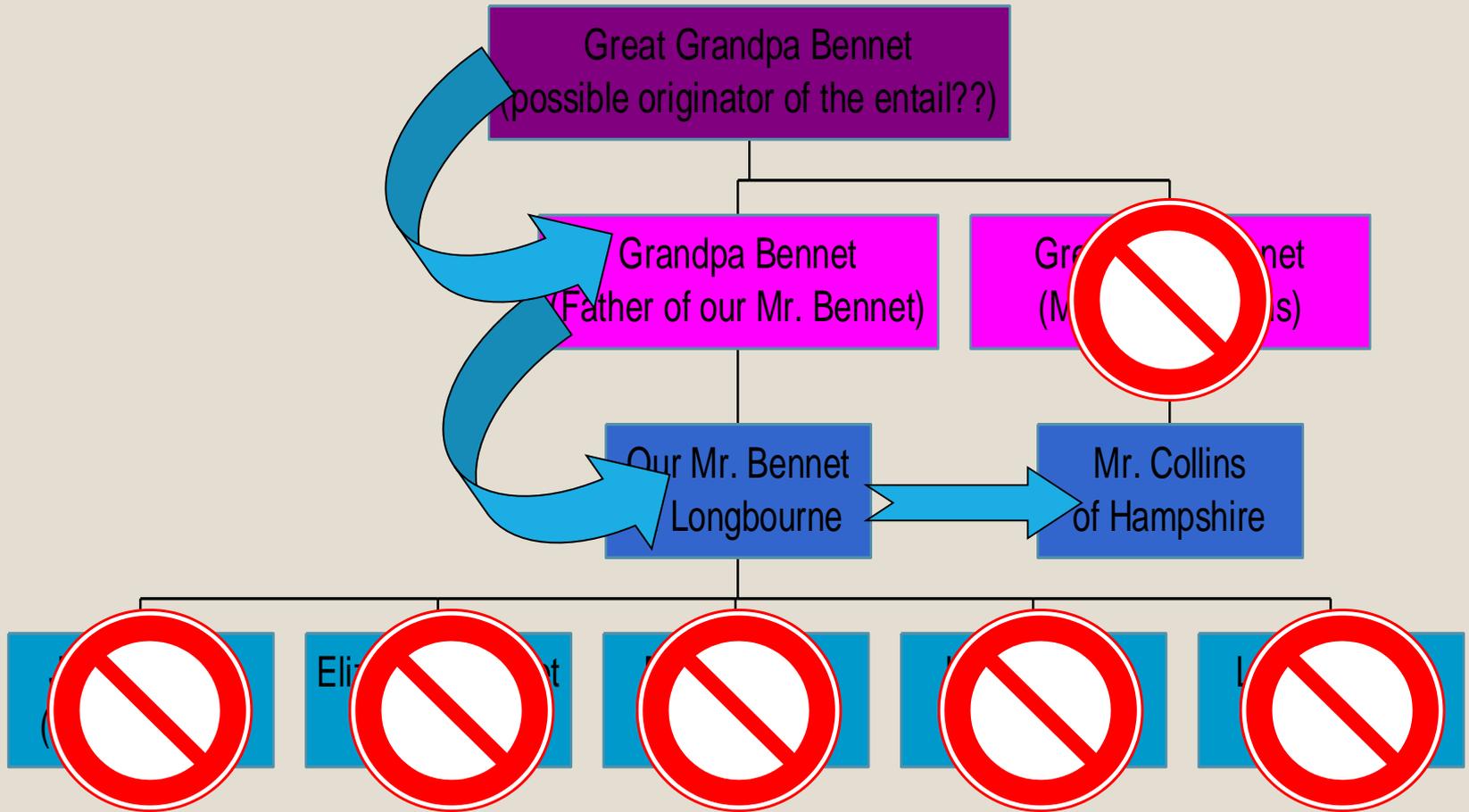
Any man inherits before a  
woman.



# The Bennet Line-Up:



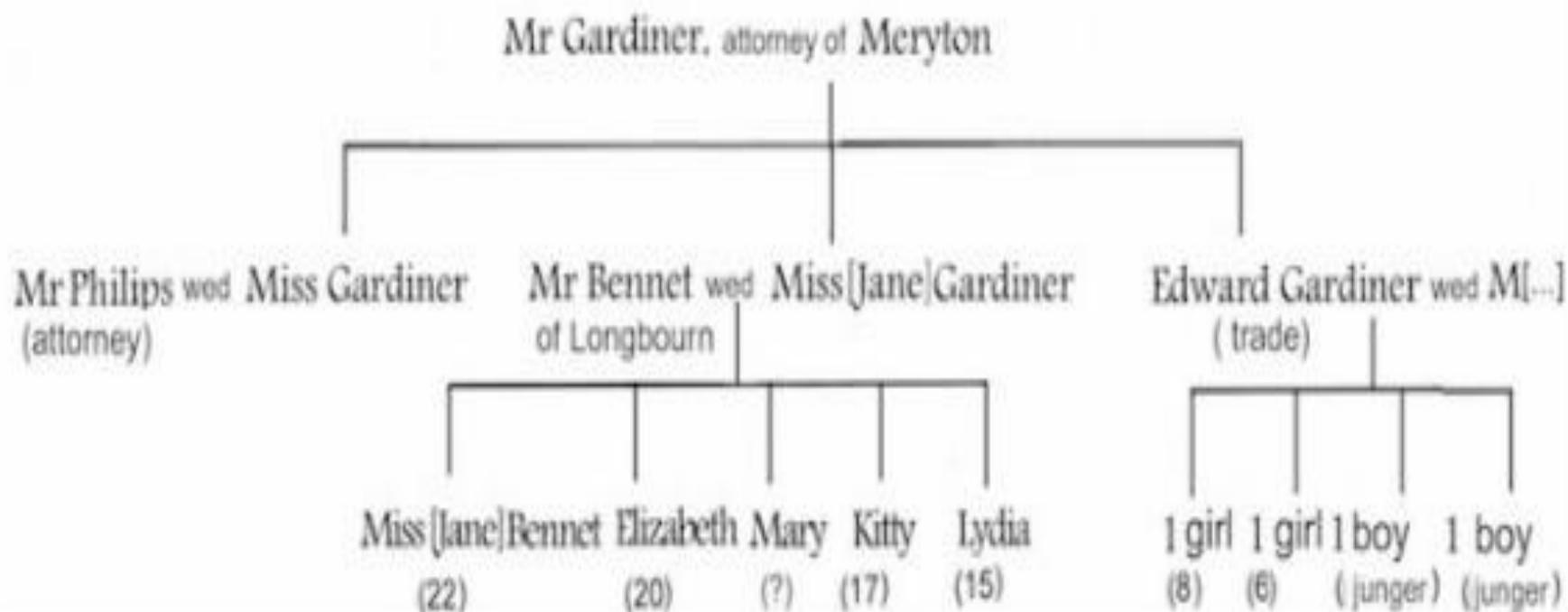
# The Bennet Inheritance:



# Discuss Entailment, while I stamp your journals.

- **What opportunities were there for women to work? (What kinds of jobs were available to the gentlewoman whose skills were needlework, piano, singing, and dancing?)**
- What would happen to the Bennet girls if their father died and they were unmarried?
- To what degree is Mrs. Bennet's obsession with wealthy suitors understandable and acceptable?
- **Why does Austen introduce the entail in Ch. 7?**

# Bennet, Philips & Gardiner families





- **Omniscient narrator (third person)**
  - Latin *omnis* (all) and *scire* (to know). An *omniscient* narrator knows all about the characters.
  - **“Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three and twenty years had been insufficient to make his wife understand his character. *Her* mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented, she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news.”**

## Characteristics of Austen’s fiction

- **Remains in past tense and third person, yet the words belong to the character rather than the narrator (it's the character's *voice*).**
  - *Indirect* means no quotation marks and no “she thought” explicitly marking the thought process as the character's
  - Has an *ironic* effect because we know more than the character does (dramatic irony)
  - **Example:** “She hardly knew how to suppose that she could be an object of admiration to so great a man; and yet that he should look at her because he disliked her was still more strange.” P and P Ch. 10,p. 45

## **Austen pioneered Free Indirect Speech**

# Chapter Five Discussion

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Discuss the role of gossip in the novel, and in indirect characterization.

---

How does Mary say that pride differs from vanity? (22)  
Who is which in the novel thus far?

