Jane Austen and the 21st-Century Classroom

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Jane Austen and The 21st-Century Classroom

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Jane Austen and the 21st-Century Classroom

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Across the United States, educators and administrators have been discussing whether classical literature still has a place within the high school classroom. Included in this discussion are the works of Jane Austen. And while Jane Austen’s texts have much to offer as far as discussion on gender and familial dynamics, economic and political tension, and, of course, societal norms (what our communities expect from us individually and as a whole), the texts present many challenges within the frameworks of today’s classroom. What we have come to know as “our” time is a rapidly changing environment filled with experiences and technologies foreign to those two centuries before us. The problem, then, with these evolving times is that the past becomes increasingly distant. Nevertheless, we read texts from various periods because they transport us to a time unlike our own. Therefore, it is the crossing of these two understandings that time and again presents great tension. How do we bridge the gap between the increasingly distant past and the morphing present? As far as literature is concerned in the classroom, it is important to keep this question in mind. Students of all ages are and will be questioning the purpose of reading classical literature.

The 21st-century American classroom is a very diverse place. If we were to zoom in on a classroom in an urban city location, and again on one in a suburban location, and then again in a rural area, we would see incredible differences among the students. Yes, there are certain classroom experiences that are frequent and perhaps even universal; however, it is important to acknowledge the surroundings of students. Every student brings personal and previous experiences, attitudes, pre-conceived notions, and beliefs with them to school from their environment. Therefore, with such a diverse population congregated in one place, it is also important to note that each student will react to each text differently. There are many student demographics that educators must consider when creating curriculum for their students, gender
being one of them. This research is centered particularly on male students and their interaction with Jane Austen texts in the classroom.

For many, Austen’s texts are meant for the enjoyment of women and carry no more weight than the amount of lace associated with each marriage that takes place. However, as noted above, there are many relevant topics at work within the plots. The manner in which the characters interact with each other based on social, gender, and financial protocol, is quite relevant to our time. Specifically, the pressures placed on male characters make the actions and trepidations of the men just as notable as their female counterparts. It is for these reasons that male students should be encouraged to read Austen texts. But of course, more than encouragement must be applied. My research, therefore, aims to decipher and create educational and literary strategies that will position particular works of Austen, *Pride and Prejudice* and *Emma*, in an accessible manner for male students. It is through the application of motivational theory that the question of gender inclusion can be addressed.

In order to navigate the literature associated with Austen and the high school classroom, this research progresses through three parts. The first portion closely analyzes the primary texts and explores the question of how masculinity is expressed through Austen’s main male characters. Following this section, a review of motivational strategies, directly related to teaching literature in the high school classroom to male students, in addition to strategies already being used in teaching Austen texts to all students, is included. The last section of this research will conclude with a merging of what motivational theory posits will encourage male students, and my projection of its implementation in the high school classroom.

Since the publication of her works in the early 1800s, Jane Austen’s novels have provoked discussion. Her works provide endless avenues for analysis and so, it is no wonder that
countless articles and books have been published with her work in mind, in addition to the various adaptations in film, blogs, and sequels created by the ever-increasing Austenite fandom. Nevertheless, the amount of discussion concerning her male characters is not extensive. Some male characters, such as Mr. Darcy of Pride and Prejudice, receive a bit more attention than the others; however, as a whole, Austen’s male characters tend to be seen as background figures less significant than their female counterparts. However, the male characters are important in that they too face many of the same challenges that the female characters do, in addition to familial and social burdens that men particularly must endure. It is clear, then, that the most pervasive and recurring factor in understanding the different male characters that are introduced in Emma and Pride and Prejudice, is the concept of gentility, and the complexities that come with distinguishing a man as a gentleman. Traditionally, a gentleman is one who is born of high rank, has exceptional financial stability, exudes refinement, and is highly regarded within society. Such a definition, however, does not work seamlessly with all of the characters of these texts. Nevertheless, Austen provides many examples of what was considered a gentleman during her time, such as the landowners Mr. Knightly and Mr. Darcy, and also what kinds of characters the term started to lend itself to, such as the fashionable Mr. Frank Churchill, and initially the charming soldier Mr. Wickham. What we find, then, is that Emma and Pride and Prejudice provide stark portrayals of the evolution of the gentleman and changing understandings of masculinity, in addition to the challenges that young men face when confronted with societal and familial expectations.
**Emma**

As one of the centerpiece characters of *Emma*, Mr. Knightly upholds and demonstrates many of the traditional traits of gentility. Firstborn of the Knightly family, George Knightly is a wealthy landowning man, with a large estate, Donwell Abbey, under his charge. He carries himself in a careful, pensive manner, and does not lend himself to any form of scandal. More often than not, Mr. Knightly is portrayed as the rule by which the other gentlemen of the novel are to be judged. Emma calls attention toward Mr. Knightly and his mannerisms in an effort to draw the attentions of Harriet Smith’s, her newfound friend of a lower class, away from Mr. Martin, a local farmer. She explains, “Mr. Knightly’s air is so remarkably good, that it is not fair to compare Mr. Martin with *him*. You may not see one in a hundred with *gentleman* so plainly written as in Mr. Knightly” (27). Emma, in this moment, is expressing a number of sentiments. The way that she compliments Mr. Knightly demonstrates the level of respect and affection that she, herself, feels for him. She recognizes that he is unlike many. And though Emma fails to recognize her romantic feelings for him until the end of the novel, she is able to distinguish amongst the other men around her who is worthy of the title of gentleman, and who is not. Emma, a character particularly concerned with class order, focuses quite intently on maintaining Mr. Knightly’s stature of gentleman by rejecting any comparison of him with Mr. Martin. By maintaining his gentility, Mr. Knightly continues to be a potential suitor for herself. Yet, Emma’s motives are not all self-centered. We must acknowledge where Mr. Knightly is on the social “ladder”. As a man who owns the estate on which Highbury, the residency of the Woodhouse family, is established, we must take into consideration what that means. The Woodhouse family prides itself in its ancient bloodline and decades of landed status. Emma is the heiress of a sizable inheritance. Therefore, if Mr. Knightly owns the estate on which Highbury is established,
Mr. Martin is a man, unfortunately, of not enough financial consequence to be compared to Knightly.

At the same time, Mr. Knightly also has his own particular opinions of what it means to be a gentleman. Without pause, Knightly actually sings Mr. Martin’s praises in response to Emma’s harsh judgments. He states, “I never hear better sense from any one than Robert Martin. He always speaks to the purpose; open, straight forward, and very well judging” (47). Knightly goes further to claim that Mr. Martin’s “manners have sense, sincerity, and good-humor to recommend them; and his mind has more true gentility than Harriet Smith could understand” (52). In these moments, Knightly is disregarding wealth, and emphasizing character in regards to Mr. Martin. He even goes so far as to claim that Martin’s mind has “true gentility.” The concept of gentility becomes, here, multifaceted. No longer does it apply to just those of birth and rank. The language that Knightly uses to describe a man he respects does not have much, if anything, to do with wealth. Of course, the qualities that Mr. Knightly in this moment praises are the same on which he prides himself. Throughout the text, Knightly is marked by his “open, straight forward” demeanor, and his tendencies to be “very well judging”. He speaks not only of Mr. Martin in his praises, but also of himself.

Moreover, Mr. Knightly is not sparing when he denounces Frank Churchill as being less than an English gentleman. Churchill, a new favorite of Emma, is not able to perform as a dutiful son and well-bred gentleman ought to. Coming to town only after many months of prodding by his father Mr. Weston, a neighbor and friend of many years to the Woodhouse family, Churchill falls short of Knightly’s expectations. In his argument with Emma, Knightly exclaims that

Your amiable young man is a very weak young man, if this be the first occasion of his carrying through a resolution to do right against the will of others. It ought
to have been an habit with him by this time, of following his duty, instead of consulting expediency. I can allow for the fears of the child, but not of the man. As he became rational, he ought to have roused himself and shaken off all that was unworthy in their authority. (117)

Here, Knightly, due to his own personal affections for Emma, does not hesitate in his declaration of all that is wrong with Churchill’s character. However, more importantly, Knightly in this moment is able to boil down what it is about Churchill’s decisions that conflict with his own personal values. Churchill has failed to assert his masculinity; he has allowed others to keep him from making decisions for himself and doing right by those he claims to care for, such as his father, Mr. Weston, and his new stepmother, Mrs. Weston. With a few words, Churchill is reduced to the temperament of a child, for Knightly states that he “can allow for the fears of the child, but not of the man.” Additionally, Knightly brings to light Churchill’s poor timing in becoming assertive. For Knightly, a man completely in control of his income, Churchill should have the “habit” of declaring his wishes and following through with them. Anything less distinguishes him as a “weak young man.”

This particular conversation between Emma and Mr. Knightly extends even further our understanding of English gentility. Note how Mr. Knightly initially calls Mr. Churchill amiable. However, when Mr. Knightly uses the term again, he is careful to define his meaning. He states, “No, Emma, your amiable young man can be amiable only in French, not in English. He may be ‘aimable,’ have very good manners, and be very agreeable; but he can have no English delicacy towards the feelings of other people: nothing really amiable about him” (118). The “English delicacy” that Knightly speaks of is similar to the straight-forward and open traits that he previously praised Mr. Martin for, and which he carries himself. If anything, the concern about
Mr. Churchill is that his outward polish is not indicative of inner discernment or care. Churchill, from Mr. Knightly’s perspective, is not the English gentleman that his outer appearance and upbringing recommend him to be. Instead, Churchill is so far from such “delicacy”, that he can only be considered amiable in a different language and culture, specifically the French.

In an article published by the BBC, Professor David Walker, of the University of Sheffield, sheds light on what he believes to be the cause of the tension present for centuries between the English and French cultures. He explains that in an effort to distinguish from the French, the English have created a reserved persona, and goes further to say that “we like to believe we are good sportsmen, abiding by the rules of fair-play. We celebrate the chivalrous character of the English male, deferential and solicitous about his women-folk…In short, the English are in denial about their real selves. And when the French give expression to the persons we'd really like to be, we hate them for it” (Winterman, np). Walker’s analysis of the English-French culture clash highlights the way English identity has been forged in opposition of what it means to be French, in addition to pinpointing a commonality between the two cultures. For a character like Mr. Knightly, then, who prides himself in his reserved expression of English behavior, Churchill’s habits of self-indulgence can only be offensive, particularly because the young man may be the preference of Emma (whom we later learn Knightly loves). However, even Emma disapproves Churchill’s eccentric behavior. Within the first weeks of his stay in Highbury, Churchill leaves unexpectedly for London in dire need of a haircut. For Emma this is a frivolous waste of time and money: “vanity, extravagance, love of change, restlessness of temper, which must be doing something, good or bad…he became liable to all these charges” (161). This is the same “extravagance” that Walker discusses. For an English gentleman during the 1800s, it is the French who have a long history of kings who spend in an opulent and
frivolous manner, with concern only for themselves. And it is the French who set the tone for what is fashionable and not time-tested. Therefore, Churchill’s embrace of both of these presumed French attributes declare him no less than foreign and unreasonable. However, Dr. Wendy Michallat, compares the French to “a kind of sibling, cast in the same mould as us, but showing how the same genes can express themselves in alternative ways” (Winterman, n.p.) To be clear, Walker and Michallat’s analysis in conjunction with Austen’s novel do not bring us to the conclusion that Mr. Knightly therefore wants to emulate or become Mr. Churchill. Instead, these perspectives reinforce the concept that Knightly and Churchill are not so different that they cannot be compared, and underscore why Knightly would be so offended by Churchill’s behavior. Regardless of their differences, Churchill comes from a similar upbringing and tradition as Mr. Knightly.

On the surface, amiability seems to be synonymous with likeability or one who is agreeable; however, it is the cultural context that unveils its meaning. For our English gentleman, an amiable man is stable, dependable, and exudes stick-to-itiveness, which separates him from the French understanding of aimable, which connotes what is fashionable and agreeable within the moment. Ultimately, it is the English meaning of amiability that decides whether a man truly fits or can fit the charge of being a gentleman in Austen’s texts. We can say, for example then, that Mr. Martin, though not as wealthy as Mr. Knightly, is still an amiable character due to the manner in which he fulfills his duties to his family and those who depend on him. It is in this way that we can recognize the now fluid nature in which the term gentleman is used. No longer is it confined to wealth, but instead the term is colored by culture, specifically that of one’s country. Churchill, within this definition, fails to act as an English gentleman who is concerned
with doing right by those around him, and instead falls under the category of a French monsieur who fulfills what the moment dictates.

These, of course, are the sentiments asserted prior to Frank Churchill’s appearance in the novel. Yet, when we do meet him, it becomes apparent why his character creates such controversy and excitement. A younger, more fanciful version of Mr. Knightly, Frank Churchill is an interesting addition to the score of gentlemen presented in *Emma*. He comes from a wealthy family of established origin. His father married a gentlewoman, and after her death it is with her family that the young Churchill takes up residency. Mr. Frank Churchill is the quintessential wealthy young man who concerns himself primarily with pleasure: going to balls, shopping, gossiping, and visiting friends. His expression of masculinity varies greatly from that of Mr. Knightly, and quite rightfully so. With Knightly about ten years his senior, Churchill brings to Highbury a refreshed perspective on how to mingle with one’s neighbors and how to place one’s personal needs as close to first in priority as social decorum can allow. When presented with the opportunity to have a ballroom dance, Churchill shows no signs of trepidation in inviting anyone and everyone, regardless of class or years of residency in the neighborhood. The excitement that Churchill’s pending arrival brings to the neighborhood, and the talk surrounding his intentions, demonstrates how significant his position within the first circles is.

