



## **Analyzing Austen's Pride and Prejudice Undergraduate Course Information Guide**

**Course Number: CCA 211, 4 credits, 10 Weeks**

**Cross listed Course Number: SNC 197, 4 credits, 10 Weeks**

**Delivery Formats: Online Async**

<a href="#"><u>Learning Outcomes</u></a>	<a href="#"><u>Learning Strategies and Resources</u></a>	<a href="#"><u>Learning Deliverables</u></a>
<a href="#"><u>Assessment/Grading</u></a>	<a href="#"><u>Course Schedule</u></a>	<a href="#"><u>Policies</u></a>

### **Course Description**

Jane Austen must have known something about universal truths. Her novel, *Pride and Prejudice*, which begins with the sentence quoted above, was first published in 1813. Still in print today, it has also been made into at least eleven movies, four of which were released since 2000, including a Mormon and a Bollywood version. In this class, we will read the novel in the context of the gender and class norms at the time Austen wrote her book and then consider how Austen's exploration of universal truths is reinterpreted in more contemporary film versions of this novel. In exploring Austen's creation and the many reinterpretations of her work, we will use both analytic and creative writing assignments as well as class discussion to examine how context informs creativity and how creativity informs analysis. You most definitely do not need to be a creative writer to take this class.

### **Learning Outcomes**

After completing this course, you will be able to:

- Explain criteria for choosing texts for analysis
- Apply these criteria to select film versions of *Pride and Prejudice* for analysis
- Describe narrative devices and how they work in producing meaning in texts
- Use a repertoire of questions to ask about character, plot, setting, theme, point of view, and figurative language to generate, check and support analysis
- Articulate the differences between visual and textual narratives
- Demonstrate close reading of a text

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

## **Learning Outcomes for SNC 197: Liberal Studies Program/Arts and Literature Domain**

Courses in the Arts and Literature Domain ask students to extend their knowledge and experience of the arts by developing their critical and reflective abilities. In these courses, students interpret and analyze particular creative works, investigate the relations of form and meaning, and through critical and/or creative activity come to experience art with greater openness, insight, and enjoyment. These courses focus on works of literature, art, theatre, or music as such, though the process of analysis may also include social and cultural issues. Students who take courses in this domain choose three courses from such choices as literature, the visual arts, media arts, music, and theater. No more than two courses can be chosen from one department or program.

[Back to Top](#)

## Learning Strategies and Resources

Some learning activities, assignments and deadlines will vary depending on the delivery format of the course and may differ slightly from what is presented in this document.

### Required Readings

Books and learning materials are available at the DePaul bookstore, at <http://depaul-loop.bncollege.com>, or through alternative sources.

Austen, Jane. *Pride and Prejudice*. Eds. Claudia L. Johnson and Susan J. Wolfson, Longman Cultural Edition, 2003, ISBN: 0-321-10507-9.

This novel is also available [online](#). The online version is useful for searching, but we strongly recommend the paper edition for ease of close reading and for the supplemental materials it provides.

Gregory, John. *A Father's Legacy to His Daughters*. 1774. Available [online](#).

Selections from Wollstonecraft, Mary. *A Vindication of the Rights of Women*. 1792. Available [online](#).

Plus, visits to the following three web sites:

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

### [Back to Top](#)

### Movies

Each student will be required to watch at least two of the following movies, which are available for streaming in Module 7.

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

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

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

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

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

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

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

Lost In Austen. Dir. Dan Zeff. Perf. Jemima Rooper, Alex Kingston, Elliot Cowan. Mammoth Screen Production. 2008.

## **Learning Deliverables**

In this class, you will complete the following:

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

## **Assessment of Student Learning**

### **Grading Practices**

Your class grade will be based on the extent to which your papers, active class participation and successful, timely completion of early drafts and other assignments indicate your mastery of your course objectives. To complete the course, you must complete each of the assignments as described in the course and submit them to your instructor by the assigned deadline. In addition, you must participate in the course discussion forum by responding to all instructor requests and by interacting with fellow classmates as necessary. Points are deducted for late work.

