

The More Things Change the More They Stay the Same:  
Finding Modern Meaning in Jane Austen's *Pride and Prejudice*

A Twelfth Grade Unit of Instruction

6 Weeks

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Fall 2013

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# Rationale

## Why Literature?

Literature has been the foundation of an educated person for centuries. In his book *The Shallows* (2011), Nicholas Carr states: “For the last five centuries, ever since Gutenberg’s printing press made book reading a popular pursuit, the linear, literary mind has been at the center of art, science, and society” (10). While the Internet and other new literacies are changing the way we look at the world, it is still crucial to understand that people are essentially the same as they were 200, 400, or 1000 years ago. The internet can make late Eighteenth/ early Nineteenth Century England seem even more foreign and inaccessible to modern adolescents. However, Joseph Gordon-Levitt states in a recent interview with *Entertainment Weekly*: “I realized that that the books I read—and the shows and movies that I watched, and the songs that I heard—inspired me and helped me get through my life...It’s an enormous privilege to participate in that cultural conversation” (*Entertainment Weekly*, 1279, 32). A “cultural conversation” is exactly my goal with my students.

*Pride and Prejudice* is not just the story of boy meets girl, boy offends girl, girl’s family offends boy, and eventually they overcome all of their obstacles and live happily ever after. Students with economic minds will enjoy looking at the gentry economy on display in *P&P*. Feminists will relish studying the terribly limited roles of women at the time. And students of history and culture will be happy to examine Jane Austen’s work in light of the world she lived in. Although it can seem as if our world has changed completely from Austen’s, people haven’t changed that much, not in essentials anyway. We have the same hopes and dreams, fears and anxieties, pressures and problems that have plagued humanity since the beginning of time.

Motivations haven't changed over the centuries; added to the Three G's—God, Gold, and Glory—people want someone to love. Perhaps the particulars have changed—dating rituals, gender roles, communication, transportation, and financial considerations—but at the root of all of us, we want to accept and be accepted, and love and be loved.

### **Why Jane Austen?**

The 43 short years of Jane Austen's life was a time of great upheaval in the Western World. A year after Jane Austen's birth, the American colonies began their war for independence from English rule. In 1789, only six years after the cessation of hostilities between the Americans and the English, the French began their decade-long revolution. While the French fought for the same ideals as the Americans, their methods were far more bloody and terrifying, not to mention far closer to England geographically and politically. A French invasion of the British Isles and the resulting toppling of the English monarchy were very real threats for Regency England. Not to mention that the Industrial Revolution was in its embryonic stages: gearing up (no pun intended) to radically change the world. And last but not least, more and more people had begun to call into question the morality of the African slave trade.

In a modern world full of Twitter, Facebook, and instant access to information, many adolescents may have a hard time relating to a quiet romance set in Regency England written by an old maid. However, Jane Austen's works, specifically *Pride and Prejudice*, have a universal appeal. In the introduction to the Oxford World's Classics 2004 edition of *P&P*, Fiona Stafford discusses some of the aspects of Austen's work. Stafford remarks that the author and her characters face the same choices, "Each revolves around the difficulties of truth: its apprehension, understanding, and expression" (vii). Austen's ability to present multiple possibilities in characterization has made her work a staple in the literary canon. This ability to

focus on her characters' motivations, strengths, and weaknesses in the midst of national unrest is a remarkable feat. Although Austen rarely lets her current events bleed into her works (*Persuasion* and *Mansfield Park* excepted), her work is nonetheless informed by the times in which she lives.

### **Why *Pride and Prejudice* Particularly?**

*Pride and Prejudice* is an “archetypally romantic” (Butler 201) novel masterfully written.

Austen's female lead character, Elizabeth Bennet, was a new type of heroine. Previous to Jane Austen, the heroine of a novel rarely expressed an opinion that conflicted with that of the hero.

[The] principal difference between Jane Austen's version and its prototypes is that instead of the innocent, impulsive, fallible young girl and the model of established propriety whom she worships, the heroine of *Pride and Prejudice* dislikes, teases, and ends by in part debunking the hero...Elizabeth Bennet is fearless and independent...Viewed like this, Jane Austen criticizes literary convention, or social convention, or both, by siding with Elizabeth in her teasing of Darcy” (Butler 1975/2004 p.199).

*P&P* has universal themes that are relevant to anyone at any time: are people more than just where they live and how much money they have? Are first impressions accurate? Are all people created equal? Or are they merely the products of their environment? These are questions that Jane Austen and her contemporaries had to wrestle with living in a time when more and more wealth was created in commercial enterprises, and less and less was generated by ancestral estates. The rising middle class challenged the prevailing system of aristocracy and landed gentry. How then do these seemingly remote problems apply to modern youth? That application to modern life is the “cultural conversation” I plan to have with my students. Do any of these questions apply to us today? How has the world changed and how has it remained the same? Are we more than the sum of our parts?

In her discussion of Darcy's flaws, Butler states that Darcy needed to learn that "[We] have no innate worth, either of social status or abilities. We have to earn our right to consideration by respect for others, and continuous watchfulness of ourselves" (206). What could be better for discussion with twelfth graders? At an age in which they are very impressionable, and subject to mass media as well as the deification of celebrity, the central themes of *P&P* are indeed very relevant to modern American adolescents.

### **So What Now?**

In order to explore the relevance of *P&P* in the modern world, students will undertake the following activities: First, we will do a persuasive essay in which the students answer the question: Is *P&P* a relevant text for 21<sup>st</sup> Century youth? Why or why not? Initially, students will respond to the prompt informally. We will come back to this question throughout the unit and at the end of the unit, students will be asked to formally respond to the prompt, using the text as the foundation of their argument. Second, we will do a Homebody project in which students will represent one of the country estates portrayed in the novel. They will be required to illustrate the house's role in the action as well as the primary events that occur inside. Third, students will hold a mock trial for the characters of *P&P*. The characters will be held accountable for their behavior, good and bad. The mock trial will allow students to really engage with their chosen characters and try to understand their motivations.

In addition to Austen's novel, we will study poetry from the time period: William Cowper, John Keats, and William Wordsworth, as well as excerpts from Charles Lamb's "Popular Fallacies", Mary Wollstonecraft's *A Vindication of the Rights of Woman*, and *Rambler no. 100*. We may add or subtract as time and student interest allows. These works will help students to understand the social and political context of the time period, as well as serve as an

introduction into our following unit on Romantic poetry. If time allows, we will also watch *Bride and Prejudice*, a Bollywood retelling of the novel. I believe seeing how Austen's novel translates across cultures and centuries is very important to our class discussion of Austen's modern relevance.

It is my hope that at the end of this unit, my students will see that they can make meaning out of a text that, on the surface, is irrelevant in their lives. They will see the universal themes in Austen's work as well as the particular ways that they apply to modern youth.

### Works Cited

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Breznican, Anthony. (2013, October). Man of Many Hats. *Entertainment Weekly*, (1279), 30-37.

Butler, Marilyn. (1975/2002). *Jane Austen and the War of Ideas*. Oxford: Oxford UP.

Carr, Nicholas. (2011). *The Shallows: What the Internet is Doing to Our Brains*. New York: W.W. Norton & Co.

# GOALS AND RUBRICS

## Overarching Unit Goals

As we explore *Pride and Prejudice* by Jane Austen, we will examine Regency England as a period of time when the western world was in a great deal of upheaval. We will discuss gender roles, dress codes, dancing, the country versus city dichotomy, the French Revolution, modes of communication and transportation, and the class system. In doing so, we will meet Gwinnett County's standards for reading, writing, and speaking and listening: specifically Reading Literature 1-9, Writing 3, 4, and 9; and Speaking and Listening 1, 3, 4, and 6. [insert link here]

Throughout our study of *Pride and Prejudice*, students will write a persuasive essay tackling the question of just how relevant Jane Austen's is in 21<sup>st</sup> century America. Students will also do a Homebody project (Smagorinsky, 37) in which they will illustrate one of the homes characterized in *P&P* thus exhibiting their newly constructed knowledge of Regency England and Jane Austen's fiction. Finally, students will engage in a mock trial of the characters of *P&P*.

## Goal #1: Persuasive Essay

Is *Pride and Prejudice* a relevant text for 21<sup>st</sup> Century youth? Why or why not?

At the beginning of the unit I will assign a persuasive essay that students will begin to respond to in the first few days of the unit. They will not be required to turn in their thoughts, but we will talk about the novel's modern relevance repeatedly throughout the unit. The final paper will be due on the final day of the unit.

**Persuasive Essay : Is Pride and Prejudice relevant in the 21st century?**

Teacher Name: **Mrs. Turner**

Student Name: \_\_\_\_\_

CATEGORY	4 - Above Standards	3 - Meets Standards	2 - Approaching Standards	1 - Below Standards	Score
Position Statement	The position statement provides a clear, strong statement of the author's position	The position statement provides a clear statement of the author's position on the	A position statement is present, but does not make the author's position	There is no position statement.	
Support for Position	Includes 3 or more pieces of evidence (facts, statistics, examples, real-life experiences) that	Includes 3 or more pieces of evidence (facts, statistics, examples, real-life experiences) that	Includes 2 pieces of evidence (facts, statistics, examples, real-life experiences) that	Includes 1 or fewer pieces of evidence (facts, statistics, examples, real-life experiences).	
Sequencing	Arguments and support are provided in a logical order that makes it easy and interesting	Arguments and support are provided in a fairly logical order that makes it reasonably	A few of the support details or arguments are not in an expected or logical order,	Many of the support details or arguments are not in an expected or logical order,	
Grammar & Spelling	Author makes no errors in grammar or spelling that <b><u>distract the reader</u></b> from the content.	Author makes 1-2 errors in grammar or spelling that <b><u>distract the reader</u></b> from the content.	Author makes 3-4 errors in grammar or spelling that <b><u>distract the reader</u></b> from the content.	Author makes more than 4 errors in grammar or spelling that <b><u>distract the reader</u></b> from the	

**Goal #2: Homebody Project**

Much of the action of *P&P* takes place at vast country estates, so much so that the houses themselves are almost characters in the novel. Choose a home or location in the text and represent it as a drawing or collage. “Take a basic framework (a house shape) and depict what happens within it—both literally and through symbols” (Smagorinsky 37). Your drawing or collage should illustrate what you understand about the house’s role in the novel. Make sure that you represent the action that takes place in your chosen location.

