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**CORE Scholar**

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Pride and Prejudice: The Bicentennial

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## Teaching Pride and Prejudice: A Pedagogy

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**Presenter Information**

Jodi Wyett, Laura Gray, Lisa Ottum, Crystal B. Lake, Cynthia D. Richards, and Sally Lamping

## Teaching Pride and Prejudice: A Pedagogy Roundtable

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- Jodi Wyett (Xavier University)
- Laura Gray (Wright State University)
- Lisa Ottum (Xavier University)
- Crystal B. Lake (Wright State University)
- Cynthia D. Richards (Wittenberg University)
- Sally Lamping (Wright State University)

## Jodi L. Wyett

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### Pop Culture Artifact Show and Tell Assignment

#### General Description:

Find an Austen artifact from popular culture, any time period but most will likely it will be recent, analyze it, and present your analysis to the class. Take at least 5 minutes to do this, but no more than 10 minutes. Time yourself to be sure you are within these parameters (i.e. practice!).

#### Particulars:

**1) Find your artifact.** What counts as an artifact? My Jane Austen action figure and my Out of Print Clothing *Pride and Prejudice* t-shirt are both artifacts. So are memes, YouTube videos, and may other visual media. Certain kinds of continuations of the novels could count. Kate Bush's 1978 song, "Wuthering Heights" is a great example of a popular culture adaptation of Emily Brontë's novel (yes, I am old, and, yes, I know this isn't an Austen example). There are myriad and sundry items out there for your Austen consumption! Check out the Jane Austen Centre gift shop online for ideas: <http://www.janeaustengiftshop.co.uk/>. I don't expect you to go out and buy a bunch of Austen tchotchkes, but some of you, you know who you are, already own some of this stuff. You can pick your favorite treasure. Others may have no idea what a cornucopia of Austen-related stuff is out there until you start digging for it. You may bring in a picture of your chosen item or go for something you can find in virtual (web-based) form. Whatever you find, get it okay-ed by me before you proceed to build your presentation around it.

**2) Think about why and how this artifact came into being.** To whom is it targeted? What does it tell us about its intended consumers or audience? What does it tell us about Austen and her works as we have come to understand them through our close, historicized reading? And what does it tell us about *how we interpret Austen and her works now* (or whenever it was produced if you've chosen an older artifact)?

**3) Why did you choose this artifact?** What attracted you to it? Do you think your response is singular or perhaps representative of larger cultural trends? In other words, are you a complying or resisting reader? Explain.

**4) Bring your artifact to class and tell us about it.** Show us your artifact, pointing out its features if necessary, and tell us what you think its cultural significance is, addressing numbers **2** and **3** above. This is not meant to be a stiffly formal presentation, but please be professional and organized, attend to the time limits, have any necessary technology cued up before class begins, and be prepared to answer questions from me and your peers.

#### Grading Rubric:

Your presentation will be evaluated holistically taking into consideration the following elements:

- **Delivery.** Presenter speaks coherently and deliberately, without rushing through material. Presenter makes eye contact with the audience and does not simply read text. Presenter is in command of prop(s) and/or technology.

- **Content.** The presentation is succinct, organized, and demonstrates a thoughtful analysis of the artifact. The presentation addresses everything asked for in numbers **2)** and **3)** above, with particular attention to **encouraging greater understanding of Austen and her works** in context. Strive to interpret, that is to elucidate meaning by connecting the presentation material to the text(s) and/or ideas we have covered in class and perhaps by offering original insights we have not discussed in class.
- **Graphic elements.** The artifact is visually compelling and/or introduced in a visually compelling way. See number **1)** above for ways to find an artifact. Creativity and originality in your choice of artifact can work for you here.
- **Q&A.** The presenter fields questions from peers and the instructor well.
- **Documentation** and quality of research *if applicable*. Any sources consulted are varied, valid, and appropriately cited. *You must turn in a bibliography by the time you present, via hard copy or email, if you consulted any sources!*

### **Austen and Popular Culture Bibliography**

Auerbach, Emily. *Searching for Jane Austen*. Madison: U of Wisconsin P, 2004.

Brownstein, Rachel M. *Why Jane Austen?* New York: Columbia UP, 2011.

Card, Emily Janice and Keith Paugh, dirs. "Jane Austen's Fight Club." Relatively Badarse Productions, 2010. Vimeo.com. Web.

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Looser, Devoney. "Feminist Implications of the Silver Screen Austen." *Jane Austen in Hollywood*. 2nd ed. Eds. Linda Troost and Sayre N. Greenfield. Lexington: UP of Kentucky, 2001. 159-76.

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Monaghan, David, Ariane Hudelet, and John Wiltshire. *The Cinematic Jane Austen: Essays on the Filmic Sensibility of the Novels*. Jefferson, N.C: McFarland, 2009.

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- "Posh Dancing." *That Mitchell and Webb Look*. BBC. Online video clip. *YouTube*. YouTube, 19 Aug. 2009. Web.
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- Simons, Judy. "Jane Austen and Popular Culture." *A Companion to Jane Austen*. Eds. Claudia L. Johnson and Clara Tuite. Malden, MA: Wiley-Blackwell Pub, 2009. 467-77.
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- . "The Nineteenth-Century Novel on Film: Jane Austen." *The Cambridge Companion to Literature on Screen*. Ed.s Imelda Whelehan and Deborah Cartmell. Cambridge: Cambridge UP, 2007. 75-89.
- Wells, Juliette. *Everybody's Jane: Austen in the Popular Imagination*. New York: Continuum International, 2011.
- Wiltshire, John. *Recreating Jane Austen*. Cambridge: Cambridge UP, 2001.
- . "Afterward." *The Cinematic Jane Austen: Essays on the Filmic Sensibility of the Novels*. Jefferson, N.C: McFarland, 2009. 160-70.
- See also a multitude of essays published in *Persuasions On-Line* (in particular the issues devoted to [Emma on Film](#), [Joe Wright's Pride & Prejudice \(2005\)](#), [V.29, No.1, Winter 2008](#), and [V.30, No.2, Spring 2010: New Directions in Austen Studies](#)).