- **“Pride is a very common failing I believe. By all that I have ever read, I am convinced that it is very common indeed, that human nature is particularly prone to it, and that there are very few of us who do not cherish a feeling of self-complacency on the score of some quality or other, real or imaginary. Vanity and pride are different things, though the words are often used synonymously. A person may be proud without being vain. Pride relates more to our opinion of ourselves, vanity to what we would have others think of us”**  
**(Ch. 5)**

## **Mary Bennet on pride and vanity:**

# Chapter Six Discussion

- Compare and contrast Lizzie Bennet's and Charlotte Lucas's views on marriage/life.
- Discuss Darcy's "mortifying" realizations. (26)
- How does Austen show Jane & Lizzie are protagonists? What qualities elevate them from their peers and sisters?

# Chapter Seven Discussion

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Discuss the implications of Mr. Bennet's entailment. (32)

---

Who is the funniest character in the novel thus far?

- Does Lizzie represent a mixture of "pride and impertinence" or does that assessment show more about the Bingley sisters (Miss Bingley and Mrs. Hurst)?
- What evidence does Austen present of the socio-economic divide between the Bennets and the Bingleys?
- How are rural vs urban settings used in Austen's exposition?
- What prejudices do the Bingley sisters have? Darcy? Lizzie? Jane? Mr. Bingley?

## Chapter Eight Discussion

**Who is  
proud?  
Who is  
vain?**

---

**Find evidence.**

---

**What do Elizabeth  
and Darcy each  
think of pride?  
(Chapter 11)**

# Arranged Marriage Statistics

Sources: UNICEF, Human Rights Council, ABC News 4/17/15

## Arranged Marriage Statistics

## Data

Average divorce rate globally on arranged marriages	4.2 %
India divorce rate	1.2 %
Global divorce rate for arranged marriages	6.3 %
Average number of years older the male is from the female in an arrange marriage	4.5 years
Percent of marriages in India that are arranged	89 %
Percent of marriages in the world that are arranged	54 %
Percent of U.S. men between the age of 40 and 50 who have never been married	14 %
Percent of U.S. women between the age of 40 and 50 who have never been married	10 %

## Percent of girls who were forced to marry before a certain age

## Percent

South Asia before age 18	46.4 %
Bangladesh before age 15	27.3 %
Africa before age 18	42 %
Niger before age 15	26 %
Kyrgyzstan before age 18	21.2 %
Kazakhstan before age 18	14.4 %

- What makes Mr. Collins “absurd” to the Bennet family, Darcy, and the novel’s readers?
- The motif of letters emerges in chapter 10, and the motif of dancing even earlier. What use does Austen make of these motifs thus far?
- To what extent do you trust Darcy and George Wickham? Pick a side, despite your limited information because that’s what the denizens of Meryton and surrounds have done. Who in the novel agrees with you?

## Chapter 9-18 Discussion

# Chapter 9-18

## Discussion Continued

- The Netherfield Ball was “extremely agreeable to every female of” the Bennet family. What transpires between: (ch 17-18)
  - Elizabeth and Darcy
  - Elizabeth and Mr. Collins
  - The Bingleys, generally
  - Elizabeth and the rest of her family
  - Mrs. Bennet and Mrs. Lucas

# Chapter 9-18 Discussion Cont.

- **Analyze an instance of Austen's use of free and indirect speech.**
  - Which narrative voice(s) does the free and indirect speech of the narrator take on in your scene?
  - Analyze the narrative voice's diction for significance.
  - What is the effect of this choice of point of view? Why does Austen use it here?
    - Comparative F&IS Example: Page 61--Both Elizabeth and Darcy's inner thoughts are captured in the same paragraph.

# Chapters 19-23

**We have a proposal!**

- **Fallout?**

**Bingley + Miss Darcy?**

**Charlotte + Mr. Collins?**

**What's at stake at the  
end of Volume one?**

**Analyze the significance of a dominant Motif  
in *Pride and Prejudice*, volume I, and  
present your work to the class tomorrow.**

**Dancing**

**Reading**

**Eyes**

**Pride**

**Letters**

**Balls/Assemblies**

**Estates  
(Longborne,  
Netherfield,  
Rosings, Pemberly)**

Create a thesis-  
driven poster you'll  
present to the  
class tomorrow.

# **Task:**

- **Analyze the significance of several quotes where Austen presents your assigned motif.**
  - **Good presentations will reveal NEW INSIGHT into the text that has not already been discussed in class.**
- **Create a thesis-driven poster analyzing your motif in Volume One with your group.**

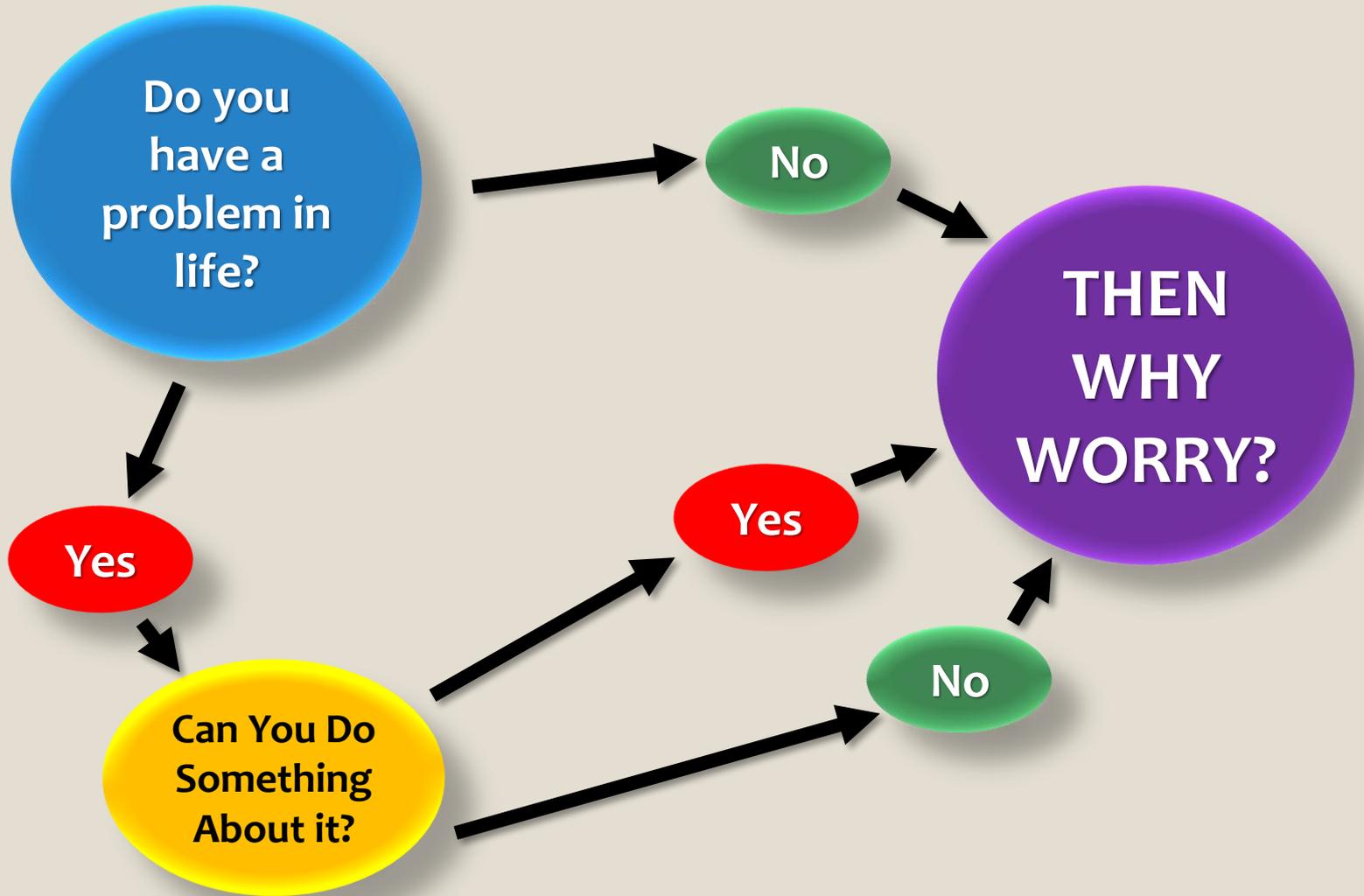
- 1. Dancing**
- 2. Reading**
- 3. Eyes**
- 4. Pride**
- 5. Letters**
- 6. Balls/Assemblies**
- 7. Estates  
(Longborne,  
Netherfield,  
Rosings,  
Pemberly)**

