

**Lightning Literature & Composition**  
**British Literature: Early-Mid 19th Century**  
**Student's Guide**  
**Third Edition**

**Acquiring College-Level Composition Skills**  
**by Responding to Great Literature**

**The difference between the right word and the almost-right word  
is the difference between the lightning and the lightning bug.—Mark Twain**

**Michael G. Gaunt**



For Virginia



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\*COMPLETE TEXT IN THIS GUIDE

## **REQUIRED BOOKS FOR THIS COURSE**

You need unabridged copies of the following:

*Pride and Prejudice* by Jane Austen

*Ivanhoe* by Sir Walter Scott

*Frankenstein* by Mary Shelley

*Jane Eyre* by Charlotte Brontë

**'TIS THE  
GOOD READER THAT  
MAKES THE GOOD BOOK.  
—Ralph Waldo Emerson**

# Introduction

## Why This Course?

Most people like to read, and most people write. But what, how well, and how often people read and write varies greatly. The *Lightning Literature and Composition* guides teach the skills of deep reading and the craft of writing. When you become a better reader, you widen the scope of books you can enjoy and learn from. As you improve your writing skills, writing becomes easier, so it's less daunting and time-consuming.

You may have thought that knowing the alphabet and having a decent vocabulary was all you needed to read well, but this isn't the case. Reading is a partnership with the book. When you read what is supposed to be a good book, you expect the author to write proper sentences, use words correctly, and tell a story that makes sense. In the same way, the author of the book expects the reader to have a certain level of knowledge, an understanding of language, and an openness to ideas. You can improve in these areas by reading more literature, understanding more about the times that shaped the authors of that literature, and learning about figurative and rhetorical language.

Just as these reading skills can be learned, so too can the craft of writing. You may never become a brilliant poet or a best-selling novelist, but you can learn to write more clearly, more powerfully, and with greater depth. The *Lightning Literature and Composition* series uses great literature to expose you to techniques that will improve your own writing. Think of these techniques as tools. Just as you need tools to build a cabinet, you need tools to build a paper. The more tools you have and the better you know how to use them, the better your cabinet, and your paper, will be.

Each course in the *Lightning Literature and Composition* series concentrates on literature of a particular period, region, or author. This course focuses on British literature from the first half of the nineteenth century. This was a time of social unrest. Great Britain was still feeling the philosophical fallout of the popular uprisings of the previous century—the American and French Revolutions—and many were reevaluating their society. It was during this period that Romanticism, with its emphasis on the individual, on the imagination, and on emotions, was shaping literature and the arts. This is the era when slavery was outlawed in Great Britain, decades before we reached the same decision in the U.S. The Industrial

Revolution was also in full swing, changing the modes of life and the landscape of Britain significantly. These various concerns are evident in the material covered in this course.

This course provides an overview of these changes, and other important considerations in British literature during this period, but the focus is to teach deep reading and writing skills using classic literature. Of course, these reading selections often raise important religious, social, and philosophical issues, and I encourage you to think and talk about these things using the Discussion Questions in Appendix B. My hope is that as you learn to approach literature more intelligently, you will be better able to extract its wisdom and discern its failings.

## **Why Read Literature?**

“I hate it when I’m forced to read something. I want to be able to choose books to read when I want, according to my moods and interests. I think about what I read and enjoy discussing books with others, but I resent having to write about books all the time. I just want to relax and enjoy the story.”

The above statements are:

- a. Complaints made throughout time by students in literature classes
- b. Comments that English teachers are weary of hearing
- c. My own thoughts about reading literature
- d. All of the above

The answer is d. I realize you’re probably feeling some resistance to being told to read the material in this class. In an ideal world you’d choose great books to read, according to your own timing, then join a group of amiable, intelligent friends for a deep but witty discussion over a picnic lunch near a meandering stream, shaded by a weeping willow.

I regret this is not the case, but things aren’t all bad, either. I’ve tried to choose works that are important to British literature and that provide strong examples of good writing. I’ve also tried to expose you to a range of styles and subject matter. What this means is that I hope you’ll find at least a few things you enjoy, but you probably won’t enjoy it all equally. Even I don’t. And I’ll admit—when it came to rereading these works, not for pleasure, but to write lessons and questions about them, even the joy of reading some of my favorite authors was dampened.

Don’t worry, though—I’m sure the next time I reread them, not for money but for love, they will be as pleasurable as ever. That fact is something you should hold onto. If you read a book in this class that you love, but hate the duty and writing attached to the reading, remember that someday you can reread the book for your own reasons, and no doubt you will find new pleasure and wisdom there.

## Introduction

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So, why read great literature to begin with? Here are some reasons, in no particular order:

- To develop an appreciation for, and understanding of, literature
- To expose yourself to great writing, thus enhancing your own writing
- To learn about other times and cultures
- To expand and refine your view of the world
- To increase your understanding of human nature—both its triumphant and tragic sides
- To learn lessons in honesty, integrity, courage, and a myriad of other moral and ethical values
- To form concrete images in your mind of how these abstract values are expressed in and between people
- To revel in the beauty, elegance, and surprises that only great writers can regularly coax from language
- For pleasure

You need not have all these reasons to read literature. Any one can be sufficient, but the last one certainly helps all the others. I hope that you will also read for pleasure in addition to reading for this class, and that reading for pleasure, if for no other reason, will be a habit you keep for the rest of your life.

## HOW TO READ LITERATURE

I chose the selections in this course to be challenging to high school students without being overwhelming. The following considerations are all important to reading comprehension:

- Careful attention to the work
- Understanding the vocabulary the writer uses
- Basic knowledge of the setting (time and place) and types of characters
- Understanding the figurative language
- Understanding the emotional context
- Understanding symbolism—though most stories can be understood on some level without understanding their symbolism

To give careful attention, you need to create an atmosphere that allows for this. Choose a comfortable, well-lit spot. Arrange a time when you won't be disturbed by siblings, friends, parents, the telephone, etc. Try to read in blocks of at least half an hour because this allows you to get caught up in the story. Writing your thoughts down in a reading journal (see page 22) can also encourage you to pay better attention to what you're reading. The comprehension questions in this guide should help as well.

For vocabulary, use the vocabulary notebook discussed on page 22.

Most likely you will have sufficient understanding of the setting and character types in these books. If something is confusing to you, though, a quick check in an encyclopedia or on the Internet can probably answer all your questions.

Understanding figurative language, emotional context, and symbolism is more complex than knowing vocabulary and basic facts about setting and character. Some of this you will learn in these courses. And the more you read, the better reader you become. Discussing your reading with someone else who has read the work can also help.

## HOW TO READ POETRY

You will be reading poetry in this course, so I thought it best to give you tips on how to read poetry in order to increase your understanding and enjoyment. Poetry can seem daunting because the vocabulary is often unfamiliar, the syntax is different from prose, and it's filled with figurative language. But familiarizing yourself with each poem, and with some poetic terms and techniques, will help a lot.

### Vocabulary

As with prose, you will no doubt encounter words in poems that you don't know. The difference is that in prose you can often get a good sense of the word's meaning from its context. This can be difficult or impossible to do in poetry, because there is much less context, and the words you don't understand will often be vital to understanding the whole. Always take the time to look up any unfamiliar words in a dictionary to ensure you're understanding the basic meaning of the poem. If you look up all the unfamiliar words and write their definitions in your vocabulary notebook, you'll have a much easier time studying the poems.

It is  
easier to write  
a mediocre  
poem than to  
understand  
a good one.  
—Montaigne

### Syntax

Syntax refers to the order of words in a sentence. The grammar and syntax of poetry is often different than the grammar and syntax of prose. You may have heard the phrase “poetic license.” When someone says they're taking “poetic license,” they mean that they're giving themselves special allowance to break the rules. This comes from the way poets break the common rules of syntax.

For example, whereas in prose we would write, “I went to the beach and walked barefoot on the shore,” a poet might express this same idea: “On the beach, barefoot on the shore, I walked.” Poets usually make these changes not just to be different, but to satisfy needs of rhyme or meter, both of which you'll study in this course.



If you're still having trouble understanding a poem after defining all the unfamiliar words, you may be stuck on the unusual syntax. In this case, take the time to write a prose version of the poem. For example, here is a stanza from William Blake's "On another's Sorrow:"

Think not, thou canst sigh a sigh  
And thy Maker is not by,  
Think not, thou canst weep a tear,  
And thy Maker is not near.

And here is my prose version of this stanza:

You should not believe that you can sigh a sigh or shed a tear without God knowing about it and coming to comfort you.

This exercise doesn't take long and can greatly increase your familiarity with the poem.

### **Figurative Language**

Poets use figurative language to increase the beauty and depth of their poems. Prose writers also use these, especially to enhance description. We will only look at these briefly here, so you have a working understanding, but each of these is taught in more depth in other courses in this series.

#### **SIMILE**

A simile is the comparison of one thing to another, saying something is "like" or "as" something else. Usually this is done to describe something in a way that's fresh and exciting to the reader. (This means that a good poet will almost never use a well-worn simile, e.g., "God is like a father to me" or "She moved like a cat.") This can be a particularly good way to express abstract ideas, because by comparing an abstract idea to a concrete image, the poet gives the reader something to visualize. It is just as often used, however, to describe a concrete object. For example, in "Holy Thursday" from William Blake's *Songs of Innocence*, the group of poor children coming to the church service processed along the street "Till into the high dome of Paul's they like Thames waters flow."

#### **METAPHOR**

A metaphor is essentially the same as a simile, but without the words *like* or *as*. In a metaphor, one thing is directly equated with another. For example, those crowds of children mentioned above in Blake's "Holy Thursday" from *Songs of Innocence* are later called "these flowers of London town" and "multitudes of lambs." Again, the poet wants to present something to the reader in a fresh manner.

## PERSONIFICATION

Personification is the portrayal of the nonhuman with human characteristics. For example, you may read about “babbling brooks,” “whispering pines,” or “dancing daffodils.” Inanimate objects do not babble, whisper, or dance—people do. These are examples of personification.

## Sound in Poetry

The most prominent examples of sound in poetry are rhyme and meter, which you will learn about in this course. But there are other ways poets use sound. Alliteration and assonance are two of the most important. Like figures of speech, these literary devices are used in prose as well as poetry.

## ALLITERATION

Alliteration is the repetition of a consonant sound, usually at the beginning of words. This has everything to do with what you hear, not what you see. For example, “Cedric saw the center of the sumptuous ceiling” contains a lot of alliteration on the soft-*s* sound even though some of the words begin with the letter *s* and some begin with the letter *c*. On the other hand “Cars in cities make George grind his teeth,” has no alliteration even though two words begin with *c* and two begin with *g*. That’s because these *c*’s and *g*’s have different sounds (one soft, the other hard).

## ASSONANCE

Assonance is the repetition of vowel sounds. “Penguins are winsome with their fins and their feet.” Here the “in” sound is repeated in *penguins*, *winsome*, and *fins*. (Notice the alliteration, too—“fins and their feet”—poets often combine techniques in one sentence or line.)

Another example: “Archie was free to go dancing with me.” This repeats the long-*e* sound in three places: *Archie*, *free*, and *me*.

## RHYME

Often the first thing people think about when they hear the word *poetry* is rhyme. Nursery rhymes are usually the first poems we learn, and, true to their name, they always rhyme:

Jack Sprat  
Could eat no fat  
His wife could eat no lean  
So between the two of them  
They licked the platter clean.

## Introduction

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The convention for notating rhyme patterns, or schemes, in poems, is to use letters, assigning the same letter to every line that rhymes. For example, “Jack Sprat” has the rhyme pattern *a a b x b*. This shows that the first and second lines rhyme with each other, as do the third and fifth lines. The fourth line rhymes with nothing, so is given an *x*.

Not all poems rhyme, but almost all of the poems you will read in this course will—or will, at least, come close to it. Those rhymes will be most difficult to see in some of the poems of William Blake. His poetry is the oldest you will study in this course, and he depends on earlier, or even archaic, pronunciations of some words. In “On Another’s Sorrow,” Blake rhymes *woe* with *too* and *gone* with *moan*. The poems you will read by Keats, Shelley, Yeats, Wordsworth, and Coleridge will rhyme much more straightforwardly. You won’t need to notate the rhyme patterns, but notice the rhyme schemes as you read. Also notice if the rhymes emphasize certain words or link certain words more closely to each other.

### METER

Meter is the measurable rhythm (stresses of words) in poetry. Although you probably don’t think about it, every syllable you say has a certain amount of stress, some more than others. For example, say the word *penguin* aloud. If you listen, you’ll notice that the first syllable is stressed more than the second: *PEN-guin*. If you said *pen-GUIN*, it would sound odd. This is true of longer words, too. *Elephant*, a word with three syllables, is also emphasized on the first syllable: *EL-e-phant*.

Emphasis is largely unconscious in our speech, but very important. Sometimes it even dictates the meaning of a word. Consider these two sentences:

They have no *record* of your purchase.

I want to *record* a few songs off that CD.

Both sentences contain the word *record*—or, rather, each sentence contains a different word, each of which is spelled *r·e·c·o·r·d*. But they mean different things and are pronounced differently. The first is accented on the first syllable: *RE-cord*; the second is accented on the second syllable: *re-CORD*.

It’s usually unimportant in speech to be aware of stress, but it’s always important when writing poetry. Poets choose certain words to set metrical patterns and to reinforce the poem’s meaning. The poems you read during the course of this course each employ a strong metrical system. As with rhyme, you won’t have to provide a detailed metrical analysis of any of these poems, but notice the differences in various poems’ rhythms. Often a poem’s meter helps reinforce its content and tone.

## Reading Aloud

I strongly recommend that you read poems aloud. Even poems which don't rhyme are written with great attention to various aspects of sound, and you will probably enjoy them more if you can hear them, even if the voice you're listening to is your own. Read a bit more slowly than you would prose. You may be able to find some of these poems read by professionals on tape, which can certainly help your appreciation.

## Memorizing Poetry

I encourage you to take the time to memorize at least a poem or two each year. That way you can keep those poems with you forever and call them up whenever you want.

Take your time with these poems, and read them repeatedly to divine their secrets. You will not like all poems or poets equally, but I believe you will find some that you can continue to enjoy throughout your life.

## Why Learn How to Write?

Writing well is one of the most universally useful skills, so there are many pragmatic reasons to learn how to write. Teachers and professors will require it in many classes (not just English). You'll use it to send personal news to a friend across the country or plead a case with your senator. Many jobs, not just journalism or teaching, require strong writing skills. Throughout your life you will encounter situations where it's important to communicate information or persuade someone; strong writing skills increase your chances of success.