## Laura Gray

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### Social Media and *Pride and Prejudice*

#### Introduction:

To a high school student, the task of reading *Pride and Prejudice* may be a daunting one. The story is accessible, but the semantics and syntax that Jane Austen used can be alienating to a modern reader, particularly a young one. When faced with having to sift through the unfamiliar language, many students will become discouraged and refuse to appreciate all that this great book has to offer. Therefore, we as teachers are faced with a problem: how can we increase students' comprehension of the text? It is my opinion that the best way to achieve this task is to have students creatively apply the text to their own lives.

One of the fastest-growing creative platforms on earth is Youtube.com. Youtube has opened many new avenues for communication, such as the vlog. Vlogs are video diaries that people record and upload onto Youtube for the general public. In 2012, a new series of vlogs appeared on Youtube—*The Lizzie Bennet Diaries*. In these vlogs, a young grad student named Lizzie Bennet takes us into her world where she tries desperately to finish her thesis; complains about her mother and the insufferable William Darcy; spars with her best friend, Charlotte Lu; and interacts with her sisters, Jane and Lydia.

Hank Green and Burnie Sue created *The Lizzie Bennet Diaries* in the hopes that they would revolutionize the way that modern individuals interact with literature. They were successful, and the series quickly gained popularity and earned critical acclaim, even winning a Creative Arts Emmy in 2013. In this lesson, I want to use this series as an example of how this novel can easily relate to students' lives. They will be creating their own modern adaptations of a scene in *Pride and Prejudice* and as a result of this activity will gain a fuller understanding of the text.

#### Common Core Standards:

- [CCSS.ELA-Literacy.RL.11-12.7](#) Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)
- [CCSS.ELA-Literacy.W.11-12.6](#) Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

#### Procedure:

After reading the first chapter of *Pride and Prejudice* as a class, the teacher will show the first video of *The Lizzie Bennet Diaries*. The teacher will then tell students to get out a piece of paper and write for ten minutes on how the vlog successfully modernizes the first chapter of

*Pride and Prejudice* and how viewing the vlog improved their understanding of the plot and characters. Their responses should be 50-100 words long. This free write will be turned in at the end of the class period. Before the students read on, the teacher will inform them that they will be creating their own modernization of a scene from *Pride and Prejudice*, and will ask them to keep an eye out for a scene that they would like to adapt.

Once the students finish reading *Pride and Prejudice*, the teacher will introduce their assignment, which is attached. Students will first choose their own groups and decide on which chapter they would like to adapt. Following the requirements on the attached sheet, the students will have a full class period to start delegating tasks and working on their adaptation. They will be given an additional 15-20 minutes out of two other class periods to write their script, and more time if they need it. Students will also have to meet outside the classroom to film their production.

The following week, the students will present their work. Prior to sharing, the teacher will give each student two assessment sheets and assign them two presentations to evaluate. Then the presentations will begin. Students will either play their videos or, if they are unable to film their vlog, they will have the option of performing it in front of the class. In addition to watching the presentations, each student will be assigned to assess two other group presentations. The assessments sheet that they will fill out is attached. At the end of the class period, groups will have to submit a clean copy of their script to be graded.

#### Resources:

- *The Lizzie Bennet Diaries:*  
<http://www.youtube.com/watch?v=KisuGP2lcPs&list=PL6690D980D8A65D08>
- How to upload to youtube (if desired):  
<https://support.google.com/youtube/answer/57924?hl=en>
- MLA Punctuation guide:  
<https://owl.english.purdue.edu/owl/resource/566/01/>



## *Pride and Prejudice* Modernization

In groups of three or four, you are going to create your own modern adaptation of a scene from *Pride and Prejudice*. If you would like to create a vlog, like *The Lizzie Bennet Diaries*, feel free to do so! However, please note that plagiarism from that source will result in an immediate F. You are more than encouraged to come up with your own method of modernizing *Pride and Prejudice*. I will accept musicals, sit-coms, reality shows, game shows, trailers, etc. Please submit your idea to me for approval by the end of the period.

These adaptations should be filmed and put on a DVD (which will be provided) or emailed to me **before the day that you are scheduled to present**. If your group is not able to film your adaptation, you have the option to perform it in front of the class. Please **let me know** that you will be giving a live performance **before** the day that you are scheduled to present. The assignment will be broken up as follows:

### **The Script (50 pts)**

Requirements:

- You must modernize **ONE scene** from *Pride and Prejudice* in its entirety.
- Everything that you do in your video must be on your script. Therefore, your script should be **NO LESS than 4 pages**.
- It must include interactions between **2+ characters**. I do not just want one person summarizing what happened.
- Write your script in play format. Punctuation of dialogue should follow MLA rules.
- Include stage directions (i.e. what are the characters doing physically in addition to speaking?)
- It must be typed and follow MLA format (12 pt Times New Roman font, double spaced, one inch margins) and turned in to me on the day of your presentation.

### **The Video (40 pts)**

Requirements:

- Your video should be between **4-6 minutes in length**. If it is less than four minutes, you will be penalized.
- It must follow your script.

### **Two assessments (10 pts)**

Requirements:

- While watching the other groups' presentations, you must fill out **two** assessments for **two** presentations.
- Make sure that you answer every question.

## *Pride and Prejudice* Adaptation Assessment

1. List at least five ways that this group modernized the chapter (think about characterization, setting, plot, language, etc.).

2. Did this modernization help you understand something about *Pride and Prejudice*? If so, state a specific example of how it helped you. If not, please explain what you already understood about the chapter.

