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Study Guide Overview

1. Beginning This Course

- Read "How to Teach Using This Guide," "How to Mark a Book," and the Introductory Essay in the front of this guide.

2. Delectare (To Delight): Read and Mark Your Book

- First and foremost, this text should simply be enjoyed – should be delighted in. The primary aim of this guide is to facilitate and intensify students' enjoyment of the text, not make it a dry or uninteresting "object of study." The Delectare section with which each lesson begins simply asks students to provide an honest response to the reading, identifying what they find particularly significant, beautiful, humorous – or, alternatively, frustrating or perplexing – in what they have read. While the guide will soon ask students to think beyond their own instinctive reactions to the text – to ask better questions, to appreciate the full potential of the language – their first job is simply to articulate the effect the story is having on them.
- *Vade Mecum*: In the lower school, important quotes and beautiful passages are highlighted in the study guides and often memorized. In the upper school, we encourage students to keep for themselves a *Vade Mecum* ("go with me"), a collected reference of True, Good, or Beautiful passages that they come across in their studies and compile throughout the course of upper school. This reference will be a catalog of students' progress through the history and thought of Western civilization and of their engagement with the Great Conversation. In a more practical sense it will also be a very useful resource for completing the Final Essay. This is optional, but we recommend that you help your students begin a *Vade Mecum* if they have not, or, if they have, remind them to continue recording Truth, Goodness, and Beauty in it as they read and when prompted.

3. Docere (To Teach): Grammar

- This section of the guide seeks to deepen students' understanding, first of all by removing impediments to that understanding. Depending on the text, there can be a sizeable "culture gap"

How to Teach Using This Guide

Daily Lesson Plan

PREPARING TO READ

- **Review:** Before reading, orally review the plot of the text as read so far. Periodically review the concepts of character, setting, and plot.
- **Background & Historical Context and Vocabulary:** The Background & Historical Context and Vocabulary sections are intended to close the "culture gap" and eliminate any obstacles to students' practical understanding of the people, places, and events in the text. Read through and discuss these before reading the text, and refer back to them as needed.
- It is a good idea to have students read through the Comprehension and Discussion Questions ahead of time to encourage purposeful reading.

READING

- Students can read each chapter silently or you can read aloud together, alternating between teacher-read and student-read passages. Model good reading skills. Encourage students to read expressively and smoothly.
- **Mark Your Book:** While reading, students should be interacting with and responding to the reading by marking their books as they come upon key passages, common themes and allusions, and any passages they deem to be True, Good, or Beautiful. Demonstrate how to effectively mark and interact with a book if students need guidance (see "How to Mark a Book"). Students should also complete the Mark Your Book exercises assigned in the Delectare section of the study guide.

POST-READING

- **Literary Devices:** Some lessons will include exercises on literary devices that are especially important to or prevalent in this particular text, or that provide some insight into the text. Have students read through the explanation and examples and complete the exercises.

How to Mark a Book

CIRCLE (unfamiliar vocabulary, terms, and language.)

Revisit these words after reading and look up the definitions. This will increase your vocabulary knowledge and give you a more thorough understanding of the text.

BOX (major or unfamiliar characters.)

A visual marker of each character's introduction helps you focus on your first impression of him or her and keep track of the major players in the text.

UNDERLINE important passages.

Underline sentences or phrases that are integral to the plot or that speak to you personally as beautiful and noteworthy. This device will likely be your most-used.

VERTICAL LINE emphasizes what you have underlined.

A vertical line can further illuminate what you have underlined, or can be used in place of underlining for longer passages.

* **ASTERISK** main ideas or major plot developments.

*Use this device more sparingly than underlining or a vertical line. An asterisk denotes the **most** important passages in the text. You might have an underline, a vertical line, and an asterisk on the same passage if it is integral to the book.*

|| **DOUBLE LINE** what is quotable, wise, or beautifully stated.

Use this mark to identify passages of singular wisdom or beauty, which transcend this particular text.

X **USE AN "X"** in the margin for contributions to the Great Conversation.

Make note of passages that deal with the True, the Good, and the Beautiful, and thus contribute to the Great Conversation. These are the elevated ideas you glean from a text and take with you.