# Happy Friday Eve!

VERY Brief Mama Boas Moment = 1 slide

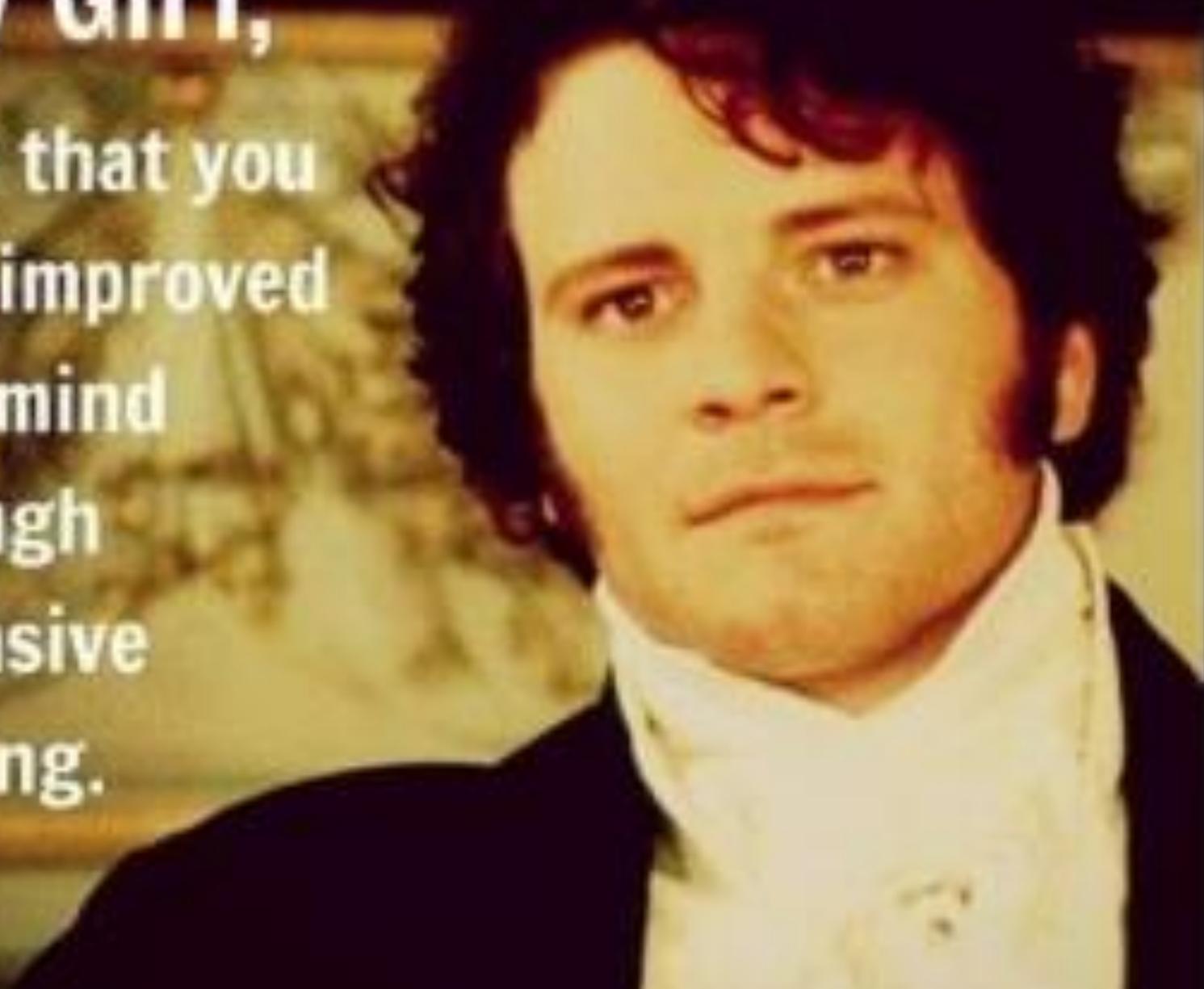
A few memes

Your time 😊



**Hey Girl,**

**I love that you  
have improved  
your mind  
through  
extensive  
reading.**



**YO MOMMA SO RUDE I'M UNABLE TO REJOICE IN  
THE INFERIORITY OF YOUR CONNECTIONS**



**MARRY ME**



## Fitzwilliam Darcy, 28

1 mile away Active 4 hours ago

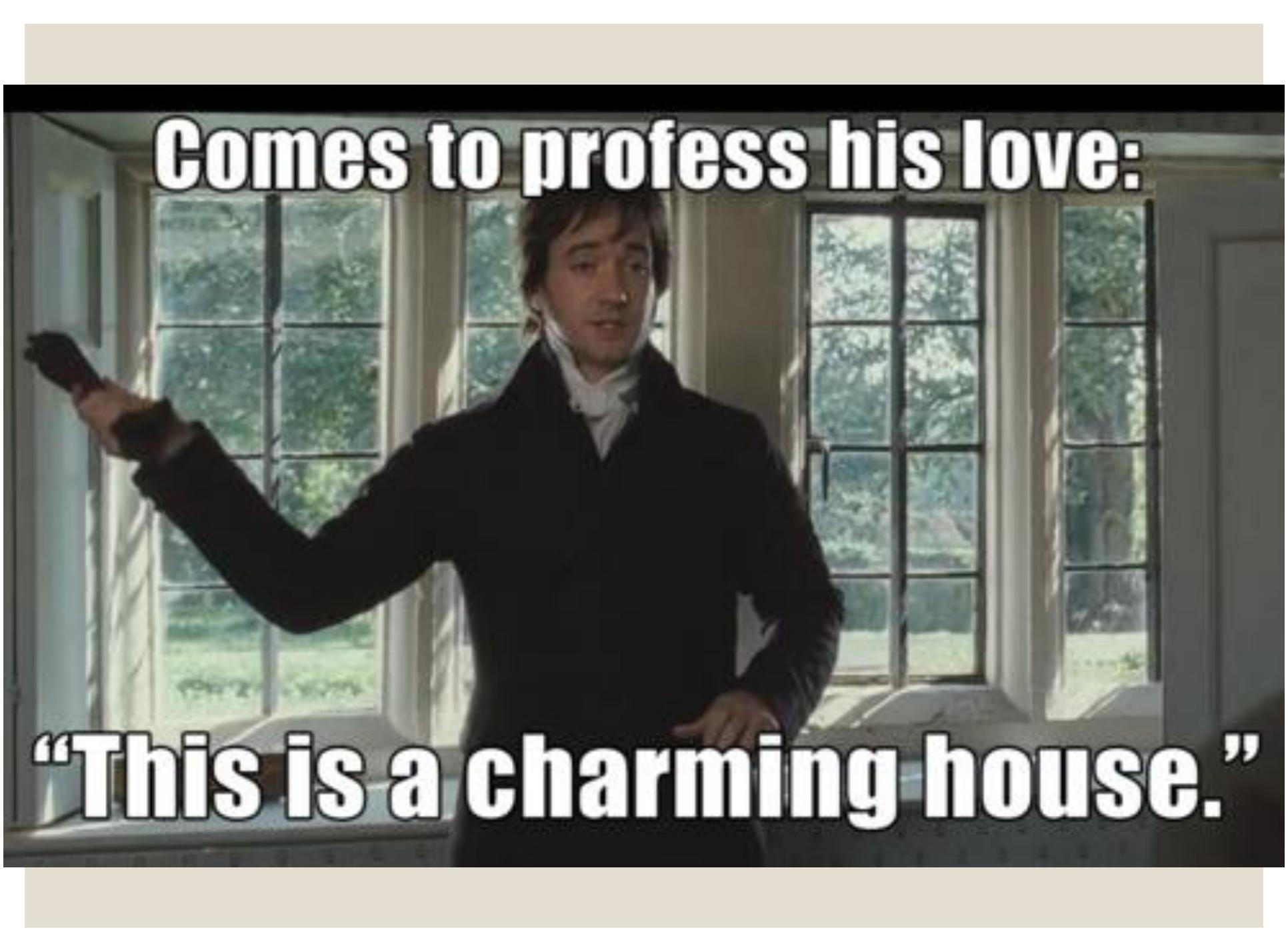


It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife, or a casual hookup.

I'm rich and I don't have tuberculosis, so what are you waiting for?