Key questions to keep in mind:

1. How does the house reflect its owner?
2. Do outsiders make judgments based on the house? How? Who?
3. Are Austen’s themes reflected in her depictions of her characters’ homes?

## Making A Poster : Homebody Project for Pride and Prejudice

Teacher Name: **Mrs. Turner**

Student Name: \_\_\_\_\_

CATEGORY	4	3	2	1
Graphics -Clarity	Graphics are all in focus and the content easily viewed and identified from 6 ft.	Most graphics are in focus and the content easily viewed and identified from 6 ft.	Most graphics are in focus and the content is easily viewed and identified from 4 ft.	Many graphics are not clear or are too small.
Graphics - Originality	Several of the graphics used on the poster reflect a exceptional degree of student creativity	One or two of the graphics used on the poster reflect student creativity in their creation	The graphics are made by the student, but are based on the designs or ideas of	No graphics made by the student are included.
Graphics - Relevance	All graphics are related to the topic and make it easier to understand. All borrowed graphics	All graphics are related to the topic and most make it easier to understand. All	All graphics relate to the topic. Most borrowed graphics have a source citation.	Graphics do not relate to the topic OR several borrowed graphics do not have a
Required Elements	The poster includes all required elements as well as additional information.	All required elements are included on the poster.	All but 1 of the required elements are included on the poster.	Several required elements were missing.
Attractiveness	The poster is exceptionally attractive in terms of design, layout, and neatness.	The poster is attractive in terms of design, layout and neatness. Project was turned	The poster is acceptably attractive though it may be a bit messy. Project was turned	The poster is distractingly messy or very poorly designed. It is not attractive.

**Goal #3: Mock Trial of P&P Characters**

The goal of the mock trial is for students to really explore the characters of the novel. This activity will be the culminating assessment of the unit. The students will have the opportunity to examine characters from multiple points of view and really engage with the characters' motivations. Students will work in teams of 5. Each team will choose a different character from the novel. Each team will have one character on trial, two defense experts, and two prosecution experts. The teacher will act as the judge and the remaining class members will act as the jury. The purpose of each trial is to determine if the characters are guilty of violating strict Regency etiquette. At the end of the trial, the judge will call for the jury to vote on the characters' guilt or innocence. The defense should attempt to prove mitigating circumstances and motivations, while the prosecution should provide textual evidence that proves the characters are guilty of "crimes" which violate the social codes of the era. Each group will have 15 minutes to present.

**Mock Trial for *Pride and Prejudice* Characters**Teacher Name: **Mrs. Turner**

Student Name: \_\_\_\_\_

CATEGORY	4	3	2	1
Role	Point-of-view, arguments, and solutions proposed were consistently in character.	Point-of-view, arguments, and solutions proposed were often in character.	Point-of-view, arguments, and solutions proposed were sometimes in character.	Point-of-view, arguments, and solutions proposed were rarely in character.
Knowledge Gained	Can clearly explain several ways in which his character saw things differently than other characters and can clearly explain why.	Can clearly explain several ways in which his character saw things differently than other characters.	Can clearly explain one way in which his character saw things differently than other characters.	Cannot explain one way in which his character saw things differently than other characters.
Required Elements	Student included more information than was required.	Student included all information that was required.	Student included most information that was required.	Student included less information than was required.
Group Work	The group worked well together and showed a great deal of thought and preparation.	The group worked well and appeared prepared.	Some group members worked well and some were prepared, but the group did not work well together.	The group was not prepared and did not work together at all.

## Daily Lesson Plans

### DAY 1: (Monday)

Introductory Activity

55 minute class

**5 minutes:** housekeeping and attendance

#### Four Corners<sup>1</sup>

Each corner of the classroom will be labeled with one of the following: Strongly Agree, Agree, Disagree, and Strongly Disagree. After housekeeping, we will move the chairs into the center of the room to make room in the corners. I will read a series of statements from *P&P*, and a few of my own statements, to the class without telling them where they come from. Students will gather to their respective corners based on their opinions. Once students have sorted themselves I will ask each group to briefly explain/defend their positions. After each group speaks, students will have the opportunity to move to another corner. After each round, I will tally which group has the most students. We will refer back to this activity throughout the unit (e.g. as we discuss Charlotte's marriage to Mr. Collins and Mr. Darcy's first proposal to Elizabeth).

- 1- It is important to marry for money.
- 2- People should only marry within their social class. "If you were sensible of your own good, you would not wish to quit the sphere, in which you have been brought up" (273, Lady Catherine).
- 3- "It is a truth universally acknowledged, that a single man in possession of a fortune, must be in want of a wife" (1, Narrator).
- 4- "If a woman conceals her affection... from the object of it, she may lose the opportunity of fixing it" (15, Charlotte Lucas). Play hard to get.
- 5- "When she is secure of him, there will be leisure for falling in love as much as she chuses" (15, Charlotte Lucas).
- 6- "Happiness in marriage is entirely a matter of chance" (16, Charlotte Lucas).
- 7- "People themselves alter so much, that there is something new to be observed in them forever" (31, Elizabeth).
- 8- "My good opinion once lost is lost forever" (43, Darcy).
- 9- "Pride—where there is a real superiority of mind, pride will be always under good regulation" (43, Darcy).
- 10- "There is, I believe, in every disposition a tendency to some particular evil, a natural defect, which not even the best education can overcome" (43, Darcy).
- 11- "The world is blinded by his fortune and consequence, or frightened by his high and imposing manners, and sees him only as he chuses to be seen" (59, Wickham).

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<sup>1</sup> With thanks to Mandie Dunn for her wonderful suggestion.

- 12- “You had better neglect your relations, than run the risk of offending your patroness” (95, Mr. Bennet)
- 13- “Nothing is to be done in education without steady and regular instruction, and nobody but a governess can give it” (127, Lady Catherine).
- 14- “They who are good-natured when children, are good-natured when they grow up” (188, Mrs. Reynolds).
- 15- “Who should suffer but myself? It has been my own doing, and I ought to feel it...let me for once in my life feel how much I have been to blame. I am not afraid of being overpowered by the impression. It will pass away soon enough” (227, Mr. Bennet).
- 16- “He had before thought it beneath him to lay his private actions open to the whole world” (244, Mrs. Gardiner’s letter).
- 17- “I am almost the nearest relation he has in the world, and am entitled to know all his dearest concerns” (271, Lady Catherine).
- 18- “The rich can afford to give offence wherever they go” (1995 BBC movie version, Elizabeth Bennet).

I will allow this activity to run as long as my students are engaged. There are obviously more questions here than we can get through in one class period. I am aware that different classes will have different chemistry and I want to prepare for as many contingencies as possible. As such, I plan to modify some of the quotes into modern vernacular if that will better meet my students’ needs. The goal of this activity is only to introduce some of the concepts and themes found in *P&P*.

**Final 7 minutes:** We will wrap up the discussion and I will inform the class that we will be doing a webquest in the computer lab, and therefore meeting there on Tuesday and Wednesday. Before dismissal we will divide the class into 5 or 6 groups of 5 students each.

## **DAY 2: (Tuesday)**

We will meet in the computer lab and begin work on our collaborative webquests.<sup>2</sup>

**5 minutes:** Attendance, housekeeping, and any issues relating to the webquest. This will serve as a participation grade.

In order to make sense of *Pride and Prejudice*, you must have some background information on the Regency Era in England.

1. Each group will research one of the following themes in *P&P*: dating/courtship, class, politics, gender roles, fashion for men and women, and economics, all within the Regency time period.
2. You may use [zunal.com](http://zunal.com) or [webquest.sdsu.edu](http://webquest.sdsu.edu) in order to create your webquest.

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<sup>2</sup> Adapted from Smagorinsky, P. *Teaching English by Design*, 2008.

3. You will search the web for information on your subject and use the information you find to compile your webquest.

Students will work until the bell rings. I will go from group to group to make sure they are all on task as well as finding pertinent information.

### **DAY 3: (Wednesday)**

We will meet in the computer lab again.

**5 minutes:** Attendance and housekeeping.

**45 minutes:** Groups will be able to finish their work on their webquests. They will post them to our class website.

**5 minutes:** Wrap up any remaining issues and remind students that we will meet back in the classroom tomorrow.

### **DAY 4: (Thursday)**

**5 minutes:** Attendance and housekeeping.

**5 minutes:** Explain the jigsaw as follows (Smagorinsky 187):

1. In each group of 5, number the students 1-5.
2. I will have the corners of the room labelled 1-4. The center of the room will serve as 5. Each student will receive a Jigsaw template in order to take notes. Please find the form at the end of the one week plan.
3. Each group will have a member of each of the webquest groups. Each student will present his/her information and lead a discussion.

**40 minutes:** Students will work within their groups and I will circulate in order to make sure they stay on task.

**5 minutes:** Wrap up discussion and put the classroom back in order.

### **DAY 5: (Friday)**

**5 minutes:** Attendance and housekeeping.

**25 minutes:** Class discussion of jigsaw and webquest information. I will ask the following questions as well as any generated by the discussion:

1. What did you learn about your subject that surprised you?
2. What role did each of the themes play in Regency England?
3. Is anything the same now?
4. Do you believe there were any advantages to living in such a regimented society?

20 minutes: Introduce the writing assignment. It is an informal piece that we will return to several times throughout the unit, culminating in a final persuasive essay: *Pride and Prejudice*: relevant in modern life or not? Allow time to write in class. First informal response is due Monday. It will not be graded except as a participation grade. The final essay will be graded according to the rubric.