3. What do you think the group who made this presentation did best (dialogue, humor, creativity, etc.)?

4. If you were in this group, what would you do differently? Which parts, if any, were unclear to you?

## Lisa Ottum

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### Teaching *Pride & Prejudice* to Millennials

*How might millennials' unique generational attitudes & experiences shape their responses to Austen?*

*What elements of *Pride and Prejudice* might resonate differently with Gen Y readers than with older readers?*

#### Gen Y and Marriage

- Less likely to be married by 28 than any other generation
- No rise in single-person households: millennials living at home

#### Gen Y and Parenting

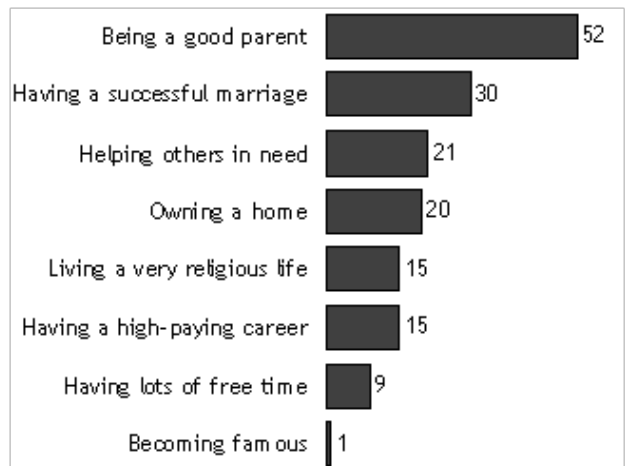
- Value good parenting above all other goals
- Believe little generational conflict exists; see older people as having 'better values'

#### Gen Y and Female Friendship

- Raised in era of intense concern about intragroup dynamics among girls
- Accustomed to notion of competition among women for status; male attention ("mean girls")

#### Millennials' Priorities

% saying ... is one of the most important things in their lives



Note: Based on adults ages 18-29.

PewResearchCenter

#### Some Possible Implications for teaching P&P

We might expect Gen Y to be:

- More interested in parent-child relationships in the novel & their effects
- Less sympathetic toward characters' preoccupation with marriage
- Less bothered by Bennet girls' predicament
- Less likely to find Austen insufficiently "radical"
- Unfazed by competition among female characters

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## Searching for Character(s), Finding Zombies

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### Reading *Pride and Prejudice* in a Digital Age

#### Discussion Question(s) #1:

1. How does this novel help us reflect on the digital age? What role do the zombies play in this novel (i.e., what source of conflict or tension do they replace or supplement from the original text?) and how does this difference help us understand our current fears and anxieties about representation as opposed to the concerns and fears of the late eighteenth and early nineteenth century?

Suggested passage for close reading: Chapters One of *Pride and Prejudice* and of *Pride and Prejudice and Zombies* (See handout.)

#### Bibliography:

Bauerlein, Mark. ed. *The Digital Divide: Arguments for and Against Facebook, Google, Texting, and the Age of Social Networking*. New York: Penguin, 2011. Print.

Carr, Nicholas. *The Shallows: What the Internet is Doing to our Brains*. New York: Norton, 2011. Print.

Ong, Walter J. *Orality and Literacy: The Technologizing of the Word*. London: Routledge, 1982. Print.

Turkle, Sherry. *Alone Together: Why We Expect More from Technology and Less from Each Other*. New York: Basic, 2011. Print.

#### Discussion Question(s) #2:

2. Does this adaptation of the text represent a form of homage—“something done or given in acknowledgement of the worth of another”—to Austen’s *Pride and Prejudice* or does it, in effect, violate the text, alter it in such a way as to undercut and even put in question its worth and its underlying values? Should we see this adaptation as a positive contribution to literary interpretation or a negative one? Is this form of parody different from the traditional kind of parody, or not?

Some helpful definitions and context:

“A mash-up novel ... is a work of fiction which combines a pre-existing literature text, often a classic work of fiction, with another genre, such as horror genre into a single narrative” (*Wikipedia*, October 6, 2013). The term "mashup" was borrowed from the world of computers and music, as Adam Cohen states in his *New York Times* editorial about *Pride and Prejudice and Zombies*: "The idea of combining two data sources into a new product began in the tech world (also think music remixes) and is spreading — including to book publishing.”

Two opposing positions:

John Ladd, “Dawn of the Literary Mash-Up”

“With the popularity of mash-ups, we are moving ourselves into the next stage of literary criticism, a postmodern work in which virtually anything is possible. These critical ideas have broken down the old barriers to experiencing the fullness of word play. Just as we were able in the last century to embrace free verse without losing traditional forms, in this century we can welcome mash-ups and previously unconsidered ideas about texts without losing a thing.

For a new critical world, we need a new perspective on literature. We need to embrace the same open source ethic that has swept over web culture. Think of a piece of writing like a source code and criticism becomes a community of developers tweaking and adding to that code.

The phrase open to interpretation has never been more apt... the first victims of this trend seem to the Austen scholars.”

Christine Rosen, “Doing a Reverse Bowdler”

“The strategic appropriation of the work of others goes by many names: homage, parody, satire, and most recently, mashup. But unlike earlier forms of appropriation ... which referenced its predecessors in order to offer commentary on their cultural importance ... these new literary forms are neither satire nor parody in the traditional sense.

The authors and publishers of our current cultural mashups also pursue commercial, not critical, success. And as the jokey, dumbed down tone of the Austen books suggests, readers who don’t appreciate such works are inveterate snobs, literary critics, or graduates of writers’ workshops.”

Ultimately these mashups present a postmodern puzzle: the books themselves are an argument that we need not learn anything from books—at least not those books in the literary canon....And so the canon becomes embellishment for what we really seek: easy entertainment.”