There are also many personal reasons to write. Writing is an excellent way to explore your thoughts and feelings, your relationships with others, your emotional and spiritual development, and your imagination. I hope this course will encourage you in other forms of writing, whether a journal, creative writing, poetry, or letters. What you learn in this course should make all these avenues of writing more enjoyable and rewarding.

**True ease in  
writing comes from  
art, not chance,  
As those move  
easiest who have  
learned to dance.  
—Alexander Pope**

## PAPER WRITING 101

The lessons in this book go into great depth about various aspects of writing, but this is a handy guide to how to approach various types of papers—nonfiction (essays, research

papers), fiction (short stories, dialogues), and poetry. Refer back to this as you write papers through the year.

## Nonfiction

### BRAINSTORMING

Unless you already know your topic, your first step in writing a paper is brainstorming. Take fifteen minutes or so and write down everything you can think of that you might want to write about for an assignment. For example, if you choose to complete the first assignment in this book, you will be writing about an event you have seen and developing a specific tone in the paper. When you brainstorm for this, write down all of the dramatic events you can think of and the main mood you felt when you were watching that event. (Your team—whether you are playing on that team or not—wins an important game: excitement, relief, or joy; a member of your family—maybe you—tries to cook a nice meal for your family but it doesn't work out: humor or horror; a house fire in your neighborhood: fear or sadness.) When you're done with brainstorming, look at your list and choose the topic that appeals to you most.

People often underestimate the power of brainstorming. When you begin brainstorming regularly for your papers, you will be surprised at the things you remember, the ideas you have, the new links you make between old thoughts. We sometimes believe that by just sitting around and thinking—if we even bother to do that much—we are accessing all the knowledge and creativity we possess. But there's something unique about writing down our ideas and thoughts that allows creativity and insight on a new and deeper level.

### TOPIC STATEMENT

Now you have your topic, but that isn't the same as a topic statement. A topic statement takes a topic and argues some point about it. In the previous example, this would be as simple as "The season finale was the most exciting soccer game I have ever played in." You see here that the statement is a complete sentence and it argues a point. For example, "Sir Walter Scott" is not a topic statement; it is not a complete sentence. "Sir Walter Scott wrote *Ivanhoe*" is also not a topic statement, even though it is a complete sentence. It is simply a statement of fact that cannot (rationally) be argued against. But "Sir Walter Scott's *Ivanhoe* is the greatest historical novel ever written" is a topic statement, because here you're arguing a particular position. Often the assignment itself will have the topic statement built into it, but you can't count on that. Be sure you know how to write a proper topic statement.

Another aspect of the topic statement is the amount of ground it covers. Consider the length of your paper and how much you can reasonably say in it. For example, if you're writing a two-page paper, "Sir Walter Scott's *Ivanhoe* is the greatest historical novel ever written" is much too broad. There's just too much to say to properly defend that position. But "Sir Walter Scott's *Ivanhoe* is an accurate historical novel" is defensible—in a somewhat surface, but acceptable, way—in a two-page paper.

### **BRAINSTORMING (AGAIN)**

Now you have a topic statement that is a complete sentence and argues a position that can be adequately covered in the space you have allotted. It's time to brainstorm again. Write down everything you can think of about your topic. If this is a research paper, you may not be able to write down much because you may not know much yet (but you might be surprised at how much you know once you start jotting it down). For an opinion paper or personal essay, you'll be able to write down much more.

Once you're done, look over your notes and choose what's going in your paper. For a research paper, you may have written questions that you want answers to. That's fine. For others, you'll have sentences, words, images, snippets of dialogue or stories—anything is fair game. Decide what aspects of the topic you want to cover; for most brief papers you'll cover three to five aspects.

### **RESEARCH**

In some cases, you can skip this step. But if you're writing a research paper or, in some cases, an opinion paper, you'll need to do research. Go to the library, open your computer, dig through your own books—do any and all of these to find what you need. Always have paper and pen (or a computer) by your side to take notes. Before you start, know what information you need from each source (title, author, publisher, etc.) for your bibliography so you don't forget to write it down. Remember that any paper requiring research requires a bibliography.

When taking notes from a source, always rewrite in your own words unless you choose to quote. If you choose to quote, be sure the quote is exact, include quotation marks around the quote, and be sure to attribute it correctly in the final paper. Here are some guidelines for rewriting or quoting source material:

- You can use terms that are specific to the information you are trying to communicate without citing the source.
- You can use wording and information that is very common without citing the source (as a rule of thumb, any information you would find in an encyclopedia entry); but if in doubt, do your best to rewrite it or quote it and give a citation.
- You cannot lift a whole sentence from your source unless you quote and cite it.
- You cannot give someone else's opinions and conclusions as your own, even if you rewrite it in your own words (unless you came to the same conclusion before reading your source's conclusion).
- You cannot lift a phrase or sentence that is uncommon, that demonstrates the personality or style of the author, or that expresses an opinion or conclusion (unless you quote and cite it).

### ORDER AND OUTLINE

You now know what you want to put into your paper, but it needs to have a sensible order. An excellent way to figure out this order before you begin writing the paper is to create an outline. Someday, organization of papers—especially short ones—will be second nature to you. But until that time, do an outline of every nonfiction paper you write.

How a paper is ordered depends on the type of paper, but typical orders include chronological, from least to most (helpful, funny, important, etc.), or from most to least. But there should always be some logical order to the paper for cohesion and flow. For example, the paper on the historical accuracy of Sir Walter Scott's *Ivanhoe* could start with the least accurate aspect of the story and progress to the most accurate one. Or it could start with the first supposedly historical element of the story which you have decided to write about and end with the latest element of the story you have chosen to address. Choose the order that presents the information in the best manner.

Here is part of a sample outline for a long paper on the topic "Is One Style of Shakespearean Performance Best?":

- I. Introduction
- II. History of Shakespearean performance
  - A. Shakespeare's day
    - 1. The Globe
    - 2. Blackfriars
  - B. The 18th century
  - C. The 19th century
- III. Various 20th Century Styles
  - A. Famous actors who affected Shakespearean performance
    - 1. Sir John Gielgud
    - 2. Sir Laurence Olivier
    - 3. John Barrymore
    - 4. Sir Derek Jacobi
    - 5. Sir Ian McKellan
    - 6. Dame Judi Dench
    - 7. Kenneth Branagh
  - B. The impact of film on Shakespearean performance
    - 1. The silent films
    - 2. The Olivier contribution
      - a. *Hamlet*
      - b. *Henry V*
      - c. *Richard III*

3. The Branagh contribution
    - a. *Hamlet*
    - b. *Henry V*
    - c. *Much Ado About Nothing*
  4. Foreign contributions
  5. The BBC Project
- C. Making changes
1. Changing the setting
  2. Changing the language

This outline is incomplete, but you can see here how an outline is constructed. Also, note that there are at least three levels of organization to this paper. First, there's a chronological ordering (section II), then within the twentieth century I first group various actors, then discuss film. Finally, having laid that groundwork, I enter a part of the paper in which different current styles are evaluated.

### INTRODUCTORY PARAGRAPH

Now you're ready to begin writing. Each paper should start with an introductory paragraph. This paragraph should catch the reader's attention and announce the paper's thesis, or at least indicate to the reader where the paper is going. Let's look at each of these in more detail.

You need to catch the reader's attention because you need to persuade your reader to finish your paper. While it's true that your parent or teacher has to read your papers now, that won't always be the case. You should learn how to make people interested before you are forced to do so. Here are some ways to make your openings more interesting:

- Ask a question.
- Use humor (when appropriate).
- Give specific, interesting examples.
- Give an interesting fact.
- Say something startling.
- Tell a vivid anecdote.

Another thing you need to do in your first paragraph is announce the thesis of your paper, or give the reader a good idea of where you're going. Wherever you state your thesis, be sure you always know what your thesis is and can express it clearly in a single sentence. If you aren't certain what the point of your paper is, your paper will wander. A good place to state your thesis is in the last sentence of your opening paragraph. (This is particularly true of shorter papers. In longer papers it's not so necessary.)

Here's an example of a poor introduction:

I'm going to examine and compare styles of Shakespearean performance.  
Shakespeare wrote so many great plays and created characters that are as



## Introduction

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complex and interesting as real people. I've seen a lot of his plays done in many different ways, so I thought it would be interesting to see what style of performance is best.

This is not an exciting introduction. Unless you're already interested in the subject, there's nothing to draw you into the paper. If you are interested in the subject, this introduction does not inspire confidence that a thoughtful view is forthcoming. The writer blandly announces what the topic of the paper is rather than intriguing the reader. Furthermore, the writer repeats the topic in the first and third sentences. The second sentence doesn't belong here at all. It may be true, but it doesn't tie directly to the performance of the plays.

Here's a better introduction:

What do rival gangs in New York City, Japanese Noh Theater, audience members sitting on the theater stage during performance, male actors in female roles, female actors in male roles, and blackface have in common? All have been aspects of the performance of Shakespeare's plays over the centuries. There have been so many approaches to staging the Bard's plays that I wondered if any one approach was more valid—more “right”—than the others.

This starts with an intriguing list, states the thesis statement, and makes it clear why this topic is interesting. Even if a reader isn't interested in the topic, there might be something in the list to interest them or they might just be interested by the wide range of possibilities.

## CONCLUSION

Every paper also needs a conclusion. This paragraph sums up everything for the reader, and (ideally) leaves the reader with one final related thought. What has the reader learned from reading your paper? What point have you proven or information have you shared? You should be able to summarize that information in your conclusion. In the same way that your introduction needs to start with a bang so your reader will want to read more, your conclusion needs to end with a bang since your paper's ending will leave the final taste in your reader's mouth and color the whole experience. You want your reader to feel like it was worthwhile to read what you had to say.

Here's a poor conclusion:

To reiterate, in conclusion, there is no one right way to stage Shakespeare. Sometimes directors and actors do stupid things in their interpretation, but there is room for different “smart” interpretations. Of course, this is just my opinion. But it makes me happy to know that there are lots of different ways I can enjoy Shakespeare's plays.

First, you don't need to say things like “to reiterate” or “in conclusion.” The reader can tell that you're concluding the paper, so you don't need to say it. This paragraph is also much too

informal. Don't use insulting language. Don't state that something is your opinion—trust that your reader can distinguish facts from opinions. Also, by this point in your paper, this shouldn't be just an unsubstantiated opinion, but a conclusion you've reached through analysis of facts. To say it's "just my opinion" undermines the rest of your paper.

Here's a better conclusion:

Of the various approaches to Shakespeare over the years, none can be considered "The Right Approach" or "The Perfect Performance"—but there are approaches that better communicate the heart of the play. Directors and actors need to understand the political and social factors that shaped the play, discern the themes and character motivations, and penetrate the play's emotional content. They should then use this compiled understanding to create an interpretation that successfully expresses these elements to their audience. This can be done through a traditional staging or one that alters time, place, culture, and language. This is fitting considering that Ben Jonson wrote of Shakespeare, "He was not of an age, but for all time."

### **SUPPORTING PARAGRAPHS**

In between your introduction and conclusion will come one or more paragraphs. These paragraphs build your argument, explain your point, tell your story, etc. Every paragraph needs to have only one topic. Just as you need to be clear about the topic of your paper, you need to be clear in your mind about the topic of each paragraph. Also, just as every paragraph needs to relate to the topic of your paper, every sentence needs to relate to the topic of its paragraph.

When moving from one paragraph to the next, include transition sentences. If your paper just hops from subject to subject, your writing will feel choppy and disjointed. Because all the topics of the individual paragraphs are related it should be easy to find links between these topics. Use these links for your transition sentences.

### **REWRITING**

For nearly every writer, the bulk of writing is rewriting. It's impossible to predict how many drafts of a paper you'll have to do to get it where it needs to be; it could be three, seven, or even twenty. But one thing is certain—it won't be one. After awhile you'll discover what process of draft review and rewriting works best for you. Until then, here are some guidelines and checklists.

## Introduction

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When you have a complete first draft, read it for content.

- Does your title relate to your paper's topic?
- Is your thesis statement clear (it need not be stated in one sentence in the paper, but the reader needs to know what it is by the time they're done reading the paper)?
- Is there an introduction?
- Is there a conclusion?
- Does each paragraph have one, and only one, topic?
- Are there transition sentences that create flow from paragraph to paragraph?
- Is it properly organized (if asked, could you tell someone the method of organization you used)?
- Is each word correctly chosen (definition and connotation)?

Correct any problems with content that you found in your first reading. Now do a second reading, and this time look only for issues regarding style. Try to do this reading aloud.

- Does every sentence make sense?
- Are there any awkward sentences?
- Does every pronoun have a clear antecedent (noun that it refers back to)?
- Is anything too informal?
- Is your tone consistent and appropriate?
- Are your words specific, vivid, and concrete?
- Are there any rambling sentences?

Correct any problems with style that you found in this second reading (of course, without creating any new problems in content). Do a third reading, looking for problems with grammar and mechanics.

- Is everything spelled correctly, including any proper nouns?
- Are there any typos?
- Are there any sentence fragments, run-on sentences, or comma splices?
- Did you misuse any homophones?
- Is punctuation correct?
- Is everything capitalized correctly?
- Are any citations formatted correctly, including the formatting of the bibliography if there is one?

Correct any problems with grammar and mechanics. Finally, you are ready for your last major reading in which you look for any ways to tighten the writing. This is a crucial step, but difficult to do, and it deserves its own reading. If you can only do one reading aloud, this should be the one.

- Can any words be deleted without harming the sense of the paper?
- Are there places where you used seven words but three words will do the same job?

Depending on your situation, someone else (parent or teacher) may be reading your final draft. Review their comments and corrections carefully. Even if it's not required of you, I strongly recommend rewriting the paper one more time to incorporate these changes. (If a change with which you disagree is suggested, discuss it with the person.) This is not necessary if the only corrections are a couple of commas, but if there are larger problems with the paper, rewriting does a great job of solidifying this information for you.

### **CITING RESEARCH**

Whenever you write a research paper, you must include a bibliography and parenthetical notes. Consult a handbook or style guide for formatting instructions.

### **Fiction**

Many of the considerations above also apply to fiction, and of course some do not. But there are special considerations for fiction.

### **SHORT STORY**

The first thing to remember when deciding to write a short story for this class is to keep it short. While it's true that often short stories run to ten, twenty, or even more pages, for this course you want to limit yourself to five pages or less. Many great short stories are this short, so don't be intimidated by the thought.

Unless the assignment specifies otherwise, try to write a combination of narration, description, and dialogue. Consider which of these is the best way to show something. For example, if you want to introduce us to a character you could describe the character (description) or you could show us the character doing something that forwards the plot of the story (narration—we learn a lot about people through their actions) or you can show the character in conversation with someone or two other people having a conversation about the character (dialogue).