**Comes to profess his love:**

A man in a dark coat and white cravat stands in a room with large windows. He is gesturing towards the view outside the windows with his right hand. The scene is brightly lit, suggesting a sunny day.

**“This is a charming house.”**

# Beginning Task:

1. Bullet several specific pieces of evidence on the front of the card



2. On the back, a thesis 😊  
Analyze the function and significance of Mrs. Gardiner, the new Mrs. Collins, or Lady Catherine in ch 1-6 of Volume II.

# Brain Break



Half sheet needed

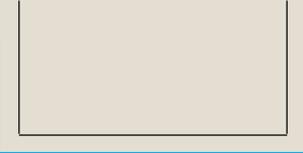
1. The letter that begins Volume II (chapter 24) is from whom?
  - a. Mr. Darcy
  - b. Mrs. Gardner
  - c. Charlotte Lucas
  - d. Miss Bingley
2. Mrs. Gardner warned Elizabeth acquaintance with whom?
  - a. Mr. Darcy
  - b. Mr. Collins
  - c. Mr. Wickham
  - d. Mr. Lucas
3. Who basically snubbed Jane during a very short visit in London?
  - a. Mr. Darcy's Sister
  - b. Charlotte (Lucas) Collins
  - c. Miss Bingley
  - d. Mr. Bingley
4. Upon hearing of her upcoming journey with her aunt and uncle, Elizabeth questions, "What are men compared to \_\_ and \_\_?" (113).
  - a. ... horses and hunting dogs...
  - b. ... lakes and streams...
  - c. ... rocks and mountains...
  - d. ... branches and roots...
5. What activity does Charlotte encourage Mr. Collins to do often?
  - a. Read
  - b. Garden
  - c. Chop wood
  - d. Sing
6. What is Lady Catherine astonished about regarding Elizabeth and/or her sisters?
  - a. They do not all play and sing.
  - b. She does not draw.
  - c. They do not have a governess.
  - d. They are all out at once.
  - e. All of the above.

VOL. II, CHAPTERS 1-6  
(Chapters 24-29)

SHARE YOUR JOURNALS

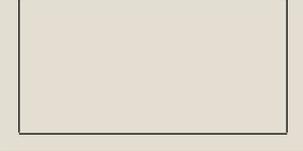
**ACQUIRING MATERIAL WEALTH OR  
REJECTING ITS ATTRACTIONS HAS OFTEN  
BEEN THE BASE UPON WHICH WRITERS  
HAVE DEVELOPED INTERESTING PLOTS.**

**COMPARE THE WAYS THAT AUSTEN  
DEVELOPS SUCH MOTIVATIONS THUS FAR  
IN *PRIDE AND PREJUDICE*.**



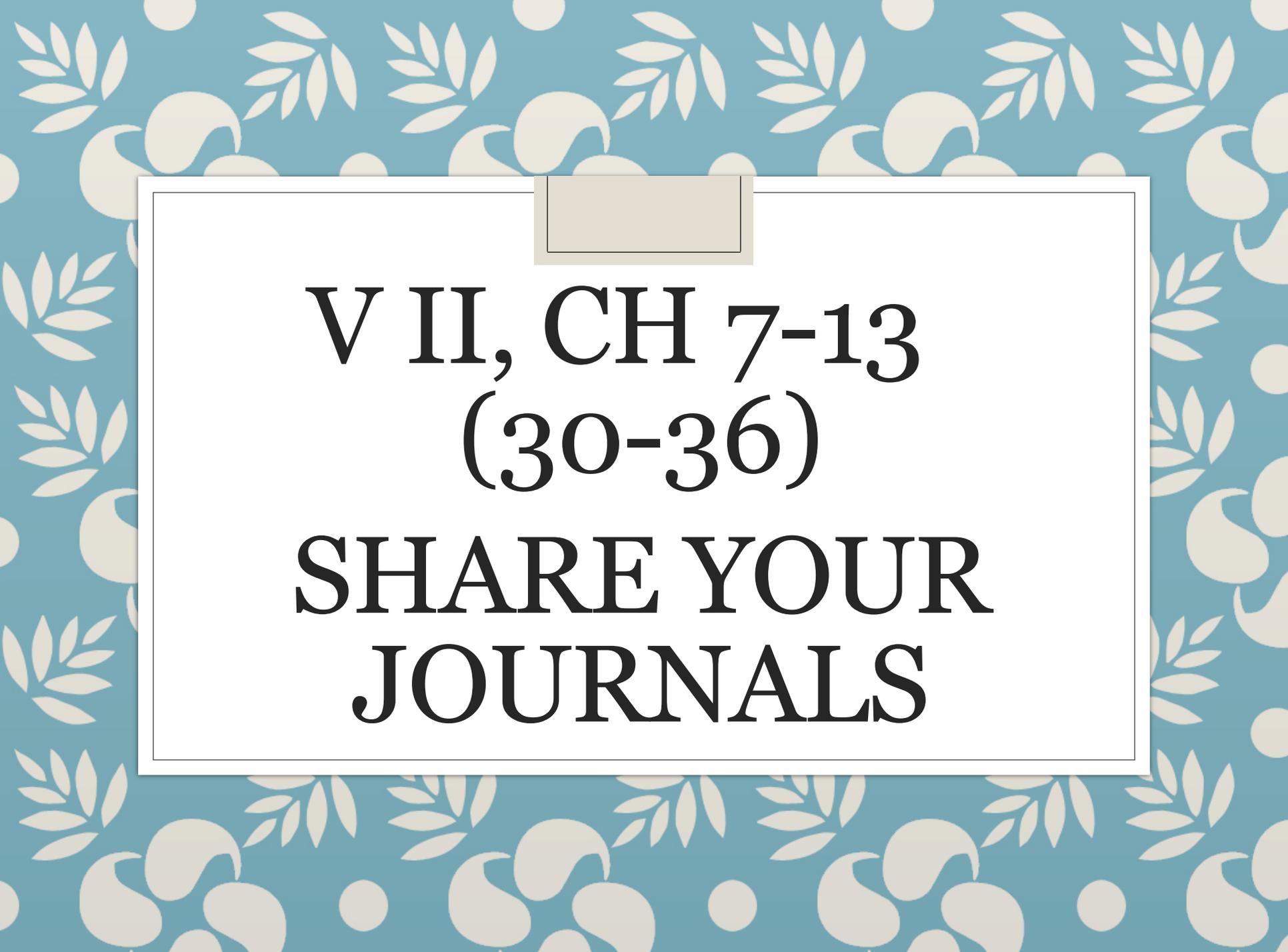
# CHAPTER 24

Motif of Letters: Analyze Caroline Bingley's motivations and the effect of her letter to Jane



# CHAPTER 25-26

What role do the  
Gardiners play in the plot?



V II, CH 7-13  
(30-36)

SHARE YOUR  
JOURNALS

Pick a side and defend it:

◦ Team Darcy  
or Team  
Wickham?

# Task:

- **Analyze the significance of several quotes where Austen presents your assigned motif.**
  - **Good presentations will reveal NEW INSIGHT into the text that has not already been discussed in class.**
- **Create a thesis-driven poster analyzing your motif in the novel thus far with your table group.**

- 1. Dancing**
- 2. Reading**
- 3. Eyes**
- 4. Pride**
- 5. Letters**
- 6. Balls/Assemblies**
- 7. Estates  
(Longborne,  
Netherfield,  
Rosings,  
Pemberly)**
- 8. Etiquette (idea  
more than motif)**

- How would you describe the first meeting of Elizabeth and Mr. Darcy **at Hunsford**?
- Can you give examples of Elizabeth and Darcy's **misunderstandings** of each other?
- In this novel about **pride and prejudice**, which characters do you think are proud? Which are prejudiced? Do you think it is completely accurate to say, for example, that Darcy is proud and Elizabeth is prejudiced? Or are both characters a combination of pride and prejudice? Which other characters are also proud? Prejudiced?