Other related definitions:

Parody: “a parody imitates the serious manner and characteristic features of a particular literary work ... and applies it to a lowly or comically inappropriate subject” (*Glossary of Literary Terms*, 6th edition).

Satire: “can be describes as the literary art of diminishing or derogating a subject by making it ridiculous and evoking it toward it attitudes of amusement, contempt, scorn, or indignation” (*Glossary of Literary Terms*, 6th edition).

Pastiche: “1) mixture: a piece of creative work, e.g. in literature, drama, or art, that is a mixture of things borrowed from other works; and 2) imitative work: a piece of creative work, e.g. in literature, drama, or art, that imitates and often satirizes another work or style” (*Bing dictionary*).

Suggested passages for close reading: Chapters One from *Pride and Prejudice* and *P &P and Zombies* (See handout).

### **Bibliography:**

Cohen, Adam. “Mr. Darcy Woos Elizabeth Bennet While Zombies Attack,” *New York Times*, 13 April, 2009. Web.

John Ladd, “Dawn of the Literary Mash-Up.” *Escape into Life*. n.p. n.d. Web. October 6, 2013.  
Rosen, Christina. “Doing a Reverse Bowdler.” *Commentary*, 2009 Dec; 128 (5): 75-76. Print.

### **Discussion Question(s) #3:**

1. Compare the representation of Charlotte Lucas’s decision to marry Mr. Collins in *Pride and Prejudice and Zombies* to that in the original. Also compare Elizabeth Bennett’s growing acceptance and understanding of that decision in the original to that in the adaptation.
  - How do the differences alter the meaning of these passages?
  - What do these differences say about the meaning of character in the original novel? What do these teach us about the value of judgment in the original novel? What is the relationship between the use of free indirect discourse in the novel and the development of character?
  - Which of the reasons provided do you find more credible? That found in the original or that found in the adaptation?

Suggested passages for close reading: Chapter 22 from both texts and Chapter 28 and Chapter 38 from *Zombies* and Volume II, Chapter V and XV from Austen (See handout).

Useful definition:

Character: (selected *OED* definitions)

- 1) “a distinctive significant mark of any kind; a graphic sign or symbol”
- 2) “a graphic symbol for a sound, syllable, or notion, used in writing or in printing”

- 3) “Computing, One of a set of letters, digits, or other symbols which can be read, stored, or written by a computer and used to denote data; also, a representation of such a symbol by means of a small number of bits, holes in punched tape, etc., arranged according to a specified code and taken as a unit of storage.”
- 4) “the style of writing peculiar to any individual; handwriting”
- 5) “a distinctive mark, evidence, or token; a feature, trait, characteristic”
- 6) “the aggregate of the distinctive features of any thing; essential peculiarity; nature, style, kind, description.”
- 7) “moral qualities strongly developed or strikingly displayed; distinct or distinguished character; character work speaking of. “ *Note: this meaning originates in the eighteenth century.*
- 8) “The estimate formed of a person’s qualities; reputation: when used without qualifying epithet implying ‘favorable estimate, good repute.’” *Note: this meaning originates in the eighteenth century.*
- 9) “a description, delineation, or detailed report of a person’s qualities.”
- 10) “a person regarded in the abstract as the possessor of specified qualities; a personage, a personality.” *Note: this meaning originates in the eighteenth century.*
- 11) “a personality invested with distinctive attributes and qualities, by a novelist or a dramatist”

### **Bibliography:**

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- McKeon, Michael. *The Secret History of Domesticity*. Baltimore: Johns Hopkins Press, 2005. pp. 699-710. Print.
- Miles, Robert. “Character.” *The Cambridge Companion to Pride and Prejudice*. Ed. Janet Todd. Cambridge, England: Cambridge UP; 2013. pp. 15-26. Print.
- Potter, Tiffany. “Historicizing the Popular and the Feminine: *The Rape of the Lock and Pride and Prejudice and Zombies*” in *Women, Popular Culture, and the Eighteenth Century*. Ed. Tiffany Potter. Toronto: ON: U of Toronto P, 2012. Pp. 5-24. Print. (Potter reads Charlotte’s zombie state as a metaphor for the life-in-death status she accepts as part of entering into a loveless marriage with an intellectual inferior.)

### **Other scholarly books/articles that include references to *Pride and Prejudice and Zombies*:**

- Auerbach, Emily. “Pride and Proliferation.” *The Cambridge Companion to Pride and Prejudice*.

Ed. Janet Todd. Cambridge: Cambridge Up: 2013. pp. 186-197. Print.

Fullerton, Susanna. Introduction. *Celebrating Pride and Prejudice : 200 years of Jane Austen's Masterpiece*. Minneapolis, MN : Voyageur Press, 2013. pp. 166-69. Print.

Johnson, Claudia. Introduction. *Jane Austen's Cults and Cultures*. Chicago, University of Chicago Press, 2012. pp. 6-7. Print.

Voigts-Virchow, Eckart, "Pride and Promiscuity and Zombies, Or: Miss Austen Mashed Up in the Affinity Spaces of Participatory Culture" in *Adaptation and Cultural Appropriation: Literature, Film, and the Arts*. Eds. Pascal Niklas and Oliver Lindner. Berlin, Germany: de Gruyter; 2012. pp. 34-56. Print.



**Crystal B. Lake**  
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**Contents:**

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5. Sample Assignment: Blog Post
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**1. Introduction**

The materials contained in this packet represent my interest in using freely available digital technologies to teach students about historical literatures. Since working as a Marion L. Brittain Postdoctoral Fellow at the Georgia Institute of Technology, I've become increasingly convinced of the importance of asking our students to do more than just write essays that only their instructor's will read. Although we need to continue to hone our students' writing skills, we can do that while transforming students' written literacies into digital products that represent a range of proficiencies. As a result, students can complete a course with a transferable body of work that they can use to enhance their professional profiles and marketability. Additionally, these kinds of digital products can highlight the work that goes on in classrooms, increasing the visibility of the humanities for the general public.