**5 minutes:** Wrap up. Inform students that we will begin reading the novel on Monday. Address any issues of students needing copies of the book.

### **DAY 6 (Monday)**

**5 minutes:** Attendance and housekeeping

**20 minutes:** Introduce unit assessments. Hand out rubrics and discuss expectations and deadlines. Allow plenty of time for questions and comments. Show an example of a Homebody project.

**25 minutes:** Introduce Jane Austen and *Pride and Prejudice*. Refer to the information students gathered in their webquests the previous week. Biographical information on Austen. Ask students if they believe this novel has any relevance to their lives. Allow them to discuss as a whole group. Ask students to share what they wrote in their preliminary essays over the weekend. As a class, begin to read *P&P* out loud. Explain importance of the first line of the novel. Ask the students what they believe Austen is telling the reader about her society.

**5 minutes:** Wrap up reading and discussion. Warn students that there will be reading quizzes periodically throughout the unit. Homework: read pp.1-25 for tomorrow.

### **DAY 7 (Tuesday)—Character Sketches<sup>3</sup>**

**5 minutes:** Attendance and housekeeping.

**30 minutes:** Pass out character sketches from Appendix B. Divide students into small groups. Students will read the paragraphs describing Mr. Collins and Mr. Wickham. Ask students to list as many character traits as they can from Austen's description. Students will then write a paragraph (individually, but within their groups) predicting what that character will do in the novel. Teacher will circle through the classroom to make sure students are staying on task.

**15 minutes:** We will come back together as a class and share our predictions. I will ask them to keep these in their notes so that we may look back on them at the end of the unit.

**5 minutes:** Wrap up. Homework: read pp.25-56 for tomorrow.

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<sup>3</sup> Adapted from Dr. Smagorinsky's class activity.

**DAY 8 (Wednesday)**

**5 minutes:** Attendance and housekeeping

**35 minutes:** Pass out *Rambler #100* from Appendix C. Read it aloud. Ask students to underline anything they have a question about, like/dislike particularly, or that stands out to them.

Explain that the wealthier part of the population had homes in the city as well as estates in the country. Many people spent about ½ the year in the city (people like Caroline Bingley). Ask students if they have encountered any characters in P&P like the narrator of Charlotte Smith's letter to the *Rambler*. Ask students if this kind of prejudice against people still exists. Allow discussion to continue as long as it is productive.

**15 minutes:** Allow students to read in class. Homework: read pp. 56-84 for tomorrow.

**DAY 9 (Thursday)**

**5 minutes:** Attendance and housekeeping.

**25 minutes:** Class discussion on character. Ask students to define character and name some of their favorite characters (book, film, TV, etc...). Ask students to name some examples of weak characterization, emphasizing that sometimes it is easier to see strong characters when they are compared to weak (poorly written) characters. Discuss Austen's use of characterization. Which characters do you like? Which do you want to know more about? How has Austen created her characters? What does she tell you about them in order to differentiate?

**20 minutes:** Ask students to write character sketches of family members (reminding them to be discrete). They will turn in their character sketches for a participation grade.

**5 minutes:** Collect character sketches. Homework: read pp. 84-101 for tomorrow.

**DAY 10 (Friday)**

**5 minutes:** Attendance and housekeeping. Allow time to answer questions about the reading.

**10 minutes:** Reading Quiz

**10 minutes:** Introduce Mary Wollstonecraft's *A Vindication of the Rights of Woman*. Include minor biographical details from her book. Her daughter was Mary Shelley (of *Frankenstein* fame). Display several quotes from Wollstonecraft on the board (Appendix K). Discuss. Ask students: from what you've read of Jane Austen so far, do you think she would accept or reject Wollstonecraft's philosophy?

**25 minutes:** Students will write “A Vindication of Student Rights” to be handed in for a participation grade. We will allow time to read some of the students’ work in class.

**5 minutes:** Wrap up for the week. Encourage students to make notes about relevancy of the novel and catch up on reading over the weekend.

### **DAY 11 (Monday)—Pair of Poems<sup>4</sup>**

**5 minutes:** Attendance and housekeeping. Hand back reading quizzes.

**5 minutes:** Divide students into small groups. Distribute hand out (Appendix D).

**15 minutes:** Instructions for students: Read through each poem once for meaning. Read through the second time for meaning and nuance. Notice imagery and vocabulary. After the second time through, underline words, phrases, and/or images that you like, hate, or just find interesting. Ask yourself: How are the poems similar? How are they different? Look at theme, perspective, message, imagery, etc... Are there multiple meanings to the poems? Do you like one better than the other? Highlight your favorite phrase from each poem. Compare your thoughts to those of your group members.

**10 minutes:** Class discussion and comparison of the poems.

**15 minutes:** Instructions for students: Write a poem to/about a season/time/event. The poem can be silly or serious. The poem can be in any style you like.

**10 minutes:** Share poems and collect them for a participation grade. Homework: Catch up on reading.

### **DAY 12—Character Sketches**

**5 minutes:** Attendance and housekeeping.

**10 minutes:** Discuss Homebody project. Remind students of due date and expectations from the rubric. Show example of Homebody project.

**30 minutes:** Pass out character sketches from Appendix E— Lady Catherine and Col. Fitzwilliam. Divide students into small groups. Students will read the sketches and compare the characters. Ask students: What does it mean that Lady Catherine gets so much more ink than Col. Fitzwilliam? What is Col. Fitzwilliam’s role in the novel? (He serves as a foil to Darcy.) Students will work together in their groups to create a character that they think is missing from Austen’s novel. They will write a short character sketch of the “missing character” and explain how he/she would work within the novel.

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<sup>4</sup> adapted from a class activity by Dera Weaver

**10 minutes:** Share “missing characters” and remind students of homework. Reading pp.103-129 for tomorrow. Emphasize importance of this reading for discussion tomorrow.

### **DAY 13 (Wednesday)**

**5 minutes:** Attendance and housekeeping.

**15 minutes:** Recap action of the novel so far. Ask students if they see any relevance to their own lives. Have students separate into small groups of 4-5 students each. Ask each group to list 5 things that have stayed the same and 5 things that have changed in the past 200 years.

**10 minutes:** Allow groups to share their lists. Record their ideas on the board.

**15 minutes:** Read aloud (and have copy on the overhead) the following article excerpt from *The New Yorker*, “Why the Marriage Plot Need Never Get Old” by Adelle Waldman<sup>5</sup>:

The other side of the marriage-plot argument concerns the happy ending, Emma Woodhouse rather than Emma Bovary. The argument here is that marriage as happily-ever-after is no longer viable, that although it makes for satisfying stories, we now know it to be naïve, certainly without bearing on life as it is lived, post-Freud, in an age of serial monogamy and no-fault divorce. The freedoms of contemporary life have supposedly drained the novel on both ends, robbing it not only of the possibility of tragedy but also its opposite. What used to fall under the umbrella of realism must now be called fantasy.

Once again, however, I think a close reading of the novels that supposedly rely on our ability to believe in happily-ever-after marriages suggests that the situation isn’t really so dire for contemporary fiction. It’s worth taking a look at Jane Austen’s novels, because they are so often the ones held up as prime examples.

Consider how many other older novels end in marriage—from Henry Fielding’s “Tom Jones” to the action-heavy narratives of Sir Walter Scott to the gothic romances of Ann Radcliffe. What is different about Austen is the nature of the obstacles that separate the lovers: in Austen’s books, as in many a contemporary one, they are primarily internal. Instead of being kept apart by disapproving parents or scheming rivals, the lovers generally need a whole book to get together just because one or both has not yet learned to appreciate the other. In “Emma,” for example, Emma Woodhouse is initially drawn rather reflexively to Frank Churchill because he is young and handsome and has a dash of romance about him—Emma had heard about him long before they met. It takes her quite a while to realize that she doesn’t care much for Frank, and even longer to see that the one she does love is her old friend Mr. Knightley. The same is true of Elizabeth Bennet vis à vis Wickham and Darcy, and of Edmund Bertram vis à vis Mary Crawford and Fanny Price, among others. (This is partly why I don’t think Eugenides’ “The Marriage Plot” offered a significant twist on the novels of the past. Yes, its central protagonist moves on from his love interest at the end, but passing over time from one interest to another was not unknown to Austen, et al.)

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<sup>5</sup> Article courtesy of P. Smagorinsky’s prodigious internet culling capabilities.

In her novels, we always know why Austen believed the first choice was both appealing and unsuitable, as well as why the second choice is the better one; the why is as much part of the story as the who. In addition to their being excellent and acerbic comedies, I think this probing psychological quality is why these books, in contrast to thousands of others that end in marriage, don't feel dated. The happy endings surely give a satisfying narrative turn, but they also feel earned (and in a context in which marriage was in fact indissoluble, it isn't really that much of a stretch of our credulity to believe that some marriages were happier than others). But, more importantly, the idea that the books, like fairy tales, depend so heavily on those happy marriages puts too little stock in what comes before.

As long as marriage and love and relationships have high stakes for us emotionally, they have the potential to offer rich subject material for novelists, no matter how flimsy or comparatively uninteresting contemporary relationships seem on their surface. It has always been difficult to give shape and form to the presentation of fairly ordinary interpersonal relationships without resorting to melodrama or becoming overly reliant on incident. As Austen's celebrated contemporary Sir Walter Scott wrote of her, "The Big Bow-wow strain I can do myself like any now going; but the exquisite touch, which renders ordinary commonplace things and characters interesting, from the truth of description and sentiment, is denied me." (I came across this quotation in the literary critic William Deresiewicz's excellent "A Jane Austen Education.")

**10 minutes:** Discuss article. Ask students if they agree or disagree with Waldman. Allow discussion to run its course and if there is any free time, ask students to read silently.  
Homework: pp.129-156 for tomorrow.