Theme:  
Pride &  
Prejudice

# Theme: Pride & Prejudice cont.

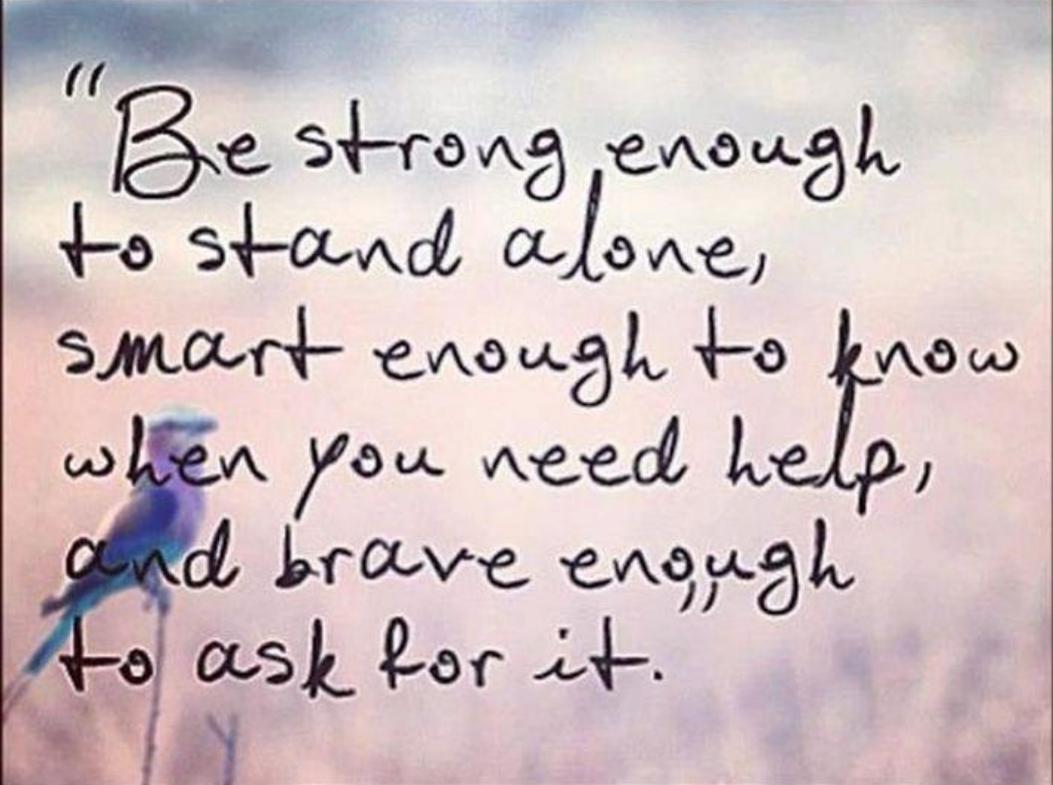
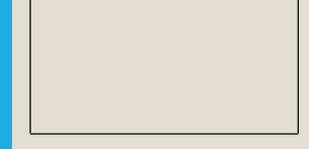
- As the novel develops till this point, what do you think about **Darcy's pride and coldness**, esp. in Meryton assembly? How do different people, e.g. Charlotte and Fitzwilliam, respond to his pride and stubbornness (e.g. 39-40; 125)? How does Darcy himself explain it (pp. 34; 119)?
- During one of her regular walks in the park around Rosings, Elizabeth meets Fitzwilliam. While talking with him, Elizabeth learns more about **Darcy's involvement in Mr. Bingley's estrangement from Jane**. How does she respond to this in front of Fitzwilliam and by herself? Does she show any lack of judgment in her defense of her own family?

How does the theme of Pride & Prejudice fit into the next two events?

As Elizabeth considers the news she learned from Fitzwilliam, Darcy pays her a visit and, to Elizabeth's surprise, makes **a marriage proposal**.

The next morning Darcy hands Elizabeth a **letter** he has written to her.

Pride &  
Prejudice  
Theme  
cont.



"Be strong enough  
to stand alone,  
smart enough to know  
when you need help,  
and brave enough  
to ask for it.

WEDNESDAY,  
1/10/18

Thought for the day:

- 85 countries
- 1.7 million tweets (10/17)
- 12 million FB posts (in 24 hours, 10/17)
- 54% of all American women have experienced “unwanted and inappropriate sexual advances”
- 33 million US women have been sexually harassed



As you read, do you agree?  
Why? Do you disagree?  
Why?

From what you know of  
Austen, does this correlation  
fit? How or why not?

With a partner at your table,  
find other examples of text  
that help support or disprove  
Cohen's assertions.

# Marantz Cohen Article



# READING TIME!

Volume 3, chapters 1-6 (chapters 43-48)



# FRIDAY EVE 1/11/2018

Ch. 43 – 48  
Pemberley & Lydia!

# SHARE YOUR JOURNALS!

- Also discuss...
  - Themes
  - Setting
  - Austen's use of satire

Do emotions and feelings triumph over reason and sense? Which characters give themselves over to their emotions? Do they all? When and how do characters switch from being ruled by emotions to reason?

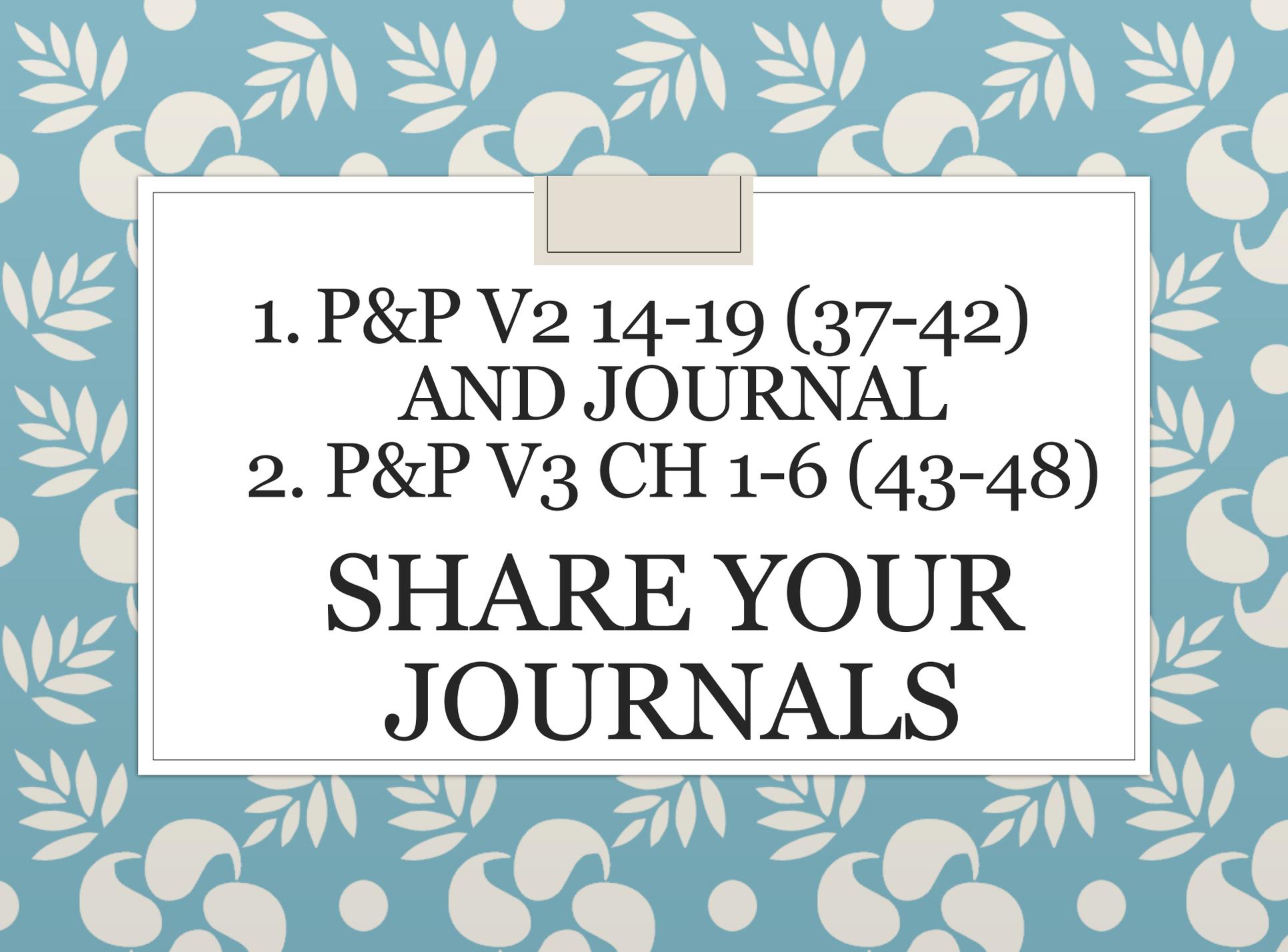
In thinking of the title, readers often assume that pride refers to Mr. Darcy and prejudice to Elizabeth. Do you ever sense it's the other way around?