Just as with a nonfiction paper, you want an intriguing beginning and satisfying ending, though of course these will be different in a story. To draw the reader in, you might describe a place we'd all like to go or a character we'd like to meet. Or you could drop us in the middle of some very exciting (or puzzling) action. For your ending, consider whether you want to wrap everything up for the reader (a closed ending) or if you want to tie up some ends but leave others loose (an open ending). Neither of these is better than the other (though some readers prefer one to the other)—you just need to decide what you want to do and why.

An outline can prove just as helpful for a short story as for an essay. Consider the parts of the plot line: **exposition, rising action, climax, falling action, and resolution**. Map out what is

going to happen in each and when. Know where you're going with your story before you start writing it.

The considerations of grammar, mechanics, and style are similar for fiction and nonfiction, though you generally have more leeway in fiction to be more informal. Your characters' speech can have incorrect grammar, for example. Even your narrative can be loose, especially if you're trying to establish the character of a narrator. But even if your characters are speaking the most ill-educated English on earth, you still have to punctuate and format that dialogue properly, so don't think of the short story as a time to be lazy.

### **DIALOGUES, DIARY ENTRIES, AND OTHER FICTIONAL RESPONSES TO THE READINGS**

Some assignments ask you to write fictional responses to what you've read, for example, writing a diary entry from a character's point of view. The crucial thing to remember here is to have a proper understanding of the reading. Make sure your version of the character, events, etc., is consistent with that in the reading. This is not just a throw-away assignment. Your grader will be looking to see if you are understanding the reading on a deep level—just as if you were writing a nonfiction analysis of the character. You can expand from what's in the book, but anything you add must not deviate from the character as the author created them.

### **POETRY**

When fulfilling a poetry assignment, the primary thing to keep in mind is to fulfill all parts of the assignment. Be sure you include all required poetic elements. If you're required to write a paragraph about your poem, don't forget that part. When possible, it's good to include what you've previously learned about poetry in your poem. For example, if you had a lesson earlier in the year about figurative speech (metaphor, similes, etc.), and you're now writing a poem to satisfy an assignment regarding meter, focus on the meter first, but strive to include a figure of speech or two in your poem as well. It's only through continuing to use what you've learned that it will become a part of your writing.



## The Fluidity of Language and Pronoun Confusion

Language is fluid and dynamic, particularly English. English has changed a great deal (in grammar, punctuation, spelling, and vocabulary) since the writers in this course lived. (Pronunciation changes too, but that is not an issue here.) If you were to closely mimic the style of any of these writers, it would read as odd and stilted. Although you are reading these works, in part, to improve your writing, you don't want to sound like you're from the nineteenth (or eighteenth) century. You can still, however, use the same tools to achieve similar effects as these writers while embracing twenty-first century English.

Perhaps the most obvious current example of the fluidity of English is in pronoun usage. For a long time, English grammar dictated that, whenever writing about an unspecified person, the masculine pronoun was all-inclusive. For example, the sentence “A writer needs a strong understanding of grammar if he is going to write well” was understood to apply to both male and female writers.

English is always in flux. For the past several years, this rule has been under attack, and there is currently no clear guide on how to handle it. I'm going to give you options for dealing with this problem and explain the choice I've made in this guide.

### Options for Dealing with Pronouns

1. Try to write the sentence so no pronoun is needed, but without making the sentence awkward. My example sentence could be rewritten: “A writer needs a strong understanding of grammar to write well.” Do this whenever possible because it will bother no one and will often improve the sentence (this sentence is better than the first because it says the same thing in fewer words).
2. Use both the masculine and feminine pronouns: “A writer needs a strong understanding of grammar if he or she is going to write well” or “A writer needs a strong understanding of grammar if he/she is going to write well.” This method is gaining popularity, but it is far from my favorite. It sacrifices beauty of expression, choking prose with constant “ors” and slashes. But you need to be aware of this option because you may encounter future teachers who prefer or insist on this.

3. Use the second person pronoun (you) or “one”: “You need a strong understanding of grammar if you’re going to write well” or “One needs a strong understanding of grammar if one is going to write well.” This can work sometimes. For example, I could use the first of these sentences in this guide with no problem, because this is a teaching guide, so I’m directing my comments to you, the student. Very little nonfiction, however, and less fiction is written in second person. And “one” is usually viewed as stilted or stuffy nowadays.
4. Continue to use the traditional masculine pronoun. Some teachers will accept this, others won’t. I do accept this in papers, though it is not my preference. Some major literary magazines still use this editorial guideline, though I suspect that eventually this method will die out. Be aware that someday you more than likely will encounter a teacher, boss, etc., who does not approve of this method, and you will have to adjust your writing accordingly.
5. Use the plural pronoun: “A writer needs a strong understanding of grammar if they are going to write well.” Again, this is acceptable (even preferable) to me, though you will encounter teachers who do not allow it. Some teachers find it unacceptable because you are using a plural pronoun to refer back to a singular noun. Grammar rules, however, are arbitrary when they cease to be necessary to convey meaning. Everyone knows what the above sentence means, even with the plural pronoun, so I believe this is a rule due for change. I see no more logic behind accepting masculine pronouns as all-inclusive than behind using plural pronouns to refer to singular nouns. (In fact, it seems less logical.) Additional support for this method comes from such writers as Shakespeare, Thackeray, George Eliot, Walt Whitman, and Harriet Beecher Stowe, who sometimes used plural pronouns to refer back to singular nouns (Miller and Swift, 45–47). As you’ve probably gathered, this is the method I’ve chosen for this guide (when I’ve found the first option impossible).

You’ll have to make your own decisions regarding this matter, and your views on this question may change over time. Strive to make your writing understandable and beautiful, and to express exactly what is in your heart and mind—these are your responsibilities as a writer. Keep these duties foremost in your mind when you approach difficult pronoun decisions.

## How to Use This Student Guide

### INTRODUCTION

The Introduction provides information on why reading and writing are important, basic writing guidelines, and ideas for expanding your language arts study (for example, a family reading/writing night). Refer to this Introduction throughout the year, especially the writing suggestions and instructions.

### THE LESSONS

Each lesson is divided into different sections. The following is a description of each section and how to use it.

#### Introduction

At the beginning of each lesson, an introduction gives a brief biography of the author. Read this introduction before beginning the selection.

#### The Selection

“The Selection” refers to whatever work (novel, short story, etc.) is being taught for that lesson. This guide covers four major works and their authors and some smaller works and their authors. All shorter works (short stories and poems) are included in the guide. You must obtain the book-length works. All lessons for book-length works are based on the most recent Signet editions (as of the publication of this manual). You can probably use any unabridged edition with little or no difficulty, but be aware that page numbers will differ.

#### While You Read

This is a list of questions to keep in mind while reading the selection. They will help prepare you for the literary lesson that follows.

#### Comprehension Questions

Every reading selection includes short-answer and multiple-choice questions to help assess and solidify basic understanding. Answer the questions for the shorter selections after reading the entire piece. For the books, you can choose to answer the questions periodically as you read or after reading the entire book. Answers are in Appendix A.

#### Literary Lessons

With each selection, there is a literary lesson covering one major topic. Examples of this literary concept from the selection are given to show how it works, to increase your understanding of how to read deeply, and to demonstrate how to use these techniques to improve your writing. Each unit has a lesson preview that should be read before the selection.



Specific chapters of books are often referred to in the literary lesson. You should review those chapters when they are discussed in the lesson.

### **Writing Exercises**

All the writing exercises either address the selection or the concepts covered in the literary lesson. I recommend that you complete at least one writing exercise for each of the shorter selections (those contained in the guide) and at least two for every book-length work. Choose a variety of paper types (research, opinion papers, character sketches, letters, poems, stories, analysis, etc.). Each paper should be approximately one to two pages and three to five paragraphs long (except in obviously different situations, like poems).

Preview the exercises before you begin the selection. If there are exercises you're drawn towards, keep these at the back of your mind while you read. You can also make notes to help when you are ready to write the paper. This technique is particularly useful for longer works where you may have difficulty finding a certain passage later.

### **Perspectives**

Perspectives are short articles for you to read, such as the one at the end of Unit 2 discussing Romanticism. Read these as they are assigned in the schedule.

## **APPENDICES**

### **Appendix A: Discussion Questions and Project Suggestions**

This Appendix provides discussion questions and ideas for extension projects related to the selections. These don't replace writing, but can be a great way to more deeply explore an author or work that you especially like.

The discussion questions allow you to explore the issues these courses don't teach (questions of morality, theology, philosophy, etc.), which arise naturally from these works. Don't be fooled because these questions are in an appendix—I think they're very important, and I encourage you to talk them over with your family and friends. They can make for great dinner conversation. Sometimes only a small part of the work need be read to get the context for the question, so everyone can participate without having to read the whole work. Alternatively, you can summarize the salient points for everyone else. This is an excellent way to reinforce the story in your mind.

The projects are suggestions for additional exploration of the readings and authors. If you enjoy hands-on activities, you may find ways here to have more fun with the reading assignments.

### **Appendix B: Additional Reading**

This is a list of additional books written by the authors covered in the guide and other British authors from the early- to mid-nineteenth century. If you need additional challenge in this class, I strongly encourage you to read and write about some of the books on this list.

## **Appendix C: Schedules**

The two schedules in this Appendix show how this course can be completed in either a semester or a full year.

# **Activities to Enhance Your Study**

## **VOCABULARY NOTEBOOK**

During your reading you will encounter words that are new to you. I recommend that you keep a vocabulary notebook in which you record each word and its appropriate meaning. (Many words have more than one meaning, so just record the meaning that is indicated by context—i.e., the meaning the author is using at that point.) To further solidify the word in your mind, follow your definition with a sentence of your own using the word. This will go further to increasing your vocabulary and your understanding of the work than if you simply glide over new words.

## **READING JOURNAL**

Keep a notebook or journal, separate from your vocabulary notebook, for recording what you've read and your thoughts and feelings about what you're reading. You can also use this to record any quotes from your reading that you particularly like. This will encourage you to think more about your reading, and you'll have a record of your reactions, which can be fascinating to read months or years later. This can also inspire writing ideas.

## **BIOGRAPHIES**

I encourage you to read good biographies on the authors discussed in these courses—you can often understand their writings even more by exploring their lives.

## **FAMILY READING OR WRITING NIGHT**

Start a tradition in your family: Once a week everyone shares something they've read or written or both. Everyone should agree on the guidelines. (Does everyone have to write something or could it just be something that was read? Is there a time or page limit? Should there be a theme each week? How much discussion, if any, should there be about each selection? Does the reader need to explain why the selection was important to them? Etc.) Even children who can't yet read can participate by asking a parent or older sibling to read something that has been read to them, or they can dictate a story to be written down and read.

### **ORAL SUMMARIES**

If your family is agreeable, take the time over dinner each night to summarize for everyone what you've read that day. You'll find this is very helpful for memory and comprehension, and it will be a sure indicator of what you didn't understand or remember (and that you probably need to review). Also, others may have questions or comments that will make the selection even more interesting.

### **WRITING GROUP**

You may be able to form a writing group with some friends. Again, the group will need to agree on guidelines before beginning. (How often will everyone meet? How much writing is to be done in between meetings? Are there any restrictions on the type of writing? What sort of comments will be considered unwelcome? Etc.) Once the group decides on rules, meet regularly and everyone should make enough copies of their writing each time for everyone else. That way it's easy for everyone to make comments on each paper. I strongly recommend that everyone try to make as many positive comments as possible, because too many negative comments—or just a few of the wrong type—can hurt both the group and friendships.

### **MOVIES . . . OR NOT**

Some of the reading material in this course exists in movie form, but I generally don't recommend watching movie versions of great literature. Even the best of these films is no substitute for reading. Sometimes they're downright bad. Whether to watch a film version after reading a book is up to you. I'm a great fan of movies, but I've never found a movie version of a classic book that lived up to the original. Perhaps you'll have better luck.

—“Introduction” by Elizabeth Kamath and Michael Gaunt



**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 THE  
DESCRIPTION AND THE  
SENTIMENT IS  
DENIED TO ME.  
— Sir Walter Scott  
on Jane Austen**

## Unit 1—Lesson 2

### Jane Austen

#### INTRODUCTION

Jane Austen was born in 1775, the sixth of seven children of the Reverend George Austen. The Reverend was relatively prosperous, and the family was comfortable in Steventon, Hampshire, England. Her father was a refined and educated man who taught Jane to read and write. At the time, it was not that common for women to be educated, and Jane was one of the most educated of that relatively small group. She read widely throughout her life. There is evidence that she became familiar with the works of Henry Fielding, Laurence Sterne, Sir Walter Scott, and others while still a young woman. She was quite a prodigy when it came to writing. Some of her “juvenilia” (pieces written by a child or young person) have been published and show real wit and skill.

Jane seems to have lived a perfectly happy life among a loving and happy family. She made occasional visits to Bath, London, and Lyme, as well as the residences of her brothers. Any evidence that there were particular disappointments or occasions for sadness were edited from the letters Jane left behind after her death by her sister Cassandra. The family moved to Bath in 1806 because of Reverend Austen’s health. After his death, in 1809, they moved to Chawton, back in Hampshire.

Jane’s life seems remarkable only in its lack of any remarkable events. Jane was never married, though she was briefly engaged (for the space of about twelve hours or less).

And it is this very lack of the remarkable in her best works that is one of the key compliments paid to Jane Austen’s work, *Pride and Prejudice* in particular. Annabella Milbanke—later Lady Byron, the wife of the poet George Gordon, Lord Byron—wrote her mother in 1813, the year *Pride and Prejudice* was published, that it was

. . . a very superior work. It depends not on any of the common resources of novel writers, no drownings, no conflagrations, nor runaway horses, not lapdogs and parrots, nor chambermaids and milliners, nor rencontres and

**I could easily  
forgive his pride, if he  
had not mortified mine.  
—Jane Austen, *Pride  
and Prejudice***

disguises. I really think it is the most probable I have ever read. It is not a crying book, but the interest is very strong . . . I wish much to know who is the author or ess as I am told.

Sir Walter Scott also admired the way the ordinary had been made interesting, a trick he claimed he could not perform, depending instead on grand settings and actions. Even the Prince Regent, the future King George VI of England, was an admirer of Jane's writing and urged her to write a historical novel about his family, the House of Coburg. It is that very ordinariness that was Jane's goal. This genre has been called "books of manners" because the plot centers around the way people actually lived, their regular manner. And it is overcoming that manner, the limits of society, which is the chief underlying struggle.

Jane Austen died in 1817 of Addison's disease at the age of forty-two. Her works include *Sense and Sensibility*, *Mansfield Park*, *Emma*, *Northanger Abbey*, and *Persuasion*, all published within the last decade of her life. As was noted above, there were many people, including some great writers and other figures, who appreciated her work, especially for its portrayal of the ordinary. Others, though, including Charlotte Brontë and the poet Elizabeth Barrett Browning, found her work too confined and limited, probably also due to the very commonness of the people and situations she wrote about.