## DAY 14 (Thursday)

**5 minutes:** Attendance and housekeeping.

**20 minutes:** Darcy's First Proposal. Ask students to close their eyes and imagine either being proposed to or proposing to their beloved. Give them a couple of minutes to create the scene in their minds. Ask: Is it a romantic scene? Does your beloved confess their undying love for you? Are the birds singing? Is the sun shining? OR does your beloved criticize you and point out your faults and the faults of your family? Discuss Darcy's proposal. Ask students to share their impressions of it.

**25 minutes:** Ask students to define irony. List their ideas on the board. (*Irony is the incongruity between an expected outcome and the actual outcome.*) Ask students to share examples of irony. Define satire<sup>6</sup>. (*A literary work holding up human vices and follies to ridicule or scorn*). Discuss and list on the board examples of satire. Ask: Is *Pride and Prejudice* a satire? Why or why not? Does Jane Austen use irony in her novels? Can you think of any examples? What other ironies and satires have you read/seen?

**5 minutes:** Wrap up discussion. Homework: pp. 156-184 for tomorrow. Inform students that Friday will be a day to work on their Persuasive essays as well as their Homebody projects in class.

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<sup>6</sup> Definitions from the Merriam-Webster app for Droid.

**DAY 15 (Friday)**

**5 minutes:** Attendance and housekeeping.

**15 minutes:** What is a Persuasive essay? Explain to students that as we will be writing a persuasive essay, we really do need to know what it is exactly. Define persuasive essay. *Persuasive writing, also known as the argument essay, utilizes logic and reason to show that one idea is more legitimate than another idea. It attempts to persuade a reader to adopt a certain point of view or to take a particular action. The argument must always use sound reasoning and solid evidence by stating facts, giving logical reasons, using examples, and quoting experts.*<sup>7</sup>

**20 minutes:** Allow students to begin writing individually. Teacher will circulate to answer questions and make sure students stay on task.

**15 minutes:** Vocabulary Pictionary. The class will be divided into two teams straight down the middle of the classroom. Each team will choose a player who will compete to draw a representation of the vocabulary word (chosen from an SAT/ACT vocabulary list). Whichever team gets the correct answer first wins the round. Play continues with a new “artist” in each round until the bell.

**DAY 16 (Monday)—Pair of Poems**

**5 minutes:** Attendance and housekeeping.

**5 minutes:** Divide students into small groups. Distribute hand out (Appendix F).

**15 minutes:** Instructions for students: Read through each poem once for meaning. Read through the second time for meaning and nuance. Notice imagery and vocabulary. After the second time through, underline words, phrases, and/or images that you like, hate, or just find interesting. Ask yourself: How are the poems similar? How are they different? Look at theme, perspective, message, imagery, etc... Are there multiple meanings to the poems? Do you like one better than the other? Highlight your favorite phrase from each poem. Compare your thoughts to those of your group members.

**10 minutes:** Class discussion and comparison of the poems.

**15 minutes:** Instructions for students: Write a poem to/for/about something that either makes you unhappy or does not appeal to you like it does to everyone else. The poem can be silly or serious. The poem can be in any style you like.

**10 minutes:** Share poems and collect them for a participation grade. Homework: Read pp. 185-206 for tomorrow.

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<sup>7</sup> From [http://essayinfo.com/essays/persuasive\\_essay.php](http://essayinfo.com/essays/persuasive_essay.php)

**DAY 17 (Tuesday)**

**5 minutes:** Attendance and housekeeping.

**15 minutes:** Class discussion on setting. Define setting. Record student answers on the board. Create a list of examples of setting—especially in movies and plays, but also music videos, vines, graphic novels, and books. Ask students: What are the various settings in *P&P*? How does Austen describe setting? Does it enhance the novel? Are her settings primarily inside or outside?

**25 minutes:** Have students break into small groups (3-4) and do the following activity:

**Draw a map of a small place**—a house a room, a village, a part of a city or forest—and then write a fragment of a story that would not make sense without this map. The reader should receive a very strong sense of this place...The story somehow needs this map. The reader should be unable to understand the story without having a clear picture of its layout.<sup>8</sup> Teacher will circulate to make sure students stay on task. The groups will create their maps together but write their fragments individually.

**10 minutes:** Students will share their stories and maps. They will hand them in for a participation grade. Homework: pp.206-228 for tomorrow. Inform students that we will work on our Homebody project in class the following day.

**DAY 18 (Wednesday)**

**5 minutes:** Attendance and housekeeping.

**10 minutes:** Reading quiz.

**20 minutes:** Class discussion on etiquette and social customs in the Regency era. Refer to students' work on collaborative webquests and the jigsaw. Look for specific examples of poor etiquette in *P&P*. Specifically discuss how scandalous Lydia's elopement was for her society.

**15 minutes:** Time to work on Homebody project or persuasive essay in class. Teacher will circulate to answer questions and make sure students are on task.

**5 minutes:** Wrap up. Remind students of the Homebody deadline as well as the Persuasive Essay deadline. Homework: read pp. 228-243 for tomorrow.

**DAY 19 (Thursday)—Elia's "Popular Fallacies"**


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<sup>8</sup> Adapted from Kiteley, B. *The 3 A.M Epiphany: Uncommon Writing Exercises That Transform Your Fiction*, 2005 p.153.

**5 minutes:** Attendance and housekeeping.

**5 minutes:** Have students divide into groups of 3-4. Hand out different “Popular Fallacies” to each group (from Appendix G).

**25 minutes:** Allow time for students to read their selections. As a class, define fallacy. Record answers on the board. Ask each group to summarize their “Popular Fallacy.” Discuss: What are some modern “Popular Fallacies?” (It’s better to be lucky than good.) Does Austen work with any fallacies in her novel? Does she debunk them or go along with them? From what you have read so far, what do you predict will happen? What does Charlotte Smith’s contribution to *The Rambler* have to do with popular fallacies? Put the list of Popular Proverbs (Appendix J) on the overhead. Discuss whether contradictory statements can be true simultaneously. Allow discussion to continue as long as it has momentum.

**20 minutes:** Allow students time to read in class or conference with me concerning their projects. Homework: catch up on reading. Remind students of Homebody deadline.

## DAY 20 (Friday)—Rhymes With Rose<sup>9</sup>

**5 minutes:** Attendance and housekeeping.

**15 minutes:** Distribute copies of William Blake’s “The Tyger” (found in Supplemental poems section of the appendix). Allow students time to read. Discuss the author’s use of symbolism and imagery. Point out that we usually think of rhyming in a sing-song way or in a silly poem, but Blake’s poem is serious all the while rhyming in couplets.

**30 minutes:** “Rhymes with Rose” poetry. Jane Austen’s family enjoyed this poetry game. Challenge students to write a poem that rhymes with rose. (This activity can be done in groups or individually, as needed in each class.) Students can choose the style. They may work in couplets or the end of each line can rhyme. After sufficient time has elapsed, students will share their poems. They will hand them in for a participation grade.

**5 minutes:** Wrap up. Remind students that their Homebody project is due Monday at the beginning of class.

## DAY 21 (Monday)

**5 minutes:** Attendance and housekeeping. Students will hand in their Homebody projects.

**20 minutes:** Class discussion on theme. Define theme with the class. “*The theme of a novel is the deeper layer of meaning running beneath the story's surface.*”<sup>10</sup> ([www.novel-writing-help.com/what-is-theme.html](http://www.novel-writing-help.com/what-is-theme.html))

<sup>9</sup> Adapted from [JaneAusten.co.uk/rhymes-with-rose](http://JaneAusten.co.uk/rhymes-with-rose)

<sup>10</sup> Definition from <http://www.novel-writing-help.com/what-is-theme.html>

Ask: What themes do you see in YA literature, movies, television, and graphic novels. Why do you think these are popping up more now than 30 years ago? Ask: What themes have you seen in the readings in this unit (“Popular Fallacies”, poetry, and “Rambler 100”). What themes do you find in your own writing? Record answers on the board.

**25 minutes:** Students will move into groups of 3-4. They will then write on the following themes (or one of their own)<sup>11</sup>:

- Love without trust is doomed to fail.
- The death penalty—right or wrong?
- The destructive nature of guilt.
- Ideal society—possible or impossible?
- The necessity of war.
- The futility of war.
- An exploration of happiness.
- Family is more important than friends.
- Friends are more important than family.

**5 minutes:** Wrap up and pick up writing for a participation grade. Homework: read pp. 244-262 for tomorrow.

### **DAY 21 (Tuesday) Pair of Poems**

**5 minutes:** Attendance and housekeeping

**5 minutes:** Divide students into small groups. Distribute hand out (Appendix H).

**15 minutes:** Instructions for students: Read through each poem once for meaning. Read through the second time for meaning and nuance. Notice imagery and vocabulary. After the second time through, underline words, phrases, and/or images that you like, hate, or just find interesting. Ask yourself: How are the poems similar? How are they different? Look at theme, perspective, message, imagery, etc... Are there multiple meanings to the poems? Do you like one better than the other? Highlight your favorite phrase from each poem. Compare your thoughts to those of your group members.

**10 minutes:** Class discussion and comparison of the poems.

**15 minutes:** Instructions for students: Use the title of either or both poems as a jumping off point to create your own poem.

The poem can be silly or serious and in any style you like.

**10 minutes:** Share poems and collect them for a participation grade. Homework: read pp. 262-278. Remind students that we will be starting our prep work for the Mock Trial starting

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<sup>11</sup> Adapted from <http://www.novel-writing-help.com/what-is-theme.html>

tomorrow. Please come to class thinking about which *P&P* character you would like to put on trial.

### **DAY 23 (Wednesday)**

**5 minutes:** Attendance and housekeeping.

**10 minutes:** Reading quiz.

**20 minutes:** Overview of mock trial protocol. Handout on mock trials (Appendix I)<sup>12</sup>. Set up groups and choose the characters that will be put on trial.

**20 minutes:** Groups will divide roles and responsibilities. Teacher will circulate in order to answer questions and make sure groups stay on task. Homework: read pp. 279-298 for tomorrow. Tell students that we will draw for trial order on Monday.