How does the visit to Pemberley change Elizabeth? Why does she change? Does this presume that she has given up her defiance and independence to settle into a conventional role?

## Discussion Questions

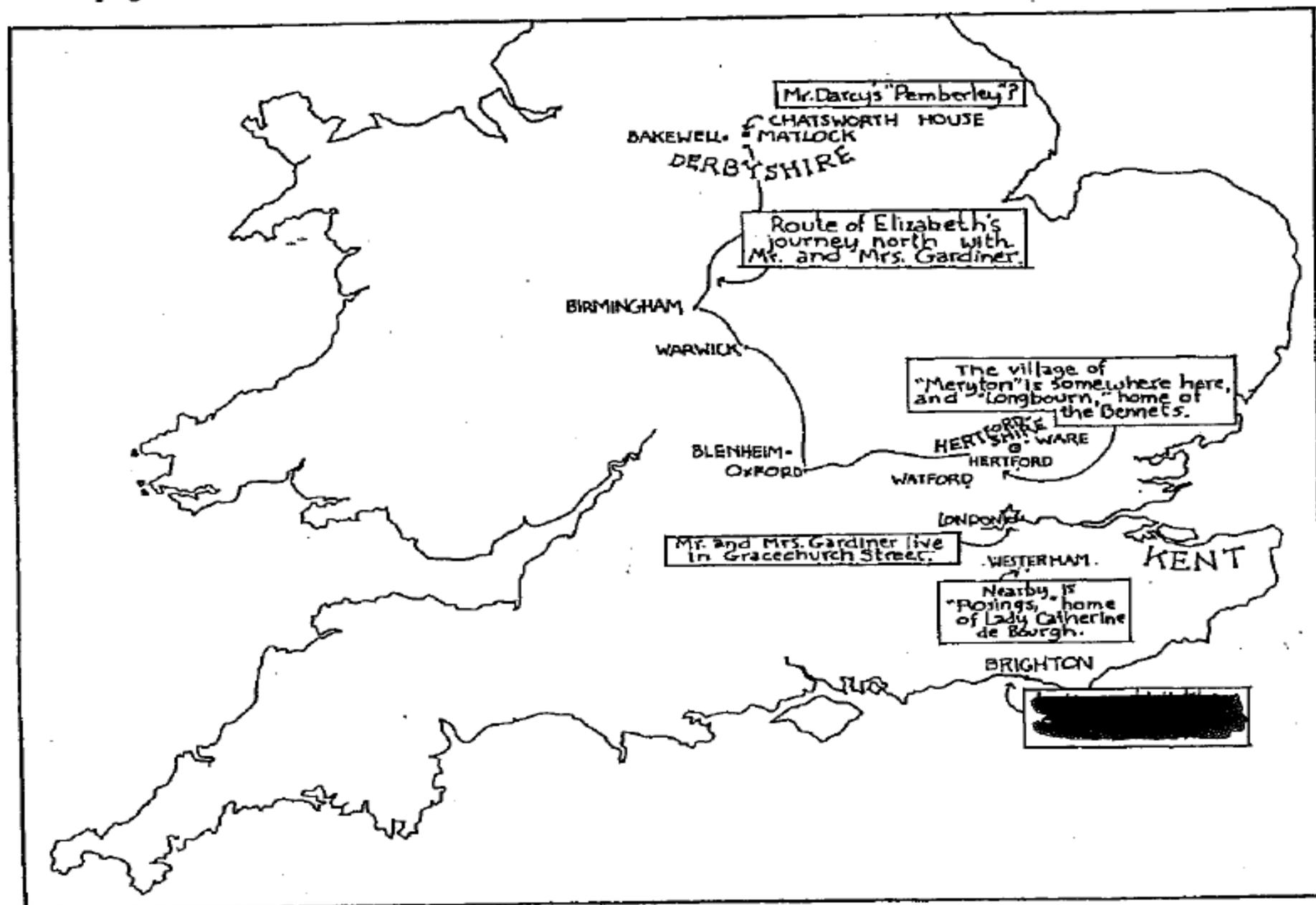
# Digging into Characters

- The novel has many universal themes that make it relevant today and inspire contemporary spin-offs and adaptations. Imagine the Facebook pages of each of the Bennet daughters. Who would be most active on Facebook? How would their entries differ from each other? Would any of them choose not to be on Facebook?
- Darcy says that Wickham tried to elope with Georgiana for revenge. Why does he run away with Lydia (other than the obvious...)?

- 
1. P&P V2 14-19 (37-42)  
AND JOURNAL
  2. P&P V3 CH 1-6 (43-48)

**SHARE YOUR  
JOURNALS**

# A Map for Pride and Prejudice

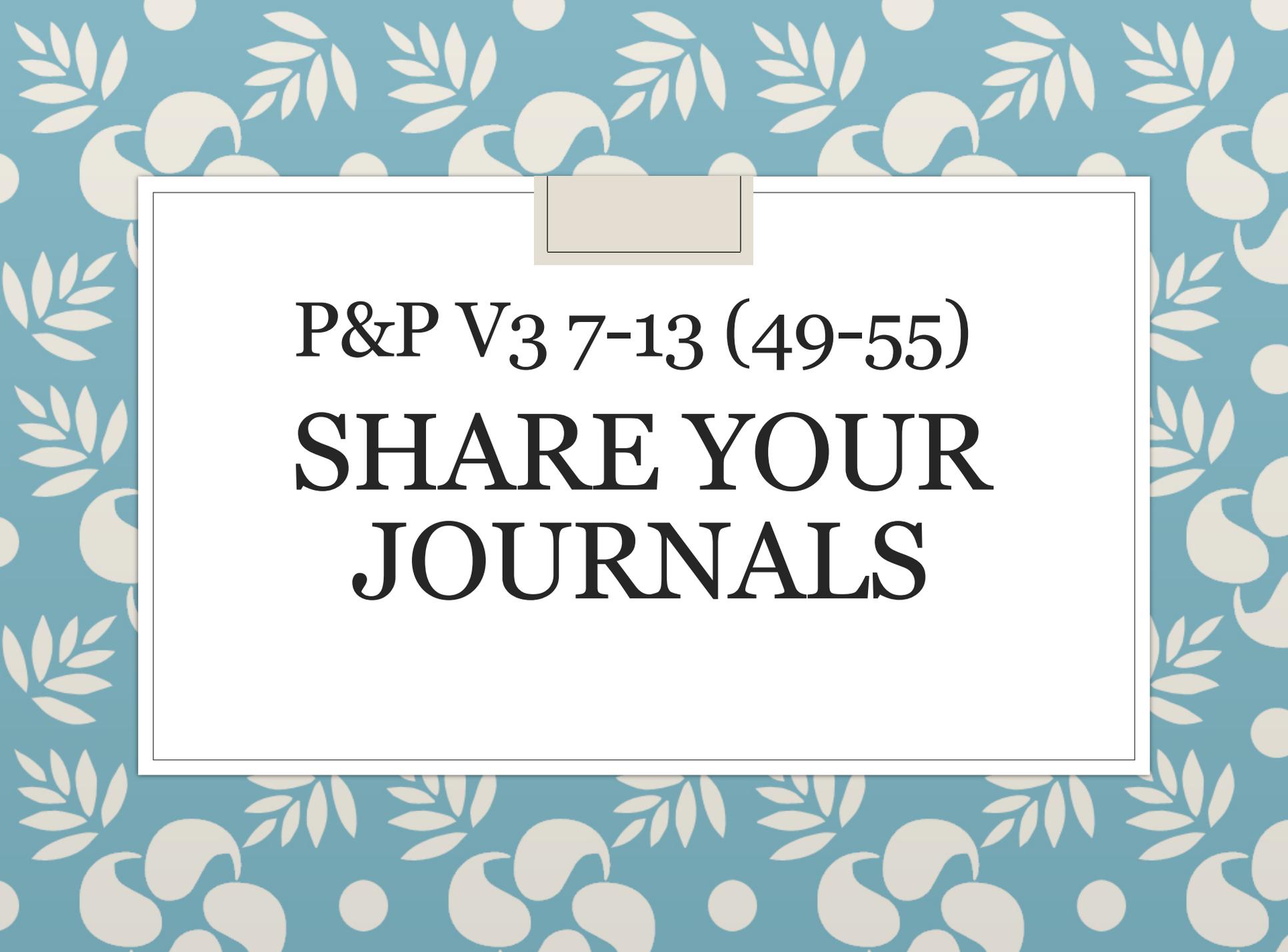


# Discussion: Chapters 37-48

- How does Austen reveal the traits and motivations of the younger Bennett sisters in recent chapters? Why?
- How honest are Elizabeth and Jane to each other, and should they have been more or less transparent to be ethical?
- Austen shifts the setting to Pemberly—what does this shift reveal about Darcy & Elizabeth's interactions? About Miss Darcy? About Miss Bingley?
- Lydia + Wickham = ??

