

# ENRICHED CLASSICS

Curriculum Guide to:

## *Pride and Prejudice*

by

**Jane Austen**

### About the Enriched Classics Program:

**With over fifty titles in the Enriched Classics series, these beautifully repackaged classics are ideal for classroom use. Each Enriched Classic edition offers unique editorial features of special interest to teachers and students, including:**

- A concise introduction that gives readers important background information
- A chronology of the author's life and career
- A timeline of significant events that provide the book's historical context
- An outline of key themes and plot points to help readers form their own interpretations
- Detailed explanatory notes
- Critical analysis, including contemporary and modern perspectives on the work
- A list of recommended books and films to broaden the reader's experience
- Discussion questions to promote lively classroom discussion

For more information about Enriched Classics, visit [www.simonsays.com](http://www.simonsays.com)



**SIMON & SCHUSTER**  
A VIACOM COMPANY

## ***Pride and Prejudice*, Jane Austen**

Dear Colleague:

*Pride and Prejudice* seems to be beloved and bemoaned by teenagers in equal measure. For every student who compares herself affectionately to Elizabeth Bennet, there's another who doesn't want to touch a stuffy novel about eighteenth-century England.

As teachers, our challenge is to present the fun, lively Jane Austen—the Austen whose characters remind us of ourselves and whose wit inspired the recent blockbusters *Clueless* and *Bridget Jones's Diary*. Perhaps, then, engaging students directly with the characters and their stories remains the best way to interest them in *Pride and Prejudice*.

If students read closely and really listen to the dialogue, they'll laugh at Mr. Collins's fawning attentions to Lady Catherine and applaud Lizzy's attacks on Mr. Darcy. These lessons are designed to help them find the wit in Austen's novel and encourage them to scrutinize her social commentary. Along the way they may learn that eighteenth-century England wasn't as stuffy as they had imagined and that literary analysis has many rewards.

Julie Kachniasz

Each of the five lesson plans in this packet includes:

- Step-by-step instructions
- Materials needed
- Standards covered
- Questions students should be able to answer when the lesson is over

## Curriculum Plan #1

### **“I Never Saw Such Happy Manners!” (A Lesson in Cultural Analysis)**

When Lydia runs off with Wickham, Elizabeth quickly concludes that her dismay has as much to do with concern for her own prospects of happiness as with concern for her sister: “Had she known nothing of Darcy, she could have borne the dread of Lydia’s infamy somewhat better.” A man of Darcy’s standing, Elizabeth realizes, would resist association with a disgraced family, or would he? Much to the reader’s delight, Darcy chooses Elizabeth despite her family’s want of proper manners.

This lesson encourages students to look closely at the manners, social behaviors, and class issues at play in Austen’s novel and to compare them to what they see in their own community. They will read the novel within its historic context, while conjecturing what Austen’s response to her world may have been.

This activity will take one fifty-minute class period.

#### **NCTE Standards Covered:**

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

#### **What To Do:**

1. Together as a class, briefly discuss the importance of proper social behavior in Regency England. Look closely at passages in the novel that describe formalized social interactions: calling on acquaintances (p. 23), dressing for dinner (p. 38), reserving dances (p. 100), etc. Have students find a few of their own examples from the text. They should observe that there is a prescribed way one should behave when in society.
2. Place the students into small groups, and pass out the handout on character status. Have the students fill out the chart, supporting their observations with brief passages from the text. To assist them, provide the following guidelines:
  - **Wealth/Class:** What is the character’s social status? Does s/he have a large fortune? Is the family well respected and well connected?

- **Behavior:** How would you describe this character's manners? How does s/he treat others?
- **Success:** How successful is this character at securing what s/he desires?

3. Discuss the students' findings. Does high class always equal success, or is something else going on here? For example, how does Elizabeth fare in comparison with Miss Bingley? How important is one's behavior in determining success?