### **DAY 24 (Thursday)**

**5 minutes:** Attendance and housekeeping.

**45 minutes:** Groups will work on their character trials. Teacher will circulate in order to answer questions and make sure groups stay on task.

**5 minutes:** Wrap up and emphasize the due date of the Persuasive essay. Encourage students to work together outside of class on their mock trials.

### **DAY 25 (Friday)**

**5 minutes:** Attendance and housekeeping.

**50 minutes:** Students will work in their groups on their mock trial presentations. Teacher will circulate to ensure that they are making progress. Remind students that we will not know the order of the presentations until Monday, so everyone should come prepared to present on Monday.

### **DAY 26: (Monday)—Mock Trials**

**5 minutes:** Attendance and housekeeping.

**50 minutes:** The first three mock trials.

### **DAY 27: (Tuesday)—Mock Trials**

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<sup>12</sup> Adapted from [http://www.19thcircuitcourt.state.il.us/services/Pages/mock\\_trials.aspx](http://www.19thcircuitcourt.state.il.us/services/Pages/mock_trials.aspx)

**5 minutes:** Attendance and housekeeping.

**50 minutes:** The final three mock trials.

**DAY 28: (Wednesday)—Final Wrap Up of *P&P***

**5 minutes:** Attendance and housekeeping.

**15 minutes:** In case of additional trial. If no additional trial, a vocabulary game for the final 15 minutes of class.

**30 minutes:** Discussion of the novel as a whole. Ask students: Does *P&P* have any relevance today? Has your opinion changed as you have read? Final thoughts on the novel.

**DAY 29: (Thursday)—*Bride and Prejudice*<sup>13</sup>**

**5 minutes:** Attendance and housekeeping. Remind students that their Persuasive essays are due tomorrow at the beginning of class.

**50 minutes:** Show the Bollywood version of *Pride and Prejudice*, *Bride and Prejudice* (previously cleared by administration, of course).

**DAY 30: (Friday)—*Bride and Prejudice***

**5 minutes:** Attendance and housekeeping. Students will turn in their Persuasive essays.

**50 minutes:** Finish up the movie. If it ends before the class period, we will play a vocabulary game until the bell.

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<sup>13</sup> The movie is a fluid idea in that if other, more pressing issues take up our time, or we need more time to cover the material, and we are left without sufficient time to view the entire movie, I will show selected scenes on the final day of the unit (if possible).

**APPENDIX A**

JIGSAW: Themes in *Pride and Prejudice*

In your jigsaw groups, share the information you found in your webquest groups. Please keep this information in your notes so that you may refer back throughout the unit.

DATING/COURTSHIP:

SOCIAL CLASS:

POLITICS:

GENDER ROLES:

FASHION:

ECONOMICS:

**APPENDIX B:**

## Character Sketches of Mr. Collins and Wickham

## Mr. Collins:

“Mr. Collins was punctual to his time, and was received with great politeness by the whole family. Mr. Bennet indeed said little; but the ladies were ready enough to talk, and Mr. Collins seemed neither in need of encouragement, nor inclined to be silent himself. He was a tall, heavy looking man of five and twenty. His air was grave and stately, and his manners were very formal. He had not long been seated before he complimented Mrs. Bennet on having so fine a family of daughters, and said he had heard much of their beauty, but that, in this instance, fame had fallen short of the truth; and added, that he did not doubt her seeing them all in due time well disposed of in marriage. This gallantry was not much to the taste of some of his hearers, but Mrs. Bennet, who quarreled with no compliments, answered most readily...” (48-49).

Follow up with Austen’s further description of Collins in the first paragraph on pp. 52-53.

## Mr. Wickham:

“But the attention of every lady was soon caught by a young man, whom they had never seen before, of most gentlemanlike appearance, walking with an officer on the other side of the way. The officer was the very Mr. Denny, concerning whose return from London Lydia came to inquire, and he bowed as they passed. All were struck with the stranger’s air, all wondered who he could be, and Kitty and Lydia, determined if possible to find out, led the way across the street, under pretence of wanting something in an opposite shop, and fortunately had just gained the pavement when the two gentlemen turning back had reached the same spot. Mr. Denny addressed them directly, and entreated permission to introduce his friend, Mr. Wickham, who had returned with him the day before from town, and he was happy to say had accepted a commission in their corps. This was exactly as it should be; for the young man wanted only regimentals to make him completely charming. His appearance was greatly in his favor; he had all the best part of beauty, a fine countenance, a good figure, and very pleasing address. The introduction was followed upon his side by a happy readiness of conversation—a readiness at the same time perfectly correct and unassuming; and the whole party were still standing and talking together very agreeably, when the sound of horses drew their notice, and Darcy and Bingley were seen riding down the street” (54).

APPENDIX C <sup>14</sup>

## No. 100. SATURDAY, MARCH 2, 1751.

TO THE RAMBLER.

SIR,

As very many well-disposed persons, by the unavoidable necessity of their affairs, are so unfortunate as to be totally buried in the country, where they labour under the most deplorable ignorance of what is transacting among the polite part of mankind, I cannot help thinking, that, as a publick writer, you should take the case of these truly compassionate objects under your consideration.

These unhappy languishers in obscurity should be furnished with such accounts of the employments of people of the world, as may engage them in their several remote corners to a laudable imitation; or, at least, so far inform and prepare them, that if by any joyful change of situation [473] they should be suddenly transported into the gay scene, they may not gape, and wonder, and stare, and be utterly at a loss how to behave and make a proper appearance in it.

It is inconceivable how much the welfare of all the country towns in the kingdom might be promoted, if you would use your charitable endeavours to raise in them a noble emulation of the manners and customs of higher life.

For this purpose you should give a very clear and ample description of the whole set of polite acquirements; a complete history of forms, fashions, frolicks; of routs, drums, hurricanes, balls, assemblies, ridottos, masquerades, auctions, plays, operas, puppet-shows, and bear-gardens; of all those delights which profitably engage the attention of the most sublime characters, and by which they have brought to such amazing perfection the whole art and mystery of passing day after day, week after week, and year after year, without the heavy assistance of any one thing that formal creatures are pleased to call useful and necessary.

In giving due instructions through what steps to attain this summit of human excellence, you may add such irresistible arguments in its favour, as must convince numbers, who in other instances do not seem to want natural understanding, of the unaccountable error of supposing they were sent into the world for any other purpose but to flutter, sport, and shine. For, after all, nothing can be clearer than that an everlasting round of diversion, and the more lively and hurrying the better, is the most important end of human life.

It is really prodigious, so much as the world is improved, that there should in these days be persons so ignorant and stupid as to think it necessary to mispend their time, and trouble their heads about any thing else than pursuing the present fancy; for what else is worth living for?

It is time enough surely to think of consequences when [474] they come; and as for the antiquated notions of duty, they are not to be met with in any French novel, or any book one ever looks into, but derived almost wholly from the writings of authors <sup>57</sup>, who lived a vast many ages ago, and who, as they were totally without any idea of those accomplishments which now characterize people of distinction, have been for some time sinking apace into utter contempt. It does not appear that even their most zealous admirers, for some partisans of his own sort every writer will have, can pretend to say they were ever at one ridotto.

In the important article of diversions, the ceremonial of visits, the ecstasick delight of unfriendly intimacies and unmeaning civilities, they are absolutely silent. Blunt truth, and downright honesty, plain clothes, staying at home, hard work, few words, and those unenlivened with censure or double meaning, are what they recommend as the ornaments and pleasures of life. Little oaths, polite dissimulation, tea-table scandal, delightful indolence, the glitter of finery, the triumph of precedence, the enchantments of flattery, they seem to have had no notion of; and I cannot

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<sup>14</sup> Accessed from <http://www.gutenberg.org/files/43656/43656-h/43656-h.htm>

but laugh to think what a figure they would have made in a drawing-room, and how frightened they would have looked at a gaming-table.

The noble zeal of patriotism that disdains authority, and tramples on laws for sport, was absolutely the aversion of these tame wretches.

Indeed one cannot discover any one thing they pretend to teach people, but to be wise, and good; acquirements infinitely below the consideration of persons of taste and spirit, who know how to spend their time to so much better purpose.

Among other admirable improvements, pray, Mr. [475] Rambler, do not forget to enlarge on the very extensive benefit of playing at cards on Sundays, a practice of such infinite use, that we may modestly expect to see it prevail universally in all parts of this kingdom.

To persons of fashion, the advantage is obvious; because, as for some strange reason or other, which no fine gentleman or fine lady has yet been able to penetrate, there is neither play, nor masquerade, nor bottled conjurer, nor any other thing worth living for, to be had on a Sunday; if it were not for the charitable assistance of whist or bragg, the genteel part of mankind must, one day in seven, necessarily suffer a total extinction of being.

Nor are the persons of high rank the only gainers by so salutary a custom, which extends its good influence, in some degree, to the lower orders of people; but were it quite general, how much better and happier would the world be than it is even now?

'Tis hard upon poor creatures, be they ever so mean, to deny them those enjoyments and liberties which are equally open for all. Yet if servants were taught to go to church on this day, spend some part of it in reading or receiving instruction in a family way, and the rest in mere friendly conversation, the poor wretches would infallibly take it into their heads, that they were obliged to be sober, modest, diligent, and faithful to their masters and mistresses.

Now surely no one of common prudence or humanity would wish their domesticks infected with such strange and primitive notions, or laid under such unmerciful restraints: all which may, in a great measure, be prevented by the prevalence of the good-humoured fashion, that I would have you recommend. For when the lower kind of people see their betters, with a truly laudable spirit, insulting and flying in the face of those rude, ill-bred dictators, piety and the laws, they are thereby excited and admonished, as far as actions can admonish and excite, and taught that they too have an equal right of setting them at defiance in such instances as their particular necessities and inclinations [476] may require; and thus is the liberty of the whole human species mightily improved and enlarged.