# Paper 2 Prompts: Chapters 37-48

- “Some writers cause readers to consider action; others simply want the readers to reflect.” In the light of this quotation, discuss how Austen has influenced the attitudes of the reader to the issues they present.
- “Some works of literature are universal and timeless; others seem specific to one place and/or time.” In what ways does Austen explore both?



P&P V3 7-13 (49-55)  
**SHARE YOUR  
JOURNALS**

# P&P Project Group Spiderweb



## ◦ Objective:

- Use analytical and evaluative literary discussion to familiarize yourself with your project topic
- **Your discussion today should be about how Austen uses language, technique, and style to address your assigned topic throughout the whole novel**

1. Select a group and a topic
2. Inform Matheny as to your topic choice—first come, first served.
3. Spend ten quiet minutes reviewing the novel and prepping for your discussion
4. Assign roles and discuss:
  - A. Web drawer (or use yarn, and ask me to take a pic of your groups' yarn at the end)
  - B. Discussion secretary/outliner (can shift between members with legible handwriting during your discussion)
  - C. Talkers

# *Pride and Prejudice* End-of-Novel Discussion



# *Pride and Prejudice*

## **End-of-Novel Discussion**

- **Your task: discuss to analyze quotations from the text to participate in active discussion about how Austen uses language, technique, and style to convey ideas.**

*Pride and Prejudice*  
**End-of-Novel Discussion**

- To what extent does Austen provide resolution in *Pride and Prejudice*? Where does she forgo resolution? Why?

# *Pride and Prejudice*

## **End-of-Novel Discussion**

- Discuss Austen's use of satire in *Pride and Prejudice*.
  - Irony
  - Hyperbole
  - Caricature
  - Parody

*Pride and Prejudice*  
**End-of-Novel Discussion**

- Discuss the importance of the journey as an organizing structure in *P&P*.

*Pride and Prejudice*  
**End-of-Novel Discussion**

- To what extent is *Pride and Prejudice* a feminist novel?

# Discussion Participation Grades

- 4<sup>th</sup> Hour Average: **3.7** comments per student
- 6<sup>th</sup> Hour Average: **3.6** comments per student
  - 33 students in both classes, btw

Inspiring Contribution to Literary Discourse (10)	Reasonable Literary Participation (8.5)	Sporadic Participation Precludes Dependable Contributions (6-7)	More Verbal Commentary Practice Desperately Needed (5 or below)
Eloquent commentary rooted in the text presented 5+ times	Commentary rooted in the text presented 3-4 times	Some participation reveals some understanding and contribution (1-2)	Student fails to participate in large-group discussion

# P&P Project Rubric #groupgrade

- **A: Knowledge and Understanding:** \_\_\_\_\_/10
  - **B: Presentation:** \_\_\_\_\_/10
  - **C: Language:** \_\_\_\_\_/10
  - **Rationale/Commentary Explanation:** \_\_\_\_\_/10
  - **Well-edited and typed script:** \_\_\_\_\_/10
- TOTAL:** \_\_\_\_/ 50

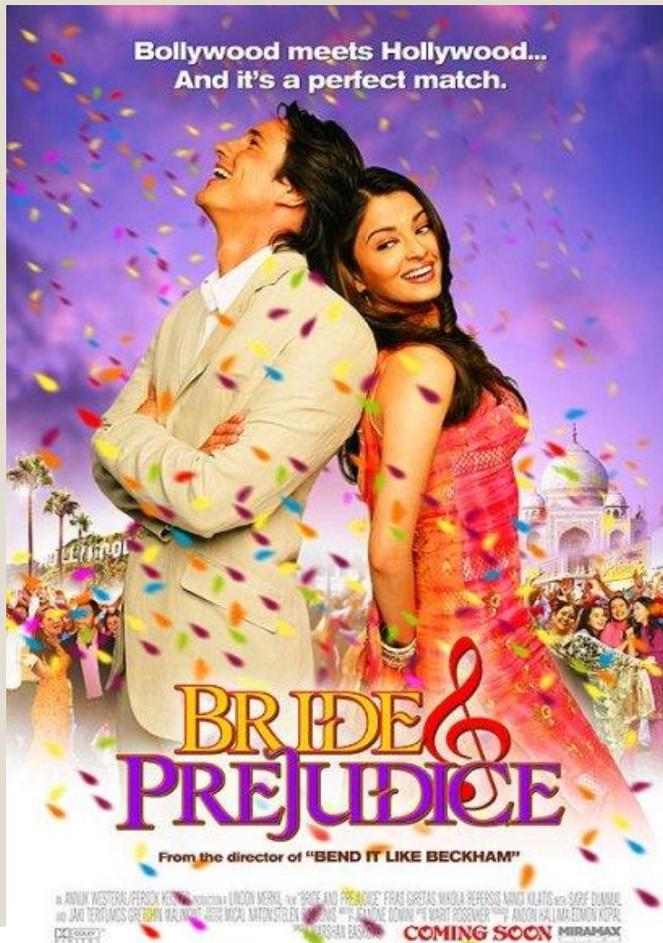
## LANGUAGE A1 ASSESSMENT CRITERIA HL – INDIVIDUAL ORAL PRESENTATION (IOP)

<p><b>A: Knowledge and Understanding of Work(s)</b> How much knowledge and understanding does the student show of the work(s) used in the presentation?</p>	<p><b>0</b> The work does not reach a standard described by the descriptors to the right.</p>	<p><b>1-2</b> There is little knowledge or understanding of the content of the work(s) presented.</p>	<p><b>3-4</b> There is some knowledge and superficial understanding of the content of the work(s) presented.</p>	<p><b>5-6</b> There is adequate knowledge and understanding of the content and some of the implications of the work(s) presented.</p>	<p><b>7-8</b> There is very good knowledge and understanding of the content and most of the implications of the work(s) presented.</p>	<p><b>9-10</b> There is excellent knowledge and understanding of the content and the implications of the work(s) presented.</p>
<p><b>B: Presentation</b> How much attention has been given to making the delivery effective and appropriate to the presentation?  To what extent are strategies used to interest the audience (for example, audibility, eye contact, gesture, effective use of supporting material)?</p>	<p><b>0</b> The work does not reach a standard described by the descriptors to the right.</p>	<p><b>1-2</b> Delivery of the presentation is seldom appropriate, with little attempt to interest the audience.</p>	<p><b>3-4</b> Delivery of the presentation is sometimes appropriate, with some attempt to interest the audience.</p>	<p><b>5-6</b> Delivery of the presentation is appropriate, with a clear intention to interest the audience.</p>	<p><b>7-8</b> Delivery of the presentation is effective, with suitable strategies used to interest the audience.</p>	<p><b>9-10</b> Delivery of the presentation is highly effective, with purposeful strategies used to interest the audience.</p>
<p><b>C: Language</b> How clear and appropriate is the language?  How well is the register and style suited to the choice of presentation? (“Register” refers, in this context, to the student’s use of elements such as vocabulary, tone, sentence structure and terminology appropriate to the presentation.)</p>	<p><b>0</b> The work does not reach a standard described by the descriptors to the right.</p>	<p><b>1-2</b> The language is rarely appropriate, with a very limited attempt to suit register and style to the choice of presentation.</p>	<p><b>3-4</b> The language is sometimes appropriate, with some attempt to suit register and style to the choice of presentation.</p>	<p><b>5-6</b> The language is mostly clear and appropriate, with some attention paid to register and style that is suited to the choice of presentation.</p>	<p><b>7-8</b> The language is clear and appropriate, with register and style consistently suited to the choice of presentation.</p>	<p><b>9-10</b> The language is very clear and entirely appropriate, with register and style consistently effective and suited to the choice of presentation.</p>