4. Ask students what they know about the late-eighteenth and early-nineteenth centuries, and discuss some of the most notable events (the Introduction gives a brief overview): industrialization caused the redistribution of wealth, England and France were at war, and America had recently won its independence. How might Austen's novel reflect these occurrences? Why might proper manners be important? Why might status now be more fluid?

5. Next, give the students 15-20 minutes to write the social code for *Pride and Prejudice*. They should consider the following questions as they write: How should one behave? What manners are most appealing? Which are least so? How would someone move up in status? When would they move down? Ask a few students to share their codes with the class.

6. For homework, have students compare the *Pride and Prejudice* code to their own community's code. What are the similarities? How do the codes differ? What might account for these differences?

### **What You Need:**

A copy of the Enriched Classic edition of *Pride and Prejudice* (0743487591) for each student

Copies of Handout #1

### **How Did It Go?**

Did students learn something about Austen's time period? Were students able to distinguish between characters of different classes? Could they read the text for clues? Were they able to make conjectures about the novel's relationship to its historic setting? Could they synthesize what they learned into a brief, written passage? Did they make connections to their own community?

## Curriculum Lesson #2

### "Do You Know Who I Am?" (A Lesson in Satire)

The characters of Mr. Collins and Lady Catherine de Bourgh, while exasperating, are also immensely entertaining. Jane Austen excels at satire and provides the reader of *Pride and Prejudice* with a witty commentary on social class.

In this lesson, students will examine a satirical painting by William Hogarth, an eighteenth-century artist, to better understand the idea of satire. Then, they will find textual examples of Austen's ridicule of Mr. Collins and Lady Catherine before creating their own visual satires of these characters.

This activity will take two fifty-minute class periods.

#### NCTE Standards Covered:

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.
7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

#### What To Do:

1. Project the image of William Hogarth's satirical painting *Marriage A-la-Mode I: The Marriage Settlement* from The National Gallery Web site, or distribute handouts of the image. (See "What You Need" at the end of this lesson plan for a website where you can find this picture.) Explain to the students that *satire* ridicules its subjects, often in order to expose folly or vice.

2. Ask the students to identify the satirical elements of the painting. Students may find some of the elements below, among others:

- The pale, weak, slouching bride
- The fashionable groom gazing admiringly at himself in the mirror
- The dogs chained together as a possible reference to the marriage contract
- The large, haughty father with a gouty leg pointing at his family tree
- The horrific painting of Medusa in the circular frame
- The elaborate new house being built outside

3. Discuss what or whom Hogarth is ridiculing. Is he commenting on marriage? How does he feel about the habits of the upper class? What is his opinion of wealth and how it's used or acquired? How does he make his opinions clear to the viewer?

4. Ask the students whom Jane Austen satirizes in *Pride and Prejudice*. They should be able to recognize some of the characters frequently mocked, e.g., Mr. Collins, Lady Catherine, Mary, and Mrs. Bennett. Then, place the students into small groups and ask them to complete the satire handout (Handout #2). They will be creating a satirical drawing of either Mr. Collins or Lady Catherine de Bourgh.

5. In completing the handout, each group should follow these steps: 1) Find 5 brief passages in the novel that satirize specific qualities in your character (e.g., "I do not reckon the notice and kindness of Lady Catherine de Bourgh as among the least of the advantages in my power to offer. You will find her manners beyond anything I can describe" shows Mr. Collins fawning attention to nobility; and "Miss Bennet, do you know who I am?" shows Lady Catherine's exaggerated opinion of her self.) Write your passages in the appropriate space on the handout, along with a description, in your own words, of the ridiculed quality. 2) Choose one of your quotations to be the title of your artwork. 3) Choose a setting and situation for your scene (e.g., Lady Catherine on her grounds in a chaise and four). 4) Consider other elements or people to add to your scene and what they would contribute to your satire (e.g., an obedient dog with its master, to comment on Mr. Collins's devotion). 5) Draw your scene. Remember, your ideas are far more important than artistic talent, or lack thereof. As you draw, think about your subject's posture, position in the picture frame, and relationship to any other characters in the scene.