In short, Mr. Rambler, by a faithful representation of the numberless benefits of a modish life, you will have done your part in promoting what every body seems to confess the true purpose of human existence, perpetual dissipation.

By encouraging people to employ their whole attention on trifles, and make amusement their sole study, you will teach them how to avoid many very uneasy reflections.

All the soft feelings of humanity, the sympathies of friendship, all natural temptations to the care of a family, and solicitude about the good or ill of others, with the whole train of domestick and social affections, which create such daily anxieties and embarrassments, will be happily stifled and suppressed in a round of perpetual delights; and all serious thoughts, but particularly that of *hereafter*, be banished out of the world; a most perplexing apprehension, but luckily a most groundless one too, as it is so very clear a case, that nobody ever dies.

I am, &c. Chariessa. [58](#) ([57](#)) In the original of this paper, written by Mrs. Carter, and republished by her nephew and executor, the Rev. Montagu Pennington, (Memoirs of Mrs. C. Vol. ii. Oct. 1816,) the following words occur, which were unaccountably omitted by Dr. Johnson—"authors called, I think Peter and Paul, who lived." &c. ([58](#)) The second contribution of Mrs. Carter.

**APPENDIX D--Poetry Pairs #1 Lines Written in Early Spring & Ode on the Spring****Lines Written In Early Spring by William Wordsworth**

I HEARD a thousand blended notes,  
While in a grove I sate reclined,  
In that sweet mood when pleasant thoughts  
Bring sad thoughts to the mind.

To her fair works did Nature link  
The human soul that through me ran;  
And much it grieved my heart to think  
What man has made of man.

Through primrose tufts, in that green bower,  
The periwinkle trailed its wreaths;  
And 'tis my faith that every flower  
Enjoys the air it breathes.

The birds around me hopped and played,  
Their thoughts I cannot measure:---  
But the least motion which they made,  
It seemed a thrill of pleasure.

The budding twigs spread out their fan,  
To catch the breezy air;  
And I must think, do all I can,  
That there was pleasure there.

If this belief from heaven be sent,  
If such be Nature's holy plan,  
Have I not reason to lament  
What man has made of man?

## APPENDIX D, p.2

## Ode On The Spring

Lo! where the rosy-bosom'd Hours,  
 Fair Venus' train appear,  
 Disclose the long-expecting flowers,  
 And wake the purple year!  
 The Attic warbler pours her throat,  
 Responsive to the cuckoo's note,  
 The untaught harmony of spring:  
 While whisp'ring pleasure as they fly,  
 Cool zephyrs thro' the clear blue sky  
 Their gather'd fragrance fling.

Where'er the oak's thick branches stretch  
 A broader, browner shade;  
 Where'er the rude and moss-grown beech  
 O'er-canopies the glade,  
 Beside some water's rushy brink  
 With me the Muse shall sit, and think  
 (At ease reclin'd in rustic state)  
 How vain the ardour of the crowd,  
 How low, how little are the proud,  
 How indigent the great!

Still is the toiling hand of Care:  
 The panting herds repose:  
 Yet hark, how thro' the peopled air  
 The busy murmur glows!  
 The insect youth are on the wing,  
 Eager to taste the honied spring,  
 And float amid the liquid noon:  
 Some lightly o'er the current skim,  
 Some show their gaily-gilded trim  
 Quick-glancing to the sun.

To Contemplation's sober eye  
 Such is the race of man:  
 And they that creep, and they that fly,  
 Shall end where they began.  
 Alike the busy and the gay  
 But flutter thro' life's little day,  
 In fortune's varying colours drest:  
 Brush'd by the hand of rough Mischance,  
 Or chill'd by age, their airy dance  
 They leave, in dust to rest.

Methinks I hear in accents low  
 The sportive kind reply:  
 Poor moralist! and what art thou?  
 A solitary fly!  
 Thy joys no glitt'ring female meets,  
 No hive hast thou of hoarded sweets,  
 No painted plumage to display:  
 On hasty wings thy youth is flown;  
 Thy sun is set, thy spring is gone--  
 We frolic, while 'tis May.

Thomas Gray

## **APPENDIX E**

### **Character Sketches of Lady Catherine and Col. Fitzwilliam**

“Lady Catherine was a tall, large woman, with strongly-marked features, which might once have been handsome. Her air was not conciliating, nor was her manner of receiving them, such as to make her visitors forget their inferior rank. She was not rendered formidable by silence; but whatever she said, was spoken in so authoritative a tone, as marked her self-importance...” (125).

“Mr. Darcy had brought with him a Colonel Fitzwilliam, the younger son of his uncle, Lord—”(131).

“Colonel Fitzwilliam, who led the way, was about thirty, not handsome, but in person and address most truly the gentleman” (131).

“Colonel Fitzwilliam entered into conversation directly with the readiness and ease of a well-bred man, and talked very pleasantly” (131).

**APPENDIX F****Poetry Pairs #2: The Shrubbery, Written in a Time of Affliction & Sonnet IV. To the Moon****The Shrubbery, Written in a Time of Affliction by William Cowper**

Oh happy shades--to me unblest!  
 Friendly to peace, but not to me!  
 How ill the scene that offers rest,  
 And heart that cannot rest, agree!  
 This glassy stream, that spreading pine,  
 Those alders quiv'ring to the breeze,  
 Might sooth a soul less hurt than mine,  
 And please, if any thing could please.

But fix'd unalterable care  
 Foregoes not what she feels within,  
 Shows the same sadness ev'rywhere,  
 And slights the season and the scene.

For all that pleas'd in wood or lawn,  
 While peace possess'd these silent bow'rs,  
 Her animating smile withdrawn,  
 Has lost its beauties and its pow'rs.

The saint or moralist should tread  
 This moss-grown alley, musing, slow;  
 They seek, like me, the secret shade,  
 But not, like me, to nourish woe!

Me fruitful scenes and prospects waste  
 Alike admonish not to roam;  
 These tell me of enjoyments past,  
 And those of sorrows yet to come.

**Sonnet IV. To The Moon by Charlotte Smith**

QUEEN of the silver bow!--by thy pale beam,  
 Alone and pensive, I delight to stray,  
 And watch thy shadow trembling in the stream,  
 Or mark the floating clouds that cross thy way.  
 And while I gaze, thy mild and placid light  
 Sheds a soft calm upon my troubled breast;  
 And oft I think--fair planet of the night,  
 That in thy orb, the wretched may have rest:  
 The sufferers of the earth perhaps may go,  
 Released by death--to thy benignant sphere,  
 And the sad children of despair and woe  
 Forget in thee, their cup of sorrow here.  
 Oh! that I soon may reach thy world serene,  
 Poor wearied pilgrim--in this toiling scene!

## APPENDIX G

**POPULAR FALLACIES by Charles Lamb (*Essays of Elia*)<sup>15</sup>****I.—THAT A BULLY IS ALWAYS A COWARD**

This axiom contains a principle of compensation, which disposes us to admit the truth of it. But there is no safe trusting to dictionaries and definitions. We should more willingly fall in with this popular language, if we did not find *brutality* sometimes awkwardly coupled with *valour* in the same vocabulary. The comic writers, with their poetical justice, have contributed not a little to mislead us upon this point. To see a hectoring fellow exposed and beaten upon the stage, has something in it wonderfully diverting. Some people's share of animal spirits is notoriously low and defective. It has not strength to raise a vapour, or furnish out the wind of a tolerable bluster. These love to be told that huffing is no part of valour. The truest courage with them is that which is the least noisy and obtrusive. But confront one of these silent heroes with the swaggerer of real life, and his confidence in the theory quickly vanishes. Pretensions do not uniformly bespeak non-performance. A modest inoffensive deportment does not necessarily imply valour; neither does the absence of it justify us in denying that quality. Hickman wanted modesty—we do not mean *him* of Clarissa—but who ever doubted his courage? Even the poets—upon whom this equitable distribution of qualities should be most binding—have thought it agreeable to nature to depart from the rule upon occasion. Harapha, in the "Agonistes," is indeed a bully upon the received notions. Milton has made him at once a blusterer, a giant, and a dastard. But Almanzor, in Dryden, talks of driving armies singly before him—and does it. Tom Brown had a shrewder insight into this kind of character than either of his predecessors. He divides the palm more equably, and allows his hero a sort of dimidiate pre-eminence:—"Bully Dawson kicked by half the town, and half the town kicked by Bully Dawson." This was true distributive justice.

**II.—THAT ILL-GOTTEN GAIN NEVER PROSPERS**

The weakest part of mankind have this saying commonest in their mouth. It is the trite consolation administered to the easy dupe, when he has been tricked out of his money or estate, that the acquisition of it will do the owner *no good*. But the rogues of this world—the pruder part of them, at least—know better; and, if the observation had been as true as it is old, would not have failed by this time to have discovered it. They have pretty sharp distinctions of the fluctuating and the permanent. "Lightly come, lightly go," is a proverb, which they can very well afford to leave, when they leave little else, to the losers. They do not always find manors, got by rapine or chicanery, insensibly to melt away, as the poets will have it; or that all gold glides, like thawing snow, from the thief's hand that grasps it. Church land, alienated to lay uses, was formerly denounced to have this slippery quality. But some portions of it somehow always stuck

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<sup>15</sup> Gutenberg.org

so fast, that the denunciators have been vain to postpone the prophecy of refundment to a late posterity.

### III.—THAT A MAN MUST NOT LAUGH AT HIS OWN JEST

The severest exaction surely ever invented upon the self-denial of poor human nature! This is to expect a gentleman to give a treat without partaking of it; to sit esurient at his own table, and commend the flavour of his venison upon the absurd strength of his never touching it himself. On the contrary, we love to see a wag *taste* his own joke to his party; to watch a quirk, or a merry conceit, flickering upon the lips some seconds before the tongue is delivered of it. If it be good, fresh, and racy—begotten of the occasion; if he that utters it never thought it before, he is naturally the first to be tickled with it; and any suppression of such complacence we hold to be churlish and insulting. What does it seem to imply, but that your company is weak or foolish enough to be moved by an image or a fancy, that shall stir you not at all, or but faintly? This is exactly the humour of the fine gentleman in Mandeville, who, while he dazzles his guests with the display of some costly toy, affects himself to "see nothing considerable in it."