? **USE A "?"** for questions or research.

Mark sections you'd like to revisit – a word or a passage that you don't understand or want to contemplate and investigate further.

LESSON 1: Vol. I, Ch. I-IV

DELECTARE: To Delight

MARK YOUR BOOK

1. Underline **two quotations** in the reading: 1) What you consider to be the most important sentence and 2) A sentence that made you have a strong reaction. Be prepared to explain your selections to your teacher and/or classmates.
2. Record **one question** the reading raises in your mind.
3. Record True, Good, and Beautiful passages in your *Vade Mecum* as part of your participation in the Great Conversation.

DOCERE: To Teach

GRAMMAR

Background & Historical Context

1. **Fortune:** "Four or five thousand a year" (p. 4) is the income (in pounds) that Mr. Bingley will receive from his inheritance and investments – that is, without having to do any work for it. A great house usually required an annual income of five thousand to six thousand pounds to run; a household with an income of just one thousand pounds a year could usually afford several servants, a carriage, and horses. During this period there were fewer than four hundred families in England with an annual income of ten thousand pounds or more; Mr. Darcy is in this wealthy group.
2. **Acquaintance:** Much of the opening chapters is taken up with Mrs. Bennet's consternation over how to "become acquainted" with Mr. Bingley. This was actually a somewhat complicated process. In order to visit or interact with a person socially, you had to be introduced to that person by someone already acquainted with him or her or else "call on" (pay a formal visit to) the person. Women could not call on unmarried men

DOCERE: To Teach

BEFORE YOU BEGIN:

Reminder: The Essential Questions should be a constant reference point for students as they read and work through this guide. Remind students to be continually contemplating these questions and marking their text while reading. Encourage students to write the Essential Questions in the front of their text, on a notecard to use as a bookmark, or in their Literature Notebook with room for notes. Use these questions to focus class time and direct discussion.

Pride & Prejudice Essential Questions:

1. What are the ends of marriage?
2. What does it mean to be a virtuous person?
3. What are the conditions of right seeing and right judgment?
4. What is genuine friendship?

GRAMMAR

Literary Device

- 1a. Mrs. Bennet has no sense of humor (can't take a joke) and is self-absorbed (everything is about her). She feels misunderstood and mistreated by her husband but is still very open with him: She has no hesitation or embarrassment about expressing her frustration. Mr. Bennet is sarcastic and has little to no respect for his wife. He is not open and honest with her, but he also has no problem making fun of her to her face.

without first being introduced to them by a third party. This is why Mrs. Bennet is so insistent that Mr. Bennet pay Mr. Bingley a visit as soon as possible and why Mr. Bennet's suggestion that they send their daughters to visit Mr. Bingley "by themselves" is obviously a joke, meant to aggravate his wife (p. 5).

3. **Candor:** In Chapter IV, Elizabeth tells Jane that she has genuine "candour," that she is truly "candid" in her judgments of other people (p. 18). These days we mainly use the term "candid" to mean open, straightforward, or transparent (as in, "I have to be candid with you: I hate your new haircut."). But at the time Austen was writing, candor usually referred to a way of judging things or people. To be candid was to either (1) be fair or unprejudiced in one's judgment or to (2) be positively generous and charitable in one's judgment—to give the benefit of the doubt. During her conversation with Jane, Elizabeth seems to be using the latter definition. She is saying that Jane is truly generous in her judgment, seeing only the good in people and ignoring the bad.

Literary Devices: Speech as Character

Three times in these opening chapters Austen introduces us to important characters not by describing them for us but by allowing us to overhear their conversations. While she describes these characters later, our first exposure to them is through the way they talk to each other. Consider how realistic this is. In life we (usually) don't have a helpful narrative voice in our heads giving us information about the people we are meeting for the first time; we have to draw conclusions about them—about their personalities, their character—through the way they act and especially speak. In Austen's novels, the way characters talk always reveals a good deal about them, but readers must do the work of interpreting what they say just like their fellow characters do, which means that we risk *mis*interpreting what they say and drawing the wrong conclusions about them.