6. Have each group share its drawing with the class.

### **What You Need:**

A copy of the Enriched Classic edition of *Pride and Prejudice* (0743487591) for each student

*Marriage A-la-Mode 1: The Marriage Settlement* from The National Gallery Web site:  
<http://www.nationalgallery.org.uk/cgi-bin/WebObjects.dll/CollectionPublisher.woa/wa/work?workNumber=ng113>.

Copies of Handout #2

### **How Did It Go?**

Were students able to understand the concept of satire? Could they recognize the satirical elements in Hogarth's painting? Could they recognize the satires in the novel? Were they able to identify satirical passages in the text and translate them into images?

### Curriculum Lesson #3

#### Yours, Etc. (A Lesson in Character and Style)

Many a noteworthy occurrence in *Pride and Prejudice* is marked by the exchange of a letter, from Jane's belief that Mr. Bingley has withdrawn his affection to Lydia's elopement with Wickham. This lesson asks students to examine a letter from the novel in order to recognize the conventions of the form. Then, students will do a close reading of the scene in which Mr. Darcy proposes to Elizabeth at Rosings. Once they understand her perspective, they will pen the missing letter from Lizzy to Jane.

This lesson should occur prior to reading chapter 12, volume 2.

This activity will take approximately between one and two fifty-minute class periods.

#### NCTE Standards Covered:

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

#### What To Do:

1. Have a student read aloud Jane's letter to Elizabeth describing her relationship with Miss Bingley in London (pp.168-9). Ask the students what strikes them about the letter. Is it the formality, so different from the emails of today? How do they know she addresses this letter to her sister? What makes this letter personal? Students should note how Jane, after narrating the events, wrestles with her emotional response.
2. In small groups, have students re-read chapter 11, volume 2 (pp. 212-219), the scene where Mr. Darcy proposes to Elizabeth for the first time. Working together with their groups, ask students to name five emotions Elizabeth experiences during this scene and to select the five sentences they think best represent her response to Mr. Darcy. Encourage the students to fully discuss their choices with one another. They should be able to explain why they chose the sentences they did.



3. Now, remind students of the importance of pride and prejudice in the novel and ask them to consider the role of these emotions in this chapter: Do any of the characters show pride in this scene? What about prejudice? Are they aware of these emotions? How do they affect the outcome of the exchange?

4. Using what they learned from class and group discussion, ask each student to write a letter from Elizabeth to her sister Jane recounting Mr. Darcy's proposal and her response to it. They should try to echo Austen's style and consider the following questions as they compose their letter: What are her impressions of Darcy? What conflicting emotions does she experience? How do they come about? Is she completely happy with the decision she gives Darcy? Does she have any doubts? Does she tell Jane of Darcy's injustice to her regarding Mr. Bingley? What parts of the exchange, if any, would she withhold from Jane?

5. In class the next day, ask a few students to read their letters to the class and then discuss: What emotions do all of the letters express? How do the letters differ? Based on the text, why might this be?

### **What You Need:**

A copy of the Enriched Classic edition of *Pride and Prejudice* (0743487591) for each student

### **How Did It Go?**

Could students recognize certain patterns in the letters of the novel? Were they able to work with their groups to decide on their sentences? Did they engage in a productive discussion of what was happening in the scene? Could students defend their choices? Did their letters show an understanding of the letter style in the novel? Were they able to adapt their writing style as needed? Were they able to present key elements of the scene in their letter?

## Curriculum Lesson #4

### Mr. Darcy's Turn (A Lesson in Point of View)

Jane Austen gives *Pride and Prejudice* a limited omniscient narrator. We are privileged to hear Elizabeth's thoughts but not those of the other characters. This often leaves students wanting to know more of the proud, reserved Mr. Darcy.

In this lesson, students will read a passage for clues about Mr. Darcy's thoughts. Then, based on their conclusions, they will rewrite the passage with a narrator privy to Mr. Darcy's inner monologue.