Unlike most characters, though Churchill is among the wealthiest, he is continuously in a position where he must appease a matriarchal figure, his great aunt Mrs. Churchill. While Mr. Knightly is in complete control of his fortune, Austen makes clear that Frank’s control of his fortune is not as straight forward. On many occasions Mr. Weston, Frank’s father, must acquiesce to the will of Mrs. Churchill, causing him to not see his own son for months at a time. Clearly, her needs far outweigh his. Upon the great lady’s death, Emma speculates, based on her
knowledge of Frank’s lack of absolute autonomy, that he would be “freed” and that “Mr. Churchill, independent of his wife, was feared by nobody; an easy, guidable man, to be persuaded into anything by his nephew” (305). Without Mrs. Churchill present, Frank now has the opportunity to perhaps speak louder on his own behalf as Mr. Knightly claims he ought to. Therefore, with this in mind, we see that Frank’s behavior is extrinsically driven. In response to the tight reins under which he is lead and restrained, Frank takes and maintains a persona that slightly differs from those around him. This expression of masculinity gains power through the manipulation of outside factors in order to create agreeable situations and outcomes. As an opportunistic individual, Churchill takes advantage of any chance made available to him to have a little fun, even if it is at the expense of others. And as discussed above, this has a lot to do with the sacrifices he makes to please his extended family rather than his immediate family. This quality of his character is what denotes him as indelicate from Mr. Knightly’s perspective. For example, when Jane Fairfax receives a piano-forte at a dinner party, those attending cannot help but speculate on its origin. And while many think that it may be from her presumed forbidden love, Mr. Dixon, Churchill turns out to be the culprit. Of course, in the midst of all of this, Knightly does not refrain from commenting that the person he thinks is the gift-giver, Col. Campbell, a respectable gentleman of whom Jane Fairfax is a charge, would never have sent such a gift in a setting so public. The gesture, though grand in nature, proves insensitive to its recipient. To Knightly, there is no way of knowing whether the person receiving the gift wants to receive it under the scrutiny of others, and therefore good judgment rejects such a decision.

Nevertheless, considering the heartache that Churchill causes Jane Fairfax by flirting with Emma, it seems only fitting that Churchill would give so generously to express his true feelings without giving himself away. His and Jane’s secret engagement is also another marker of
Churchill’s eccentric and untraditional character for two reasons. First, Churchill, a man of status and wealth, would never be allowed to marry a woman of Jane’s status. She does not come from money or have the same status as himself. Before Austen reveals the engagement, we move through the novel with the understanding that Jane will become a governess, a nanny without any financial independence. Therefore, the engagement between these two young people itself is unconventional. Secondly, and perhaps more importantly, the trouble that Frank Churchill and Jane Fairfax take to conceal their engagement demonstrates their dedication to controlling what is kept private and what is made public. In a community as small as Highbury, everyone’s personal affairs can easily become the topic of discussion over afternoon tea. Based on the speculation surrounding Jane and Mr. Dixon, that she was preferred by him over her wealthy friend with whom she was staying, it is no wonder that the young couple would want to exercise control over their social lives. Though it was and is not possible to keep gossip from occurring, Churchill and Jane’s decision to keep their engagement quiet until they were ready removes the opportunity for unwarranted opinions and scrutiny. And though it was momentarily scandalous, Churchill is still able to gather positive remarks from all around. Mr. Knightly even states,

I am very much in his opinion in thinking him likely to be happier than he deserves; but still as he is, beyond a doubt, really attached to Miss. Fairfax, and will soon, it may be hoped, have the advantage of being constantly with her, I am very ready to believe his character will improve, and acquire from hers the steadiness and delicacy of principle it wants.

(352)

Knightly, in his approval of Jane, is able to see possibility for improvement in Frank Churchill. Though Frank tends to be impulsive and driven by personal interests, Knightly does not
condemn him, but rather foresees Jane’s English qualities of “steadiness and delicacy of principle” as methods of balancing and grounding Churchill. Frank may be a different kind of gentleman, but he is a gentleman nonetheless.

*Pride and Prejudice*

Beneath the characters’ witty conversations and quick remarks, Austen presents several specific criteria by which to judge her male characters by in *Pride and Prejudice*, particularly through discussion of vanity, pride, and what it means to be an English gentleman. Austen introduces her reader to the rambunctious, and incredibly opinionated, Bennet family of seven living in their country home of Longbourn. Early in the novel, the Bennet women, Mrs. Bennet and her daughters, Jane, Elizabeth, Mary, Kitty and Lydia, in addition to their good friend Miss. Lucas, a close neighbor, share their impressions of the new arrivals to town, Mr. Bingley and Mr. Darcy. During this conversation, the young women declare Mr. Darcy to be prideful. It is at this moment that Mary Bennet, a character that is rarely noted, explains her understanding of the difference between vanity and pride. She remarks, “Vanity and pride are different things, though the words are 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” (14). This distinction is important to the analysis of Mr. Wickham and Mr. Darcy because it underscores the complexities involved with deciding the character of a man in relation to his family and community, in addition to how he perceives himself.

Mr. Wickham is a dapper and inviting young man, a complicated character who uses his position as a regiment soldier to create opportunities to gain social status, and a foil for Mr. Darcy. Stationed at Brighton with his fellow soldiers, Wickham enters the novel as a dashing and
sought after man in uniform. Not even the Bennet sisters, particularly Lydia, are able to escape his charm. In most situations, the polished demeanor of a soldier would not prove threatening; however, in the case of Mr. Wickham, his tactics of deception, deployed to wed a wealthy woman and seduce others along the way, endanger the reputations of the women he preys on as well as their unsuspecting families. Lydia Bennet, a young woman of no fortune, could never tempt Wickham into marriage; however, it is her carefree disposition that makes her a target for seduction, deception, betrayal, and abandonment by the dashing solider. He has no romantic motives, nor is he in the business of caring for anyone other than himself. As readers we expect a character who is a soldier to have particular qualities such as loyalty, adherence to one’s duty to family, friends and country, an impulse to protect those that are vulnerable. However, Austen’s Wickham only provides these qualities as one wears a mask, useful only as a disguise.

Now, as discussed above, there are particular attributes that an ideal English gentleman embodies. Mr. Knightly of Austen’s *Emma* reminds us to look for steadfastness, dependability, and honesty. Charm or looks are not to be relied on. Nevertheless, Austen initially presents Wickham of *Pride and Prejudice* in such a favorable light that he appears to possess the quality of English gentry that Mr. Knightly speaks of. Austen writes, “The gentleman did approach; and when Mr. Wickham walked into the room, Elizabeth felt that she had neither been seeing him before, nor thinking of him since, with the smallest degree of unreasonable admiration…Mr. Wickham was as far beyond them all in person, countenance, air, and walk…” (57). This first encounter with Mr. Wickham sets the tone for the majority of the novel. He exudes more than his being a soldier could ever recommend him. His “countenance, air, and walk” distinguish him sharply. While the other men that he walks into the room with are considered gentlemen, Austen sets Wickham “far beyond them all,” which leaves little room for the reader to sense his
duplicitous nature. Elizabeth, the main female character, is instantly wooed and overwhelmed by Mr. Wickham. He affirms all of her suspicions concerning Mr. Darcy and even plants new ideas about the extent of his misfortune due to his acquaintance with the Darcy family. He weaves a story of how the young Mr. Darcy cheated him out of an inheritance left him by his father’s employer Darcy Sr., and how his life has been one of shortcomings since then. Wickham, in this moment, thus places himself on equal footing with (as well as a victim of) the wealthiest landed gentry of the novel, while at the same time presenting himself as one loyal to his country, thereby creating the façade of an English gentleman.

As Mary Bennet describes, the difference between vanity and pride depends on whether an individual is concerned with what he thinks of himself or what he would have others think of him. So, for our purposes here, let us consider Mr. Wickham with this distinction in mind. Wickham, in his soldier’s uniform, flaunts his charming personality, and story of abandonment, with the intention of having those around him believe him to be a soldier cheated out of gentry status. However, close inspection reveals that Wickham’s vanity informs his outward appearance and mannerisms, but ultimately fails to conceal his true inner self.

If the English gentleman cannot be so only in appearance, but must also measure up in both deed and word, Wickham falls short. To start, Wickham is not honest in what he does and says. As mentioned above, Wickham does not miss the opportunity to amplify Elizabeth’s prejudices against Mr. Darcy. He illustrates Darcy to be a malicious figure who is only concerned with himself. Wickham maintains that Darcy owes him his inheritance, though they are not related, based on the friendship of their fathers. However, Wickham neglects to inform Elizabeth of the stipulation of his inheritance, that he become ordained in the church. Secondly, the frivolous and irresponsible manner in which Wickham handles his finances place him in a
position where he cannot provide for himself, let alone a wife or family. It is this predicament of needing money to fund his bad habits which also prompts his preying on women of fortune in pursuit of marriage. A marriage to a young man like Wickham would bring no young woman any gain. If anything, a decline in way of life and ability to provide for basic needs becomes inevitable, as Lydia Bennet soon discovers after eloping with him. Of course, Wickham does not mean to marry Lydia; however, her sister Elizabeth’s connection to Mr. Darcy is what makes her attractive as a bride. This character flaw also brings out Wickham’s inability to be stable. As a soldier, he moves around often enough to wreak havoc in a town before leaving just in time to avoid severe consequences. Therefore, based on this reading of Wickham’s character, it is clear that he fails to be the English gentleman that he appears to be initially, and that it is through his failure that Austen comments on the dangers of how gentility is perceived. A man can look, talk, and act a certain way, but that cannot be the ultimate indication of gentility. Wickham believes that wealth will bring him gentry status; however, as presented in Emma, it becomes clear that wealth is not enough.

In her article, “‘One has got all the goodness, and the other all the appearance of it’: The Development of Darcy in Pride and Prejudice,” Jennifer Preston Wilson explores the differences between the novel’s hero and villain. Wilson discusses the strategy that is used to make Wickham as amiable as he appears. She explains that it “would not be blamable if he only used it [his amiability] to attempt to move on from past misdeeds, but he also manipulates and defames people through the use of his false front.” She goes further to introduce the Letters of Lord Chesterfield which starkly resemble Wickham’s method of interaction with others. Chesterfield, a member of the House of Lords in the 1730s, wrote a series of 400 letters to his son with the hope of guiding him to political and social power. Of the many pieces of advice that Chesterfield
offers, a vast amount promote behavior that could only produce dislike and distrust. Chesterfield asserted that gentlemen ought to carefully survey the prejudices and inclinations of other individuals in order to gain their trust. Once trust is established, Chesterfield encouraged the use of such information for self-gain. Wilson’s reading of Wickham sheds light on the shifty nature of his character. We see this at work in the scene discussed above. Wickham knows that Mr. Darcy is too private a man to share the disgrace of his sister’s near elopement with Wickham to anyone, and he uses this to his advantage. He waits until Elizabeth has expressed her trepidations about Darcy to tell his story. Of course, when we talk about the manner in which masculinity is expressed in these moments, it is important to understand what the connection between Wickham and Chesterfield suggests. Chesterfield’s teachings of how a gentleman ought to behave in order to achieve social power promoted duplicity and placed great importance on being everyone and no one’s friend at all times. Therefore, Mr. Wickham’s way of getting to the financial situation that he wants is founded on manipulating as many situations as possible. His only care is for himself. And though his strategy seems underhanded and passive, Wickham’s approach is completely aggressive. He waits to find the weakness in his prey and then he acts. Never does Mr. Wickham recant his lies, or request forgiveness either. Instead, when Elizabeth hints at her reevaluated perspective of Mr. Darcy and the Darcy family, Wickham stubbornly rests on his past claims, and does not budge.

While Mr. Wickham is reluctant to provide all of the information concerning the elopement scandal involving the Darcy family, the narrator is careful to fill the blanks left by him. Wickham’s nemesis, Fitzwilliam Darcy, although not the most conversationally inclined of Austen’s characters, adheres to societal protocol better than any other in Pride and Prejudice. Poised, quiet, and frank, Darcy makes his way through each scene as the epitome of wealth and
gentry status. Of course, this manner of carrying oneself does present opportunities to be misunderstood by others. Austen sets readers up to believe him to be cold and vain for the majority of the novel, due to his inability to express himself in a likeable manner. For example, upon first meeting, Darcy’s remarks toward Elizabeth are far less than flattering. He states rather coldly, “She is tolerable; but not handsome enough to tempt me” (7). Time and again, Darcy uses curt language, refrains from conversing with people below his rank (if he can help it), and depends on introductions to meet new people. Now, none of these attributes are enough to completely condemn his character; however, because the narrative is focused on Elizabeth Bennet’s perspective, we are forced to view him as she does. More importantly, Austen’s narrator discloses the perspectives of everyone but Darcy himself. And so, by half way through the novel, there is no way of knowing if Darcy truly is the villainous character he is made out to be by Wickham.

Nevertheless, Darcy is not a villain. As discussed above, his character is initially colored by hearsay. Austen makes clear that Mr. Darcy is just very different from the other men in the novel. His birth places him above the others in wealth and refinement, and the discernment that he utilizes distinguishes him as well. Unlike his friend Mr. Bingley, another suitor in the novel, Darcy does not express his emotions outwardly, nor does he maneuver life in a flippant manner. However, this is also not to say that Darcy’s caution in outward expression is similar to Mr. Wickham’s, as will be discussed. Mr. Darcy behaves cautiously not with the intention of maintaining a façade, but to avoid error in action that would prove detrimental to himself or his loved ones. Unlike Mr. Wickham, Darcy is not concerned with how others perceive him, but instead is always critical in his perception of himself, as he must be because of his social status.
Darcy is responsible for many people, thus leaving no room for vanity. In addition to his guardianship of his sister, he is the owner of Pemberley, a large estate with servants and tenants that rely on his good judgment and kindness. As Elizabeth begins to realize what kind of gentleman Darcy is, it becomes quite clear that she was greatly deceived. It is because Darcy is filled with pride that everyone close to him only speaks well of him, and Elizabeth is able to learn this through a first-hand experience. While visiting Pemberley, Elizabeth listens to Darcy’s servant beam with praise about the kindness and care he shows all those associated with the estate. The servant exclaims,

He is the best landlord, and the best master that ever lived. Not like the wild young men now-a-days, who think of nothing but themselves. There is not one of his tenants or servants but what will give him a good name. Some people call him proud; but I am sure I never saw any thing of it. To my fancy, it is only because he does not rattle way like other young men. (188)

It is important to note the enthusiasm with which the housekeeper speaks of Darcy. She volunteers this information without being pressed for it because she believes it to be true. She specifically points out what others may say about him, that he may be “proud,” but is clear to distinguish that what others may attribute to pride may actually be his care of those who depend on him. Darcy has the “English delicacy” discussed by Mr. Knightly in *Emma*. It is clear, through the housekeeper’s testimony, that Darcy values the legacy of his father and has made great steps to continue in the same manner.