I've prepared three assignments to use as models: an assignment that asks students to collaboratively work together to build a usable, digital reader's guide to an assigned novel (in this case, Jane Austen's *Pride and Prejudice*), a blog assignment that asks students to work individually to find historical materials in freely available online databases, and a research poster that asks students to arrange their written arguments into visually-compelling posters that resemble those produced in STEM disciplines.

Many of these assignments make use of digital technologies that are freely available. Although they may require a class session or two of additional instruction, many students turn out to be already well-prepared to work on these platforms. In general, the digital technologies I've used can be broken down into two categories: sites where students present their work and sites where students conduct research.

## **2. List of Resources**

### **Sites where students present their work:**

#### Blogging Platforms:

Most of us are familiar with the blogosphere; I find both Wordpress and Blogger to be the most intuitive, easy-to-use platforms for setting up student blogs. One of the things that I've learned, however, is that managing separate blogs for every student can be overwhelming. I now favor creating a single blog site for a course and inviting enrolled students to the blog as authors. This makes the workload more manageable.

Blogger ([blogger.com](http://blogger.com))

Wordpress ([wordpress.com](http://wordpress.com))

#### Wikis:

I often use wikis for collaborative course work throughout the semester – this is the messy space where students can hash out ideas, develop drafts, and edit each other's work. Because I will often move information from course wikis to the final production platforms, I also don't worry too much about the look and feel of the wiki, and embrace it as the place where students can play around with ideas.

I have found that I personally prefer using Google Sites for this work, but I've also had success using wikispaces, wikia, and PBworks. As with a course blog, I'll set up a course wiki and invite students in as users, while spending a class session going over the basics of how to use the program. I also heartily recommend that my students take an evening and view freely available video tutorials that are easily located with a simple google search.

Google Sites ([sites.google.com](http://sites.google.com))

Wikispaces ([wikispaces.com](http://wikispaces.com))

Wikia ([wikia.com](http://wikia.com))

PBWorks ([pbworks.com](http://pbworks.com))

#### Final Production Platforms:

I'm not a digital maven. I don't know the least thing about how to write code, so I have to rely primarily on freely available WYSIWYGs (What You See Is What You Get, pronounced "whizzywigs.") These are increasingly intuitive and sophisticated, and they're a great way to "publish" the work of a course. Again, in order to manage my workload, I generate one of these per course rather than one per student. This also has the benefit of fostering collaboration between students. Moving their coursework over to a WYSIWYG does, however, take time – often, I can start this work towards the end of the semester, but will have to do editing and design once the course is finished and then send the final product to the students. These WYSIWYGs represent the best student work and, ideally, allow you to develop that work into a deliverable product that students can share with their parents, friends, and future employers and that faculty can share with chairs and deans, and that universities can share with the wide world. I find, in particular, that reminding students that their work will have a very visible, public audience can inspire them to new levels of proficiency and achievement with the added benefit of helping to ensure high standards of academic integrity.

Creativist ([creativist.com](http://creativist.com))

Wix ([wix.com](http://wix.com))

Omeka (omeka.org)

**Sites where students can conduct research:**

The explosion of digital archives has opened up exciting opportunities for students to conduct original, literary-historical research. Now, students can be the first to identify a new nineteenth-century novel worth reading, or find a creative link through an image back to a text they're studying, or discover new evidence for their arguments about how the literary work they're studying connects to the culture at large. Because my own area of teaching and research expertise is eighteenth- and early nineteenth-century British literature, my resources are confined to those fields. But some googling should direct almost anyone to new digital archives that might be relevant for the study of any text, author, or time period. Some of my favorite resources for teaching and study are as follows:

**British Library**

(<http://labs.bl.uk/Digital+Collections>)

**British Museum**

([http://www.britishmuseum.org/research/collection\\_online/search.aspx](http://www.britishmuseum.org/research/collection_online/search.aspx))

**Google Books**

([http://www.google.com/advanced\\_book\\_search](http://www.google.com/advanced_book_search))

**Lewis Walpole Library** ([http://www.library.yale.edu/walpole/collections/digital\\_collection.html](http://www.library.yale.edu/walpole/collections/digital_collection.html))

**Proceedings of the Old Bailey**

(<http://www.oldbaileyonline.org>)

**Victoria and Albert Museum**

(<http://collections.vam.ac.uk>)

**Yale Center for British Art**

(<http://britishart.yale.edu/collections/search>)

### 3. Syllabus

200 Years of Pride and Prejudice Spring 2013

T/Th 3:30-4:50 in 76 University Hall

Instructor: Dr. Crystal B. Lake

Office Hours: Thursdays 1:00-3:00 (and by appointment) 447 Millett

Contact: [crystal.lake@wright.edu](mailto:crystal.lake@wright.edu) (the best way to reach me)

#### Course Description:

200 years ago in 1813, Jane Austen anonymously published *Pride and Prejudice*. Although the novel was modestly successful in Austen's own lifetime, it has become in the last one hundred years one of the most popular and beloved works of English literature. In this course, we'll study Jane Austen's novel with an unusual degree of precision in order to consider *Pride and Prejudice* within a rich and comprehensive context of Regency British culture: its code of conduct, fashion, entertainments, settings, politics, and economics. We'll also transform our careful study of the novel and its contexts into published materials that we'll use to reach out to a larger community of readers as they plan to commemorate the bicentennial of *Pride and Prejudice*'s publication. In other words, this course will introduce you to a) Austen's novel, b) methods for historicist research, c) trends in contemporary scholarship, and d) professional strategies English majors can use to hone their research and writing skills for a variety of audiences.