## THE SELECTION

Jane Austen had trouble getting her works published, despite the quality that several great writers and thinkers saw in them afterwards. The publication dates of her works do not reflect the order in which they were written. *Sense and Sensibility* was first written as *Elinor and Marianne* in 1795–96. *First Impressions* was written in 1797. It was refused without even being read by the publisher. *Elinor and Marianne* was rewritten as *Sense and Sensibility* in 1797–98 and *Northanger Abbey* was written in 1798–99. It was purchased by the publisher for £10, but never actually published. In 1809 *Sense and Sensibility* was rewritten again, and *First Impressions* was also rewritten as *Pride and Prejudice*. These two were finally published in 1811 and 1813 respectively. The original title of *Pride and Prejudice* gives us a very good idea of the author's purpose in writing this book and the theme she was attempting to explore.

## WHILE YOU READ

Here are some questions to keep in the back of your mind while reading *Pride and Prejudice*.

- How does Jane Austen introduce us to her characters?
- What methods does she use to demonstrate the kind of people they are?
- How often are the “first impressions” of Austen’s characters accurate?
- Different characters in this novel have varying approaches to judging others, including the characteristics they seem to think the most important. Does Austen suggest that any of these methods are more correct than others?



## LESSON PREVIEW

**Authors use many methods to introduce and define the characters they create. We will examine several of these.**



## COMPREHENSION QUESTIONS

### Volume I

#### CHAPTERS 1–4

1. How many daughters do Mr. & Mrs. Bennet have?
2. What two attributes does Mr. Bingley have that make him particularly interesting to Mrs. Bennet?
3. What is Mrs. Bennet's main goal in life?
4. Why is Mr. Bennet's visit to Mr. Bingley so important to Mrs. Bennet?
5. When the characters go to "town," where are they off to?
6. Why isn't Mr. Bingley able to accept the dinner invitation from the Bennets?
7. Who does Mr. Bingley bring to the dance?
8. What are perceived to be Mr. Darcy's two best attributes when he attends the dance with Mr. Bingley?
9. What is seen as his chief failing?
10. What is Mr. Darcy's first impression of Elizabeth Bennet?
11. What is Elizabeth Bennet's first impression of Mr. Darcy?
12. What is Mrs. Bennet's opinion of Mr. Darcy?
13. How does Jane Bennet feel about Mr. Bingley?
14. How does Jane feel about Mr. Bingley's sisters?
15. How does Elizabeth characterize Jane's general outlook concerning other people?
16. As described in chapter 4, what is the basic difference between the opinions of Jane and Elizabeth regarding other people?
17. As described in chapter 4, what is the basic difference between Mr. Bingley and Mr. Darcy toward other people?

#### CHAPTERS 5–12

1. Who visits the Bennets the morning after the dance to talk about it, Mr. Bingley, and Mr. Darcy?
2. What advice does Charlotte Lucas give Elizabeth about the way Jane should act towards Mr. Bingley?
3. What do we learn about Mr. Darcy's feelings for Elizabeth Bennet in chapter 6?
4. What are the two main attractions of the village of Meryton for the two youngest Bennet sisters, Lydia and Catherine?
5. What is Mrs. Bennet's plan in sending Jane to visit Netherfield on horseback?
6. Name one positive and one negative outcome of Mrs. Bennet's plan.
7. What are Mr. Bingley's sisters' true feelings for the various Bennets?
8. What seem to be Mr. Darcy's and Miss Bingley's feelings for each other?
9. Why does Mrs. Bennet refuse to send the carriage even when Jane's health has improved?



10. Who is not happy that Jane and Elizabeth Bennet leave Netherfield after five days?
  - a. Jane Bennet
  - b. Elizabeth Bennet
  - c. Miss Bingley
  - d. Mr. Bingley
  - e. Mr. Darcy

**CHAPTERS 13–15**

1. What is the situation of the ownership of the Bennets' property, Longbourn, upon the eventual death of Mr. Bennet?
2. What is Mr. Collins' position or job?
3. What is Mr. Collins' relationship to Mr. Bennet?
4. What opinion do you think the reader is supposed to have of Mr. Collins?
  - a. He is rather foolish.
  - b. He is wise.
  - c. He is very pious.
  - d. He is kindly and generous.
5. What was Mr. Bennet's chief goal in having Mr. Collins visit and did he succeed in this aim?
6. What is Mr. Collins' estate called?
7. Who is Mr. Collins' patroness?
8. Is Mr. Collins' patroness married and does she have children?
9. How does Mr. Collins work to impress his patroness?
10. What are Mr. Collins' feelings concerning his patroness?
11. What was Mr. Collins' main plan in visiting Longbourn?
12. What attractive newcomer do the Bennet girls encounter on their walk into Meryton with Mr. Collins?
13. What curious interchange does Elizabeth witness involving Mr. Darcy?

**CHAPTERS 16–23**

1. Where do Elizabeth and Mr. Wickham first have the opportunity for an extended conversation?
2. What crime against himself does Mr. Wickham attribute to Mr. Darcy?
3. To what does Mr. Wickham attribute Mr. Darcy's ill treatment of him?
4. What is Mr. Wickham's stated opinion of Mr. Darcy's sister?
5. What connection exists between Lady Catherine de Bourgh and Mr. Darcy?
6. What obligations does the connection lead to?
7. What is Jane's reaction to Elizabeth's account of Wickham's story?
8. What request does Mr. Collins make of Elizabeth while everyone is waiting for the ball at Netherfield?
9. What revelation does Elizabeth come to in light of this request?

[Continued]

10. What is the main reason Mr. Wickham does not attend the ball at Netherfield?
11. What does Mr. Darcy ask of Miss Elizabeth Bennet at the Netherfield ball and what is her response?
12. What reason does Miss Bingley give for believing Mr. Darcy rather than Mr. Wickham?
13. What question did Mr. Collins put to Elizabeth the morning after the Netherfield ball and what was her response?
14. What was Mr. Collins' response to Elizabeth's answer?
15. What is Mrs. Bennet's reaction to Elizabeth's response?
16. What is Mr. Bennet's reaction to Elizabeth's response to Mr. Collins?
17. What is Mr. Collins' reaction to Elizabeth's response to his question after some reflection?
18. What news comes to Jane in a letter from Miss Bingley?
19. What request does Mr. Collins make of Miss Charlotte Lucas and what is her response?
20. What are Miss Lucas' opinions of Mr. Collins and of marriage?

## **Volume II**

### **CHAPTERS 1–8**

1. What unhappy news does Jane Bennet receive in her second letter from Miss Bingley?
2. Who comes to visit the Bennets of Longbourn?
3. What suggestion do these visitors make?
4. What connection does Mrs. Gardiner have to Mr. Darcy?
5. What event occurs for Mr. Collins and Miss Charlotte Lucas?
6. What does Jane learn about Miss Bingley?
7. What does Elizabeth learn about Mr. Wickham?
8. Where and with whom does Elizabeth travel in March?
9. What plan does Mrs. Gardiner suggest?
10. When Elizabeth meets her friend Charlotte, does the new Mrs. Collins seem happily married?
11. Who is least impressed by Lady Catherine de Bourgh?
  - a. Mr. Collins
  - b. Mrs. Collins
  - c. Sir William Lucas
  - d. Maria Lucas
  - e. Elizabeth Bennet
  - f. Lady Catherine de Bourgh

12. What, apparently, is Lady Catherine de Bourgh's chief pleasure?
13. Who visits the rectory at Hunsford as soon as he shows up in the area?
14. During the gathering Sunday afternoon at Lady Catherine's estate, the Rosings, what excuse does Mr. Darcy offer Elizabeth for his seeming proud and disagreeable?
15. What is Elizabeth's rejoinder to Mr. Darcy's excuse?
16. Does the conversation between Elizabeth Bennet, Mr. Darcy, and Colonel Fitzwilliam contain any evidence of the near hatred Elizabeth claims to feel towards Mr. Darcy?

#### CHAPTERS 9–19

1. What actions on the part of Mr. Darcy have made Mrs. Charlotte Collins and Miss Elizabeth Bennet curious?
2. Who does Elizabeth repeatedly run into during walks in Rosings Park?
3. What does Colonel Fitzwilliam tell Elizabeth one day in Rosings Park about Mr. Darcy's actions as regards Mr. Bingley and Jane?
4. What question does Mr. Darcy ask Elizabeth when the rest of the group are drinking tea at Rosings with Lady Catherine and what was her response?
5. What does Mr. Darcy give Elizabeth the day after his proposal?
6. What does Elizabeth learn from Mr. Darcy concerning Mr. Wickham?
7. What is Mr. Darcy's first name?
8. What are Elizabeth's reactions to Mr. Darcy's letter?
9. How do the Bennet sisters, who have been visiting various parties, get home?
10. Does Jane believe Mr. Darcy's report concerning Mr. Wickham?
11. What do Jane and Elizabeth decide to do with their knowledge concerning Mr. Wickham?
12. Who is Mrs. Forster?
13. What invitation does Lydia Bennet receive from Mrs. Forster?
14. What opinion on this issue does Elizabeth share with her father?
15. How does Elizabeth disturb Mr. Wickham on the eve of his journey to Brighton with the regiment?
16. What is the plan for Elizabeth's summer trip?

#### Volume III

##### CHAPTERS 1–4

1. What site of special interest does Elizabeth visit while in Derbyshire?
2. Who do they meet during their visit?
3. What two aspects of Mr. Darcy's conversation are most striking to Elizabeth?
4. Who visits Elizabeth and the Gardiners the next day?

[Continued]

5. What are Elizabeth's impressions of Mr. Bingley's feelings?
6. What keeps Elizabeth awake that night?
7. Who, in turn, do Elizabeth and Mrs. Gardiner visit the following day?
8. Who is most jealous of Elizabeth Bennet?
  - a. Mrs. Gardiner
  - b. Miss Bingley
  - c. Miss Darcy
  - d. Mrs. Annesley
  - e. Mrs. Hurst
9. What distressing news does Elizabeth receive in a pair of letters from Jane?
10. What is Mr. Darcy's reaction to the news in Jane's letters?

#### **CHAPTERS 5–7**

1. What does Elizabeth blame herself for in the Lydia/Wickham business?
2. Based on what Mrs. Bennet says to the Gardiners, what is she most concerned with in the whole Lydia/Wickham business?
  - a. Where the two people are
  - b. If they are married
  - c. Lydia's wedding clothes
  - d. Mr. Bennet getting injured fighting with Mr. Wickham
  - e. Her own nerves
  - f. All of the above
3. Based on the letter Lydia wrote to Mrs. Forster, what was her intention with Mr. Wickham?
4. Is Mr. Collins' letter of condolence either kind or comforting?
5. Will Lydia and Mr. Wickham get married?
6. What must be paid immediately and promised for the future to Mr. Wickham in order to assure a good outcome?
7. Is Mrs. Bennet happy about the arrangement made by Mr. Gardiner in the Lydia/Wickham business?
8. Does Mrs. Bennet seem to think Lydia has done anything wrong?
9. What are Mrs. Bennet's feelings toward Mr. Wickham now?
10. What seems to be Mrs. Bennet's chief concern after hearing Mr. Gardiner letter?

#### **CHAPTERS 8–12**

1. Does Mr. Bennet hold himself at all to blame for the financial situation of his family or the business Lydia and Mr. Wickham got themselves into?
2. What will Mr. Wickham and Lydia do after they are married?
3. Is there any sign of shame in either Lydia or Mr. Wickham for running away to London and living together for at least two weeks before their marriage?

4. Is there any sign of shame among the other Bennets for Lydia's and Mr. Wickham's actions?
5. What secret does Lydia reveal about the guests at her wedding?
6. What does Elizabeth learn about Mr. Darcy's involvement in Lydia and Mr. Wickham's marriage?
7. Besides the reason Mr. Darcy gave the Gardiners for his generosity, what other reason do the Gardiners attribute his actions to?
8. Does Mr. Wickham persist in trying to lie about his past to Elizabeth?
9. Who pay a surprise visit to the Bennets at Longbourn?
10. Is Jane pleased with the dinner party at Longbourn that included Mr. Bingley and Mr. Darcy as guests?
11. Was Elizabeth pleased with the same dinner party?

**CHAPTERS 13–19**

1. What question does Mr. Bingley put to Jane and what is her response?
2. What two purposes did Lady Catherine de Bourgh have in visiting the Bennets, and Elizabeth in particular, at Longbourn?
3. From whom does Mr. Bennet receive the letter he shares with Elizabeth the day after Lady Catherine's visit?
4. Why does he find it so amusing?
5. What question does Mr. Darcy ask Elizabeth and what is her response?
6. What was the effect of the interference of Mr. Darcy's aunt, Lady Catherine?
7. Has Mr. Darcy changed?
8. What is the chief reaction of Jane and Mr. Bennet to Elizabeth's news about Mr. Darcy?
9. What is Mrs. Bennet's chief reaction to the news?

[Continued]

## LITERARY LESSON: CHARACTERIZATION

How do you get to know the people that you know? How do you know what sort of people they are? How do you know if you like them or would rather not spend any time with them? How do you know if you would want to ask their advice on a personal matter, share an ice cream, ask for help on a math problem, watch a film together, form a club, plant a garden, go shopping, or anything? In short, how do you know anything about anyone you know?

The answer, of course, is that there are a variety of ways we learn about each other. We talk to each other and learn how we think and what we feel about different issues. We watch each other to see what sorts of things we do in various situations and how we act. We hear stories about people from others, which we can choose to believe or disbelieve (or something in between).

And an author must do the same things in order to let us, the readers, know about their characters. For us to care about the story the author is telling we must get to know the characters, whether we like them or not, and feel some connection or interest. How could we care anything for a story about people we don't know? It would be like coming into the middle of a conversation, not knowing what was going on, who was being talked about, or what the situation was all about. We would feel disinterested and at a loss. Another possibility in this situation is that we would get the wrong idea about someone being talked about. If all we had was a partial conversation on which to base our opinion of a third party, we could quite possibly jump to a conclusion about the person's actions or character that would be unwarranted or even the opposite of the conclusion we would reach if we knew more about, or heard other people talking about, him or her.

*Pride and Prejudice* is a particularly good book to use when talking about characterization and making judgments about others, positive or negative. Forming opinions about others is, in fact, one of the themes of this novel. It demonstrates the mistakes that can be made when opinions are formed about a person's character based on too little information or on attributes that don't relate to character, like what a person looks like.