If we contrast the wealth and status of Darcy at Pemberley with his aunt, Lady Catherine, it is clear that the way in which she micromanages her estate, from her insistence on deciding for her tenants how their houses ought to be decorated to how often they should practice the arts,
does not create the happy environment that Darcy maintains. Here we see the true community side of Mr. Darcy. He is not a cold, unfeeling, man of wealth, but rather a careful, considerate gentleman who anticipates the needs of others.

In addition to Darcy’s community responsibilities, Austen grants the reader access to his relationship with his younger sister. As her sole provider, Darcy’s sister Georgiana relies heavily on his care and guidance, particularly after almost eloping with Mr. Wickham. And yet, although Georgiana almost made this mistake, which would have allowed Wickham to syphon her inheritance, Darcy does not give a hint of resentment toward Georgiana. In response to his forgiveness, Georgiana holds his opinion in the highest regard. After first meeting Elizabeth, Georgiana is forced to listen to the jealous ramblings of Miss. Bingley, sister to Mr. Bingley, Darcy’s friend. However, Georgiana is not swayed in disapproval of Elizabeth. Instead we find that “Georgiana would not join her. Her brother’s recommendation was enough to ensure her favour: his judgment could not err, and he had spoken in such terms of Elizabeth, as to leave Georgiana without the power of finding her otherwise than lovely and amiable” (205). Here, it becomes clear that Darcy is a family man. Note that Georgiana believes that her brother “could not err” in his judgment, which expresses an incredibly important facet of his character. She does not assert that Darcy would not err; this suggests choice. Rather, she believes there to be no options. Of course, this line can be read to mean that Darcy is not capable of being incorrect in judgment. We know from the plot that he indeed can, for he is the reason that Mr. Bingley puts off proposing to Elizabeth’s sister Jane. Darcy at the time judged Jane to not reciprocate the same affections which he found his friend to be exhibiting. He was wrong, and by this point in the novel, this error has been made clear. Nevertheless, Georgiana in this moment knows that Darcy cannot err in his judgment because too much depends on him making the right choice in a
wife. For the sake of all those who reside at Pemberley, it is imperative that Darcy make the right
decision. Georgiana’s trust in her brother’s judgment when it comes to their family is a reliable
testament of his character as a man and, equally important, gentleman.

Through the examination of the male characters of both *Emma* and *Pride and Prejudice*,
insight into the historical and cultural realms from which Austen wrote becomes possible.
Additionally, studying Austen’s male characters, better enables readers to understand parallels
between past and present. So, from both texts, there are ample avenues available to male
students, be it the discussion of national culture in relation to masculinity, or the complications
of balancing a private and public life, or even figuring out one’s place within the family unit. Of
course, as first mentioned in the introduction, more than just saying Austen’s texts are worth
reading within the high school classroom is needed. This is where motivational theory, the
Common Core, and the frameworks expected in education are key. In the following section,
theory and strategies are analyzed to better comprehend and place into practice the education
framework under which this research is directed.

*Educational Framework*

Under the Common Core State Standards, each secondary education grade has the same
end goal. Students must be able to “read and comprehend complex literary and informational
texts independently and proficiently” (RL. 9-12.10). Of course, there are different break downs
leading up to this goal for each grade. For example, under Craft and Structure within grades 9-
10, students will “analyze how an author’s choices concerning how to structure a text, order
events within it…create such effects as mystery, tension or surprise” (RL. 9-10.5). Yet by the
11th grade, students will “analyze how an author’s choices concerning how to structure specific
parts of a text…contributes to its overall structure and meaning as well as its aesthetic impact” (RL 11-12.5) Ultimately, if we ungroup the upper from the lower grades of secondary education we can see a progression from grappling with the mechanics of literature toward more abstract understanding. For our purposes here, *Pride and Prejudice* would be incredibly accessible for 10th grade students and *Emma* would serve as ideal texts for upperclassmen, 11th or 12th grade. Students at these stages are learning to see past what the author is doing on the surface and are delving further to draw their own conclusions, such as the impact of the text during the time it was written as well as within their own life experiences. This research seeks to engage male students with the conflicts and challenges that face the male characters in Austen’s novels. Through discussion and hands-on, critical reading, male students will be able to think on an abstract level about the questions that Austen’s novels pose for those in her time and ours.

Moving forward, it is important to understand what motivational theory is about. There are many factors involved in motivational theory, from the psychological and internal, to the physical and external. Abraham Maslow first introduced this theory in the psychological discipline asserting that individuals have free will, and that it is a combination of internal and external factors that promote specific behaviors. The basis of this theory is founded in a hierarchy of needs of which initial levels must be met in order to satisfy later ones. For example, at the bottom of the hierarchy is food and shelter, while toward the top are more abstract needs associated with both men and women of personal growth and actualization (Coy 139). Maslow’s theory of motivation is important not only to psychology, but to education in its structure of scaffolding. In order for a student to create connections between what is being taught in the classroom and the everyday, it is important to take into consideration what steps best prepare them to do so. Therefore, by positioning Austen texts for male students through the discussion of
male characters, students in the high school English classroom will be able to start from where they feel engaged enough to critically analyze the novels in order to build toward a more complex perspective.

In their article, “Combating ‘I Hate This Stupid Book!’ Black Males and Critical Literacy,” Summer Wood and Robin Jocius define specific methods for assisting students that are resistant in the English classroom. The article focuses on black male students at the elementary education level. Wood and Jocius introduce the concept of the 3C’s: culturally relevant texts, collaboration, and critical conversations. By using these three guidelines as markers within curriculum, Wood and Jocius argue that students of this demographic are more likely to benefit and become less resistant readers. However, what is most enticing about these guidelines is that they could be incredibly useful for all classrooms and all students, not just black boys. While on the surface it may seem as though Jane Austen texts would not be able to fulfill these three, we see that upon closer inspection they do. *Pride and Prejudice* and *Emma* may showcase the lifestyles of wealthy, white people with cares that surround petticoats, carriages, and calling cards; however, Austen is able to still convey the political, cultural and economic strains of the time. Students of today will notice that aligning oneself with the people of your parents’ choosing is not all that foreign, being responsible for the actions of your family is not unheard of, and worrying about what other people think of you is not new. Mr. Knightly, though charming, handsome, and financially stable, is not exempt from feeling jealous when Frank Churchill catches Emma’s eye. He, like any young man, experiences the challenge of balancing his personal needs with those of others. So, the texts that we have been discussing thus far fall into this category of cultural relevance quite fittingly.
The authors of this article propose that by giving students the opportunity to collaborate with one another, students are better able to engage effectively with the text through group support. Wood and Jocius explain that “a collaborative environment sets students and teachers up to acknowledge strengths and weaknesses so that students can begin to see not only their growth but the growth of their peers” (666). In the conversation that precedes this explanation, several young boys validate each other’s experience with difficult texts and then use encouragement to push through. A student that is able to recognize his own struggle in another student, and then is able to help his peer, is in that moment not only building up his fellow student, but his own self-efficacy in reading. Now, this article, though geared toward assisting black male students from the elementary education level, holds weight when considered for secondary education. For the purposes of this research, which is to make Jane Austen accessible to male students at the secondary education level, resistance is important to anticipate. In the case of the article, the students depicted are resistant, young, black and male; however, the strategy can be applied to assist more broadly young adult male students. By asking students to collaborate in generating lists of patterns prevalent in the Austen texts, or coming up with questions or challenges that the previous night’s reading posed, students would be given the chance to recognize that they are not alone in their literary pursuit. The concern may not be that the students are resistant to reading in general, but instead resistant toward the choice of literature.

Critical conversations, which Wood and Jocius define as opportunities to “critically examine texts,” are also essential to this process of accessibility (667). Instructors that are facilitating critical conversations about the text with students are more likely to create an environment conducive to the level of abstract thinking as defined within the Common Core Standards discussed above. Regardless of age, progressing from the mechanics of a text toward
the bigger implications of a text allow students to channel any resistance into critical analysis and in-depth reading. Wood and Jocius further explain that these conversations “give students the opportunity to challenge and inform one another’s ideologies” (667). With the male characters of *Pride and Prejudice* and *Emma* in mind, it is crucial for this level of thinking to be reached. Students must be given the opportunity to react to the decisions of the characters they are reading about, in order for them to decide for themselves their own personal preferences, beliefs, and ideas. Critical conversations, concerning perhaps the social implications of Churchill’s behavior toward Emma in spite of his engagement to Jane Fairfax, enables students to push past what may be considered right or wrong, but rather what may be considered “gray” areas as they read, for example, through his letter of explanation and apology to Emma.

Positioning Austen’s novels in an accessible manner for male students can only be done through careful curriculum planning for activities within and outside of the classroom. In her article, “Teaching to the Resistance: What to Do When Students Dislike Austen,” Olivera Jokic posits that the role of educators when teaching these texts should not be to convert students, but rather to embrace their resistance. Austen texts can be ill-received in the classroom due to the varying demographics of students. For many students, the texts seem out of touch with their daily experiences. Students who come from middle or lower class families, live in urban areas, or perhaps even work in addition to their studies may not be able to relate to Austen texts, and therefore become resistant. Therefore, Jokic emphasizes critical reading and questioning of the texts in response. Her curriculum is immersed in the examination and discussion of how we as people interact with one another, and how these “phenomena” are presented in Austen’s texts. She writes that
Because the course treats these phenomena as historical, political, and social, over the course of the semester students learn how to think of motherhood, parenting, childhood, cohabitation, privacy, domestic service, and monogamy as changeable historical categories, rather than as natural or universal ones. The interpretative tools students learn in the class allow them to make connections between the literary representations of families and their own definitions and experience of the concept of family. (np)

Therefore, it is through the lens of family that students have a specific platform for discussion which requires them to utilize their resistant interpretations and readings to gain a larger, more complex perspective. In addition to the Austen texts that are assigned, students in Jokic’s class are also exposed to Emily Bronte’s *Wuthering Heights* in order to compare women’s writing on topics such as romance and domesticity, and are given the opportunity to voice their objections to parts of the texts in both written and oral form. In this setting, it is not enough to say that a character like Emma, for the purposes of this research, or Anne from *Persuasion*, as Jokic points to, is irrelevant as a character to our time, or that the experiences each woman has are nothing but the trifles of the rich. Instead, students are encouraged to discuss these topics at length in order to reveal parallels between the happenings within the text and their own experiences, as well as where the texts fall short. Jokic also uses literary criticism in the classroom as a tool to explore the discussion surrounding each text and to help students examine their own resistance. Ultimately, the goal is not to gain recruits for the fandom, but rather for students to become better critical readers. She explains that “teaching Austen’s work to students who do not enjoy reading her work is an opportunity to discuss the importance of assumptions that keep literature
‘in society’”(9). This method of bringing students into the larger conversation about literature removes the expectation that students must adopt a specific feeling about the texts.

Outside of the classroom, there are methods that prove useful for creating accessibility for students and can be implemented particularly with male students in mind. For example, in her article, “Taking Emma to the Street: Toward a Civic Engagement Model of Austen Pedagogy,” Danielle Spratt suggests the implementation of civic engagement to make Emma accessible and tangible for students. She explains that part of the reason students are not able to connect with the text is that they are not able to conceptualize what is at stake in the text. In order for students to truly understand why Emma’s inner and outer conflicts within the text are important, or why Mr. Knightly reprimands her for making fun of Mrs. Bates, Spratt suggests that students place themselves in Emma’s shoes. Aside from primary and secondary reading, the coursework required students to complete at least twenty hours of community engagement. Students were given the option of completing the hours through “direct service activities” like tutoring at a nonprofit literacy organization or sorting through donations at a local community resource agency, to name a few. She writes that “such activities can help students re-evaluate the biases that they knowingly or unknowingly espouse with regard to Austen and her novels, while they can also make more vivid the dynamic points of connection between Austen’s early nineteenth-century Britain and our own historical moment” (2). Therefore, if we think about the benefits of such activity for male students specifically, there are several that come to mind. For instance, as discussed above, it is important to incorporate hands on activity and clear goals for students to work toward when working with a topic outside of their zone of proximal development, a concept of scaffolding in motivational theory. If something is currently out of their grasp there are measures that can be taken to support them in their pursuit of mastery.
For our male students, getting them moving and actively involved with the literature being discussed in class maintains the focus necessary for concrete connections to reach abstract connections. An example of the benefits of civic engagement can be found in Emma’s civic engagement in her community. On the surface, the statements that she makes to Harriet when they leave a sick, low income family, demonstrate that Emma finds value in the visits: “I feel now as if I could think of nothing more than these poor creatures all the rest of the day; and yet, who can say how soon it may all vanish from my mind?”(70) Her exclamations of feeling refreshed from helping someone in need are brief and short-lived when presented with the opportunity to discuss more pressing matters that seem more important, like matchmaking. For students grasping concrete concepts, what Emma says and does in these moments are purposeful in moving the plot along toward perhaps a scene where the main characters are more involved. However, abstract connections would cause students to pause at this moment in the novel to inspect Emma’s sentiments. Students would be analyzing Emma’s motives in helping those not as fortunate as herself, and examining the larger implications of such motives within the context of the novel as well as within their own experience. Ultimately, though the goal may be to complete a certain number of hours of community service, the amount of learning and engagement that will take place during that time, is actually the aim. Spratt introduces civic engagement at the college level, and has a few roadblocks in her creation of this part of the curriculum; this strategy, however, can be adapted for the high school student. High school students are usually quite involved in many extracurricular activities, in addition to part time jobs. Therefore, for this to work within secondary education it would need to done on a smaller scale, with fewer hours required.
Nevertheless, having students engage in this way will help them think about what is at stake if members of every community did not help those who need help. Additionally, students would be able to face the real world implications and struggles of dealing with a savior complex, such as the one which Spratt describes Emma to have. In an effort to not look down on or demean those that the students help, they are challenged to see each arrangement as a learning experience for both involved. Spratt describes the “savior complex” to be one that causes the individual providing a service to feel above those being provided for. Savior, in this context, comes with the understanding that not only are the individuals being assisted helpless, but also that they must be indebted in some way to the one coming to rescue them. Unfortunately, the problem with the savior complex is that it places both ends of the system on separate levels. We see Emma in many moments display such a complex when visiting those that are not as well off as herself, from the very poor to those that are up-and-coming in the neighborhood. A contrast that students would be able to recognize in response to this complex, is the manner in which Mr. Knightly carries himself. For instance, prior to going to a ball Knightly loans his carriage to Mrs. Bates and Miss. Fairfax in order to keep them from having to walk. Though wealthier than these particular women, Knightly at no moment in the novel speaks down to them or makes their company seem unworthy of his presence. It is this behavior from Mr. Knightly that causes Emma to be aware of her savior complex; in fact Knightly is verbally critical of her for this same reason. So, again, it is only fitting for students reading the novel to be exposed to this struggle in order to truly grasp the civic engagement challenges that Mr. Knightly faces and overcomes, in contrast to the growth that Emma must experience to reach the same balance.