[Back to Top](#)

## Distribution of Grade Points

Graded Assignments	Percentage of Final Grade
15 Discussion Board and 3 Wiki Assignments Up to 2 points each Lowest three grades will be dropped	30%
Group Conduct Manual	10%
Group Conduct Response (Draft and Final)	10%
2 Five Page Final Drafts, 20 points each, must submit first and second drafts to get credit for final drafts.	40%
Creativity project	10%

## Grading Scale

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

[Back to Top](#)

## Course Schedule

Week or Module Title or Theme	Readings / Learning Activities	Graded Assignments
Week 1, Module 1: Openings	Read Austen, Jane. Pride and Prejudice  Vol. 1 (up to chapter 23)	1.1 Introduction and Irony in Austen  Discussion

	<p>Watch the video introduction to the course</p> <p>Watch the videos on close reading with a focus on irony</p> <p>Watch the Clip 01 Voice Over and Clip 09</p> <p>Voice Over videos</p> <p>Watch film clips of opening scenes of films</p> <p>Watch presentation on the wiki</p>	1.2 Film Openings Discussion
Week 2, Module 2: Social and Historical Context	<p>Read Austen, Jane. <i>Pride and Prejudice</i>, Pages 344 407. This covers the sections on money, marriage and female and male character.</p> <p>Read Gregory, John. <i>A Father's Legacy to His Daughters</i> This will be posted to the wiki for annotating. It is also available online.</p> <p>Read selections from Mary Wollstonecraft, <i>A Vindication of the Rights of Women</i> The selections will be posted on the wiki. To see the entire text, visit this site.</p>	<p>2.1a Annotating a Father's Legacy on Class Wiki</p> <p>2.1b Annotating a Vindication of the Rights of Women on the Class Wiki</p> <p>2.2 Group Conduct Manual</p> <p>2.3 Past/Future Short Story</p>
Week 3, Module 3: Character Analysis	<p>Read Austen, Jane. <i>Pride and Prejudice</i>, Volume II (chapter 42)</p> <p>View videos on Mrs. Bennett (clip 15 &amp; 38)</p> <p>View films clips of Darcy (clips 2, 10, 16, 21, 26, 37)</p>	<p>3.1 Comparing Darcy Discussion</p> <p>3.2 Did Charlotte do the right thing? Discussion</p> <p>3.3 First Draft of the Historical/Social Context</p> <p>Essay3.4 Topic and Work Plan for the Conduct Manual</p>

Week 4, Module 4: Plot	Finish Austen, Jane. Pride and Prejudice.	<p>4.1 Plot points on Class Wiki</p> <p>4.2 Narrative Devices Discussion</p> <p>4.3 Conduct Manual Working Draft</p> <p>4.4 Response to Group Conduct Manual Project</p>
Week 5, Module 5: Darcy and Elizabeth in love?	Watch Mr. Darcy's first proposal (clips 6 and 12 with voice over	<p>5.1 Do Elizabeth and Darcy Fall in Love? When? Discussion</p> <p>5.2 Draft two of either the Past/Future Short Story or the Historical /Social Context Essay</p> <p>5.3 Peer Response Discussion</p>
Week 6, Module 6: My first seeing his beautiful grounds at Pemberley – Point of View and Setting	<p>Reread Austen, Jane. Pride and Prejudice, Chapter 43 (Volume 3, chapter 1), paying attention to words about looking and seeing and to the way the setting is described.</p> <p>Watch the video on applying point of view and setting to analyze the scene of Elizabeth's arrival at Darcy's house.</p> <p>Watch the film clips of Elizabeth arriving at Darcy's house.</p>	<p>6.1 First Draft of Pride and Prejudice Today Short Story</p> <p>6.2 Scene analysis Discussion</p>
Week 7, Module 7: Cinematic Reinterpretations of Pride and Prejudice: Why do we keep retelling this story?	<p>Reread Austen, Jane. Pride and Prejudice, Chapter 61 Read Newman, Karen. Can This Marriage be Saved: Jane Austen Makes Sense of an Ending</p> <p>View the clips of the endings View all of at least two of the following films:</p>	<p>7.1 Why do we keep telling this story? Discussion</p> <p>7.2 Endings Discussion</p> <p>7.3 First draft of Going to the Movies Essay with Self Evaluation</p>