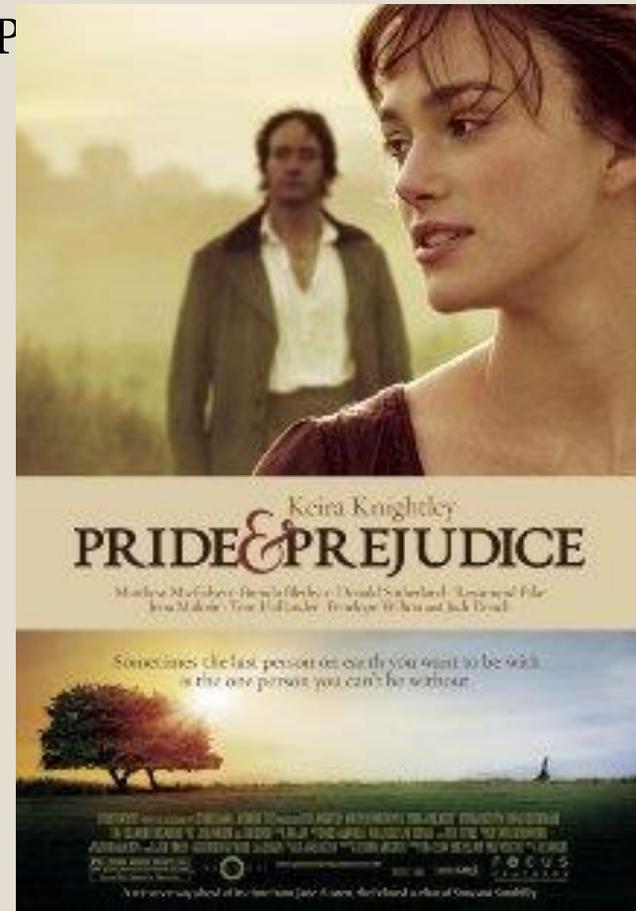
# Film Analysis: Compare and Contrast

**Prompt:** To what extent is “Bride and Prejudice” an ironic retelling of *Pride and Prejudice*?

Bride & Prejudice ([2004](#)) PG-13

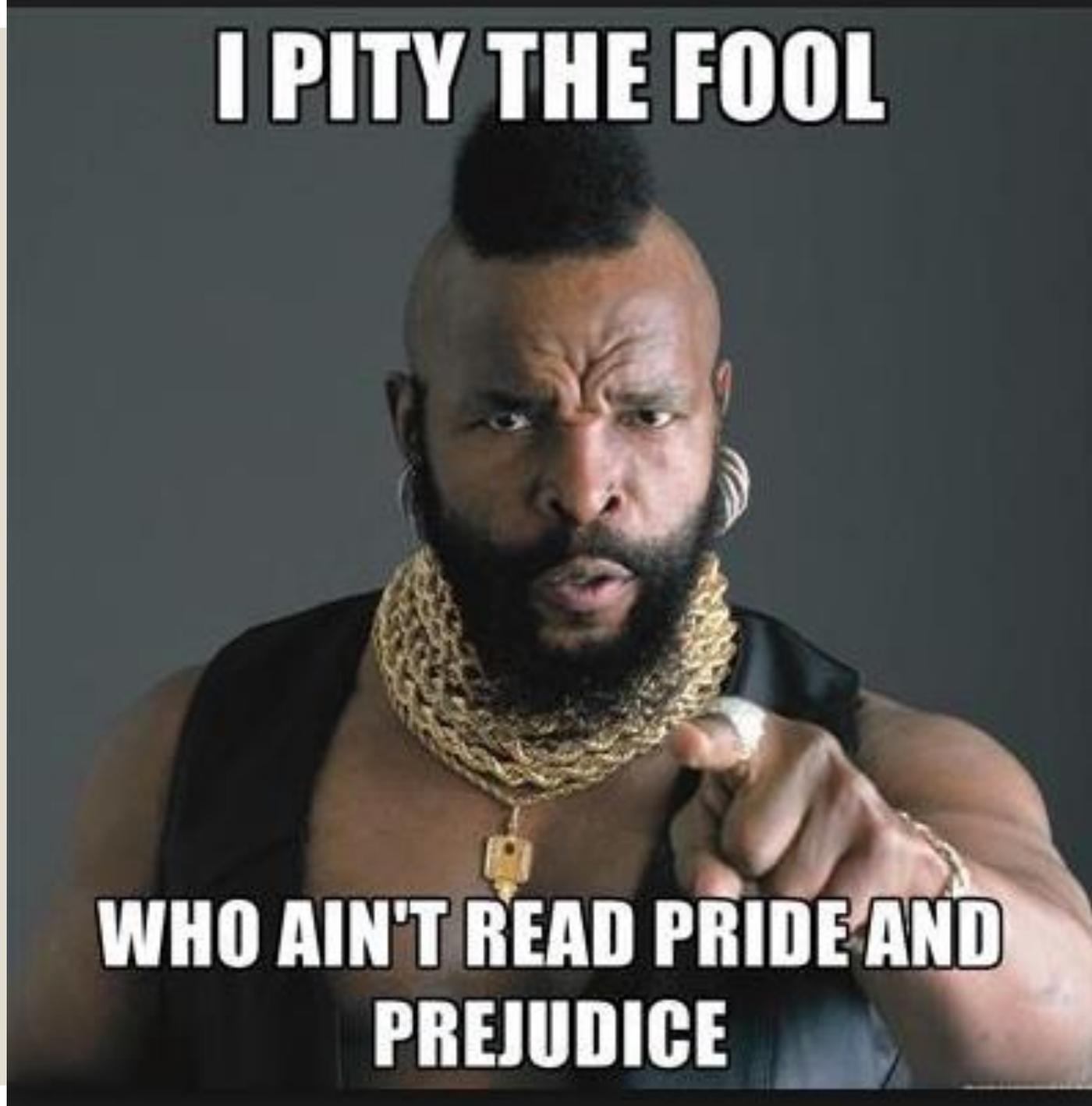


P



**I PITY THE FOOL**

**WHO AIN'T READ PRIDE AND  
PREJUDICE**



**Comes to profess his love:**

**“This is a charming house.”**

You are tolerable,  
I suppose.

To:

From:



**PRIDE AND PREJUDICE?**



**YIKES**

Alexander	Kevin	1
<u>Allathur</u>	Neha	2
<u>Alepaly</u>	<u>Mahathi</u>	2
Andersen	Megan	3
Burger	Andrew	2
Calderon-Medina	Alejandro	1
Chakrapani	<u>Nishu</u>	3
Cheng	Jasmine	1
Chopra	<u>Anumita</u>	3
Dang	Ray	3
<u>Druta</u>	Paul	3
Eddy	<u>Ginsu</u>	2
Fu	Alex	1
<u>Kempf</u>	Landry	2
Kim	Allison	2

Lin	Roger	3
Liu	<u>Kaichen</u>	2
Livingston	Annette	3
<u>Nankova</u>	Dani	1
Nathan	<u>Allistair</u>	1
<u>Nel</u>	<u>Clairiz</u>	2
Ni	Gracie	1
Ranganathan	Amartya	3
<u>Sathyannarayana</u>	Deepthi	1
Shi	Angela	3
Tang	Annie	3
Wan	Daniel	1
Wang	Kevin	2
Wong	Andy	2
<u>Xie</u>	Cynthia	3
Yu	Ben	1
Zhu	Kevin	2

<u>Beirer</u>	Nicola	1
Boyd	Clay	3
Chennai	<u>Vikram</u>	2
<u>DMelo</u>	Alyssa	3
<u>Gimbernat</u>	Gigi	2
Guo	Henry	2
Hall	Madison	3
<u>Harnick</u>	Cara	1
Huang	Aiyana	1
John	Kavya	1
Krishnan	Amrit	2
Lucas	Paige	1
McKay	Cameron	2
<u>Mettu</u>	Rohini	2
<u>Naguthanawala</u>	Muffy	2

Owens	Tyler	3
<u>Panvalkar</u>	<u>Suyash</u>	1
<u>Parasurama</u>	Sriram	1
<u>Rajavel</u>	Maya	3
Rao	<u>Alaka</u>	3
Rodman	Regan	3
<u>Salmick</u>	Lucy	1
Singhal	<u>Pankhuri</u>	3
Smith	Aiden	1
<u>Uradnik</u>	Maya	2
<u>Verma</u>	<u>Tarushi</u>	3
Wang	Edward	3
Zhang	Richard	2
Zhang	Vincent	2
Zhao	Cindy	1