In his discussion of classroom strategies when teaching *Pride and Prejudice*, Daniel R. Mangiavellano explores the reactions of students to the text, and how he gears those reactions
toward text engagement through critical analysis. His article, “First Encounters with *Pride and Prejudice* in the Composition Classroom” focuses on the writing side of the student experience. For students to find a text accessible it is important to look at the various avenues that the text has to offer. For instance, *Pride and Prejudice* lends itself to many different discussions of class and economic tensions, as discussed above, but also is a fine example of authorial craft. It is through her writing that Austen is able to lead her readers from one plot sequence to the next, and it is through her writing that Austen is coloring points of view as fact, only to be discerned by the reader as one character’s perspective. Thus, Mangiavellano positions *Pride and Prejudice* through the lens of craft for his students. This is another positive method of motivating male students in particular to explore the complexities of the text. Mangiavellano writes that “as we move through the novel, we toggle between what these first encounters tell us about the novel just as much as what they tell us about acts of writing and interpretation” (551). Such a strategy is beneficial because it deemphasizes plot that may seem out of touch to students, and focuses on the craft at hand. For students learning how to construct an argument, Austen’s novels serve as prime examples due to her subtle yet purposeful movement throughout the texts.

By examining what Austen initially posits to the reader as fact, students are able to engage with the overall argument of the novel. Mangiavellano does not express that there is a specific argument for students to latch onto. Rather, his strategy relies on students to deduce for themselves what Austen as the writer is trying to convince them of, if anything at all. Mangiavellano uses this strategy to introduce the concept of a thesis, as related to the first line of *Pride and Prejudice*, (“It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a good wife”) and even in discussing the short scene of Mr. Bingley and Mr. Darcy discussing their writing style. In this way, Mangiavellano removes the
anxiety of having the correct interpretation; this strategy, instead, focuses on Austen’s technique in drawing a reader in with her first line, her careful movement in anticipating and answering the questions a reader might have, and her ability to transition from the present to provide important information about each character’s past as necessary. All of this with the goal of placing students in better control of their writing choices. While Mangiavellano uses this strategy for his freshman composition course, there is not much that would need to be changed in order to fit the needs of a high school classroom. Under this method, students would have a complex and challenging model available for examination and use in recreating the techniques learned. Instead of plot or theme being the only avenues toward understanding the text, Mangiavellano’s strategy would offer male students a more tangible avenue: their own writing.

The strategies listed above are a mere few of the many that incorporate motivation theory into the classroom which I have come across in my research. They are exemplars of creating incredibly conducive learning environments. The students in these classrooms have the opportunity to become highly engaged and incredibly involved with the Austen texts they are reading. My aim at the beginning of this research was to find and evaluate methods that would motivate male students in their reading of Jane Austen’s *Pride and Prejudice* and *Emma*. Though these texts are complex and challenging, they have much to offer male students despite varying demographics. Upon completion of this portion of my research through the Adrian Tinsley Program Summer Research Grant, the next step was to continue my review of the academic literature, in addition to creating unit plan for specifically *Pride and Prejudice* for college preparatory sophomore students. The following unit plan is second portion of my research.
Works Cited


Wilson, Jennifer Preston. “‘One has got all the goodness, and the other all the appearance of it’: The Development of Darcy in *Pride and Prejudice*.” *Persuasions On-line*. Jane Austen Society of North America, Winter 2004. 25.1 Web.

Works Consulted


# Stage 1 Desired Results

<table>
<thead>
<tr>
<th>ESTABLISHED GOALS</th>
<th>Transfer</th>
<th>Meaning</th>
<th>Acquisition (Knowledge and Skills students will gain from unit)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CCSS.ELA-Literacy. RL. 9-10.3:</strong> Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.</td>
<td>Students will be able to independently use their learning to:</td>
<td><strong>ESSENTIAL QUESTIONS</strong></td>
<td>Students will know...</td>
</tr>
<tr>
<td><strong>CCSS.ELA-Literacy. RL. 9-10.4:</strong> Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).</td>
<td>• Analyze and communicate the ideas presented in a text by means of close reading and consultation of social/historical secondary sources, in both written and oral form.</td>
<td>• What would Jane Austen have us believe about the interactions between men and women? Between members of families?</td>
<td>• The storyline of <em>Pride and Prejudice</em> by Jane Austen</td>
</tr>
<tr>
<td><strong>CCSS.ELA-Literacy. RL.9-10.5:</strong> Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.</td>
<td>• The dynamics between man and society, and man and himself are interconnected.</td>
<td>• What is the difference between pride and vanity? How does the difference inform the decisions/actions of the characters?</td>
<td>• The families of characters and their significance/alliances with one another</td>
</tr>
<tr>
<td><strong>CCSS.ELA-Literacy. W.9-10.5:</strong> Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</td>
<td>• Both men and women have financial obligations to fulfill through marriage in 18th century England.</td>
<td>• How are individuals supposed to function within society? Are these behaviors easy to perform?</td>
<td>• The related historical and social context</td>
</tr>
<tr>
<td><strong>Acquisition (Knowledge and Skills students will gain from unit)</strong></td>
<td>• Austen means for readers to challenge “accepted knowledge” of societal behavior and protocol.</td>
<td>• What are the benefits and drawbacks of a patriarchal system? Of a matriarchal system?</td>
<td>• Related literary terms and devices</td>
</tr>
<tr>
<td><strong>Meaning</strong></td>
<td><strong>ESSENTIAL QUESTIONS</strong></td>
<td>• Does the concept of love fit into the framework of 18th century English marriage?</td>
<td><strong>Students will be skilled at...</strong></td>
</tr>
<tr>
<td><strong>Understanding</strong></td>
<td><strong>ESSENTIAL QUESTIONS</strong></td>
<td>• What is the difference between pride and vanity? How does the difference inform the decisions/actions of the characters?</td>
<td>• Identifying members of the landed gentry in the novel and determining their influence within the setting</td>
</tr>
<tr>
<td>Students will understand that...</td>
<td>• How are individuals supposed to function within society? Are these behaviors easy to perform?</td>
<td>• Explaining the difference between vanity and pride</td>
<td>• Analyzing the relationships among the characters</td>
</tr>
<tr>
<td>• Both 1st and 2nd impressions can lead to false interpretations of character.</td>
<td>• What are the benefits and drawbacks of a patriarchal system? Of a matriarchal system?</td>
<td>• Identifying and explaining Austen’s method of narration as related to plot progression, character development, and social commentary</td>
<td></td>
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</tbody>
</table>
Stage 2 - Evidence

<table>
<thead>
<tr>
<th>Evaluative Criteria</th>
<th>Assessment Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>For written work or student products:</td>
<td>CURRICULUM EMBEDDED PERFORMANCE ASSESSMENT (PERFORMANCE TASKS) PT</td>
</tr>
<tr>
<td>• Specific and productive use of textual evidence from the novel and secondary sources.</td>
<td>• Students identify and assess the expectations associated with gender and socioeconomic status in 18th century English society, and how it is reflected in the literature of the period, in order to deduce how it relates, differs from, and informs the manner in which today’s society functions.</td>
</tr>
<tr>
<td>• Attention to writing craft and use of argument in response to audience needs</td>
<td>• To be included in their working writing portfolios, students will plan, draft, and revise an essay about the tensions and impressions that Austen presents in the novel while incorporating the insights provided by social, economic, and historical secondary research.</td>
</tr>
<tr>
<td>• Clear command of standard English conventions of syntax and grammar</td>
<td></td>
</tr>
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Stage 3 – Learning Plan

Summary of Key Learning Events and Instruction

Lesson 1: Validity in Perspectives- An In-Depth Look at 1st and 2nd Impressions and Narration in *Pride and Prejudice*

During and after reading volume one (1) of the novel, students analyze the role of the narrator as well as the perspectives from which the story is informed by engaging in quick writing, group discussion, and preliminary drafting.

Lesson 2: Gender Expectations in Society and Exposure to Secondary Research

During and after reading volume two (2) of the novel, students choose a specific thematic aspect of the text in relation to gender in society and use this to inform/review the drafting of their essay from Lesson 1. Additionally, students will begin to locate and incorporate secondary research into the arguments of their papers.

Lesson 3: Making Connections

During and after reading volume three (3) of the novel, students continue to workshop the essays that they have been writing throughout the course of the unit on a thematic aspect of the text that relates to gender in society. Students incorporate the secondary research they have been exposed to, as well as research that they have discovered on their own. Final drafts are completed to close the unit, but students do have the option to revise the essay throughout the semester.

Where are your students headed? Where have they been? How will you make sure the students know where they are going?

- Students are headed toward critically thinking about the characters of *Pride and Prejudice* and the tensions that are presented from the start of the text.
- Students are bringing their prior knowledge of plot and narrative to this unit, in addition to their close reading skills.
To ensure student success in achieving the unit goals, I will frequently formally and informally check-in and provide students with feedback about progress.

How will you hook students at the beginning of the unit?

At the beginning of the unit, students will be provided clippings of photographs from magazines and headlines from newspapers. The students will then gather in small groups to discuss their impressions of the people that they see, as well as to discuss what informed their impressions if they did not recognize the individuals. From there, the class will reconvene as a large group for a short discussion of their findings. This activity will help students to begin thinking about the conflicts presented by the text.

What events will help students experience and explore the big idea and questions in the unit? How will you equip them with needed skills and knowledge?

Students will be given the opportunity to engage with the research and writing process by exploring peer-reviewed journals, in addition to collaborating and exchanging constructive feedback with one another in writing workshops. In order to best equip the students for success, I will model how to do a close reading of a text, how to effectively workshop a piece of writing, and how to conduct research in a productive manner.

How will you cause students to reflect and rethink? How will you guide them in rehearsing, revising, and refining their work?

Students will be asked to keep a blog of their reactions to the text: what they predicted prior to reading a chapter, whether their predictions proved correct or not, and what complications they foresee for the characters currently in focus. As the students workshop their papers together, I will walk the room listening and guiding as needed. I will always read and write with them.

How will you help students to exhibit and self-evaluate their growing skills, knowledge, and understanding throughout the unit?

Students will be responsible for keeping up with the drafting and revising through this unit. As with every unit, however, they will have the option of revising their final essay from the unit for their portfolio.

How will you tailor and otherwise personalize the learning plan to optimize the engagement and effectiveness of ALL students, without compromising the goals of the unit?

I will include aspects of their pop and political culture throughout our written and verbal discussion of the text. Students will also be given the opportunity to showcase their artistic skills to illustrate the content of the text as well.

How will you organize and sequence the learning activities to optimize the engagement and achievement of ALL students?

Learning activities will be based on the progression of students through the text, in addition to their performance in formative assessments.

General Notes and Resources

Core Text:
The core text for this unit is Jane Austen’s *Pride and Prejudice*. The focus of this unit is the novelistic genre which requires discussion of narrative, plot and character development, as well as wordplay. Additionally, this unit will serve as a means of introducing students to secondary research and fine tuning their close reading skills.

Format of Texts:
All of the lessons require collaboration amongst students in both large and small groups. The students will be engaging and applying their reading to their writings, therefore the workshop setting is crucial to their success. Each lesson begins with a short journal writing session or a read-aloud by the instructor. By starting this way, students are able to position their focus onto the tasks of the day. The mini-lessons focus on either grammar/syntactic usage as it trends in the text (or their writing if need be), or literary devices at work.

Reading Journals and Blog:
Students will be keeping track of their reading reactions throughout the unit on a private, online class blog and through reading journals for the class. At certain points during the unit, students will be asked to respond to one another’s blogs/journals as a way of differentiation for students to become effective in both face-to-face interactions and digital interaction.
Lesson 1: Validity in Perspectives- An In-Depth Look at 1st and 2nd Impressions and Narration in *Pride and Prejudice*

Day: 1

**STUDENT LEARNING OUTCOMES FOR THE LESSON:** *Students will be able to use their learning to...*

- CCSS.ELA-Literacy. RL. 9-10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- CCSS.ELA-Literacy. W.9-10.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

**UNDERSTANDINGS:** *Students will understand that...*

[what will students need to know in order to meet the SLOs?]

- Economic, social, and familial standing inform our opinions of reputation.
- Every character has a personal agenda.

**ASSESSMENT PLAN:**

- **Evaluative Criteria:**
  - Specific and productive use of evidence from hook activity and reading

- **Assessment Activities to Provide Evidence of Student Learning:**
  *(state pre/post/formative/summative as applicable)*
  - Formative Assessments:
    - During the hook activity, students will create lists together in small groups, and then send a representative up to the board to write their findings.
    - As a ticket-to-leave, students will hand in a written prediction of what problems they anticipate for the Bennet family.
LESSON CLASSROOM ACTIVITIES: Day 1

Total Time: 50 minutes

Hook: 5-6 minutes

Instruct students to get into their workshop groups. Distribute to each group of students a packet of pre-selected photographs and newspaper headlines. Instruct the students to go through the packet and discuss amongst themselves the impressions they experience from viewing and reading snippets about these specific individuals. Remind them, as per usual, someone should be designated as the scribe for the group, and they should be rotating this position.