This lesson could be used with any chapter or character. For example, it might be fun to ask the students to rewrite a scene from the perspective of Mr. Collins, Lydia, or Mr. Wickham.

This activity will take one to two fifty-minute class periods.

#### NCTE Standards Covered:

3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.
9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

#### What To Do:

1. Ask students to name some adjectives that describe Mr. Darcy and write those words on the board or on an overhead. Does everyone agree? Have students defend their choices with passages from the text.
2. Direct students to chapter 2, volume 3 (p. 290) and ask them to re-read the chapter up to the bottom of p. 295 (before the discussion of Mr. Wickham) with a partner. They should play close attention to any passages that give clues about Mr. Darcy's state of mind and infer possible meanings (e.g., the narrator tells us Darcy and his sister called sooner than Elizabeth expected, which could suggest a pressing desire for a meeting on Darcy's part). Make sure the students discuss their ideas with their partner and jot down their observations.

3. Once the students have read through the whole chapter a few times with their partner, noting any clues they find about Mr. Darcy, ask them each to rewrite the scene with a narrator who knows only Mr. Darcy's inner thoughts. Their piece should follow the same narrative as the chapter in the novel. Remind students to compose dialogue and to consider Mr. Darcy's responses to various exchanges: Why does he call so early? How does he feel about seeing Elizabeth? What are his feelings toward his sister and his opinion of her behavior? Does he recall any past events during the course of the visit? What does he think of Elizabeth's aunt and uncle? What are his concerns? How does he want to be perceived?
4. Encourage student to share their writing in class.

**What You Need:**

A copy of the Enriched Classic edition of *Pride and Prejudice* (0743487591) for each student

**How Did It Go?**

Could students express their impressions of Darcy, as based on the text? Were they able to infer his thoughts from the clues given by the narrator? Did students write clear, conceivable narratives from Darcy's perspective?

## Curriculum Lesson #5

### "Oh, To Be Mistress of Pemberley" (A Lesson in Interpretation)

When Elizabeth first sees Darcy's estate, Pemberley, the narrator describes her delight at the place and provides a detailed description of the house and grounds. Students might be surprised at the attention given to this house, especially since the narrator isn't overly descriptive of property or nature at any other point in the story. This lesson gives students the opportunity to do a close reading of the text and consider the reasons for its inclusion.

They will begin by articulating their questions about Pemberley. Then, they will read a seventeenth-century country-house poem by Aemilia Lanyer alongside the Pemberley passage, with the goal of learning something new about Austen's text through the comparison. This activity will prepare them to find another passage in the novel they find striking and to compose an essay investigating the questions it raises.

This activity will take one fifty-minute class period.

#### **NCTE Standards Covered:**

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.
2. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.
3. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).
9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

#### **What To Do:**

1. Distribute Handout #3 ("Oh, To Be Mistress of Pemberley"). Read the description of Pemberley aloud in class:

“[Pemberley] was a large, handsome, stone building, standing well on rising ground, and backed by a ridge of high woody hills; and in front, a stream of some natural importance

was swelled into greater, but without any artificial appearance. Its banks were neither formal nor falsely adorned. Elizabeth was delighted. She had never seen a place for which nature had done more, or where natural beauty had been so little counteracted by an awkward taste. They were all of them warm in their admiration; and at that moment she felt that to be mistress of Pemberley might be something!”

2. Ask the students what they find striking about the passage: Is it the lengthy description given to the site? Is it the focus on nature? Is it Elizabeth's seemingly sudden change of heart, especially one that appears to be based on material considerations? Write their responses on the board or overhead.

3. Divide the students into small groups. Tell them that there was a tradition in the early seventeenth century of writing poetry about country-houses, and ask them to read the from Aemilia Lanyer's "The Description of Cooke-Ham," a country-house poem from this period, on Handout #3. (If by chance students have already studied a country-house poem, you first might ask them if the Pemberley description reminds them of any of their past readings.)