Jane Austen presents her characters using a variety of methods. Most importantly, **she lets them speak**. This is the most immediate way we learn about people. She also carefully **describes the actions of her characters**. Next to hearing them speak, seeing what they do in numerous situations is one of the best ways of learning about someone. A third method of presenting her characters to us is to let **one character talk about and describe another**. In this way, if we are careful and pay attention, we can learn about both characters, the one who is talking and the one who is being described. Finally, at times Austen simply **tells us her own opinions** about her characters or describes them in such a way as we know what her own perspective is. Many good examples of each of these methods can be found in this book, and we will examine some of them here.

## Characterization through Dialogue and Monologue

From the very first chapter, we begin to be introduced to the various members of the Bennet family. The book opens with a discussion between Mrs. and Mr. Bennet in which Mrs. Bennet informs her husband that a wealthy young man has rented a large estate and moved into the neighborhood. She wants her husband to visit the young man and make his acquaintance, since this is the first step to allowing the young Bennet ladies to meet the young man. It is only proper that the male head of the household should make the first contact.

This situation is explained in this opening conversation between the married couple, but much more than that is also made clear to the readers. We are introduced to these two characters in the way they speak and the way they think. We see Mrs. Bennet as being a bit fussy, a bit silly, and very concerned with getting husbands for her daughters. Mr. Bennet, on the other hand, is more composed, but takes advantage of his wife. He acts as if he doesn't understand what she is saying merely to frustrate and fluster her. It seems to amuse him to upset her in this way. At the end of the conversation he then complains at the way she is acting, even though he has goaded her wife into it.

“Mr. Bennet, how can you abuse your own children in such a way? You take delight in vexing me. You have no compassion on my poor nerves.”

“You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them with consideration these twenty years at least.” (Volume I, chapter 1, page 7)

Many of the characters in this book are introduced to us by allowing them simply to speak and reveal their own personalities. For example, at the assembly when the neighborhood of Meryton is first introduced to Mr. Bingley, his sisters, and Mr. Darcy, the difference between Bingley and Darcy is demonstrated quite clearly by the following dialogue.

“Come, Darcy,” said he, “I must have you dance. I hate to see you standing about by yourself in this stupid manner. You had much better dance.”

“I certainly shall not. You know how I detest it, unless I am particularly acquainted with my partner. At such an assembly as this; it would be insupportable. Your sisters are engaged, and there is not another woman in the room whom it would not be a punishment to me to stand up with.”

“I would not be so fastidious as you are,” cried Bingley, “for a kingdom! Upon my honour, I never met with so many pleasant girls in my life as I have this evening; and there are several of them you see uncommonly pretty.”

“You are dancing with the only handsome girl in the room,” said Mr. Darcy, looking at the eldest Miss Bennet.

“Oh! She is the most beautiful creature I ever beheld. But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say, very agreeable. Do let me ask my partner to introduce you.”

“Which do you mean?” and turning around, he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said, “She is tolerable; but not handsome enough to tempt me; and I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me.” (Volume I, chapter 3, page 12)

Here we see clearly that Mr. Bingley is a likable, friendly fellow who sees good in those around him and is eager to make sure everyone is happy. Mr. Darcy, on the other hand, is standoffish and proud. He does not see in the faces around him anyone good enough for himself.

But it is not only in conversation, talking about other matters and other people, that people reveal who they really are. In some cases, they will describe themselves and their own actions, and that can also be instructive. For example, sometime after overhearing Mr. Darcy’s dismissive remarks about her, Elizabeth describes her own reaction and the reasons behind it. Her friend Miss Charlotte Lucas suggests that Mr. Darcy is a fine man with a lot of money and a great estate. He has a right to be proud, Charlotte says. Elizabeth responds to this by saying, “That is very true . . . and I could easily forgive his pride, if he had not mortified mine.” (Volume I, chapter 5, page 19) Here, Elizabeth Bennet acknowledges having some pride of her own; that sin is not all on one side.

### **Characterization through Action**

We do not learn about people only by what they say; we also get to know the sort of people they are by the things that they do. For example, we can tell that Elizabeth Bennet is a very loving and concerned sister. In Volume I, chapter 7, she walks at least three miles from Longbourn, her home, to the Netherfield estate when she receives word that her elder sister Jane is ill. She is unconcerned by the mud and by the way she will look after such vigorous exercise; she just wants to get to her sister quickly.

Mr. Collins’ self-importance and obliviousness to society is shown in the way he addresses himself to Mr. Darcy in Volume I, chapter 18, after learning Darcy is the nephew of his patroness, Lady Catherine de Bourgh. He does not wait for Mr. Darcy to speak to him first, or even to be introduced, but addresses himself directly to Mr. Darcy. His argument is, essentially, that different rules apply to clergymen. It is clear from the way the scene is written and the reactions of the witnesses to, and participants in, Mr. Collins’ actions that this is not the way the rest of the people at this gathering feel.

Even more dramatic actions occur when Mr. Wickham runs away with Lydia Bennet, a crime we learn of in a pair of letters from Jane to Elizabeth in chapter 4 of Volume III. Here he is finally demonstrated to almost everyone to be a cad and a villain. (Lane still holds out the hope that his actions have been misunderstood and he is a reformed character, despite what



Elizabeth has told of his past.) We eventually learn that he apparently did not seek to marry Lydia, but simply convinced the silly girl to this rash action. And immediately following on from this action, two other characters are demonstrated. Lydia, of course, is shown to be quite rash and unthinking. But Wickham's infamy allows Austen to demonstrate the profound change that has come over Mr. Darcy. He immediately sets out to right Wickham's wrong; and to do so puts himself in contact with a class of society, and certain people specifically, which he would never have considered dealing with prior to meeting Elizabeth and being scolded by her.

### **Characterization through the Opinion of Others**

I am sure we all have friends whose tastes do not perfectly match our own. You can probably imagine a friend of yours describing with some excitement a book they have just read or a film they have just seen. These reviews may not always have the desired effect. "There were these great special effects and lots of explosions and stuff; it was the best film I've seen this year." "When I read that book I just cried and cried. The love story between the two main characters was just so real." Perhaps this is your kind of film or book, and perhaps it isn't. You can tell something about your friend by what they have to say about those experiences, though. You will learn pretty quickly if you can trust their opinion about films, books, or people.

Authors also use this sort of characterization. This method often has a double purpose. We can learn something about the person who is being described, but we also learn something about the person doing the describing. Look again at the quote above from chapter 3 of Volume I in which Mr. Bingley urges Mr. Darcy to choose a dance partner. Bingley describes the room as being full of charming and attractive young ladies, while Darcy seems to see about three and a half who meet that description (Bingley's two sisters, Miss Jane Bennet, and Miss Elizabeth Bennet—sort of). What can we tell about the young ladies in the room from these descriptions? Who are we more likely to agree with? Is Mr. Bingley's or Mr. Darcy's opinion more accurate?

The most striking example of third party characterization is the case of the story Mr. Wickham tells Elizabeth about his past dealings with Mr. Darcy in Volume I, chapter 16. We hear Mr. Darcy's crimes against Mr. Wickham explained at some length here, and not knowing any better, we must believe what we are told. The readers may not be quite as eager as Miss Elizabeth Bennet to believe all the worst about Mr. Darcy, since our pride was not hurt by his remarks, but we have little else to go on in the way of descriptions of Mr. Darcy's character. As it turns out, Mr. Wickham's comments here are eventually discovered to be lies, and then it is more his character than Mr. Darcy's that is exposed. We discover that he is the kind of person to invent falsehoods about one man to gain the sympathy and favor of a woman.

And while we are trying to decide what to make of Mr. Darcy and Mr. Wickham based on the story he has told, we are confronted with Miss Bingley's account of Wickham in Volume I, chapter 18. She insists that he must be the villain because his father was a servant, not a great

landowner like Mr. Darcy's father. Again, we are given two options. We can simply believe what Miss Bingley has to say, if we feel that her arguments are sound and that her opinions would match with our own. On the other hand, we could see what her remarks say about her. She is willing to judge innocence or guilt based solely on one's station in life—whether one's family has money and owns land or works for a family that does—rather than on the facts of the case (which she doesn't know). Does Miss Bingley's statement make us more or less likely to believe Mr. Wickham?

### **Characterization through the Author's Perspective**

Finally, the most straightforward method of characterization is when the author tells us directly what a character is like. At the end of the first chapter, we receive a run-down on the character traits of Mr. and Mrs. Bennet, confirming what we have been shown in the rather comical conversation they have just had about whether Mr. Bennet will visit the neighborhood newcomer, and very eligible bachelor, Mr. Wickham.

Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three and twenty years had been insufficient to make his wife understand his character. Her mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper. When she was discontented she fancied herself nervous. The business of her life was to get her daughters married; its solace was visiting and news. (page 7)

In chapter 15 on Volume I we are presented with the author's opinion of Mr. Collins at some length.

Mr. Collins was not a sensible man, and the deficiency of nature had been but little assisted by education or society—the greatest part of his life having been spent under the guidance of an illiterate and miserly father—and though he belonged to one of the universities, he had merely kept the necessary terms, without forming at it any useful acquaintance. The subjection in which his father had brought him up had given him originally great humility of manner, but it was now a good deal counteracted by the self-conceit of a weak head, living in retirement, and the consequential feelings of early and unexpected prosperity. A fortunate chance had recommended him to Lady Catherine de Bourgh when the living of Hunsford was vacant; and the respect which he felt for her high rank, and his veneration of her as his patroness, mingling with a very good opinion of himself, of his authority as a clergyman, and his rights as a rector, made him altogether a mixture of pride and obsequiousness, self-importance and humility. (pages 60–61)

We must not assume, however, that an author's description of one of his or her characters is necessarily the last word on the subject. This is made clear with the first description of

Mr. Bingley and the group of people he brings from London to attend the first assembly at Meryton:

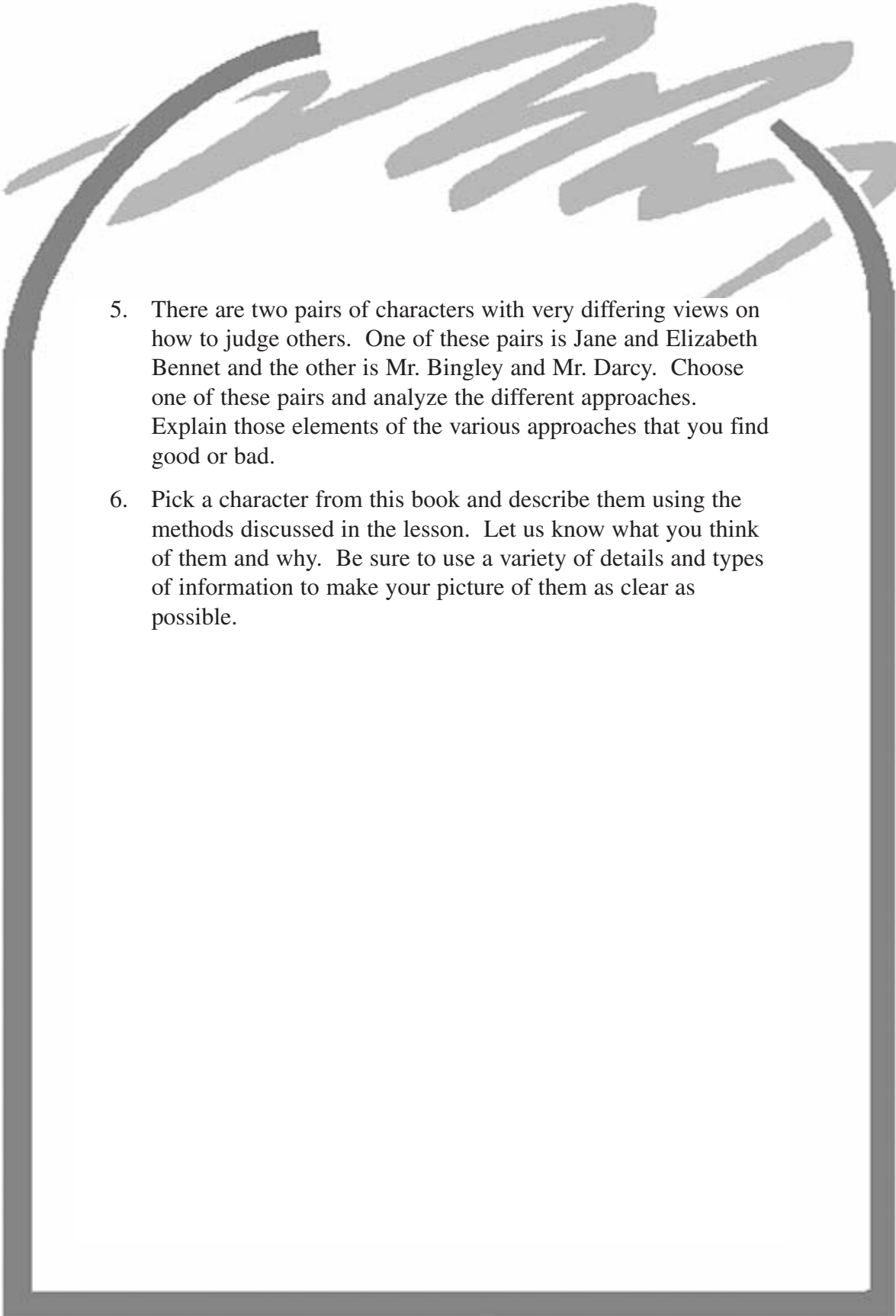
Mr. Bingley was good-looking and gentlemanlike; he had a pleasant countenance, and easy, unaffected manners. His sisters were fine women, with an air of decided fashion. His brother-in-law, Mr. Hurst, merely looked the gentleman; but his friend Mr. Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien—and the report which was in general circulation within five minutes after his entrance of his having ten thousand a year. The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr. Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud, to be above his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend. (Volume I, chapter 3, page 11)

In this description, Mr. Bingley's sisters seem fine, possibly quite nice, and Mr. Darcy seems irredeemable. As we learn as we move through the story, these descriptions may not be entirely accurate. And with that, we return to the questions that opened this lesson. How do we know anything about the people we know and the people we meet? We hear them talking about certain topics, see them perform particular actions, hear about them from others, and finally we must make up our minds what we think about them. This book contains at least two main lessons about this process. First, there are a wide variety of sources of information about people. Secondly, we must be careful about making up our minds about people too quickly or too early. We must guard against possible prejudice born of first impressions. We must take advantage of all the avenues of information open to us before making these judgments.