- Would these people be considered famous?
- Are they wealthy? How do you know?
- Are they important? How do you know?
- Are the headlines reliable? Why or why not?

N.B.: Let students know that they have 5-6 minutes to discuss and write.

Mini-Lesson: 15 minutes

- Once the allotted time has ended, have students remain where they gathered and read aloud to you, the instructor, what they have discussed in their groups. Write the responses on the whiteboard, differentiating each group by a different colored pen.
- After each group has gone, have the students direct you to circle what on the board is common across the group responses. Once this is done, ask the class what these commonalities tell us about reputation and impressions.
- Introduce Pride and Prejudice by Jane Austen as you pass out the text.
- Explain how the text will be dealing with many of the issues discussed during the hook activity.
- As a group discuss the pros and cons of 1st person narration that were covered in the last unit, and what will be difficult about this text since it is not in 1st person.

Learning Activity: 25 minutes

Instruct students to move back to their original seats, and to turn their texts to the first page. Have students follow along as you read aloud to them. This activity will help them hear the rhythm of the text before they go home to continue reading. After reading for 10-15 minutes, reading aloud should end to discuss the text.

N.B.: During this activity, stop throughout the reading to have students take notes as characters are introduced and answer questions. In addition, discuss with students Austen’s narrative voice, and the intentions of that voice.

SUMMARY OF KEY LEARNING EVENTS AND INSTRUCTION:

Lesson Closing:
For the last four (4) minutes of class, students are to hand write a ticket-to-leave that briefly explains, based on the reading done in class, what their predictions for the night’s reading are.

Homework: Students are to complete the remainder of the chapter from the in-class reading and read through to the end of chapter seven (7). Students are encouraged to take notes as they read in their journals.
Lesson 1: Validity in Perspectives- An In-Depth Look at 1st and 2nd Impressions and Narration in *Pride and Prejudice*

Day: 2

**STUDENT LEARNING OUTCOMES FOR THE LESSON:** *Students will be able to use their learning to...*

- **CCSS.ELA-Literacy. RL. 9-10.3:** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- **CCSS.ELA-Literacy. W.9-10.5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

**UNDERSTANDINGS:** *Students will understand that...*

[what will students need to know in order to meet the SLOs?]

- Economic, social, and familial standing inform our opinions of reputation.
- Every character has a personal agenda.
- Foreshadowing enables plot movement.

**ASSESSMENT PLAN:**

- **Evaluative Criteria:**
  - Specific and productive use of evidence from hook activity and reading
- **Assessment Activities to Provide Evidence of Student Learning:**
  (state pre/post/formative/summative as applicable)
  - Formative Assessments:
    - During the hook activity, students will write in their reading journals the outcomes of their initial predictions for the text.
    - Students will create magazine articles that depict the economic, social, and familial standing of the characters so far and upload it onto the class blog.
    - As a ticket-to-leave, students will hand in a written response to the question of the day concerning the reading from the night before.
LESSON CLASSROOM ACTIVITIES: Day 2

Total Time: 50 minutes

Hook: 5-6 minutes

Instruct students to take out their reading journals. Today’s quick-write will be concerning the reading from the night before.

- How has the sequence of events so far differed from your initial predictions about the Bennet family?
- Based on the reading, and yesterday’s class discussion of reputation, what are possible reasons for Mr. Darcy’s attitude toward the other characters?

N.B.: Let students know that they have 5-6 minutes to write.

Mini-Lesson: 10 minutes

- Once the allotted time has ended, discuss with students the purpose of foreshadowing in a text, drawing from their prior knowledge of foreshadowing.
  - Ask students what they find helpful about foreshadowing, and why it would be useful for a writer.
- Discuss with students how Austen has used foreshadowing thus far and what her agenda might be.
- What is the personal agenda of each of the characters?

Learning Activity: 30 minutes

Instruct students to get into their workshop groups to:

- Share their reading journal entry from the hook activity
- Create a magazine article that depicts each character’s familial, social, and economic standing. Each group will be assigned a different character. The article is to be posted on the class blog.

N.B.: Before students begin, briefly explain what a magazine article seeks to accomplish.

SUMMARY OF KEY LEARNING EVENTS AND INSTRUCTION:

Lesson Closing:

During the last four (4) minutes of class, students will pass in a hand written ticket-to-leave answering this question:

Based on the discussion of foreshadowing and agenda today, what can we predict about Elizabeth Bennet? About Fitzwilliam Darcy?

Homework:

Students are to update the blog with a reading journal entry based on the reading they are to prepare for the next class. Read chapters eight (8) through to the end of chapter eleven (11).

N.B.: As with the hand written reading journal entries, students are aware that the expectation for the blog entry is a brief synopsis of what has transpired in the plot, and an analysis of its significance. On blog nights, students are to leave their reading journals with instructor.
Lesson 1: Validity in Perspectives- An In-Depth Look at 1st and 2nd Impressions and Narration in *Pride and Prejudice*

Day: 3

**STUDENT LEARNING OUTCOMES FOR THE LESSON:** *Students will be able to use their learning to...*

- **CCSS.ELA-Literacy. RL. 9-10.3:** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

- **CCSS.ELA-Literacy. W.9-10.5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

**UNDERSTANDINGS:** *Students will understand that... [what will students need to know in order to meet the SLOs]*

- Economic, social, and familial standing inform our opinions of reputation.
- Every character has a personal agenda.
- Foreshadowing enables plot movement.
- Evidence is necessary to support claims.

**ASSESSMENT PLAN:**

- **Evaluative Criteria:**
  - Specific and productive use of evidence from hook activity and reading

- **Assessment Activities to Provide Evidence of Student Learning:** *(state pre/post/formative/summative as applicable)*
  - **Formative Assessments:**
    - During the hook activity, students will complete a quick-write in their journals about the difference between vanity and pride.
    - As a ticket-to-leave, students will hand in a written response to the question of the day concerning the reading from the night before.
LESSON CLASSROOM ACTIVITIES: Day 3

Total Time: 50 minutes

Hook Activity: 5-6 minutes

Instruct students to take out their reading journals and answer the following questions for today's quick-write.

At the beginning of chapter five (5) Mary Bennet offers her understanding of the difference between vanity and pride.

➢ Is her definition of both terms accurate?
➢ Name one event thus far that supports her theory.
➢ What are the dangers of being vain? Of being prideful?

N.B.: Remind students that they have 5-6 minutes to complete the quick-write.

Mini-Lesson: 20 minutes

As a class, discuss the differences between vanity and pride. Encourage students to help you make a list on the board of moments from the text that support Mary’s observations.

➢ How are the actions of the main characters being perceived thus far? Specifically Darcy, the Bingleys, and the Bennets
➢ Have any of the characters’ agendas changed?

Learning Activity: 20 minutes

For today’s activity, students will be following along in their texts as the instructor reads aloud. As the instructor reads, students are to take note of any new characters that are introduced or moments where a character complicated the plot. The instructor should feel free to stop throughout the reading to answer and ask questions. After 10 minutes of reading, the instructor should stop reading aloud, to facilitate discussion of the text.

SUMMARY OF KEY LEARNING EVENTS AND INSTRUCTION:

Lesson Closing: During the last four (4) minutes of the period, students are to complete a hand written ticket-to-leave that answers the following question:

➢ We have talked about evidence and how they support claims. What evidence do we still need from Austen in order to accept her claim?

Homework: Students are to pick up from the last chapter read in class, and read through to the end of chapter seventeen (17). Students will also be expected to complete a reading journal entry for this section.
Lesson 1: Validity in Perspectives- An In-Depth Look at 1st and 2nd Impressions and Narration in *Pride and Prejudice*

Day: 4

**STUDENT LEARNING OUTCOMES FOR THE LESSON:** *Students will be able to use their learning to...*

- **CCSS.ELA-Literacy. RL. 9-10.3:** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- **CCSS.ELA-Literacy. W.9-10.5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

**UNDERSTANDINGS:** *Students will understand that...*

[what will students need to know in order to meet the SLOs?]

- Economic, social, and familial standing inform our opinions of reputation.
- Every character has a personal agenda.
- Writing effectively is a process.

**ASSESSMENT PLAN:**

- **Evaluative Criteria:**
  - Specific and productive use of evidence from hook activity and reading
- **Assessment Activities to Provide Evidence of Student Learning:**
  (state pre/post/formative/summative as applicable)
  - **Formative Assessments:***
    - During the hook activity, students will complete a quick write about the writing process.
    - As a ticket-to-leave, students will turn in a hand written answer to a question concerning the day's discussion.
LESSON CLASSROOM ACTIVITIES: Day 4

Total Time: 50 minutes

Hook Activity: 5-6 minutes

After passing back the reading journals, instruct students to do a quick-write about their writing process thus far in the semester:

➢ Since the last paper, what do you believe to be your strengths when it comes to the writing process?
➢ Where do you feel your opportunities for growth are in the writing process?

N.B.: Remind students that they have 5-6 minutes to complete this quick-write.

Mini-Lesson: 20 minutes

As a class, turn back to chapter ten (10) in the novel. Use the discussion that occurs amongst the characters to discuss the writing process with students

➢ What do Mr. Darcy and Mr. Bingley struggle with when writing?
➢ What are some of the important things to consider when writing a letter?

We have now been introduced to Mr. Collins through a letter.

➢ What are the strengths of the letter? Where does it fall short?
➢ What does it assume? What are the impressions that it creates in the minds of the Bennets? Of you the reader?

Learning Activity: 20 minutes

Instruct students to gather into their workshop groups. At this point in the novel, Mr. Collins and Mr. Wickham have been introduced. For this assignment, instruct students to create a profile page for these new characters that demonstrates their personal agendas as individuals. The profile page should include their social and economic aspirations for the future, as well as page numbers to show where this evidence can be found in the text.

SUMMARY OF KEY LEARNING EVENTS AND INSTRUCTION:

Lesson Closing: Instruct students to use the last four (4) minutes of the period to write the response to today's ticket-to-leave.

➢ Based on your understanding of Mr. Collins's and Mr. Wickham's connections to the Bennet family, and our discussion of vanity and pride last period, what impressions have they created?

Homework: Students are to read chapters eighteen (18) and nineteen (19). Additionally, students are to leave their reading journals with the instructor and complete an entry on the blog.
Lesson 1: Validity in Perspectives- An In-Depth Look at 1st and 2nd Impressions and Narration in *Pride and Prejudice*

Day: 5

**STUDENT LEARNING OUTCOMES FOR THE LESSON:** *Students will be able to use their learning to...*

- **CCSS.ELA-Literacy. RL. 9-10.3:** Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- **CCSS.ELA-Literacy. W.9-10.5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

**UNDERSTANDINGS:** *Students will understand that...*

[what will students need to know in order to meet the SLOs?]

- Economic, social, and familial standing inform our opinions of reputation.
- Every character has a personal agenda.
- Writing effectively is a process.

**ASSESSMENT PLAN:**

- **Evaluative Criteria:**
  - Specific and productive use of evidence from hook activity and reading
- **Assessment Activities to Provide Evidence of Student Learning:**
  (state pre/post/formative/summative as applicable)
  - Formative Assessments:
    - During the hook activity, students will collaborate to discuss the introduction of Mr. Wickham.
    - As a ticket-to-leave, students will hand in a written response to the question of the day concerning the reading from the night before.
    - The homework assignment will be to create an outline in preparation for an in-class essay.
LESSON CLASSROOM ACTIVITIES: Day 5

Total Time: 50 minutes

Hook Activity: 5-6 minutes

Instruct the students to gather into their workshop groups to discuss the following and put together a list:

- What do we know about Mr. Wickham? Are there any gaps in his story that we have yet to fill?

**Each group will be responsible for a different aspect of Wickham’s character. One group will find what we know of his economic status, another will find what we know of his social status, another will locate his family ties, and another will find what we know about his profession. There may be overlap depending on class size.**

N.B.: Remind students that they have 5-6 minutes to complete the activity.

Mini-Lesson: 15 minutes

Instruct each group to send a representative up to the board to fill in the graphic organizer of Wickham’s character.

- As students are filling the organizer, discuss with the class what is up on the board:
  - What are the implications of Wickham’s position in life?
  - Is it beneficial for Elizabeth to be interested in him?

Learning Activity: 25 minutes

In addition to the tension surrounding Mr. Wickham, Mr. Collins has made his appearance and proposed to Elizabeth. While remaining in their workshop groups, for this activity, instruct students to outline Mr. Collins’s argument for why Elizabeth should marry him.

- Where are the flaws in his argument?
- What facts are used to support his argument?

SUMMARY OF KEY LEARNING EVENTS AND INSTRUCTION:

Lesson Closing: During the last four (4) minutes of the period, students are to compose a hand written ticket-to-leave that answers the following:

- What are the consequences of Elizabeth’s refusal?

Homework: Students are to finish Volume I of *Pride and Prejudice*. Additionally, students will receive the essay prompt for Volume I. Their weekend task is to create an outline that responds to the prompt. Their outlines will be used to complete an in-class essay assessment.
Lesson 1: Validity in Perspectives- An In-Depth Look at 1\textsuperscript{st} and 2\textsuperscript{nd} Impressions and Narration in \textit{Pride and Prejudice}

Day: 6

\textbf{STUDENT LEARNING OUTCOMES FOR THE LESSON:} Students will be able to use their learning to...

\begin{itemize}
  \item \textbf{CCSS.ELA-Literacy. RL. 9-10.3:} Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
  \item \textbf{CCSS.ELA-Literacy. W.9-10.5:} Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.
\end{itemize}

\textbf{UNDERSTANDINGS:} Students will understand that...

\begin{itemize}
  \item Economic, social, and familial standing inform our opinions of reputation.
  \item Every character has a personal agenda.
  \item Writing effectively is a process.
\end{itemize}

\textbf{ASSESSMENT PLAN:}

\begin{itemize}
  \item \textbf{Evaluative Criteria:}
    \begin{itemize}
      \item Specific and productive use of evidence from hook activity and reading
    \end{itemize}
  \item \textbf{Assessment Activities to Provide Evidence of Student Learning:}
    \begin{itemize}
      \item Formative Assessments:
        \begin{itemize}
          \item During the hook activity, students will collaborate to compare outlines for the in-class essay response.
          \item Students will complete an in-class essay response to a prompt based on the major themes and events discussed from Volume I.
          \item As a ticket-to-leave, students will hand in a written response to the question of the day concerning their prepping process for the in-class essay response.
        \end{itemize}
    \end{itemize}
\end{itemize}
LESSON CLASSROOM ACTIVITIES: Day 6

Total Time: 50 minutes

Hook Activity: 5 minutes

Students will use this time to ask any questions that may have come up over the weekend during their prep for the in-class essay response. Encourage students to get together with a partner to fill any gaps in their outlines.