#### Required Texts

- Austen, Jane. *Pride and Prejudice* (annotated edition, edited by Patricia Meyers Spacks)
- Tomalin, Claire. *Jane Austen: A Life*
- Murray, Venetia. *An Elegant Madness*
- I will make significant amounts of reading available to you digitally, either through Google Books, library databases, or in PDFs. You are responsible for reading these materials in a thorough manner and for bringing them to class with you either in hard or digital copy, alongside your notes, commentaries, and questions. Please make sure you're prepared to manage and read and comment on the large quantity of digital material provided in this course.

#### Grading Criteria

- Participation: 10%
- Contributions to Reader's Guide: 20%
- Research Poster: 25%
- Contribution to Blog: 15%
- Final Essay (8-10 pages) and Project Proposal (1 page proposal and optional supporting materials): 30%

**Participation:** You will need to plan to be actively involved in class every day. This means that not only do you need to be in class, you need to be participating in class by listening to and taking notes on lectures, offering your own spoken contributions in discussions, and engaging clearly and productively in group work. Bring your book and supplementary materials with you in hard or digital copy; plan on directing your peers to specific pages and passages in discussion; come prepared to make a comment or ask a question. You cannot just sit and let the class go on without your contributions; you are responsible for making sure that your participation is obvious to both your classmates and your professor. Finally, unannounced quizzes may also be used to assess your completion of the assigned reading and your preparation for class.

**Contributions to Reader's Guide:** Beginning the first week of class, you will work collaboratively with your classmates to create a comprehensive Reader's Guide to *Pride and Prejudice*. An assignment sheet will be provided with instructions and guidelines for this assignment the first week of class. You should be prepared, however, to add at least 500 words of original text to the reader's guide, and/or you need to aim for at least five substantive contributions (to editing, to structure, etc). Your contributions need to be spread evenly throughout the semester; aim for one hundred words or one substantial contribution to the reader's guide every three weeks. (You can't, in other words, wait until the last week of the class to start working on the reader's guide). Three times throughout the semester, I'll ask you to submit to me a report on your contributions to the reader's guide and will use these reports, in conjunction with the guide itself, to determine your grade.

**Research Poster:** In the 6<sup>th</sup> week of the course, you will submit for provisional grading a research poster that explores a theme in *Pride and Prejudice*. This poster is graded provisionally because the course asks you to continue to develop that theme throughout the semester into your 8-10 page final research essay. You will be allowed to make revisions to your poster as your research develops, and you will print and display your poster during finals week, when it will receive its final grade. Your poster should be carefully crafted, illustrating both an attention to design and an attention to charting new research avenues. It will need to contain careful use of images and design elements, as well as a substantial body of text (750-1000 words). I will provide a brief introduction to using PowerPoint to create research posters as well as examples of successful posters before you turn yours in.

**Blog Post:** After we've finished reading *Pride and Prejudice*, you'll sign up to author a 300-500 word blog post during one of the six themed weeks of the course where we will explore the historical contexts for the novel's depictions of conduct, entertainments, fashions, settings, politics, or economics. Your blog post will need to link an aspect of Jane Austen's novel to a text published between 1770 and 1820 that illustrates that aspect at work in the culture at large. The text you choose to link to Austen's novel will need to be one that you find and read independently (i.e. it can not be an assigned text in the course) and one that no one else in the course has previously discussed. I will work with you to help you find a text and learn how to use a blogging platform, and I will provide you with a model blog post to help you understand how to write effectively for a general audience and use hyperlinks and images to enhance the presentation of your ideas.

**Final Essay and Project Proposal:** Throughout the course of the semester, you will work on a research project that explores an aspect of Regency culture as it's expressed and commented upon in *Pride and Prejudice*. Drawing on the novel, historical resources, and recent scholarship, you'll write your research up into an 8-10 page essay, suitable for an academic reader. You should imagine this essay as the first draft of a conference paper presentation: an essay that you read out loud to a group of interested, educated, and specialized readers/listeners. Additionally, you will consider how your research might be repackaged as a project suitable to be included as part of the bicentennial celebration of *Pride and Prejudice* scheduled to be held here at Wright State in October of 2013. For this portion of the assignment, you'll prepare a 500 word proposal and present your idea to the class and your professor for consideration.

### Course Policies

**Attendance:** Attendance is required for this course. You may miss three classes without penalty; after the third absence, however, your grade will be lowered according to the percentage of the class you have completed by attending. For example, if you miss six total classes, you have attended 80% of the class, and you can expect to see a 20% deduction from your final grade that takes into account the number of classes you have missed (so that a grade of 85% (B) will be recalculated as a grade of 68% (D)). Your

participation grade will also suffer. If you have an emergency that will keep you from attending class, please let me know as soon as possible. I can't promise that I will accommodate you, but I may be able to help you get in touch with an administrator who can help you to complete this and the other courses that will have been affected by your emergency. Please note, however, I will do this only in the most dire of circumstances (a death in the family, a major illness requiring hospitalization, etc).

**Academic Integrity:** "It is the policy of Wright State University to uphold and support standards of personal honesty and integrity for all students consistent with the goals of a community of scholars and students seeking knowledge and truth. Furthermore, it is the policy of the university to enforce these standards through fair and objective procedures governing instances of alleged dishonesty, cheating, and other academic misconduct." The policy defines plagiarism as "Quoting, paraphrasing, or otherwise using the words or ideas of another as your own without acknowledging or properly citing the other."

The policy then defines the processes by which faculty may pursue allegations of academic misconduct and potential sanctions on students who violate the policy. This part of the policy may be found at <http://www.wright.edu/students/judicial/integrity.html>. Assignments submitted by students that violate Wright State's Academic Integrity policy will automatically be reported and assigned a grade of 0.

**Students with Disabilities:** If you anticipate needing accommodation for a disability in this course, please register with the Office of Disability Services ([http://www.wright.edu/students/dis\\_services/](http://www.wright.edu/students/dis_services/)) and plan to meet with me during the first week of the quarter to talk about how we can work together to ensure that you succeed in the class.