## WRITING EXERCISES

1. Write a dialogue between two people. Illustrate some significant facts about the character traits or personality of each. A significant fact is something more than whether they are on their way to work or what they had for breakfast. Let us know what kind of people these two are by what they say to each other.
2. Write a dialogue between two or more people in which the participants talk about another person who is not present. Make sure that each of the members of the conversation has a different opinion of that absent person. Let them explain why their opinions are different, including some facts or impressions of the other person based on the lesson you have just read.
3. Describe yourself in the third person (as if you were simply describing someone you know). Include at least one example of each of the methods described in this lesson. That is, include at least one quote of something you have said, at least one account of an action, at least one quote from someone else talking about you, and an “author’s perspective” (a comment from you, the narrator or the profile). Each of these should demonstrate what sort of a person you are, and some significant elements of your character.
4. Write a paper in which you describe a time when you met someone for the first time. Let us know what your first impressions of that person were and what they were based on. Also let us know whether your first impressions were confirmed or overturned as you got to know that person better.

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5. There are two pairs of characters with very differing views on how to judge others. One of these pairs is Jane and Elizabeth Bennet and the other is Mr. Bingley and Mr. Darcy. Choose one of these pairs and analyze the different approaches. Explain those elements of the various approaches that you find good or bad.
  6. Pick a character from this book and describe them using the methods discussed in the lesson. Let us know what you think of them and why. Be sure to use a variety of details and types of information to make your picture of them as clear as possible.



## Romanticism

This word is used several times in this course, but it doesn't just mean love stories. Romanticism was actually a literary, musical, architectural, historiographical (having to do with the way history is written), and artistic movement that started in the late eighteenth century and lasted to the mid nineteenth century. Romanticism was made up of a variety of elements, including those love stories that the name implies, but it is unlikely that any particular artist or writer would include every one of those elements in any given work.

The Renaissance, beginning a couple of centuries earlier, had stressed science and order. The later Renaissance is called the Age of Reason or the Age of Enlightenment or the Neoclassical Era. This is the era when there was a very strong emphasis on knowledge and on the ability of the human mind to solve every problem. It was also the age of the two great revolutions of the eighteenth century, the American Revolution and the French Revolution. These revolutions had both been based on rationality and philosophy. Governance must lie in the hands of the governed, not be based on the superstitious belief in some sort of "divine right" that had meant that a person was fit to rule simply because of their family affiliation.

Romanticism was a rejection of that rationality. The Romantics felt that too much emphasis had been placed on the mind and that there was not enough recognition paid to the emotions. Romanticism emphasized the individual and his or her experiences. The Romantics were concerned with the subjective, personal, emotional, irrational, visionary, transcendent perceptions of each person. There were a number of ways that these emphases played themselves out in the creativity of the Romantic Era. There was a deepened concern for nature and natural beauty. There was a lot of concern for examining each personality and how it worked. This included the moods, passions, and inner struggles each of us go through. There was a lot of interest in the exceptional figure, be it genius or hero. It was a time when the calm, clear rules that had applied to art—and any significant sort of creation—were overthrown in favor of individual visions. There was a concern with the primitive, with folktales and legends, with stories of ethnic and national origins. This was another phase of the increased respect for the natural world. There was an interest in the exotic, the remote, the mysterious, the weird, the occult, and horror. These are all properties that appeal more to the emotions, which create an emotional, sometimes even a physical, response.

Applying this wide-ranging definition to the material contained in this course, we can see how very different things can be brought together under a single title. *Pride and Prejudice* is Romantic because it is concerned with the individual emotions of its main characters, as well as overturning the rigid social rules of the past. Jane Austen's work is very different from that of Sir Walter Scott, but Scott is also a Romantic. He writes about heroes and larger-than-life characters. He draws his material from folktales and legends. There is horror aplenty in Mary Shelley's *Frankenstein*. This is also a study of an individual's emotional response to the world. Finally, *Jane Eyre* must confront the mystery of Mr. Rochester's house, exotic and remote, in order to reach individual fulfillment. All of these works fall, in some way or other, under the mantle of Romanticism.

## Jane Austen

Pride and prejudice, of course, play a big roll in *Pride and Prejudice*, and they are usually understood to be bad things, but perhaps they are not always bad. Break down the word “prejudice” and we see that it means “judging” (judice) “before” (pre) we have enough information. And Elizabeth Bennet’s judgment of Mr. Darcy and Mr. Wickham are both wrong because they are made very quickly, before Elizabeth had enough information. But Elizabeth’s sister Jane also seems to make a decision about Mr. Bingley very quickly, and her judgment ends up being correct. What are the differences between these two apparent instances of “prejudice”? How can we know when our judgments are correct?

And pride is apparently also not always bad. A person who takes care of themselves is often said to take pride in themselves. In the book read in this course, it is apparently pride that urges Mr. Darcy to investigate the disappearance of Mr. Wickham with Elizabeth’s sister. It also seems to be pride that makes Mr. Darcy take care of this problem. How are we to judge pride? When is it a good thing and when is it not a good thing?

Mrs. Bennet is presented as a somewhat foolish character. Her priorities seem to be misplaced. She is much more concerned with marriage itself than with the quality of the men her daughters marry. Elizabeth Bennet’s good friend, Charlotte Lucas, is also presented as having a view of marriage that is different than Elizabeth’s. How are we to judge these characters? Are they foolish or simply products of their time? (Can they be both at the same time?) And what are we to think about marriage? What is the proper basis of marriage?

Another character presented as being rather foolish is Mr. Collins, the vicar and cousin to Mr. Bennet. He is a member of the Church of England, essentially a preacher, whose income depends on the gift of Mrs. Gardiner. Mr. Collins is shown as being very deferential to Mrs. Gardiner. Is this wrong? Should he be concerned with something else? What are the proper priorities for people who work in the church or who work with the public?

## Sir Walter Scott

Much is made in *Ivanhoe* of the treatment of the Jews in the Middle Ages. They are beaten, robbed, tortured, and killed. It is clear throughout that no Christian has any respect for the Jews. Though *Ivanhoe* does save Isaac’s life, it not really out of a feeling of sympathy for Jews, but more as a way of getting back at Brian de Bois Guilbert. The Middle Ages are often characterized as particularly brutal. The lives of the peasants (and perhaps the Jews and many others) are said to have been “brutish and short.” But there are still attacks on certain groups of people, sometimes because of religious belief and sometimes blamed on some other ridiculous reason. Have we as people or as a society advanced since the Middle Ages? Are we better in any important way now?

Authors often make their heroes the best characters in the story. They are the ones who have the fewest flaws, or perhaps the least important flaws. In this book, however, when it comes



# **Lightning Literature & Composition**

**Teacher's Guide to the Third Edition of  
British Literature: Early–Mid 19th Century**

**Acquiring College-Level Composition Skills  
by Responding to Great Literature**

**The difference between the right word and the almost-right word  
is the difference between the lightning and the lightning bug.—Mark Twain**

**Michael G. Gaunt**



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### REQUIRED BOOKS FOR THIS COURSE

You need unabridged copies of the following:

*Pride and Prejudice* by Jane Austen  
*Ivanhoe* by Sir Walter Scott  
*Frankenstein* by Mary Shelley  
*Jane Eyre* by Charlotte Brontë

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**'TIS THE GOOD  
READER THAT MAKES  
THE GOOD BOOK.  
—Ralph Waldo Emerson**

## **Introduction**

### **THE STUDENT'S GUIDE**

*Although the Student's Guide is written to the student, the parent or teacher should be familiar with it. Please take some time to at least skim the contents.*

The Introduction provides information on why reading and writing are important, basic writing suggestions and instructions, and ideas for expanding language arts studies (for example, a family reading/writing night). Encourage your students to refer to the Introduction throughout the year, especially the writing guidelines.

Each of the eight lessons is divided into different sections:

- **INTRODUCTION:** This includes a short biography of the author, a description of the reading selection, and things for the student to think about while reading the selection.
- **COMPREHENSION QUESTIONS:** These can be used as tests if you wish.
- **LITERARY LESSON:** Each lesson teaches an aspect of the craft of writing through the study of a specific piece of literature.
- **WRITING EXERCISES:** The exercises give the student an opportunity to practice and learn the writing skill that has been taught.

Shorter reading selections such as poems, essays, or short stories are included in the Student's Guide. There is also a "Perspective" called "Romanticism," which provides additional historical background.

### **THE TEACHER'S GUIDE**

This Teacher's Guide contains the answers to the Comprehension Questions. To make your job easier, we've also included the Schedules, Writing Exercises, Discussion Questions and Project Suggestions from the Student's Guide. If you are not enrolled with Hewitt, we hope you will find the grading tips and templates useful.

## **Grading Tips**

Grading English papers can seem confusing and overwhelming. Especially if you feel insecure about your own writing, you may not feel qualified to judge someone else's, even your own child's. Grading papers is certainly more challenging than grading a math test. There are many aspects to judge (content, flow, organization, style, grammar, etc.), and you have no answer key by your side.

If you asked a hundred English teachers how to grade an English paper, you'd probably get a hundred different answers. Nevertheless, most of those answers would have some commonalities. Here is my take on these common factors. (I first address nonfiction papers; afterwards I provide some special considerations for fiction and poetry.)

### **NONFICTION**

#### **Content and Focus**

The paper should address the topic the assignment details, no more or less. For example, if an assignment asks the student to write a paper on one of Benjamin Franklin's pursuits, a paper that discusses his roles as inventor, statesman, and writer is unacceptable.

When you've finished the paper, you should either be able to choose one sentence from the paper that summarizes its topic, or you should be able to summarize the topic in your own words in one sentence. Look for sentences or even whole paragraphs that stray from the point.

#### **Organization and Flow**

Not only should the paper have a clear focus: each paragraph, and indeed each sentence, should have its own focus. Each sentence of the paper should flow naturally to the next. And each paragraph should establish one point in an orderly chain of reasoning that leads the reader to the paper's conclusion. If you do not see how one leads to the next, if you feel jarred back and forth as if you're riding a bucking bronco, there is a problem. A paper can be organized along any number of lines—most general to most specific, most specific to most general, chronological, etc. There are too many possibilities to list here, but the point is that you should be able to identify an order that makes sense.

One special case of organization is the comparison/contrast paper. Here there are two standard methods. The first is to provide all information about the first subject (using however many paragraphs are necessary) then to move on to the second subject and give it full due (and roughly as much coverage as the first subject). The second possibility is to focus each paragraph on a particular topic of comparison between the two subjects, discussing the subjects fully then moving on to the next thing.

For example, in a paper comparing dogs and cats as pets, I could spend two paragraphs discussing various aspects of dogs, then two paragraphs discussing those same aspects in cats.

Alternatively, I could spend a paragraph discussing how expensive dogs and cats are to acquire and maintain, then write a paragraph on common problems with dogs and cats, then a paragraph on their advantages as pets, etc.

## **Introduction and Conclusion**

All papers should begin with an introduction. This introduction needs to introduce the paper's topic and tone. It also should make you want to read the paper. All papers should end with a conclusion. The conclusion should not just restate what the paper just said (unless the paper is quite long—at least seven pages); instead, it should wrap things up with a bang. Ideally the conclusion should make one final, interesting point, while sticking to the topic.

## **Grammar and Mechanics**

Hopefully, this is what you will feel most comfortable grading. If you are unclear about the rules for grammar, punctuation, capitalization, etc., there is no easy fix. Don't feel you need to be able to diagram a sentence or know what a gerund is, though. If you are familiar with correct sentence structure, know (at least most of) the rules for commas, and can tell your homophones apart, you'll probably do well. If you're feeling rusty, there are many websites (or many books in your local library) that can help you brush up on these topics.

## **Style**

This is one of the trickiest parts of grading. Sometimes you will encounter sentences that are, strictly speaking, grammatically correct but that are awkward or unwieldy. The most common culprit here is verbiage. When you find yourself stumbling over a sentence, see if there is a way to rewrite the same thought with fewer words. Sometimes you'll see words that can simply be struck to leave a cleaner result. Other times you'll have to reword the whole sentence.

## **Citation of Sources**

This is only an issue with a paper involving research. (Note that sometimes papers that aren't strictly "research papers" also involve research, and these considerations apply to them as well.) Determine ahead of time what sort of citations you expect from your student (parenthetical citations, footnotes, endnotes), and review the requirements together. When grading the paper, be sure all the citations that need to be there are, and that they are properly formatted. Also be sure the bibliography is correctly formatted.

### **FICTION**

Some fiction assignments are short stories. Others are more modest assignments, such as rewriting a scene from the reading from a different viewpoint. Not all the considerations below (or in the checklist) will apply to every paper.

#### **The Assignment**

As with nonfiction, the student needs to be following the assignment correctly. For example, if the assignment is to write a short story that argues a particular position, the student should not write a nonfiction essay arguing something.

#### **Content and Focus**

While fiction pieces won't have quite the same well-defined topic statement as a nonfiction paper will (or at least should) have, they should still have a point. For example, a short story will have a central plot line, and all parts of the story should relate to that plot. An assignment that asks a student to write a diary entry from a character's point of view will also focus on something (for example, conflict). The paper needs to stick to its focus and not wander.

#### **Organization and Flow**

Again, this is not quite the same as with a nonfiction paper, yet it still applies. Events need to follow each other logically. There still needs to be a smooth flow from one sentence to another.

#### **Grammar and Mechanics**

The considerations here are nearly identical to those for nonfiction papers. Dialogue is more likely to occur in fiction than nonfiction, so be sure the formatting and punctuation for any dialogue is accurate. Also, sometimes students will use "incorrect" grammar in dialogue to reflect a character's speech. This would not need correcting, as long as you can tell that's the point of the "mistake."

#### **Style**

Everything in the nonfiction section applies here as well.

## **POETRY**

### **The Assignment**

Be sure all aspects of the assignment have been correctly addressed in the paper (unless you have a previous agreement that the student need not do this). For example, if an assignment requires a poem that includes examples of alliteration, assonance, metaphor and simile, be sure all these aspects are present.

### **Content**

Just as with prose, a poem should be about something, and the poem should consistently address whatever its topic is. Sometimes students will veer from the poem's topic in order to satisfy the demands of rhyme. Gently correct this and encourage the student to rewrite that section, satisfying both rhyme pattern and content.

### **Grammar and Mechanics**

Here we encounter the phrase “poetic license”—poems can be much freer with grammar and mechanics. However, that freedom should always be with a reason. Unconventional grammar, capitalization, and punctuation alone cannot make a poem.

### **Style**

In some ways the considerations for style are the same as for prose. There should be no excess words, no flabby writing. But the syntax of poetry is quite different from that of prose, so phrases that would be awkward in prose can be fine, even admirable, in poetry. This is not always the case though. Trust your ear and discuss with your student any sections that seem off.

## Checklists

### CHECKLIST FOR NONFICTION PAPERS

#### Content

- Does the paper correctly address all aspects of the assignment and nothing more?
- Can you summarize the paper's theme in a single sentence?
- Is the content accurate?