Learning Activity: 40 minutes

Students will be given the essay prompt again. Students have 40 minutes to respond to the prompt, using the outline that was created over the weekend.

N.B.: Word processing accommodations will be made available for students that require it.

SUMMARY OF KEY LEARNING EVENTS AND ACTIVITIES:

Lesson Closing: At the conclusion of the allotted time, students will have turned in a hand written ticket-to-leave concerning what they found difficult about prepping for the essay.

Homework: Students will begin reading Volume II: chapters one (1) through four (4).
Lesson 2: Gender Expectations in Society and Exposure to Secondary Research

Day 7

STUDENT LEARNING OUTCOMES FOR THE LESSON: *Students will be able to use their learning to...*

- **CCSS.ELA-Literacy. RL. 9-10.4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- **CCSS.ELA-Literacy. RL.9-10.5:** Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- **CCSS.ELA-Literacy. W.9-10.5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

UNDERSTANDINGS: *Students will understand that...*

[what will students need to know in order to meet the SLOs?]

- Economic, social, and familial standing inform our opinions of reputation.
- Every character has a personal agenda.
- Writing is a process.
- Gender affects economic, social, and familial standing in 19th-century England.

ASSESSMENT PLAN:

- **Evaluative Criteria:**
  - Specific and productive use of evidence from hook activity and reading
- **Assessment Activities to Provide Evidence of Student Learning:**
  (state pre/post/formative/summative as applicable)
  - Formative Assessments:
    - During the hook activity, students will fill out sticky notes of what they believe to be gendered expectations that have appeared in the last section of Volume I and the first section of Volume II.
    - During the learning activity, students will create a word and image collage of gender expectations.
    - To close the lesson, students will hand in a written ticket-to-leave.
LESSON CLASSROOM ACTIVITIES: Day 7

Total Time: 50 minutes

Hook: 10 minutes

Instruct students to get into their workshop groups. Once gathered, provide students with variously colored, large, sticky notes. Instruct specific groups to find moments where:

- Gender is related to money and property
- Gender is related to society and propriety
- Gender is related to family

Students should be looking for examples from the last reading section of Volume I and the first reading section of Volume II. Once students have found all they can find for each page of the sections, have students post the sticky notes on the board. Each sticky note should have a page number. Instruct students to then collaborate with their classmates to ensure that the sticky notes, regardless of color, are in order by page.

Mini-Lesson: 10 minutes

Once students have settled back into their seats, direct their attention to the representation of gender topics displayed on the board.

- Discuss with students the implications of each topic for the main characters:
  - What is at stake for Mr. Collins, Mr. Wickham, and Mr. Darcy?
  - What is at stake for the Bennet women, for Charlotte Lucas?

Learning Activity: 25 minutes

Students will remain in their workshop groups in the computer lab. Instruct students to create a collage of words and images that depict the expectations of both men and women in the 19th century and now. Have the students print these images and words to be pasted to colored poster paper.

- What are some of the words and phrases that the characters use to defend or deny their gender-influenced choices?

SUMMARY OF KEY LEARNING EVENTS AND ACTIVITIES:

Lesson Closing: Instruct students to use the last five (5) minutes of the period to hand write a ticket to leave that depicts a quote from the text thus far that best demonstrates the gender expectations discussed in class.

Homework: Students are to pick up the reading from chapter five (5) through to the end of chapter eight (8). Students should take their reading journals home with them to complete a journal entry on this section of the reading.
Lesson 2: Gender Expectations in Society and Exposure to Secondary Research

Day 8

STUDENT LEARNING OUTCOMES FOR THE LESSON: Students will be able to use their learning to...

- **CCSS.ELA-Literacy. RL. 9-10.4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- **CCSS.ELA-Literacy. RL.9-10.5:** Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- **CCSS.ELA-Literacy. W.9-10.5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

UNDERSTANDINGS: Students will understand that...

[what will students need to know in order to meet the SLOs?]

- Economic, social, and familial standing inform our opinions of reputation.
- Every character has a personal agenda.
- Writing is a process.
- Gender affects economic, social, and familial standing in 19th-century England.
- Research requires specificity in search terms.

ASSESSMENT PLAN:

- **Evaluative Criteria:**
  - Specific and productive use of evidence from hook activity and reading
- **Assessment Activities to Provide Evidence of Student Learning:**
  (state pre/post/formative/summative as applicable)
  - Formative Assessments:
    - During the hook activity, students will complete a reading journal entry to kick-start discussion about patriarchies and matriarchies.
    - To close the lesson, students will hand in a written ticket-to-leave.
LESSON CLASSROOM ACTIVITIES: Day 8

Total Time: 50 minutes

Hook Activity: 5-6 minutes

Instruct students to take out their reading journals to answer the following questions:

- How does Lady Catherine DeBourgh exert her power and influence?
- How does Mr. Darcy react to her power? Why is it important for him to be careful in how he reacts to her opinions and power?

N.B.: Remind students that they have 5-6 minutes to complete the journal entry.

Mini-Lesson: 10 minutes

As a class, discuss the difference between matriarchal and patriarchal power. Define these terms, and discuss the following with students and write them on the board, so that students can include them in their notes.

- How does Lady Catherine fit into this system?
- What allow social and economic characteristics allow her to fit?

Learning Activity: 30 minutes

Instruct students to gather into their workshop groups.

- For the first 15 minutes of the learning activity, each group will present to the class the most important quote that they chose, and will describe:
  - How it demonstrates a particular view of gender in the novel?
  - How does this particular view promote the agenda of the character?
- During the last 15 minutes, the instructor will model how to finding scholarly articles using online databases, and have students begin to look for an article of their own.

SUMMARY OF KEY LEARNING EVENTS AND ACTIVITIES:

Lesson Closing: During the last four (4) minutes of the period, students are to complete a handwritten ticket-to-leave that answers the following question:

- Who leads your family, and how would your life be different if it were not this person?

Homework: Students are to read chapter nine (9) through to the end of chapter thirteen (13). Additionally students, using the searching skills modeled in class, are to find one article that explores gender in the 19th century.
Lesson 2: Gender Expectations in Society and Exposure to Secondary Research

Day 9

STUDENT LEARNING OUTCOMES FOR THE LESSON: *Students will be able to use their learning to...*

- **CCSS.ELA-Literacy. RL.9-10.4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- **CCSS.ELA-Literacy. RL.9-10.5:** Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- **CCSS.ELA-Literacy. W.9-10.5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

UNDERSTANDINGS: *Students will understand that...*

- Economic, social, and familial standing inform our opinions of reputation.
- Every character has a personal agenda.
- Writing is a process.
- Gender affects economic, social, and familial standing in 19th century England.
- Argumentative writing caters to ethos, pathos, and logos.

ASSESSMENT PLAN:

- **Evaluative Criteria:**
  - Specific and productive use of evidence from hook activity and reading

- **Assessment Activities to Provide Evidence of Student Learning:**
  
  *(state pre/post/formative/summative as applicable)*
  
  - Formative Assessments:
    - During the hook activity, students gather into their workshop groups to discuss the state of mind of Darcy and Elizabeth.
    - During the Mini-Lesson students will locate and explain Darcy's use of ethos, pathos, and or logos.
    - To close the lesson, students will hand in a written ticket-to-leave.
LESSON CLASSROOM ACTIVITIES: Day 9

Total Time: 50 minutes

Hook Activity: 5 minutes

Instruct students to gather into their workshop groups. Together they are to address this question:

➢ What is Elizabeth’s state of mind, according to the narrator, prior to reading Darcy’s letter?
➢ What can we say would be Darcy’s state of mind at the beginning of the letter?

N.B.: Remind students that they have 5 minutes to complete the hook activity.

Mini-Lesson: 15 minutes

Instruct the class to remain in their workshop groups but to direct their attention to the board.

As a class discuss:

➢ Based on our discussions of the importance of remembering your audience and positioning your argument in the best manner for your audience:
  o What can we infer about Darcy’s purpose in the letter to Elizabeth?
➢ Discuss and define ethos, logos, and pathos
  o How they useful in argument?

Learning Activity: 25 minutes

While still in their workshop groups, instruct students to turn to Mr. Darcy’s letter to Elizabeth.

➢ Designate to each group specifically colored post-its.

➢ Instruct each group to locate and write on the Post-It’s the different types of evidence that Mr. Darcy uses to make his argument.
  o Does he use ethos, pathos, logos? Where?
  o Is his argument successful? Why?
  o How does gender factor into his argument?

SUMMARY OF LEARNING EVENTS AND ACTIVITIES:

Lesson Closing: During the last five (5) minutes, students are to complete a handwritten ticket-to-leave that answers the following question:

➢ What was the strongest kind of evidence that Mr. Darcy used in his letter to Elizabeth?

Homework: Students are to continue reading from chapter fourteen (14) to chapter (19). Additionally, students are expected to complete a journal entry on the blog.
Lesson 2: Gender Expectations in Society and Exposure to Secondary Research

Day 10

STUDENT LEARNING OUTCOMES FOR THE LESSON: Students will be able to use their learning to...

- **CCSS.ELA-Literacy. RL.9-10.4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- **CCSS.ELA-Literacy. RL.9-10.5:** Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- **CCSS.ELA-Literacy. W.9-10.5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

UNDERSTANDINGS: Students will understand that...

[what will students need to know in order to meet the SLOs?]

- Economic, social, and familial standing inform our opinions of reputation.
- Every character has a personal agenda.
- Gender affects economic, social, and familial standing in 19th century England.
- Writing is a process that requires planning.

ASSESSMENT PLAN:

- **Evaluative Criteria:**
  - Specific and productive use of evidence from hook activity and reading

- **Assessment Activities to Provide Evidence of Student Learning:**
  (state pre/post/formative/summative as applicable)
  - Formative Assessments:
    - During the hook activity, students will turn to two (2) classmates and explain the main point of their article.
    - During the learning activity, students will create their outlines for the Volume II essay.
    - To close the lesson, students will hand in a written ticket-to-leave.
LESSON CLASSROOM ACTIVITIES: Day 10

Total Time: 50 minutes

Hook Activity: 5-6 minutes

Instruct students to take out the article that they searched for two nights before to do the following:

➢ Turn two (2) neighboring classmates and explain the main points that the article makes and how the author makes the argument.

N.B.: Remind students that they have 5-6 minutes to complete this turn-and-talk hook activity.

Mini-Lesson: 10 minutes

As a class, encourage students to assist you in creating a list on the board of all the article topics that were covered.

➢ Explain to students that everyone’s article will be available for the class. Each article link will be posted on the class blog for reference to our unit on *Pride and Prejudice*.

After discussing the findings of the articles, discuss the significance of secondary research.

Learning Activity: 30 minutes

➢ During this time, the instructor will read aloud the remainder of Volume II. Students will take notes as the reading progresses, and the instructor will stop throughout the reading to check for understanding and field questions.

➢ At the end of the reading, the instructor will pass out the prompt for Volume II and instruct students to create their outlines.

SUMMARY OF LEARNING EVENTS AND ACTIVITIES:

Lesson Closing: During the last four (4) minutes of the period, students are to complete a handwritten ticket-to-leave that depicts their thesis.

Homework: Students are to use the weekend to write their essay.

N.B.: Advise students that they must come in with a completed draft of their essay for an in-class workshop with their peers.
Lesson 3: Making Connections

Day 11

STUDENT LEARNING OUTCOMES FOR THE LESSON: Students will be able to use their learning to...

- **CCSS.ELA-Literacy. RL.9-10.4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- **CCSS.ELA-Literacy. RL.9-10.5:** Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- **CCSS.ELA-Literacy. W.9-10.5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

UNDERSTANDINGS: Students will understand that...

[what will students need to know in order to meet the SLOs?]

- Economic, social, and familial standing inform our opinions of reputation.
- Every character has a personal agenda.
- Gender affects economic, social, and familial standing in 19th century England.
- Writing is a process that requires planning.

ASSESSMENT PLAN:

- **Evaluative Criteria:**
  - Specific and productive use of evidence from hook activity and reading

- **Assessment Activities to Provide Evidence of Student Learning:**
  (state pre/post/formative/summative as applicable)
  - Formative Assessments:
    - During the hook activity, students will identify the thesis statement in a partner’s paper.
    - During the learning activity, students will engage in a writing workshop.
    - To close the lesson, students will hand in a written ticket-to-leave.
LESSON CLASSROOM ACTIVITIES: Day 11

Total Time: 50 minutes

Hook Activity: 5 minutes
Instruct students to get into groups of two (2). Once students have a partner, instruct them to swap papers and do the following:

- Locate the thesis of the paper.
- Briefly explain why you believe this statement to be the thesis statement.

N.B.: Remind students that they have 5 minutes to complete the hook activity.

Mini-Lesson: 5 minutes
Direct the class’s attention to the board. As a class, go over the expectations of the prompt and rubric.

- What makes a thorough argument?
- How do we effectively integrate evidence into our arguments?

Remind students of the purpose of the workshop session:

- Collaboration is important to the revision process because your peer may notice something that you may not have noticed.
  - Help your group-mate to clarify, explain, expand, unpack, and tighten the connections between the evidence and the thesis.

Learning Activity: 35 minutes
Picking up where the hook activity left off, instruct students to read through one another’s papers. They should:

- Highlight evidence
- Underline the main ideas of each paragraph
- Write questions in the margins of the draft
  - What do you mean here?
  - How does this connect to your main idea?
  - Etc.

At the end of a reading, students should talk to one another to verbalize their comments and questions.

N.B.: Remind students of time throughout this activity. In addition, walk the room to assist any discussion. If there is anything they are unsure of in their workshop, encourage them to bring those concerns to you.