1. Look at these pieces of dialogue and write down some things that get revealed about each character and about their relationships with each other through these conversations.
 - a. **Mrs. Bennet:** "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" (p. 5).

Mr. Bennet: "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" (p. 6).

- b. **Mr. Bingley:** "Oh, she is the most beautiful creature I ever beheld! But there is one of her sisters ... who is very pretty, and I dare say very agreeable. Do let me ask my partner to introduce you" (pp. 13-14).

Mr. Darcy: "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" (p. 14).

- c. **Jane:** "He is just what a young man ought to be ... sensible, good-humoured, lively; and I never saw such happy manners! so much ease, with such perfect good breeding!" (p. 17)

Elizabeth: "He is also handsome ... which a young man ought likewise to be if he possibly can. His character is thereby complete.... I give you leave to like him. You have liked many a stupider person" (p. 17).

2. Identify an additional quotation or piece of dialogue that illuminates a character or characters or their relationship. Explain how it does so.

DOCERE: To Teach

LOGIC

Comprehension Questions

1. Consider the novel's opening line. Is this statement sincere—or ironic? *Is* this a truth universally acknowledged? Does the narrator expect us to believe this?
2. Consider the final sentence of the first chapter: "The business of [Mrs. Bennet's] life was to get her daughters married" (p. 6). Why has Mrs. Bennet made this her business? What, for her, does it mean to be "well married" (p. 10)?

- 1b. Mr. Bingley is easily pleased, enthusiastic, and maybe a bit of an exaggerator. He is anxious that his friend have a good time. Mr. Darcy is arrogant and doesn't think he should have to have the second-best of anything. He seems to think his friend is a bit over-the-top and gently mocks him for it but also doesn't want to ruin things for him.

- 1c. Jane is getting pretty starry-eyed for Mr. Bingley. She is an earnest person, and she feels comfortable sharing her true feelings with her sister. Elizabeth is witty and sarcastic, and, like her father and Mr. Darcy, teases her companion, but her teasing is obviously affectionate.

2. Answers will vary.

DOCERE: To Teach

LOGIC

Comprehension Questions

1. The opening line is ironic, as we can see from the subsequent sentence: The families with unmarried daughters consider the statement a self-evident "truth," but neither they nor we have any insight into the actual feelings or wishes of the man in question. It is a "universal truth" in the sense that these families are treating it as a given of reality—simply because they *want* it to be true. On the other hand, one should note that Mr. Bingley's behavior in the next few chapters of the novel appears to confirm the statement: He seems, at least at first, to be in want of a wife.
2. Mrs. Bennet is concerned for her daughters' futures—that they be set up well for life. But Mrs. Bennet's vision of a good life is limited. The only things Mrs. Bennet knows about Mr. Bingley are that he is single and that he is wealthy. She assumes a lot of other things about him (that he is a good man, that he is interested in getting married, that one of her daughters will be interested in marrying him, etc.), which suggests that she isn't especially concerned about these other things. For Mrs. Bennet, to marry well is to marry someone wealthier than oneself, thereby raising one's (and one's family's) status.

3. Mr. Bennet seems entirely unconcerned. However, he obviously enjoys teasing his wife, so it's possible that he is more concerned than he is willing to let on to her. He does, after all, visit Mr. Bingley as soon as he moves in.
4. It appears to be a very unequal marriage without any genuine friendship, communication, or meeting of minds. However, one could argue that they each get some satisfaction out of the relationship. Mrs. Bennet can enjoy complaining to and about a husband who she knows will never actually mistreat her; he can enjoy mocking her without risking her understanding and being offended.
5. Mr. Darcy resents that he is expected to show attention to someone who is "tolerable" and whom no one else is interested in (p. 14). In other words, he is too proud to associate with her.
6. Instead of acting hurt or angry, Elizabeth laughs off the insult and starts joking about it with her friends. This response, which reveals her "lively, playful disposition" and her delight "in anything ridiculous," likely endears Elizabeth to the reader since it suggests that she is level-headed and light-hearted (p. 14). But it's worth noting that this doesn't mean her feelings aren't hurt or that she isn't angry: The narrator states that Elizabeth has "no very cordial feelings" toward Darcy as a result (p. 14). Elizabeth immediately spreads the story of Mr. Darcy's social gaffe to the room, including to her mother, which perhaps contributes to everyone at the assembly coming to dislike him over the course of the evening.
7. Both Jane and Elizabeth are thoughtful—not silly and shallow like their mother and sisters. Elizabeth is witty and critical, while Jane is more earnest and tries to think well of people. The two sisters are open and honest with each other and have affection and respect for each other despite their differences.