#### Organization

- Is there a discernible and logical method of organization?
- Does each sentence flow to the next?
- Does each paragraph flow to the next (are there transition sentences)?
- If this is a comparison/contrast paper, is each subject given roughly equal coverage?

#### Introduction

- Does the introduction clearly state the topic (without saying something blatant like, "I am going to write about \_\_\_\_\_")?
- Does the introduction make the tone of the paper clear?
- Does the introduction make you want to read the rest of the paper?

#### Conclusion

- Does the conclusion wrap everything up? Do you feel like the paper has ended or has it simply stopped?
- Does the conclusion simply repeat what you just read two minutes ago? (This is a bad thing.)
- Does the conclusion stick to the topic?
- Does the conclusion end with a bang? That is, does it leave a good taste in your mouth and make you want to read another paper by this author?

#### Grammar and Mechanics

- Are all capitalizations correct?
- Are commas where they need to be (and not where they have no place)?
- Are all apostrophes present and accounted for?
- Are there any homophone problems?
- Are there sentence fragments, run-on sentences, or comma splices?
- Are there any rambling sentences?
- Is everything spelled properly?
- Are all words used correctly (regarding definition and connotation)?



### **Style**

- Are there any extra words you can cross out?
- Can any of the sentences be rewritten in a tighter fashion without sacrificing meaning or tone?
- Is there a variety of short, medium-length, and long sentences?
- Are there any single-sentence paragraphs? (There should not be. For now, each paragraph should be at least three sentences.)

### **Citations**

- Are facts gleaned through research (beyond basic encyclopedia data) cited?
- Are other people's opinions and analyses cited?
- Is every book, article, website, etc. listed in the bibliography?

### **Format**

- If required, is there a title page?
- Does the student's name appear on either the title page or header of the paper?
- Is all other header information present?
- Does each page have a page number (other than any title page)?
- Is the paper double-spaced?
- Are citations properly formatted?
- Is the bibliography properly formatted?
- Are any quotes in the paper properly formatted?

## CHECKLIST FOR FICTION PAPERS

### Content

- Does the paper correctly address all aspects of the assignment and nothing more?
- Does the story hang together? That is, is it believable within its own world? (For example, a science fiction story might be “impossible” in our world, but everything that happens in it should be logical in the story’s world.)
- Is the story enjoyable to read?
- If the fiction piece is meant to illuminate a character or scene from the reading (for example, writing a diary entry from a character’s point of view), does it fit well with the original literature?

### Organization

- Is there a reasonable flow to the piece? Do the events follow in a logical fashion?
- Does each sentence flow to the next?
- Does each paragraph flow to the next?

### Grammar and Mechanics

- Are all capitalizations correct?
- Are commas where they need to be (and not where they have no place)?
- Are all apostrophes present and accounted for?
- Are there any homophone problems?
- Are there sentence fragments, run-on sentences, or comma splices?
- Are there any rambling sentences?
- Is everything spelled properly?
- Are all words used correctly (regarding definition and connotation)?
- Is all dialogue formatted and punctuated properly?

### Style

- Are there any extra words you can cross out?
- Can any of the sentences be rewritten in a tighter fashion without sacrificing meaning or tone?
- Is there a variety of short, medium-length, and long sentences?
- Is there a mixture of description, narration, and dialogue?

### Format

- If required, is there a title page?
- Does the student’s name appear on either the title page or header of the paper?
- Is all other header information present?
- Does each page have a page number (other than any title page)?
- Is the paper double-spaced?

## Characters

- Are the characters believable and well-rounded?
- If the characters are taken from the reading, do they retain their important characteristics from the original book?

## Conflict

- Is there at least one identifiable conflict?
- Does the conflict reach a climax?
- Is the conflict resolved?

## CHECKLIST FOR POEMS

### Content

- Does the poem correctly address all aspects of the assignment?
- Can you identify what the poem is about?

### Grammar and Mechanics

- Is all the grammar and punctuation correct, just as it would be for a prose piece?
- If it isn't, can you tell why? That is, does it add something to the poem?
- Are all words used correctly (regarding definition and connotation)?

### Style

- Are there any extra words you can cross out?
- Are all the words chosen as vivid and dynamic as possible?
- If the assignment requires the student to write a particular type of poem (e.g., sonnet, haiku) does the poem follow the rules of the form?

### FINAL WORDS

In grading any paper, it's important not to discourage your fledging author. You know your child best, and some children are more easily hurt by criticism than others. Take your child's personality in this regard into account. Here are some general guidelines about helpful constructive criticism:

- Don't necessarily mark everything that is wrong. A struggling writer especially can feel overwhelmed by too much correction. If your student has ten basic writing skills that need improvement, start by choosing the three that are most important to you. Try to make one of those three things something that is relatively easy to fix. (For example, it's pretty easy to learn the rules for using apostrophes, but much harder to learn all the comma rules.) As the student improves, move on to other things. Once most of the ten basic problems have been fixed, you can move on to the more complex difficulties.
- Make your positive comments enthusiastic and your criticisms unemotional. Avoid expressing sarcasm, impatience, or irritation, no matter how much you may feel it.
- Avoid rewriting the paper yourself. It's fine to occasionally give an example of how to rewrite a sentence (for example, to make an awkward sentence less wordy), but remember this is not your paper, and the only way children learn to write well is by writing it themselves.
- While it can be fine for siblings to work together on improving their writing, or for one sibling to help another, don't make comparisons between siblings' papers and writing skills.
- Above all, find good things to say about the paper. It's easy to only comment on the problems we see in a paper; so make it a habit to look for and mention the good things too—strong organization, an interesting topic choice, an enjoyable style, progress with a previous problem, etc. Students can learn at least as much from what they do right as what they do wrong.

## Grading Templates

The following grading templates are suggestions for **one way** to assign a grade to your student’s work using the Lightning Lit program. There are certainly many other ways of coming to a quarterly grade. **Whether you need something like this or not will probably depend on how qualified you feel to grade your students’ writing.** Our teachers don’t use templates for grading, but they have graded thousands of papers written by home schoolers. You have read the preceding tips, which give you ideas of important points to consider when grading. Students should be challenged in their writing, but also successful in the outcome. You will want to offer constructive criticism where they haven’t succeeded, but also concrete praise for where they have done good work. In other words, it’s better to write, “You need to stagger your sentence length more, and have more of a punch in your topic sentences and your conclusion, but your ideas were well-organized and your content good,” than to write, “Great paper! A.” The first will provide a learning experience, the latter a momentary thrill. Give your students something to work on, something they can improve in the next assignment.

- The first template provides possible areas for grading various types of writing. You can adjust these as appropriate to the type of paper that has been written. Don’t feel obligated to use this or any form. Do something that works for both you and your student.
- The second form provides a way to track comprehension scores. Again, this is optional, but if you are using the comprehension questions, this will give you a way to track success.
- Since we require our students to do vocabulary, we encourage you to include this in your students’ study. This third form tracks the scores using any vocabulary program.
- Lastly, there’s a synopsis template for assigning a quarter-end grade combining each of these three elements of your language-arts program. As with all the others, it’s optional or can be adjusted as you see fit. The writing assignments are the core of the Lightning Lit program. That’s why we’ve made them 80% of the student’s grade, whereas vocabulary and comprehension sections are worth only 10% each. You may certainly decide to vary the importance of the sections as you see fit.

Make the grading process something that both you and your student can enjoy rather than dread. Our program starts with a Twain quote, so let’s end here with another:

**To get the full value of joy you must have someone to divide it with.**

**— Mark Twain**

Use your grading as a way to divide your joy for your student’s ability to share his or her thoughts on paper.

Paper # \_\_\_\_\_ of \_\_\_\_\_

Final Grade \_\_\_\_\_

Paper Title \_\_\_\_\_

Student Name \_\_\_\_\_ Date \_\_\_\_\_

Assign between 1 (lowest) and 10 (highest) points for each category. The total will be the percent/score for this paper.

**1 Assignment** . . . . . \_\_\_\_\_

- Student followed instructions
- Student used good ideas

**2 Content & Focus** . . . . . \_\_\_\_\_

- Paper's topic is clear
- Student stuck to the topic

**3 Organization & Flow** . . . . . \_\_\_\_\_

- Each sentence and paragraph leads into the next
- Organization is logical (the paper could be easily outlined)

**4 Introduction & Conclusion** . . . . . \_\_\_\_\_

- Introduction is clear, concise, and easily understood
- Conclusion is clear and emphatic

**5 Words, Sentences & Paragraphs** . . . . . \_\_\_\_\_

- Student shows a good vocabulary
- Sentences are well constructed and vary in length
- Paragraphs are put together well

**6 Grammar & Mechanics** . . . . . \_\_\_\_\_

- Grammar, punctuation, and spelling are correct
- Formatting is proper

**7 Style** . . . . . \_\_\_\_\_

- Readers would feel engaged by the writing style

**8 Citations and/or Character Development** . . . . . \_\_\_\_\_

- Citations are included as necessary and properly formatted
- If fiction, characters are well developed and maintain the same voice

**9 Formatting** . . . . . \_\_\_\_\_

- Pages are properly formatted (double-spaced, headers, page numbers)
- Entire paper is formatted corrected (title page, quotes, bibliography)

**10 Improvement** . . . . . \_\_\_\_\_

- This allows you to reward the student for improvement.

**TOTAL** . . . . . \_\_\_\_\_%

## EARLY-TO-MID BRITISH LIGHTNING LIT COMPREHENSION QUESTIONS

Student Name \_\_\_\_\_ Date \_\_\_\_\_

Give your student a percentage correct for Comprehension Questions: Multiply the number of questions answered correctly by the point value to get the percentage score for the chapter. Round the number to an even percentage. For the final grade, add the total percentages and divide by the total number of lessons completed (see Sample from American Lightning Lit on the next page).

### Unit 1

Lesson 1: William Blake . . . . . (\_\_\_\_\_/20) 5 pts. each = \_\_\_\_\_%

Lesson 2: Jane Austen . . . . . (\_\_\_\_\_/132) .75 pts. each = \_\_\_\_\_%

### Unit 2

Lesson 3: Sir Walter Scott. . . . . (\_\_\_\_\_/199) .5 pts. each = \_\_\_\_\_%

Lesson 4: Thomas Carlyle . . . . . (\_\_\_\_\_/20) 5 pts. each = \_\_\_\_\_%

### Unit 3

Lesson 5: The Romantic Poets . . . (\_\_\_\_\_/86) 1.2 pts. each = \_\_\_\_\_%

Lesson 6: Mary Shelley . . . . . (\_\_\_\_\_/99) 1 pts. each = \_\_\_\_\_%

### Unit 4

Lesson 7: Charlotte Brontë . . . . (\_\_\_\_\_/137) .73 pts. each = \_\_\_\_\_%

Lesson 8: William M. Thackeray . (\_\_\_\_\_/44) 2.3 pts. each = \_\_\_\_\_%

**TOTAL AVERAGE FOR COMPREHENSION QUESTIONS . . \_\_\_\_\_%**

Comments:

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**EARLY-TO-MID AMERICAN LIGHTNING LIT COMPREHENSION QUESTIONS**

Student Name \_\_\_\_\_ Date \_\_\_\_\_

Give your student a percentage correct for Comprehension Questions: Multiply the number of questions answered correctly by the point value to get the percentage score for the chapter. Round the number to an even percentage. For the final grade, add the total percentages and divide by the total number of lessons completed (in this example,  $734/8 = 92\%$ ).

**Unit 1**

Lesson 1: Benjamin Franklin . . . . ( 38 /43) 2.3 pts. each = 87 %

Lesson 2: Washington Irving . . . . . ( 9 /10) 10 pts. each = 90 %

**Unit 2**

Lesson 3: William Cullen Bryan . . ( 17 /18) 5.6 pts. each = 95 %

Lesson 4: Frederick Douglass . . . ( 30 /34) 2.9 pts. each = 87 %

**Unit 3**

Lesson 5: Edgar Allan Poe . . . . . ( 10 /12) 8.3 pts. each = 83 %

Lesson 6: Nathaniel Hawthorne . . ( 53 /56) 1.8 pts. each = 95 %

**Unit 4**

Lesson 7: Herman Melville . . . . . ( 96 /98) 1 pt. each = 96 %

Lesson 8: Henry W. Longfellow . . ( 16 /16) 6.3 pts. each = 101 %

**TOTAL AVERAGE FOR COMPREHENSION QUESTIONS . . 92 %**

Comments:

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## EARLY-TO-MID BRITISH LIGHTNING LIT VOCABULARY SCORES

Student Name \_\_\_\_\_ Date \_\_\_\_\_

Give your student a percentage correct for vocabulary work. For the final grade, add the total percentages and divide by the number of scores (e.g.,  $855 \div 9 = 89\%$ ). Feel free to write notes/comments about what is covered each week on the dotted line.

Week #1 \_\_\_\_\_%

Week #2 \_\_\_\_\_%

Week #3 \_\_\_\_\_%

Week #4 \_\_\_\_\_%

Week #5 \_\_\_\_\_%

Week #6 \_\_\_\_\_%

Week #7 \_\_\_\_\_%

Week #8 \_\_\_\_\_%

Week #9 \_\_\_\_\_%

**TOTAL AVERAGE FOR VOCABULARY WORK . . . . . \_\_\_\_\_%**

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**EARLY-TO-MID BRITISH LIGHTNING LIT FOR QUARTER \_\_\_\_\_**

**Student Name \_\_\_\_\_ Date \_\_\_\_\_**

**Written Papers**

Add the six percentages and divide by six for the final score.

**Paper #1 \_\_\_\_\_%**

**Paper #2 \_\_\_\_\_%**

**Paper #3 \_\_\_\_\_%**

**Paper #4 \_\_\_\_\_%**

**Paper #5 \_\_\_\_\_%**

**Paper #6 \_\_\_\_\_%**

**TOTAL FOR WRITTEN PAPERS (80% of the final grade) . \_\_\_\_\_%**

**Comprehension Questions**

**TOTAL FOR COMPREHENSION (10% of the final grade . . \_\_\_\_\_%**

**Vocabulary Work**

**TOTAL FOR VOCABULARY (10% of the final grade) . . . . . \_\_\_\_\_%**

**FINAL GRADE FOR QUARTER \_\_\_\_\_ . . . . . \_\_\_\_\_%**

To figure the final grade, multiply the average grade for written papers by 8, add the final scores for comprehension and vocabulary and divide by 10.