SUMMARY OF LEARNING EVENTS AND ACTIVITIES:

Lesson Closing: During the last five (5) minutes of the period, students are to complete a hand written ticket-to-leave answering the following question:

- Based on today’s workshop session, what are the steps that you will take to strengthen your paper?

Homework: Students are to revise their drafts. The essay will be due by the next class period.
Lesson 3: Making Connections

Day 12

STUDENT LEARNING OUTCOMES FOR THE LESSON: Students will be able to use their learning to...

- CCSS.ELA-Literacy. RL.9-10.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- CCSS.ELA-Literacy. RL.9-10.5: Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- CCSS.ELA-Literacy. W.9-10.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

UNDERSTANDINGS: Students will understand that...
[what will students need to know in order to meet the SLOs?]

- Economic, social, and familial standing inform our opinions of reputation.
- Every character has a personal agenda.
- Gender affects economic, social, and familial standing in 19th century England.

ASSESSMENT PLAN:

- Evaluative Criteria:
  - Specific and productive use of evidence from hook activity and reading
- Assessment Activities to Provide Evidence of Student Learning:
  (state pre/post/formative/summative as applicable)
  - Formative Assessments:
    - During the hook activity, students will identify their thesis statement and answering questions regarding their draft.
    - To close the lesson, students will hand in a written ticket-to-leave concerning the in-class reading.
LESSON CLASSROOM ACTIVITIES: Day 12

Total Time: 50 minutes

Hook Activity: 5 minutes
Instruct students to highlight the thesis statement of their paper. Additionally, have students answer the following questions on the back of their paper:
- What was the most difficult part of this assignment?
- What is the strongest part of your paper?
N. B.: Remind students that they have 5 minutes to complete the hook activity. Moreover, mention to students that, like always, you will be providing feedback throughout their paper; however, they should note specific places where they would like feedback.

Mini-Lesson: 10 minutes
Recap what has happened in the novel so far:
- Where are our characters?
- Where did the narrator leave us at the end of Volume II?
- Has the agenda of our main characters changed?
- Have any of the agendas been fulfilled?
- What are our impressions now of the main characters?
Encourage students to raise their hands with the answers to these questions as you make notations on the board. Additionally, remind them that they should be updating their reading journal with this review.

Learning Activity: 30 minutes
For today’s activity, students will be following along in their texts as the instructor reads aloud from the first chapter of Volume III for 10-15 minutes. As the instructor reads, students are to take note of any changes in the demeanor of the main characters. The remaining time will be devoted to discussing these questions:
- What is different about Elizabeth Bennet?
- How are we to perceive Mr. Wickham now?
The instructor should feel free to stop throughout the reading to answer and ask questions.

SUMMARY OF LEARNING EVENTS AND ACTIVITIES:
Lesson Closing: During the last five (5) minutes of the period, students are to complete a handwritten ticket-to-leave answering the following question:
- Based on Mr. Darcy’s reaction to Elizabeth’s presence in Pemberley, what can we say about Mr. Darcy’s character? Does it match up with what we thought we knew? Why?

Homework: Students are to read the remainder of chapter one (1) and all of chapter 2. They are expected to complete a reading journal entry as well.
Lesson 3: Making Connections

Day 13

STUDENT LEARNING OUTCOMES FOR THE LESSON: *Students will be able to use their learning to...*

- **CCSS.ELA-Literacy. RL. 9-10.4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- **CCSS.ELA-Literacy. RL.9-10.5:** Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- **CCSS.ELA-Literacy. W.9-10.5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

UNDERSTANDINGS: *Students will understand that...*

[what will students need to know in order to meet the SLOs?]

- Economic, social, and familial standing inform our opinions of reputation.
- Every character has a personal agenda.
- Gender affects economic, social, and familial standing in 19th century England.

ASSESSMENT PLAN:

- **Evaluative Criteria:**
  - Specific and productive use of evidence from hook activity and reading
- **Assessment Activities to Provide Evidence of Student Learning:**
  (state pre/post/formative/summative as applicable)
  - **Formative Assessments:**
    - During the hook activity, students will identify their thesis statement and answering questions regarding their draft.
    - During the learning activity, students will create new collages of the male characters to demonstrate the complexity of masculinity.
    - To close the lesson, students will hand in a written ticket-to-leave concerning the learning activity.
LESSON CLASSROOM ACTIVITIES: Day 13

Total Time: 50 minutes

Hook Activity: 5 minutes
Instruct students to gather into their workshop groups to answer the following question:

➢ Based on what we know about Mr. Darcy’s relationship with his sister, what is the significance in his arranging a meeting between her and Elizabeth?
➢ What is masculinity?
➢ Where are the Gardiners on the social and economic “ladder”? How does this help Mr. Darcy’s connection to Elizabeth?

N.B.: Remind students that they have five (5) minutes to complete the hook activity.

Mini-Lesson: 15 minutes
Have the groups send a representative up to the board to write their response.

➢ Discuss with students the reasons why the Gardiners are able to move within some of the social circles that Mr. Darcy can.
➢ Remind students the significance of landed gentry in the novel
➢ Discuss and decide on a definition of masculinity.
   o How does it inform the text?

Learning Activity: 25 minutes
Students will remain in their workshop groups to complete the following task:

➢ For all of the main male characters, students are to complete a character collage of words and images that depicts what they believe to be representations of that character’s masculinity.
   o How do these characters express their masculinity?

SUMMARY OF LEARNING EVENTS AND ACTIVITIES:

Lesson Closing: During the last five (5) minutes of the class period, students are to compose a handwritten ticket-to-leave that answers the following question:

➢ Thinking back to our discussion of vanity and pride at the beginning of reading the novel, which is masculinity most concerned with?

Homework: Students are to read chapters three (3) and four (4). Students are to leave their reading journals in class with the instructor, but are to update the class blog with an entry concerning the reading.
Lesson 3: Making Connections

Day 14

STUDENT LEARNING OUTCOMES FOR THE LESSON: Students will be able to use their learning to...

- CCSS.ELA-Literacy. RL. 9-10.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- CCSS.ELA-Literacy. RL.9-10.5: Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- CCSS.ELA-Literacy. W.9-10.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

UNDERSTANDINGS: Students will understand that...

[what will students need to know in order to meet the SLOs?]

- Economic, social, and familial standing inform our opinions of reputation.
- Every character has a personal agenda.
- Gender affects economic, social, and familial standing in 19th century England.

ASSESSMENT PLAN:

- Evaluative Criteria:
  - Specific and productive use of evidence from hook activity and reading
- Assessment Activities to Provide Evidence of Student Learning:
  (state pre/post/formative/summative as applicable)
  - Formative Assessments:
    - During the hook activity, students will gather into their workshop groups to answer a key question.
    - During the learning activity, students will create a newspaper article depicting the scandal of Lydia Bennet and Mr. Wickham’s elopement.
    - To close the lesson, students will hand in a written ticket-to-leave concerning the learning activity and reading.
LESSON CLASSROOM ACTIVITIES: Day 14

Total Time: 50 minutes

Hook Activity: 5 minutes

Instruct students to gather into their workshop groups to discuss and answer the following questions:

- Thinking about the events that take place in chapter four (4) of the novel, and the gender expectations discussed in class, why is Lydia and Mr. Wickham’s elopement troubling?

N.B.: Remind students that they have 5 minutes to complete this activity.

Mini-Lesson: 10 minutes

Once students have completed the hook activity, direct their attention to the board to have a class discussion. As students are providing their answers to the hook question, write them on the board.

- Discuss how Lydia Bennet’s choices will affect the Bennet family and the marriage potential of the other women.

Learning Activity: 30 minutes

The class will be following along as the instructor reads through the first portion of chapter five (5) for 10-15 minutes. During the reading students are to take notes concerning the reactions of the Bennet and Gardiner families to the news of Lydia’s elopement.

After the reading, students are to create a newspaper article announcing the scandal. It must include direct quotes from the families.

SUMMARY OF LEARNING EVENTS AND ACTIVITIES:

Lesson Closing: During the last five (5) minutes of the class period, students will compose a handwritten ticket-to-leave in response to the following question:

- Would there be hefty repercussions for Lydia and Mr. Wickham’s actions today? Why or why not?

Homework: Students will read the remainder of chapter five (5) through to the end of chapter seven (7), in addition to updating the class blog with their reading journal entry.
Lesson 3: Making Connections

Day 15

STUDENT LEARNING OUTCOMES FOR THE LESSON: *Students will be able to use their learning to...*

- **CCSS.ELA-Literacy. RL.9-10.4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- **CCSS.ELA-Literacy. RL.9-10.5:** Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- **CCSS.ELA-Literacy. W.9-10.5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

UNDERSTANDINGS: *Students will understand that...*

- Economic, social, and familial standing inform our opinions of reputation.
- Every character has a personal agenda.
- Gender affects economic, social, and familial standing in 19th century England.

ASSESSMENT PLAN:

- **Evaluative Criteria:**
  - Specific and productive use of evidence from hook activity and reading
- **Assessment Activities to Provide Evidence of Student Learning:**
  
  (state pre/post/formative/summative as applicable)
  - Formative Assessments:
    - During the hook activity, students, within their workshop groups, will discuss and analyze the letters we have encountered thus far.
    - Using large, colored Post-It paper, the students will identify specific aspects of Lydia’s letter and Mr. Collins’s letter.
    - To close the lesson, students will hand in a written ticket-to-leave concerning the learning activity.
LESSON CLASSROOM ACTIVITIES: Day 15

Total Time: 50 minutes

Hook Activity: 5 minutes

Instruct students to gather into their workshop groups to answer the following question about the reading:

➢ Throughout the course of the novel, the characters have used letter writing as their main form of communication. Of all the letters we have seen in Volume III, which has been the most effective in conveying information? Why?

N.B.: Remind students that they have five (5) minutes to complete the hook activity.

Mini-Lesson: 10 minutes

Students will remain in their workshop groups, but direct their attention to the board.

➢ Recap with students the recent events that have taken place in the novel.
  o This is an opportunity to bring students that may have fallen behind in the reading, or who are having difficulty with the reading, up to speed.

Learning Activity: 30 minutes

Assign half of the workshop groups Lydia’s letter, and the remaining half of the workshop groups Mr. Collins’s letter. Their task will be to locate and display, using large colored Post-It paper:

➢ The facts in each letter
➢ The emotions in each letter
➢ The opinions of gender in each letter
➢ The social/economic optimism of the actions discussed in the letter

SUMMARY OF LESSON EVENTS AND ACTIVITIES:

Lesson Closing: During the last five (5) minutes of the class period, students are to compose a handwritten ticket-to-leave that answers the following questions:

➢ Based on today’s discussion of events and the discussion of events in letter form, what can we infer about the nature of writing?

Homework: Students are to read chapter eight (8) through to the end of chapter eleven (11) over the weekend. Students are to converse respond to a question that will be posted on the blog, and respond to one (1) other classmate.
Lesson 3: Making Connections

Day 16

STUDENT LEARNING OUTCOMES FOR THE LESSON: *Students will be able to use their learning to...*

- **CCSS.ELA-Literacy. RL.9-10.4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- **CCSS.ELA-Literacy. RL.9-10.5:** Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- **CCSS.ELA-Literacy. W.9-10.5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

UNDERSTANDINGS: *Students will understand that...*

What will students need to know in order to meet the SLOs?

- Economic, social, and familial standing inform our opinions of reputation.
- Every character has a personal agenda.
- Gender affects economic, social, and familial standing in 19th century England.

ASSESSMENT PLAN:

- **Evaluative Criteria:**
  - Specific and productive use of evidence from hook activity and reading
- **Assessment Activities to Provide Evidence of Student Learning:**
  (state pre/post/formative/summative as applicable)
  - **Formative Assessments:**
    - During the hook activity, students will do a quick write in their reading journals.
    - During the learning activity, students will, within their workshop groups, analyze and document the specific implication of the events relayed by Mrs. Gardiner in her letter.
    - To close the lesson, students will hand in a written ticket-to-leave concerning the learning activity.
LESSON CLASSROOM ACTIVITIES: Day 16

Total Time: 50 minutes

Hook Activity: 5 minutes
Instruct students to take out their reading journals. Today’s question is as follows:
➢ What makes Lydia’s behavior upon coming home for the first time since her elopement inappropriate?
N.B.: Remind students that they have five (5) minutes to complete this hook activity.

Mini Lesson: 10 minutes
Instruct students to remain in their workshop groups, but that they should direct their attention up to the board. Discuss:
➢ What has taken place in the text thus far?
➢ What tensions from the beginning of the novel have been resolved? Who is left?
N.B.: Encourage students to update their notes as the class discusses these questions.

Learning Activity: 30 minutes
As a class, discuss the events of chapter ten. Mrs. Gardiner fills Elizabeth in on how Mr. Wickham was persuaded to marry Lydia. Within their workshop groups, students are to analyze the letter and document the implications of the events which Mrs. Gardiner relays.
➢ How does Mrs. Gardiner’s letter portray Mr. Darcy? Mr. Wickham? Lydia?
➢ What are the economic factors involved?
➢ What are the social factors involved?
➢ How are the events beneficial to the Bennet family? To the Darcy family?
   ○ If they did not occur, what would have been the repercussions?

SUMMARY OF LESSON EVENTS AND ACTIVITIES:
Lesson Closing: During the last five (5) minutes of the period, instruct students to compose a handwritten ticket-to-leave that answers the following question:
➢ Mr. Darcy has done quite a bit, socially and financially for the Bennet family. If you were placed in a similar position as Mr. Bennet, how would you feel toward Mr. Darcy?

Homework: Students are to read chapter twelve (12) through to the end of chapter fourteen (14). Just as the night before, students will be updating the blog with a response to a discussion question, and will be responsible for replying to one (1) other classmate.
Lesson 3: Making Connections

Day 17

STUDENT LEARNING OUTCOMES FOR THE LESSON: Students will be able to use their learning to...

- **CCSS.ELA-Literacy. RL.9-10.4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- **CCSS.ELA-Literacy. RL.9-10.5:** Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- **CCSS.ELA-Literacy. W.9-10.5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

UNDERSTANDINGS: Students will understand that...
[what will students need to know in order to meet the SLOs?]