“The house received all ornaments to grace it,  
And would endure no foulness to deface it.  
The walks put on their summer liveries,  
And all things else did hold like similes:  
The trees, with leaves, with fruits, with flowers, clad,  
Embraced each other seeming to be glad,  
Turning themselves to beauteous canopies  
To shade the bright sun from your brighter eyes” (lines 19-26)

4. Ask students to compare the two passages with their groups. The handout includes the following questions to guide their discussion:

- What do both passages describe?
- What does each praise?
- What personification can you find in Lanyer's poem? Circle these words.
- Why might Lanyer give nature human qualities?
- To whom might the poem be addressed? Why do you think so?
- What does the narrator think of this person? How do you know?
- How does reading the poem inform your reading of the Pemberley passage?
- Why might Elizabeth be inspired to be mistress of Pemberley?

5. Now, discuss each group's findings together as a class. What did the students discover? Did the poem help them to better understand Austen's text? Be sure the students understand the country-house poem. Do they see how by praising the estate (and showing how nature strives to beautify the surroundings), the poem seeks to praise the estate's mistress? Do they think Austen's text functions in a similar manner? If not, what is their reading of the Pemberley passage?

6. For homework, assign the students a paper: Find a passage in the novel that you find striking. Read your passage a few times, taking note of your questions. Does this passage remind you of anything else you've read? Use this text, or the ideas it generates, to help answer your questions. Write a 2- to 3-page paper describing your explorations.

**What You Need:**

A copy of the Enriched Classic edition of *Pride and Prejudice* (0743487591) for each student

Copies of Handout #3

**How Did It Go?**

Did students engage with the passage? Were they able to compare and contrast Austen's text with the poem? Could they understand the aim of the poem? Did they allow what they learned about the poem to inform their reading of the *Pride and Prejudice* passage? Could they adapt what they learned about textual analysis to write detailed essay about a new topic?

Handout #1

**“I Never Saw Such Happy Manners!”**

	<b>Wealth/Social Class</b>	<b>Behavior</b>	<b>Success</b>
<b>Elizabeth Bennet</b>			
<b>Mr. Darcy</b>			
<b>Mr. Bingley</b>			
<b>Miss Bingley</b>			
<b>Mr. Collins</b>			
<b>Lady Catherine de Bourgh</b>			
<b>Mr. Wickham</b>			

Handout #2

**“Do You Know Who I Am?”**

Character \_\_\_\_\_

1) Quotation Chart: Fill in the chart below with five quotations that satirize your character and provide an explanation of the quote in your own words.

<i>Passage from text</i>	<i>Explanation</i>

2) Choose a quotation (or part of a quotation) from above to be the title of your illustration:

\_\_\_\_\_

3) Choose the setting and a situation for your scene:

\_\_\_\_\_

\_\_\_\_\_

4) What other symbolic elements would you like to add to your scene?

\_\_\_\_\_

\_\_\_\_\_

5) On a separate sheet of paper, draw your scene.



Handout #3

**"Oh, To Be Mistress of Pemberley"**

*from Pride and Prejudice*

“[Pemberley] was a large, handsome, stone building, standing well on rising ground, and backed by a ridge of high woody hills; and in front, a stream of some natural importance was swelled into greater, but without any artificial appearance. Its banks were neither formal nor falsely adorned. Elizabeth was delighted. She had never seen a place for which nature had done more, or where natural beauty had been so little counteracted by an awkward taste. They were all of them warm in their admiration; and at that moment she felt that to be mistress of Pemberley might be something!”