**FINAL GRADE FOR YEAR**

**Final Grade for Quarter 1 \_\_\_\_\_%**

**Final Grade for Quarter 2 \_\_\_\_\_%**

**Final Grade for Quarter 3 \_\_\_\_\_%**

**Final Grade for Quarter 4 \_\_\_\_\_%**

**YEAR END GRADE (OPTIONAL) . . . . . \_\_\_\_\_%**

## UNIT 1—LESSON 2: JANE AUSTEN

### *Pride and Prejudice: Volume I*

#### CHAPTERS 1–4

1. Five
2. He is single and wealthy (£4000–£5000 a year).
3. She wants to find husbands for her daughters.
4. In polite society, the male head of household must meet other males before it is proper for the female members of the household to meet them.
5. London
6. He is off to “own” (London) to gather up some friends for the dance.
7. He brings himself, his two sisters (Miss Bingley and Mrs. Hurst), his brother-in-law (Mr. Hurst), and his dear friend Mr. Darcy.
8. He is handsome (a fine figure of a man) and wealthy (£10,000 a year).
9. He is too proud.
10. He is not very impressed. (“She is tolerable, but not handsome enough to tempt me.”)
11. She dislikes him and finds him a bit ridiculous and proud.
12. She says she “quite detests the man.”
13. She likes and admires him very much.
14. She likes them.
15. She says Jane is apt to see the good in everyone.
16. Jane is basically accepting of everyone, while Elizabeth is a good deal more skeptical.
17. They are the same as the other group. Mr. Bingley is accepting and Mr. Darcy is much more doubtful.

#### CHAPTERS 5–12

1. The Lucases visit—Charlotte Lucas, the eldest daughter, being a good friend of Elizabeth Bennet.
2. Charlotte says Jane should not be too reserved and hide her feelings from Mr. Bingley too well, even if that is the proper thing to do, lest Mr. Bingley never know her true feelings.
3. He has begun to like and admire her.
4. Their aunt, Mrs. Philips, and the officers of the regiment wintering there draw the girls to the village apparently almost every day.
5. She thinks it will rain and Jane will be asked to stay out of kindness, since the residents of Netherfield cannot send her into the rain without a protected or covered conveyance. Jane will, therefore, have to stay the night and this will give her more time with Mr. Bingley.

## Answers to Comprehension Questions

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6. Positive: It did indeed rain and Jane did spend the night at Netherfield, seeing more of Mr. Bingley than she would have otherwise. Negative: Jane became quite ill riding in the rain on the way to Netherfield (since it started raining before she arrived).
7. They seem to like Jane and think she is sweet, but they find the family in general ridiculous, “common,” and beneath them, including Elizabeth, whose actions they find improper.
8. Miss Bingley seems interested in Mr. Darcy as a husband while Mr. Darcy does not seem interested.
9. She wants Jane to spend as much time as possible at Netherfield, thereby winning a proposal of marriage from Mr. Bingley.
10. d.

### CHAPTER 13–15

1. Mr. Collins will inherit the property by an “entail” since Mr. Bennet has no male heir.
2. His is an ordained minister, or *vicar*, of a Church of England parish.
3. He is called a cousin, though it is never made clear exactly how they are related.
4. a.
5. He hoped Mr. Collins would be foolish so he could laugh at him, and Mr. Bennet did succeed in this aim.
6. The name of Mr. Collins’ estate is Hunsford
7. Mr. Collins’ patroness is Lady Catherine de Bourgh.
8. Lady Catherine is widowed and has one, rather sickly, daughter.
9. Mr. Collins reports to Mr. Bennet that he writes out and memorizes compliments he can pay to Lady Catherine if the proper situation arises.
10. He is very impressed with her, and seems to place her above everyone else he knows.
11. He came to Longbourn specifically to pick one of the Bennet girls to marry. Initially he chooses Jane, until told by Mrs. Bennet that Jane is about to be proposed to by Mr. Bingley, then Mr. Collins settles on Elizabeth.
12. Mr. Wickham.
13. Mr. Darcy and Mr. Wickham apparently know each other, and there is apparently some issue between them since they both change color upon seeing each other.

### CHAPTERS 16–23

1. They speak at a party thrown by the Philipases of Meryton, the Bennets ladies’ aunt and uncle.
2. Mr. Wickham says that Mr. Darcy’s father promised him a job in he church that would have guaranteed him a good salary, but Mr. Darcy refused to give it to him after the senior Mr. Darcy died.

3. Mr. Wickham accuses Mr. Darcy of having too much pride for his own grand position and disregards Wickham because of his lower position, but even more Mr. Wickham points to the fact that the elder Mr. Darcy liked Wickham better than his own son, the younger Darcy.
4. He says she used to like him quite a bit but she is now too much like her brother, too proud.
5. Lady de Bourgh was Mr. Darcy's mother's sister, therefore making her his aunt.
6. Mr. Darcy is expected to marry Miss de Bourgh, Lady Catherine's daughter.
7. Jane is sure there must be some mistake or misunderstanding because she is incapable of thinking ill of anyone.
8. He asks for the first two dances.
9. She realizes that Mr. Collins will probably propose marriage.
10. He apparently does not want to meet Mr. Darcy.
11. Mr. Darcy asks Elizabeth to dance and she accepts.
12. She points out that Mr. Wickham's father was a servant to Mr. Darcy's father.
13. He asked Elizabeth to marry him, and she refused.
14. He refuses to believe it no matter how many times she repeated it. He thought it was just the action of elegant women to refuse at first the proposal they want to, and later will, accept.
15. She is very much distressed and orders Elizabeth to marry Mr. Collins.
16. Mr. Bennet seems quite pleased, not a surprise since we already know he has no respect for Mr. Collins.
17. He decides that Elizabeth is not so sweet and amiable a young woman as he thought she was before and concludes he is happy after all to have been refused.
18. The Bingley sisters, Mr. Hurst, and Mr. Darcy have followed Mr. Bingley to London. Miss Bingley says they will not return.
19. He asks her to marry him, and she accepts.
20. Charlotte does not like Mr. Collins and finds him disagreeable and stupid. However, her ideas about marriage are not romantic and have nothing to do with love. She is concerned to secure the rest of her life, and marrying a man with money and a good job are all that is important for that.

## ***Pride and Prejudice: Volume II***

### **CHAPTERS 1–8**

1. She learns that Mr. Bingley has no intention of returning to Netherfield for the whole winter at least and that he and Miss Darcy are becoming quite attached.
2. The Gardiners, who live in London, come to visit the Bennets.
3. They invite Jane to stay with them in London.
4. She used to live in Derbyshire not far from Darcy's estate of Pemberley. She had some acquaintances in common with Mr. Darcy and Mr. Wickham.
5. They are married and move to Hunsford.

## Answers to Comprehension Questions

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6. Miss Bingley apparently never really cared for Jane, just as Elizabeth repeatedly told her.
7. He was never really in love with her. His feelings cooled towards Elizabeth, who could never inherit much money from her parents, and warmed towards another young woman who did inherit £10,000. Marrying for money is a necessity for everyone at this time, apparently.
8. She goes with Sir William Lucas and his daughter, Maria, to visit her old friend, Miss Charlotte Lucas, now Mrs. Collins. Along the way they stop the night with Jane and the Gardiners in London.
9. Mrs. Gardiner suggests that Elizabeth accompany her and her husband on a trip to the northwest of England, especially the Lake District.
10. She does not seem to love her husband at all, relishing those times when they are apart. She does seem satisfied with her life, though.
11. e.
12. She lives to give people advice and orders, it seems.
13. Mr. Darcy. (Colonel Fitzwilliam also visits, but that is not the important point.)
14. He says that, unlike other people, he is not able to make small talk with people he does not know.
15. She suggests that everything takes practice, and seems to think that if Mr. Darcy practiced he could seem much more agreeable.
16. No.

### CHAPTERS 9–19

1. He frequently visits the rectory and spends a large amount of time staring at Elizabeth, though rarely with any outward sign of affection.
2. Mr. Darcy
3. He tells Elizabeth that Mr. Darcy was probably chiefly responsible for separating Mr. Bingley from Jane.
4. He proposes marriage, and she refuses.
5. A letter explaining his actions as regards Jane Bennet and Mr. Bingley as well as enumerating Mr. Wickham's many crimes.
6. Mr. Wickham gave up his place in the church and the job intended for him by the elder Mr. Darcy willingly and for a gift of £3000. Later, when that money was spent, he wanted the job in the church again. He was a womanizer—this is just hinted at by Mr. Darcy—and did not belong in the church. Later, he tried to elope with Mr. Darcy's 15-year-old sister, both for her fortune of £30,000 and to punish Mr. Darcy. Mr. Darcy managed to stop him.
7. Fitzwilliam
8. She is, at first, determined to disbelieve everything he has to say, but upon reflection, and in the light of reason that followed on from her initial emotions, she realizes that Mr. Darcy must be completely truthful.

9. Elizabeth and Miss Lucas go from Hunsford to London, pick up Jane, and a few days later set out for Longbourn. Along the road from London to Longbourn Elizabeth, Jane, and Miss Lucas meet up with Lydia and Kitty Bennet and continue home.
10. Jane does not believe the report at first, wanting to see only good in everyone, but she does realize it must be true.
11. They decide to keep it to themselves. He will be gone soon, and then no one will care, they think. Also, they do not want to ruin his life if he is hoping to be a better person.
12. Mrs. Forster is the wife of the colonel in command of the regiment that has been wintering in Meryton.
13. She invites Lydia to spend some time with her in Brighton (a seaside resort in the southern coast of England) where the regiment is moving.
14. Elizabeth, she says, is silly and flirtatious and will surely make everyone who sees her think she and her whole family are quit ridiculous.
15. She suggests that her feelings for Mr. Darcy have changed and she respects him much more than she did when she believed only what Mr. Wickham said.
16. She is to accompany the Gardiners in a trip to Derbyshire. It was originally planned that they would go to the Lake District (in the northwest of England), but Mr. Gardiner's business shortened the time available for the trip.

### ***Pride and Prejudice: Volume III***

#### **CHAPTERS 1–4**

1. Pemberley, Mr. Darcy's estate.
2. Mr. Darcy.
3. She is struck by his civility (how nice and unproud he is) and his request to introduce Elizabeth to his sister.
4. Mr. Darcy, his sister, and Mr. Bingley.
5. He seems to still be interested in Jane.
6. She is considering how deep her feelings are now for Mr. Darcy.
7. They go to Pemberley expressly to wait upon (spend time with) Miss Darcy, but this means spending time with Miss Bingley, Mrs. Hurst, and Mrs. Annesley (Miss Darcy's companion) as well.
8. b.
9. Lydia has run off with Mr. Wickham. Though at first it seemed they might get married, everyone but Jane now thinks it is very unlikely.
10. He is distressed. He is sorry for Elizabeth, presumably because there is now so much shame attached to the Bennet family that he cannot bear to be attached, or even be seen to be attached in any way, to any member of that family.

**CHAPTERS 5–7**

1. She wishes now she had told everyone how bad Wickham really was so they could be on their guard.
2. f.
3. She wrote that they intended to get married in Gretna Green, Scotland.
4. No.
5. Yes.
6. £1000 immediately (1/5 of the £5000 to be divided among the five daughters on the parents' deaths) plus £100 per year while the parents live.
7. Yes.
8. No.
9. She seems quite pleased with him and pleased he is marrying Lydia.
10. She is very concerned about Lydia's wedding clothes.

**CHAPTERS 8–12**

1. Yes, he recognizes his laziness in never saving money or disciplining his daughter.
2. Mr. Wickham will go into a regular army regiment stationed in the north of England.
3. No.
4. Yes, Mr. Bennet, Elizabeth, and Jane at least feel ashamed for them.
5. Mr. Darcy was there.
6. He arranged the whole thing. He found the couple, paid of Mr. Wickham's debts, and bought him a place in the northern regiment he is going to.
7. They believe he is in love with Elizabeth and did it for her, possibly with her knowledge.
8. Yes, but she lets him know that she knows the truth.
9. Mr. Bingley and Mr. Darcy.
10. Yes, Bingley paid attention to her and they seemed to be getting back to that place where they were the previous summer.
11. No, Mr. Darcy was back to being rather sullen and silent and they did not get a real opportunity to talk.

**CHAPTERS 13–19**

1. He proposes marriage, and she is very happy to accept.
2. Lady de Bourgh wanted to find out if Elizabeth was engaged to Mr. Darcy, and she also wanted Elizabeth to promise that she would never be engaged to him.
3. Mr. Collins.
4. Mr. Collins suggests that Elizabeth and Mr. Darcy are soon to be married. Mr. Bennet assumes Mr. Darcy to be completely indifferent towards Elizabeth and assumes Elizabeth thoroughly dislikes Mr. Darcy.



5. He asks her if she is still dead set against their getting married, and she says she is not. (Essentially, Mr. Darcy proposes and Elizabeth accepts.)
6. Lady Catherine’s description of the conversation with Elizabeth convinced Mr. Darcy that he still might have a chance with Elizabeth, the opposite effect from the one Lady Catherine desired or expected.
7. Yes, he is much less proud. His is much less ready to see everyone else as being inferior to him.
8. Their chief reaction is disbelief since they both clearly remembered how little Elizabeth used to like him.
9. She is in awe of the £10,000 (at least) Mr. Darcy makes every year.

## **UNIT 2—LESSON 3: SIR WALTER SCOTT**

### **IVANHOE**

#### **CHAPTER 1**

1. c.
2. The system is called feudalism.
3. Essentially, land is given in return for certain obligations, including a certain number of men armored in a certain way in case of war and certain kinds and amounts of produce. For example, the king gives the greatest nobles some land and requires a certain number of knights and a certain number of foot soldiers from them in case the king goes to war. He also requires a certain amount of corn and grain, a certain number of containers of beer or wine, a certain number of cows, pigs, sheep, etc., so the king can eat. The great nobles, in order to raise the stuff they need to give the king, give some of their own lands to lesser nobles under them and demand of them a certain percentage of what they owe the king, as well as something for themselves (so they can go to war or eat, as they desire). The system is a hierarchy, a kind of pyramid with the king at the top and an increasing number of nobles on each level on the way down to the peasants, serfs, and slaves.
4. Scott talks about the main tension at this time being between the Anglo-Saxons (sometimes called simply *Saxons*) and the Normans.
5. At one point, the Normans had been Vikings (Norsemen, Northmen, or Men of the North, where the word *Norman* came from ). They harassed France around 950 to 970 A.D. until the French king, in order to placate them, gave them a whole county on the north coast of France, which came to be called “Normandy” after the Northmen. In 1066 A.D., the Norman leader, Duke William, decided he wanted England too, so he invaded and killed the Anglo-Saxon king of England, Harold. So Duke William of Normandy became King William I of England. He replaced most of the Anglo-Saxon nobles with his own friends, men who had helped him win the victory and take England.
6. Scott mentions three languages: Anglo-Saxon (or simply Saxon), Norman (or Norman French, since that is what the Normans learned to speak when they were given the land in Normandy), and a mixed Anglo-Norman language spoken by