**Turning in Work:** Work is due at the time and day as stated on the syllabus. Technological difficulties such as a broken printer, a failed hard drive, or a disrupted internet connection are not acceptable excuses for late work. I recommend that you complete your essays before the deadline. I also recommend that you download and install Dropbox (<http://www.dropbox.com>) as a way to protect your work for the course should your computer crash at an untimely moment. Late work will receive a grade of 0 in order to mirror professional climates: missing a deadline for a job application, project report, or appointment will mean that you cannot take advantage of those opportunities and that you have compromised your professional reputation. I only make exceptions to this policy for documented emergencies (a death in your immediate family, a serious illness requiring hospitalization).

### **Course Schedule (subject to change):**

Week 1: *Pride & Prejudice* Vol 1

T 1/8: Introductions

Th 1/10: 1-170

Week 2: *Pride & Prejudice* Vol 2

T 1/15: 173-244

Th 1/17: 245-280

Goal: Have basic structure for Reader's Guide developed

Week 3: *Pride & Prejudice* Vol 3

T 1/22: 283-383

Th 1/24: 384-431

Initial Report on Reader's Guide due

Week 4: *Jane Austen: A Life*

T 1/29: 1-155

Th 1/31: 156-285

Week 5: *An Elegant Madness*

T 2/5: 1-156

Th 2/7: 157-289

Week 6: Posters

T 2/12: Poster Workshop

Th 2/14: Poster Workshop (draft due)

Week 7: *The Gentleman's Magazine* (From Feb 1813 p 97-192)

T 2/19: (reading packet provided by instructor) 97-157

Th 2/21: (reading packet provided by instructor) 157-192

Week 8: Regency Conduct

T 3/5: (reading packet provided by instructor)

Second Report on Reader's Guide due

Th 3/7: (reading packet provided by instructor)

Week 9: Entertainments

T 3/12: (reading packet provided by instructor)

Th: 3/14: (reading packet provided by instructor)

Week 10: Regency Fashion

T 3/19: (reading packet provided by instructor)

Th 3/21: (reading packet provided by instructor)

Week 11: Settings

T 3/26: (reading packet provided by instructor)

Th 3/28: (reading packet provided by instructor)

Week 12: Economics

T 4/2: (reading packet provided by instructor)

Th 4/4: (reading packet provided by instructor)

Week 13: Politics

T 4/9: (reading packet provided by instructor)

Th 4/11: (reading packet provided by instructor)

Final Report on Reader's Guide due

Week 14: Workshops, Review

T 4/16: Workshop for Final Essays (draft due)

Th 4/18: Review, Evaluations

Final Week: Presentations and Poster Display during Final Exam Time

Final Essays due F 4/26 by 10am via email

#### 4. Sample Assignment: Reader's Guide

200 Year of Pride and Prejudice

Instructor: Crystal B. Lake

Assignment: Comprehensive Readers' Guide

Link to Reader's Guide:

<https://sites.google.com/site/200yearsofprideandprejudice/>

Basic Information:

Assessment: Worth 20% of your final grade

Due date: ongoing, see below

Throughout the course of the semester, you'll collaborate with your classmates to create *The Most Comprehensive, Authoritative, Encyclopedic Readers' Guide to Jane Austen's Pride and Prejudice That Has Ever Been Created (Title is a Work in Progress)*.

The content of the reader's guide will be entirely up to you and your classmates, and you will have to plan and negotiate the details of that content together. Generally speaking, though, your reader's guide should be aimed for a general audience of individuals who are in the process of reading Austen's novel and keen to learn as much as they possibly can about its characters, themes, plot, and historical/cultural contexts. They'll want you to help them get a rich and intricate experience of the novel. They'll be interested in how you analyze characters and plot developments. They'll want to understand all the novel's allusions to Regency culture. They'll want to know what kinds of questions it's important to ask. At the end of the semester, the reader's guide we create will hopefully be the most comprehensive of its kind, and I will publish it online as part of the website for the Pride and Prejudice Bicentennial events that will be happening in Dayton in October of 2013. Your work, then, needs to be impeccable since it will be available to the public.

In order to contribute to the Reader's Guide, which is hosted on a Google Site, you will need a gmail account. Please create one if you don't have one already; when you create your account (and if you already have a gmail account), please make sure you have a professional username. By the second week of the semester, you need to email me from your gmail account so that I can add you as an author to the Google Site for the reader's guide.

#### Notable Deadlines:

Your contributions to the Reader's Guide should be ongoing and consistent throughout the semester. Aim to make *at least* two additions per week, either in terms of content (at least 100 new words), in editing yours or your classmates' writing, or in participating in discussions about what needs to go into the guide. Four times throughout the semester, I will check in to see how your work is going.

- Th 1/17: Basic Check-In (ungraded) – everyone should have requested permissions and made at least one contribution to sorting out content and structure of Reader's Guide
- Th 1/24: First Report Due (graded) – you'll bring to class a report on your work on the Reader's Guide (more on this below)
- T 3/5: Second Report Due (graded)
- Th 4/11: Final Report Due (graded)
- I reserve the right to add additional report assignments, should work on the Reading Guide stall



## About the Reports

At least three times during the semester, you'll submit me to me a report on the work you've done for the Reader's Guide. I will use this report, along with your work on the guide, to determine your final grade. Your report will follow this format (you can download the Reader's Guide Report form from Course Studio):

Name:

Number of Contributions:

Dates of Contributions:

Please spend 200-250 words describing and summarizing the contributions you've made to the Reader's Guide since the last report you submitted:

Please take 100-150 words to characters what, to your mind, is the most valuable contribution you've made since the last report you submitted to the Reader's Guide:

Briefly and taking into account both the quality and quantity of work that your peers have contributed to the Reader's Guide, how would you assess your work on the guide?