*from The Description of Cooke-Ham*

“The house received all ornaments to grace it,  
And would endure no foulness to deface it.  
The walks put on their summer liveries,  
And all things else did hold like similes:  
The trees, with leaves, with fruits, with flowers, clad,  
Embraced each other seeming to be glad,  
Turning themselves to beauteous canopies  
To shade the bright sun from your brighter eyes” (lines 19-26)

**Questions:**

1. What do both passages describe?
2. What does each praise?
3. What personification can you find in Lanyer’s poem? Circle these words.
4. Why might Lanyer give nature human qualities?
5. To whom might the poem be addressed? Why do you think so?
6. What does the narrator think of this person? How do you know?
7. How does reading the poem inform your reading of the Pemberley passage?
8. Why might Elizabeth be inspired to be mistress of Pemberley?

ENRICHED  
CLASSICS

## New and Forthcoming Titles

ISBN	TITLE/AUTHOR	PRICE
<b>NEW!</b>		
0-7434-8759-1	<i>Pride and Prejudice/ Austen</i>	\$4.95
0-7434-8764-8	<i>Wuthering Heights/ Bronte</i>	\$4.95
0-7434-8769-9	<i>My Antonia/ Cather</i>	\$4.95
0-7434-8767-2	<i>The Awakening and Selected Stories/ Chopin</i>	\$4.95
0-7434-8765-6	<i>Heart of Darkness and The Secret Sharer/ Conrad</i>	\$4.95
0-7434-8761-3	<i>Great Expectations/ Dickens</i>	\$4.95
0-7434-8760-5	<i>A Tale of Two Cities/ Dickens</i>	\$4.95
0-7434-8755-9	<i>The Count of Monte Cristo/ Dumas</i>	\$6.50
0-7434-8763-X	<i>Crime and Punishment/ Dostoevsky</i>	\$6.95
0-7434-8771-0	<i>The Federalist Papers/ Hamilton</i>	\$6.50
0-7434-8756-7	<i>Scarlet Letter/ Hawthorne</i>	\$3.95
0-7434-8768-0	<i>The Prince/ Machiavelli</i>	\$3.95
0-7434-8774-5	<i>The Scarlet Pimpernell/ Orczy</i>	\$4.95
0-7434-8758-3	<i>Frankenstein/ Shelley</i>	\$3.95
0-7434-8762-1	<i>The Jungle/ Sinclair</i>	\$5.95
0-7434-8766-4	<i>Uncle Tom's Cabin/ Stowe</i>	\$5.95
0-7434-9369-9	<i>Bless the Beasts and Children/ Swarthout</i>	\$6.99
0-7434-8772-9	<i>Walden and Civil Disobedience/ Thoreau</i>	\$4.95
0-7434-8757-5	<i>Adventures of Huckleberry Finn/ Twain</i>	\$4.95
0-7434-8773-7	<i>The Time Machine/ Wells</i>	\$3.95
0-7434-8770-2	<i>Ethan Frome/ Wharton</i>	\$4.95
<b>AVAILABLE IN NOVEMBER 2004</b>		
0-7434-8776-1	<i>Sense and Sensibility/ Austen</i>	\$4.95
0-7434-8777-X	<i>Narrative of the Life of Frederick Douglass/ Douglass</i>	\$4.95
0-7434-8775-3	<i>Cyrano de Bergerac/ Rostand</i>	\$4.95
0-7434-8779-6	<i>Best Short Stories of Mark Twain/ Twain</i>	\$6.95
0-7434-8778-8	<i>Pudd'nhead Wilson/ Twain</i>	\$4.95

AVAILABLE WHEREVER BOOKS ARE SOLD.

### FREE CURRICULUM GUIDES

are currently available for the following Enriched Classics titles:

*The Adventures of Huckleberry Finn*  
*The Awakening and Selected Stories by Kate Chopin*  
*Frankenstein*  
*Great Expectations*  
*Heart of Darkness/The Secret Sharer*  
*Pride and Prejudice*  
*The Prince*  
*The Scarlet Letter*  
*A Tale of Two Cities*  
*Wuthering Heights*

For more information or to download a free curriculum guide, please visit  
[www.simonsaysacademic.com/ecoffer](http://www.simonsaysacademic.com/ecoffer).