### IV.—THAT SUCH A ONE SHOWS HIS BREEDING.—THAT IT IS EASY TO PERCEIVE HE IS NO GENTLEMAN

A speech from the poorer sort of people, which always indicates that the party vituperated is a gentleman. The very fact which they deny, is that which galls and exasperates them to use this language. The forbearance with which it is usually received, is a proof what interpretation the bystander sets upon it. Of a kin to this, and still less politic, are the phrases with which, in their street rhetoric, they ply one another more grossly:—*He is a poor creature.*—*He has not a rag to cover*—&c.; though this last, we confess, is more frequently applied by females to females. They do not perceive that the satire glances upon themselves. A poor man, of all things in the world, should not upbraid an antagonist with poverty. Are there no other topics—as, to tell him his father was hanged—his sister, &c.—, without exposing a secret, which should be kept snug between them; and doing an affront to the order to which they have the honour equally to belong? All this while they do not see how the wealthier man stands by and laughs in his sleeve at both.

### V.—THAT THE POOR COPY THE VICIES OF THE RICH

A smooth text to the latter; and, preached from the pulpit, is sure of a docile audience from the pews lined with satin. It is twice sitting upon velvet to a foolish squire to be told, that *he*—and not *perverse nature*, as the homilies would make us imagine, is the true cause of all the irregularities in his parish. This is striking at the root of free-will indeed, and denying the originality of sin in any sense. But men are not such implicit sheep as this comes to. If the abstinence from evil on the part of the upper classes is to derive itself from no higher principle, than the apprehension of setting ill patterns to the lower, we beg leave to discharge them from all squeamishness on that score: they may even take their fill of pleasures, where they can find

them. The Genius of Poverty, hampered and straitened as it is, is not so barren of invention but it can trade upon the staple of its own vice, without drawing upon their capital. The poor are not quite such servile imitators as they take them for. Some of them are very clever artists in their way. Here and there we find an original. Who taught the poor to steal, to pilfer? They did not go to the great for schoolmasters in these faculties surely. It is well if in some vices they allow us to be—no copyists. In no other sense is it true that the poor copy them, than as servants may be said to *take after* their masters and mistresses, when they succeed to their reversionary cold meats. If the master, from indisposition or some other cause, neglect his food, the servant dines notwithstanding.

"O, but (some will say) the force of example is great." We knew a lady who was so scrupulous on this head, that she would put up with the calls of the most impertinent visitor, rather than let her servant say she was not at home, for fear of teaching her maid to tell an untruth; and this in the very face of the fact, which she knew well enough, that the wench was one of the greatest liars upon the earth without teaching; so much so, that her mistress possibly never heard two words of consecutive truth from her in her life. But nature must go for nothing: example must be every thing. This liar in grain, who never opened her mouth without a lie, must be guarded against a remote inference, which she (pretty casuist!) might possibly draw from a form of words—literally false, but essentially deceiving no one—that under some circumstances a fib might not be so exceedingly sinful—a fiction, too, not at all in her own way, or one that she could be suspected of adopting, for few servant-wenches care to be denied to visitors.

This word *example* reminds us of another fine word which is in use upon these occasions—*encouragement*. "People in our sphere must not be thought to give encouragement to such proceedings." To such a frantic height is this principle capable of being carried, that we have known individuals who have thought it within the scope of their influence to sanction despair, and give *éclat* to—suicide. A domestic in the family of a county member lately deceased, for love, or some unknown cause, cut his throat, but not successfully. The poor fellow was otherwise much loved and respected; and great interest was used in his behalf, upon his recovery, that he might be permitted to retain his place; his word being first pledged, not without some substantial sponsors to promise for him, than the like should never happen again. His master was inclinable to keep him, but his mistress thought otherwise; and John in the end was dismissed, her ladyship declaring that she "could not think of encouraging any such doings in the county."

## VI.—THAT ENOUGH IS AS GOOD AS A FEAST

Not a man, woman, or child in ten miles round Guildhall, who really believes this saying. The inventor of it did not believe it himself. It was made in revenge by somebody, who was disappointed of a regale. It is a vile cold-scrag-of-mutton sophism; a lie palmed upon the palate, which knows better things. If nothing else could be said for a feast, this is sufficient, that from the superflux there is usually something left for the next day. Morally interpreted, it belongs to a class of proverbs, which have a tendency to make us undervalue *money*. Of this cast are those notable observations, that money is not health; riches cannot purchase every thing: the metaphor which makes gold to be mere muck, with the morality which traces fine clothing to the sheep's back, and denounces pearl as the unhandsome excretion of an oyster. Hence, too, the phrase

which imputes dirt to acres—a sophistry so barefaced, that even the literal sense of it is true only in a wet season. This, and abundance of similar sage saws assuming to inculcate *content*, we verily believe to have been the invention of some cunning borrower, who had designs upon the purse of his wealthier neighbour, which he could only hope to carry by force of these verbal jugglings. Translate any one of these sayings out of the artful metonymy which envelops it, and the trick is apparent. Goodly legs and shoulders of mutton, exhilarating cordials, books, pictures, the opportunities of seeing foreign countries, independence, heart's ease, a man's own time to himself, are not *muck*—however we may be pleased to scandalise with that appellation the faithful metal that provides them for us.

## VII.—OF TWO DISPUTANTS, THE WARMEST IS GENERALLY IN THE WRONG

Our experience would lead us to quite an opposite conclusion. Temper, indeed, is no test of truth; but warmth and earnestness are a proof at least of a man's own conviction of the rectitude of that which he maintains. Coolness is as often the result of an unprincipled indifference to truth or falsehood, as of a sober confidence in a man's own side in a dispute. Nothing is more insulting sometimes than the appearance of this philosophic temper. There is little Titubus, the stammering law-stationer in Lincoln's Inn—we have seldom known this shrewd little fellow engaged in an argument where we were not convinced he had the best of it, if his tongue would but fairly have seconded him. When he has been spluttering excellent broken sense for an hour together, writhing and labouring to be delivered of the point of dispute—the very gist of the controversy knocking at his teeth, which like some obstinate iron-grating still obstructed its deliverance—his puny frame convulsed, and face reddening all over at an unfairness in the logic which he wanted articulation to expose, it has moved our gall to see a smooth portly fellow of an adversary, that cared not a button for the merits of the question, by merely laying his hand upon the head of the stationer, and desiring him to be *calm* (your tall disputants have always the advantage), with a provoking sneer carry the argument clean from him in the opinion of all the bystanders, who have gone away clearly convinced that Titubus must have been in the wrong, because he was in a passion; and that Mr.—, meaning his opponent, is one of the fairest, and at the same time one of the most dispassionate arguers breathing.

## XI.—THAT WE MUST NOT LOOK A GIFT-HORSE IN THE MOUTH

Nor a lady's age in the parish register. We hope we have more delicacy than to do either: but some faces spare us the trouble of these *dental* inquiries. And what if the beast, which my friend would force upon my acceptance, prove, upon the face of it, a sorry Rozinante, a lean, ill-favoured jade, whom no gentleman could think of setting up in his stables? Must I, rather than not be obliged to my friend, make her a companion to Eclipse or Lightfoot? A horse-giver, no more than a horse-seller, has a right to palm his spavined article upon us for good ware. An equivalent is expected in either case; and, with my own good will, I would no more be cheated out of my thanks, than out of my money. Some people have a knack of putting upon you gifts of no real value, to engage you to substantial gratitude. We thank them for nothing. Our friend Mitis carries this humour of never refusing a present, to the very point of absurdity—if it were possible to couple the ridiculous with so much mistaken delicacy, and real good-nature. Not an

apartment in his fine house (and he has a true taste in household decorations), but is stuffed up with some preposterous print or mirror—the worst adapted to his pannels that may be—the presents of his friends that know his weakness; while his noble Vandykes are displaced, to make room for a set of daubs, the work of some wretched artist of his acquaintance, who, having had them returned upon his hands for bad likenesses, finds his account in bestowing them here gratis. The good creature has not the heart to mortify the painter at the expense of an honest refusal. It is pleasant (if it did not vex one at the same time) to see him sitting in his dining parlour, surrounded with obscure aunts and cousins to God knows whom, while the true Lady Marys and Lady Bettys of his own honourable family, in favour to these adopted frights, are consigned to the staircase and the lumber-room. In like manner his goodly shelves are one by one stript of his favourite old authors, to give place to a collection of presentation copies—the flower and bran of modern poetry. A presentation copy, reader—if haply you are yet innocent of such favours—is a copy of a book which does not sell, sent you by the author, with his foolish autograph at the beginning of it; for which, if a stranger, he only demands your friendship; if a brother author, he expects from you a book of yours which does sell, in return. We can speak to experience, having by us a tolerable assortment of these gift-horses. Not to ride a metaphor to death—we are willing to acknowledge, that in some gifts there is sense. A duplicate out of a friend's library (where he has more than one copy of a rare author) is intelligible. There are favours, short of the pecuniary—a thing not fit to be hinted at among gentlemen—which confer as much grace upon the acceptor as the offerer: the kind, we confess, which is most to our palate, is of those little conciliatory missives, which for their vehicle generally choose a hamper—little odd presents of game, fruit, perhaps wine—though it is essential to the delicacy of the latter that it be home-made. We love to have our friend in the country sitting thus at our table by proxy; to apprehend his presence (though a hundred miles may be between us) by a turkey, whose goodly aspect reflects to us his "plump corpusculum;" to taste him in grouse or woodcock; to feel him gliding down in the toast peculiar to the latter; to incorporate him in a slice of Canterbury brawn. This is indeed to have him within ourselves; to know him intimately: such participation is methinks unitive, as the old theologians phrase it. For these considerations we should be sorry if certain restrictive regulations, which are thought to bear hard upon the peasantry of this country, were entirely done away with. A hare, as the law now stands, makes many friends. Caius conciliates Titius (knowing his *goût*) with a leash of partridges. Titius (suspecting his partiality for them) passes them to Lucius; who in his turn, preferring his friend's relish to his own, makes them over to Marcius; till in their ever widening progress, and round of unconscious circum-migration, they distribute the seeds of harmony over half a parish. We are well disposed to this kind of sensible remembrances; and are the less apt to be taken by those little airy tokens—inpalpable to the palate—which, under the names of rings, lockets, keep-sakes, amuse some people's fancy mightily. We could never away with these indigestible trifles. They are the very kickshaws and foppery of friendship.