	<p>Pride and Prejudice. Dir. Robert Z. Leonard, Perf. Geer Garson and Laurence Oliver. 1940. Based on play, not directly on the novel. Aldous Huxley, author of Brave New World, was one of the writers.</p> <p>Pride and Prejudice. Dir. Cyril Coke, Perf. David Rintoul and Elizabeth Garvie. BBC Warner, 1980. Miniseries</p> <p>Pride and Prejudice. Dir. Simon Langton, Perf. Colin Firth and Jennifer Ehles. A&amp;E Home Video, 1995. Miniseries</p> <p>Bridget Jones's Diary. Dir. Sharon Maquire. Perf. Renee Zellweger, Colin Firth, Hugh Grant. Miramax, 2001.</p> <p>Pride &amp; Prejudice: A Latter-Day Comedy. Dir. Andrew Black, Perf. Kam Heskin and Orlando Seale, Excel Entertainment Group, Inc., 2003. Mormon Version</p> <p>Bride &amp; Prejudice, 2004, Gurinder Chadha, Aishwarya Rai and Martin Henderson, Miramax Home Entertainment, 2004. Bollywood Musical Version</p> <p>Pride &amp; Prejudice. Dir. Joe Wright, Perf. Keira Knightley and Matthew Macfadyen. Universal Studios, 2005.</p> <p>Lost In Austen. Dir. Dan Zeff. Perf. Jemima Rooper, Alex Kingston, Elliot Cowan. Mammoth Screen Production. 2008.</p>	7.4 Conduct Manual Completed
Week 8, Module 8: Are the rules for love different now?	<p>Review website: <a href="http://www.therulesbook.com/">http://www.therulesbook.com/</a></p> <p>Review website: <a href="http://www.emilypost.com/">http://www.emilypost.com/</a></p>	<p>8.1 Response to the Group Conduct Manual Project</p> <p>8.2 Reinterpretations of Pride and Prejudice and today's conduct manuals</p>



	<p>View clips from the following films showing scenes with discussions of love and marriage:</p> <p>Bridget Jones's Diary (2001)</p> <p>Pride &amp; Prejudice: A Latter Day Comedy (2003)</p> <p>Bride &amp; Prejudice (2004)</p>	<p>8.3 Final draft of Past/Future Short Story or Historical/Social Context Essay</p> <p>8.4 Considering Austen's Choices Discussion</p>
Week 9, Module 9: Defining Creativity	None	<p>9.1 Defining creativity Discussion</p> <p>9.2 Creativity: working within limits Discussion</p> <p>9.3 Second draft of Going to the Movies Essay or Pride and Prejudice Today</p> <p>9.4 Peer Response Discussion</p>
Week 10, Module 10: Creative Processes	None	<p>10.1 Final Draft of the Pride and Prejudice Today Short Story or Going to the Movies Essay and Self Evaluation</p> <p>10.2 Creativity Project -- Creating Outside the Essay</p> <p>10.3 Comparing Creative Processes Discussion</p>

[Back to Top](#)

## Course Policies

For access to all SCPS and DePaul University academic policies, refer to the following links:

[SCPS Student Resources Website](#)

[DePaul Student Handbook](#)

The [D2L Course Website](#) for this course.

## Credit for Prior Learning

Students whose home college is SCPS that have not transferred more than 99 credit hours from community college or exam credit, and have not reached 132 credit hours toward graduation may qualify for prior learning credit. If you have prior knowledge you think may be equivalent to the learning outcomes of a SCPS course, you can contact the Office of Prior Learning Assessment at [scpspla@depaul.edu](mailto:scpspla@depaul.edu) or the [PLA website](#) for information on how to submit a proposal to use Prior Learning Assessment (PLA) credit for a nominal fee in lieu of regular tuition as an alternative to completing a course.

## Course Syllabus

The official syllabus for this course that includes course dates, instructor information and quarter specific details will be provided by the course instructor by the start of the course and available on the course D2L website.

## Course Registration

To find out when this course will be offered next, you can go to the [SCPS Registration website](#) for details on how to register for the course.

For information on how this course can apply to your program, contact your academic advisor.

### School of Continuing and Professional Studies

Suite 1400, Daley Building, 14 E. Jackson Blvd., Chicago  
Website: <https://scps.depaul.edu/>

Office hours: 9:00 am - 5:00 pm, Monday-Friday.  
Telephone: 312-362-8001. General Email: [scps@depaul.edu](mailto:scps@depaul.edu)  
For Advising Assistance, call (312) 362-5445 or email [scpsadvising@depaul.edu](mailto:scpsadvising@depaul.edu)

This document was updated 7-1-24.

[Back to Top](#)