## Grading Criteria

In general, I will use the following criteria when assessing your contributions to the Reader's Guide:

- Does the student make frequent *and* consistent contributions?
- Do the contributions demonstrate careful and close readings of the novel?
- Do the contributions demonstrate appropriate and tenable interpretations of *Pride and Prejudice*?
- Do the contributions demonstrate responsible methods of research?
- Are the student's contributions in keeping with the general consensus about the content and structure of the Reader's Guide?
- Are the student's contributions purposeful and helpful for the intended audience?
- Do the student's contributions illustrate an awareness of the conventions of grammar and style?
- Do the student's contributions illustrate an awareness of the conventions of literary and historical research?

### 5. Sample Assignment: Blog Post

200 Year of Pride and Prejudice

Instructor: Crystal B. Lake

Assignment: Blog Post

Link to Class Blog: <http://prideandprejudice200.blogspot.com>

Basic Information:

Assessment: Worth 15% of your final grade

Due Date: Variable, Depending on Your Topic – but always on the **Thursday by the start of class** for the week you're assigned

Your blog post will need to link an aspect of Jane Austen's novel (a scene, a plot element, a character, word choices in a set piece of description, etc.) to a text published between 1770 and 1820. This text will serve to illustrate for your readers what kinds of ideas were circulating during the Regency about conduct, entertainment, fashion, setting, politics, **OR** economics (depending on the group you signed up for).

The text you choose to link to Austen's novel will need to be one that you find and read independently (i.e. it can not be an assigned text in the course) and one that no one else in the course has previously discussed on the blog. You should plan on using one of the databases we've discussed in class and/or one of the databases made available to you on the Resources section of the blog. You are required to discuss a text (either a manuscript or a print source), although you are certainly welcome (and even encouraged!) to illustrate your blog post with an image from the period as well.

The purposes of this blog post should be:

1. to summarize a primary source for a general reader who is interested in Jane Austen and the Regency but who doesn't know much about Regency ideas about your topic and who is completely unfamiliar with your primary text. They'll need reliable factual information about your text: who is its author, when was it published, what genre does it fit into, what's the nature of its content, etc.
2. to link the representation of your topic in your primary text to a specific element in Jane Austen's novel. The primary text you find should help us understand an aspect of the novel better, in other words.
3. to demonstrate your ability to a) conduct appropriate and reliable historical research, b) describe that research in grammatically correct ways that conform to the conventions of literary scholarship, and c) to cultivate a general reader's interest in your research findings

The basic requirements of the blog post are:

1. 350-500 words in length (not counting quotes from primary sources)
2. feature a quote from the text you've chosen in the title of the blog post
3. summarize a text (published between 1770 and 1820 in Britain) not assigned in the course or used by another student on the blog
4. conform to the conventions of literary scholarship (including correct use of grammar, syntax, punctuation, terminology, and MLA citation style)
5. provide an image of either the title page, a page from which you're drawing a quotation, or an illustration within the text you're summarizing

6. optional and encouraged: provide an additional period image (caricature, portrait, etc.) for visual interest.

**Grading Criteria:**

- Conforms to the requirements of the assignment (word length, unique primary text, clear connection to the novel)
- Illustrates responsible research
- Demonstrates your ability to correctly identify texts and their contexts
- Uses correct and specialized terminology in a way that makes meanings clear to a general reader
- Is well-written and exemplifies a knowledge of the conventions of writing about literary texts and historical

## **6. Sample Assignment: Research Poster**

200 Year of Pride and Prejudice

Instructor: Crystal B. Lake

Assignment: Research Poster

### **Basic Information:**

Assessment: Worth 25% of your final grade

Due Dates: Digital draft due Th 2/24 in appropriate folder on Course Studio (please title your file, LastNamePosterDraft). Draft due for provisional grading on M 2/18 by 8pm in appropriate folder on Course Studio (please retitle your file LastNamePoster). Final printed copy of poster due: finals week.

### **Assignment Description:**

This assignment asks you to introduce an audience of Austen fans and researchers to a historical cultural element that appears in *Pride and Prejudice*. Your poster needs to 1) provide its viewers with a quick look at that element as it appears in *Pride and Prejudice*, 2) explain and summarize that element as it functioned in Regency culture, and 3) comment on understanding how the element functioned in Regency culture helps explicate a theme in *Pride and Prejudice*. By creating a digital poster (using PowerPoint, Photoshop, GIMP, or other software of your choice), you'll be able to present to viewers an in-depth introduction to a component of Regency culture and a new insight into the novel that on both your own interpretive and research skillset.

### **Your poster should be sure to:**

1. Feature the relevant excerpt from *Pride and Prejudice*
2. Feature at least one image and at least one text from Regency culture (1789-1837) that relates to the element from the novel you're researching
3. Contain appropriate citations in MLA style (and your name)
4. Be factually accurate
5. Include 750-1000 words of your own writing
6. Use design, text, and image effectively to appeal to a sophisticated viewer and to convey complex information to an advanced reader

### **Grading Criteria:**

In general, I will assess the following while grading your poster:

- Evidence of your ability to identify appropriate areas for further research
- Your ability to convey new and complex information to a reader-viewer
- Your use of design, images, and text
- Your mastery of technical skills like basic grammar, punctuation, and MLA citation
- Your factual accuracy and interpretive reliability

## **7. Links to Samples of Student Work**

Student Blog, final version: <http://prideandprejudice200.blogspot.com>

Student-authored Reader's Guide, final version: <http://pride-and-prejudice.creatavist.com/story/4323#/>

Student Research Posters: on display throughout the *Pride and Prejudice*: The Bicentennial event. More information available here: <http://www.wright.edu/celia/events/pride-prejudice-the-bicentennial>