- Economic, social, and familial standing inform our opinions of reputation.
- Every character has a personal agenda.
- Gender affects economic, social, and familial standing in 19th century England.

ASSESSMENT PLAN:

- **Evaluative Criteria:**
  - Specific and productive use of evidence from hook activity and reading
- **Assessment Activities to Provide Evidence of Student Learning:**
  (state pre/post/formative/summative as applicable)
  - **Formative Assessments:**
    - During the hook activity, students will gather into their workshop groups to answer key questions.
    - During the learning activity, students will, within their workshop groups, analyze the dialogue between Lady Catherine and Elizabeth, and the answer questions regarding their findings.
    - To close the lesson, students will hand in a written ticket-to-leave concerning the learning activity.
LESSON CLASSROOM ACTIVITIES: Day 17

Total Time: 50 minutes

Hook Activity: 5 minutes
Instruct students to gather into their workshop groups, and answer the following question:

➢ We have been introduced to Lady Catherine in previous chapters. What has changed about her? What portions of her attitude/status are more prominent than before?

N.B.: Remind students that they have five (5) minutes to complete the hook activity.

Mini-Lesson: 10 minutes
Instruct students to direct their attention to the board. Each group should send a representative up to the board to write their response.

➢ Discuss the power struggle that takes place between Elizabeth and Lady Catherine.
  ○ How does social/economic status play into the tensions between them?

Learning Activity: 30 minutes
Instruct students to, within their workshop groups, go through the dialogue between Lady Catherine and Elizabeth. They are to answer the following questions and provide quotes to support their response.

➢ Would Lady Catherine approve of the union between Jane and Mr. Bingley? Why or why not?

SUMMARY OF LESSON EVENTS AND ACTIVITIES:
Lesson Closing: During the last five (5) minutes of the period, students are to compose a handwritten ticket-to-leave answering the following question:

➢ What does Mr. Darcy risk in proposing to Elizabeth?

Homework: Students are to read chapter fifteen (15) through to the end of chapter nineteen (19). Additionally, students should be updating their reading journals with an entry.
Lesson 3: Making Connections

Day 18

STUDENT LEARNING OUTCOMES FOR THE LESSON: Students will be able to use their learning to...

» CCSS.ELA-Literacy. RL. 9-10.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

» CCSS.ELA-Literacy. RL. 9-10.5: Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.

» CCSS.ELA-Literacy. W. 9-10.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

UNDERSTANDINGS: Students will understand that...
[what will students need to know in order to meet the SLOs?]

» Economic, social, and familial standing inform our opinions of reputation.

» Every character has a personal agenda.

» Gender affects economic, social, and familial standing in 19th century England.

» Effective writing requires planning and revision.

ASSESSMENT PLAN:

• Evaluative Criteria:
  o Specific and productive use of evidence from hook activity and reading

• Assessment Activities to Provide Evidence of Student Learning:
  (state pre/post/formative/summative as applicable)
  o Formative Assessments:
    ▪ During the hook activity, students will do a quick write in their reading journals.
    ▪ During the learning activity, students will create a thesis statement, find a supporting secondary source, and begin their outline.
    ▪ To close the lesson, students will hand in a written ticket-to-leave that clearly states their thesis of their essay.
LESSON CLASSROOM ACTIVITIES: Day 18

Total Time: 50 minutes

Hook Activity: 5 minutes
Instruct students to take out their reading journals to complete the following quick-write:

- There are a series of short letters that appear in the last chapter of the novel. What do these letters tell us about the ultimate situations of our main characters?

N.B.: Remind students that they have five (5) minutes to complete the hook activity.

Mini-Lessons: 10 minutes
As a class, go over the final moments of the text.

- What is Austen’s ultimate comment on gender in relation to society and wealth?
- Is there anything that is left unresolved?
- Which characters change the most? How?

N.B.: While students are providing these responses, write them on the board so that they can update their notes.

Lesson Activity: 30 minutes
Students will receive the essay prompt for the Volume III essay. Students should:

- Create a thesis statement
- Begin to create an outline for the essay
- Find one article that supports their thesis statement

N.B.: As with the previous essay, students will be asked to only find one article to upload onto the blog. Once on the blog, students will have access to all of the articles and can use a source found by a classmate.

SUMMARY OF LESSON EVENTS AND ACTIVITIES:
Lesson Closing: During the last five (5) minutes, students will compose a handwritten ticket-to-leave that clearly states their thesis.

Homework: Students are to complete their outlines for the essay prompt. Students are to come into class with a completed outline to begin drafting in class.
Lesson 3: Making Connections

Day 19

STUDENT LEARNING OUTCOMES FOR THE LESSON: Students will be able to use their learning to...

- CCSS.ELA-Literacy. RL.9-10.4: Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- CCSS.ELA-Literacy. RL.9-10.5: Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- CCSS.ELA-Literacy. W.9-10.5: Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

UNDERSTANDINGS: Students will understand that...

- Economic, social, and familial standing inform our opinions of reputation.
- Every character has a personal agenda.
- Gender affects economic, social, and familial standing in 19th century England.
- Effective writing requires planning and revision.

ASSESSMENT PLAN:

- Evaluative Criteria:
  - Specific and productive use of evidence from hook activity and reading
- Assessment Activities to Provide Evidence of Student Learning:
  (state pre/post/formative/summative as applicable)
  - Formative Assessments:
    - During the hook activity, students will do a quick write in their reading journals.
    - During the learning activity, students will begin drafting their essays.
    - To close the lesson, students will hand in a written ticket-to-leave that states their progress in composing the essay.
LESSON CLASSROOM ACTIVITIES: Day 19

Total Time: 50 minutes

Hook Activity: 5 minutes
Instruct students to take out their reading journals to complete a quick write:

➢ What part of your argument was most challenging to outline?

N.B.: Remind students that they have five (5) minutes to complete the hook activity.

Mini-Lesson: 10 minutes
Instruct students to direct their attention to the board.

➢ Reiterate the directions and expectations of the prompt

➢ Provide a sample of an introductory paragraph and discuss with students what is effective and what is not.

Lesson Activity: 30 minutes

➢ Students will be drafting their essays based on the outlines composed for homework.

➢ As the students are working, the instructor will walk the room answering questions as the students compose.

SUMMARY OF LESSON EVENTS AND ACTIVITIES:
Lesson Closing: During the last five (5) minutes of the class period, instruct students to compose a handwritten ticket-to-leave that answers the following question:

➢ How far along are you in the composition of your essay?

Homework: Students are to continue drafting their essays at home. They are expected to have a near completed draft for the workshop next class period.
Lesson 3: Making Connections

Day 20

STUDENT LEARNING OUTCOMES FOR THE LESSON: Students will be able to use their learning to...

- **CCSS.ELA-Literacy. RL. 9-10.4:** Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).
- **CCSS.ELA-Literacy. RL. 9-10.5:** Analyze how an author’s choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.
- **CCSS.ELA-Literacy. W.9-10.5:** Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

UNDERSTANDINGS: Students will understand that...
[what will students need to know in order to meet the SLOs?]

- Economic, social, and familial standing inform our opinions of reputation.
- Every character has a personal agenda.
- Gender affects economic, social, and familial standing in 19th century England.
- Effective writing requires planning and revision.

ASSESSMENT PLAN:

- **Evaluative Criteria:**
  - Specific and productive use of evidence from hook activity and reading
- **Assessment Activities to Provide Evidence of Student Learning:**
  (state pre/post/formative/summative as applicable)
  - Formative Assessments:
    - During the hook activity, students will do a quick write in their reading journals.
    - During the learning activity, students will provide feedback on the essays for Volume III to the members within their workshop groups.
    - To close the lesson, students will hand in a written ticket-to-leave that explains what their revision plans are.
LESSON CLASSROOM ACTIVITIES: Day 20
Total Time: 50 minutes

Hook Activity: 5 minutes
Instruct students to get into groups of two (2). Once students have a partner, instruct them to swap papers and do the following:
- Locate the thesis of the paper.
- Briefly explain why you believe this statement to be the thesis statement.

N.B.: Remind students that they have 5 minutes to complete the hook activity.

Mini-Lesson: 5 minutes
Direct the class’s attention to the board. As a class, go over the expectations of the prompt and rubric.
- What makes a thorough argument?
- How do we effectively integrate evidence into our arguments?

Remind students of the purpose of the workshop session:
- Collaboration is important to the revision process because your peer may notice something that you may not have noticed.
  - Help your group-mate to clarify, explain, expand, unpack, and tighten the connections between the evidence and the thesis.

Learning Activity: 35 minutes
Picking up where the hook activity left off, instruct students to read through one another’s papers.
They should:
- Highlight evidence
- Underline the main ideas of each paragraph
- Write questions in the margins of the draft
  - What do you mean here?
  - How does this connect to your main idea?
  - Etc.

At the end of a reading, students should talk to one another to verbalize their comments and questions.

N.B.: Remind students of time throughout this activity. In addition, walk the room to assist any discussion. If there is anything they are unsure of in their workshop, encourage them to bring those concerns to you.

SUMMARY OF LESSON EVENTS AND ACTIVITIES:
Lesson Closing: During the last five (5) minutes of the class period students will turn in a handwritten ticket-to-leave that answers the following question:
- Based on today’s workshop session, what are the steps that you will take to strengthen your paper?

Homework: Students are to revise their essays based on the feedback received during the workshop.
N.B.: Essays will be due the Monday after the weekend.
Writing Portfolio

Overview:

As readers of literature, it is important to make the time to thoughtfully engage with the texts we encounter. One of the best ways to do this is to write, and write extensively. This semester you will write and revise a number of essays from every genre that we engage with. And what better way to showcase all of your hard work and careful thinking than a portfolio?

Contents:

Your portfolio should contain the following:

- What you feel to be your best essays in addition to the drafts that helped you get there.
- A reflection of your writing process for every essay.
  - What was difficult? Easy? Complicated?
  - 1 page, double spaced, 1”margins all around, 12 point font, Times New Roman
- You should include one essay from every unit.

***All essays will go through a workshop prior to submission at the end of each unit. You have the option, all semester long, to revise any essay from any point in the semester for a better grade. Use this to your advantage! But remember, revision means to literally “see again, to look with new eyes”. So, every time you revise, know that I am looking for you to bring new meaning and new thought to your work.

Grading:

In an effort to truly take into account how much your writing is improving throughout the semester, your portfolio will be graded holistically. What this means is I will look at your
progression from the first draft of an essay to the last to determine your grade. Then, I will look at your progression from the first essay to the last to determine your overall portfolio grade.

**Rubric:**

While you are writing and revising your essays, and eventually putting together your portfolio, please keep in mind that:

An **A** paper will

- Have a clear, concise, and arguable thesis.
- Carefully use both primary textual evidence and secondary sources to support the thesis, and/or use evidence that demonstrates the complexity of an argument.
- Flawlessly anchor, cite, and explicate quotes and other forms of evidence.
- Demonstrate skill in mechanics and be grammatically error free.

A **B** paper will

- Have an arguable thesis that may need clarification
- Demonstrate understanding that evidence should support the thesis statement; however, the connection between the evidence and the thesis could be clearer
- Have few citation errors
- Have few grammatical errors

A **C** paper will

- Have a thesis, but not an arguable one.
- Demonstrate minimal connection between the thesis and the evidence
- Have several citation errors
- Have many grammatical errors
A D paper will

- Not have a thesis
- Demonstrate no connection between the thesis and the evidence
- Show no command of citation guidelines
- Have extensive grammatical errors
Final Essay

Over the past four (4) weeks we have explored and discussed Jane Austen’s *Pride and Prejudice* through the lens of gender as it relates to society, wealth, profession, and familial status. We have met a number of very different characters, both male and female, that must forge futures for themselves, despite the complexities associated with the categories just mentioned. We have even made connections between Austen’s 19\textsuperscript{th}-century world and our very own here in the 21\textsuperscript{st} century.

Your task, then, for our final essay on Austen, is to develop a clear, well supported, argument that either:

I. Examines Austen’s portrayal of masculinity throughout the novel, and explains why/how that portrayal is essential to 19\textsuperscript{th}-century English society. Additionally, are there similar standards today? What are they, and are they essential to our society? Why?

OR

II. Analyzes the gender tensions surrounding entail. We know that Mr. Collins inherits the Bennet home due to the fine print of an entail, and many characters, particularly Lady Catherine DeBourgh, have opinions about whether this should be the case. Why is this the case in 19\textsuperscript{th}-century England, and what is Austen’s ultimate comment on its impact on the society of her characters?
**Housekeeping Items:**

- **Thesis statement** - Clear, concise, and should be you taking a position. Give me a claim not a fact.

- **Evidence, evidence, evidence.** Every quote needs to be anchored with your words and cited. Every piece of evidence must support your thesis.

- **Proofread** - Your writing matters, so just as you would clean a window to see through to the outside, take the time to clean up your writing so that your reader can see through to your argument.

- **As always, give me an interesting title.** Your title should give me a sense of your argument.

- **This essay is to be 3-5 pages, double spaced throughout, Times New Roman font, 1” margins all the way around.** Works cited should be attached as the last page, and a heading should precede your essay. Attach this prompt to the front of your essay, as well. You should circle the prompt number that you have chosen.
**Reading Journal Entries:**

As we read and engage with various texts across genres throughout the semester, you will be keeping a reading journal. There are many reasons for keeping a reading journal; however, for the purposes of our class, my reasoning for including this task is based on the belief that **good reading requires reflection.** Think about what your body does after a good meal. It designates time to work through and sort all of the nutrients you have provided it with. The same thing goes for reading. After you read you need to sort through the ideas, so that you can gain the most out of the reading.

**What to Write About:**

1. Briefly summarize what has happened in the section of reading assigned.
   a. Have we been introduced to any new characters?
   b. Has the setting changed?

2. What seems to be the main idea of the section?
   a. Is there a particular theme at work?
   b. What are the markers of that theme?

3. Your reaction.
   a. What do you think about this section, and why?
   b. Are you surprised? Confused? Wanting more information?

**Housekeeping:**

- Reading Journal entries will be done either on our class blog or completed by hand in your journals with every reading assignment.
- 1 full page when in the journals, 2 paragraphs when on the blog.