## APPENDIX H

### Poetry Pairs #3: The World is too much with us & Sonnet: When I Have Fears That I May Cease to Be

#### **The world is too much with us; late and soon**

The world is too much with us; late and soon,  
 Getting and spending, we lay waste our powers:  
 Little we see in Nature that is ours;  
 We have given our hearts away, a sordid boon!  
 This Sea that bares her bosom to the moon;  
 The winds that will be howling at all hours,  
 And are up-gathered now like sleeping flowers;  
 For this, for everything, we are out of tune,  
 It moves us not.--Great God! I'd rather be  
 A Pagan suckled in a creed outworn;  
 So might I, standing on this pleasant lea,  
 Have glimpses that would make me less forlorn;  
 Have sight of Proteus rising from the sea;  
 Or hear old Triton blow his wreathed horn.  
 William Wordsworth

#### **Sonnet: When I Have Fears That I May Cease To Be**

When I have fears that I may cease to be  
 Before my pen has glean'd my teeming brain,  
 Before high piled books, in charactry,  
 Hold like rich garners the full-ripen'd grain;  
 When I behold, upon the night's starr'd face,  
 Huge cloudy symbols of a high romance,  
 And think that I may never live to trace  
 Their shadows, with the magic hand of chance;  
 And when I feel, fair creature of an hour,  
 That I shall never look upon thee more,  
 Never have relish in the faery power  
 Of unreflecting love; -- then on the shore  
 Of the wide world I stand alone, and think  
 Till Love and Fame to nothingness do sink.  
 John Keats

## APPENDIX I

### Mock Trial for *Pride and Prejudice* Characters<sup>16</sup>

The goal of the mock trial is for students to really explore the characters of the novel. This activity will be the culminating assessment of the unit. The students will have the opportunity to examine characters from multiple points of view and really engage with the characters' motivations. Students will work in teams of 5. Each team will choose a different character from the novel. Each team will have one character on trial, two defense experts, and two prosecution experts. The teacher will act as the judge and the remaining class members will act as the jury. The purpose of each trial is to determine if the characters are guilty of violating strict Regency etiquette. At the end of the trial, the judge will call for the jury to vote on the characters' guilt or innocence. The defense should attempt to prove mitigating circumstances and motivations, while the prosecution should provide textual evidence that proves the characters are guilty of "crimes" which violate the social codes of the era. Each group will have 15 minutes to present.

#### Things You Should Know About Mock Trials:

Student attorneys should use this time to outline the opening statements they will make. Because these statements focus the attention of the jury on the evidence, which will be presented, it will be important for these students to work in close cooperation with all attorneys and witnesses for their side.

Student attorneys should **develop questions** to ask their own witnesses and rehearse their direct examination with these witnesses. Witnesses should become thoroughly familiar with their witness statements so that their testimony will not be inconsistent with their witness statements. (These statements which may be considered to be sworn to pretrial depositions or affidavits, can be used by the other side to impeach a witness who testifies inconsistently with the statement.)

On **direct examination** (that is, either the plaintiff's or defendant's attorneys questioning their own witnesses), questions should not be leading - - they should not have the answer included as part of the question. Leading questions may, however, be used in cross-examining a witness in order to impeach the witness' credibility in the testimony.

While some attorney-witness groups are constructing the questions and testimony for direct examination, other attorneys should be thinking about how they will cross-examine the witnesses for the other side. As mentioned, the purpose of cross-examination is to make the other side's witnesses seem less believable if the eyes of those determining the facts of the case (i.e., the jurors in a jury trial or the judge if no jury is used). Leading questions, sometimes requiring only a yes or no answer, are permitted. Frequently it is wise to ask relatively few

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<sup>16</sup> From [http://www.19thcircuitcourt.state.il.us/services/Pages/mock\\_trials.aspx](http://www.19thcircuitcourt.state.il.us/services/Pages/mock_trials.aspx)

questions on cross-examination so that the witness will not have an opportunity to reemphasize strong points to the jury.

During **cross-examination**, for example, the attorneys for the plaintiff might try to suggest that the testimony of the defense witnesses is inconsistent.

The **closing arguments** are rather challenging since they must be flexible presentations, reviewing not only the evidence presented for one's side but also underscoring weaknesses and inconsistencies in the other side's case which arise out of the trial proceedings.

Simplified Steps in a Trial:

1. **Calling of Case by Bailiff:** "All rise. The Court of \_\_\_\_\_ is now in session. Honorable Judge \_\_\_\_\_ presiding.
2. **Opening Statement:** First the prosecutor (criminal case) or plaintiff's attorney (civil case), then the defendant's attorney, explain what their evidence will be and what they will try to prove.
3. **Prosecution's or Plaintiff's Case:** Witnesses are called to testify (direct examination) and other physical evidence is introduced. Each witness called is cross-examined '(questioned so as to break down the story or be discredited) by the defense.
4. **Defendant's Case:** Same as the third step except that defense calls witnesses for direct examination; cross-examination by prosecution/plaintiff.
5. **Closing Statement:** An attorney for each side reviews the evidence presented and asks for a decision in his/her favor.
6. **Jury Instructions (Jury Trials Only):** The Judge explains to the jury appropriate rules of law that it is to consider in weighing the evidence. As a general rule, the prosecution (or the plaintiff in a civil case) must meet the burden of proof in order to prevail. In a criminal case this burden is very high. In order for the accused? Are some parts of the trial more important than others? Would you trust a jury of your peers to determine your guilt or innocence? Students should also explore their reactions to playing attorneys, witnesses, jurors, and the judge. What roles do each play in the trial process?

## APPENDIX J

## Contradictory Proverbs<sup>17</sup>

1. Look before you leap.  
He who hesitates is lost.
2. If at first you don't succeed, try, try again.  
Don't beat your head against a stone wall.
3. Absence makes the heart grow fonder.  
Out of sight, out of mind.
4. Never put off till tomorrow what you can do today.  
Don't cross the bridge until you come to it.
5. Two heads are better than one.  
Paddle your own canoe.
6. Haste makes waste.  
Time waits for no man.
7. You're never too old to learn.  
You can't teach an old dog new tricks.
8. A word to the wise is sufficient.  
Talk is cheap.
9. It's better to be safe than sorry.  
Nothing ventured, nothing gained.
10. Do unto others as you would have others do unto you.  
Nice guys finish last.
11. Hitch your wagon to a star.  
Don't bite off more that you can chew.
12. Don't judge a book by its cover.  
Clothes make the man.
13. The squeaking wheel gets the grease.  
Silence is golden.
14. Birds of a feather flock together.  
Opposites attract.
15. Winners never quit.  
Quit while you're ahead.
16. Better to remain silent and be thought a fool than to speak out and remove all doubt.  
The squeaky wheel gets the grease.
17. Actions speak louder than words.  
The pen is mightier than the sword.
18. Look before you leap.  
He who hesitates is lost.
19. Many hands make light work.  
Too many cooks spoil the broth.

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<sup>17</sup> <http://www.1mpages.com/contradictoryproverbs.html>

20. Nothing ventured, nothing gained.  
Better safe than sorry.
21. The bigger, the better.  
The best things come in small packages.
22. What will be, will be.  
Life is what you make it.
23. Cross your bridges when you come to them.  
Forewarned is forearmed.
24. What's good for the goose is good for the gander.  
One man's meat is another man's poison.
25. With age comes wisdom.  
Out of the mouths of babes come all wise sayings.
26. The more, the merrier.  
Two's company; three's a crowd.
27. Seek and ye shall find.  
Curiosity killed the cat.
28. Never look a gift horse in the mouth.  
Beware of Greeks bearing gifts.
29. Slow and steady wins the race.  
Time waits for no man.
30. The best things in life are free.  
There's no such thing as a free lunch.
31. A penny saved is a penny earned.  
Penny wise, pound foolish.
32. A rolling stone gathers no moss.  
Stop and smell the roses.
33. Nothing ventured, nothing gained.  
Fools rush in where angels fear to tread.
34. With age comes wisdom.  
Out of the mouth of babes come all wise sayings.

## Appendix K

**Mary Wollstonecraft Quotes<sup>18</sup>**

(Quoted from *A Vindication of the Rights of Woman* unless otherwise noted.)

“My own sex, I hope, will excuse me, if I treat them like rational creatures, instead of flattering their *fascinating* graces, and viewing them as if they were in a state of perpetual childhood, unable to stand alone.”

“I do not wish them [women] to have power over men; but over themselves.”

“[I]f we revert to history, we shall find that the women who have distinguished themselves have neither been the most beautiful nor the most gentle of their sex.”

“Taught from their infancy that beauty is woman's sceptre, the mind shapes itself to the body, and roaming round its gilt cage, only seeks to adorn its prison.”

“I never wanted but your heart--that gone, you have nothing more to give.”

““But what a weak barrier is truth when it stands in the way of an hypothesis!”

“Simplicity and sincerity generally go hand in hand, as both proceed from a love of truth.”

“... judicious books enlarge the mind and improve the heart ...”

— *Thoughts on the Education of Daughters*

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<sup>18</sup> From [www.goodreads.com/author/quotes/1853305.Mary\\_Wollstonecraft](http://www.goodreads.com/author/quotes/1853305.Mary_Wollstonecraft)

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