3. What is Mr. Bennet's attitude toward Mr. Bingley's arrival and, by extension, the potential marriages of his daughters? What does this attitude show about him?
4. How would you describe the Bennets' marriage?
5. Why doesn't Mr. Darcy want to be introduced to Elizabeth?
6. How does Elizabeth respond to overhearing Mr. Darcy's insult? How might it make the reader feel about Elizabeth?
7. How are Jane and Elizabeth similar? How are they different? How would you describe their relationship?
8. How are Mr. Bingley and Mr. Darcy similar? How are they different? How would you describe their relationship?

Discussion Questions: Provide a quotation from the text in support of your answer.

1. What problems or questions get raised in this novel's opening? You might consider in particular the novel's opening line. What sorts of questions or problems does it raise?
2. Elizabeth appears to admire Jane's candor (see explanation of this term in the Background & Historical Context section)—she praises her for it—but she herself is more critical, less easily pleased. Is it good to be "blind to the follies and nonsense" of other people like Jane is—to make little of their bad qualities and much of their good qualities (p. 18)? Is it good to always assume the best of people? What are the benefits of such an attitude? What are the dangers?

8. Both men are wealthy and intelligent. Bingley's money is new money and he is only renting his home, but Darcy is from an old aristocratic family and owns an ancestral estate. Bingley is warm, friendly, and easily pleased; Darcy has very sophisticated taste and is arrogant and hard to please. Darcy appreciates how warm and open Bingley is even though he isn't like that himself, and Bingley knows that he can trust Darcy and respects his judgment.

Discussion Questions

1. Answers will vary, but the teacher might draw students' attention to the fact that the problem of marriage, the question of whom one should marry—and why—is present from the very first sentence. Also introduced in the opening conversation is the problem of the Bennets' marriage—their unequal relationship/lack of communication and the family that has resulted from it. Also raised is the problem of how to get to know people one doesn't know. This problem is communicated by the Bennets' particular concern over how to become acquainted with Mr. Bingley, but it is an example of a larger problem: How do you get to know who a person truly is?

LESSON 11: Vol. III, Ch. I-III

DELECTARE: To Delight

MARK YOUR BOOK

1. Underline **two quotations** in the reading: 1) What you consider to be the most important sentence and 2) A sentence that made you have a strong reaction. Be prepared to explain your selections to your teacher and/or classmates.
2. Record **one question** the reading raises in your mind.
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DOCERE: To Teach

GRAMMAR

Background & Historical Context

1. **Rattle away:** Mrs. Reynolds, the Pemberley housekeeper, speculates that some people consider Mr. Darcy proud simply because he does not "rattle away like other young men" (p. 287). To "rattle away" is to talk nonstop.

DOCERE: To Teach

LOGIC

Comprehension Questions

1. What "lucky recollection" keeps Elizabeth from regretting the fact that she is not mistress of the beautiful Pemberley property (p. 284)?
2. Why is Mr. Wickham's portrait still hanging in one of the rooms of Pemberley?

DOCERE: To Teach

LOGIC

Comprehension Questions

1. Elizabeth reminds herself that she would not be allowed to invite her aunt and uncle to Pemberley if she was mistress of it—presumably because her husband would not want anything to do with her "low" connections.
2. The room was the late Mr. Darcy's favorite; in honor of him, the furnishings are preserved the way they were when he was alive—including the portraits he treasured.

3. The housekeeper says that Mr. Darcy is a good-tempered and generous man who cares for the poor and is well-loved by his tenants and servants. He is also a kind brother who delights in giving his sister pleasure.
4. Elizabeth is surprised that instead of coldly avoiding her, Mr. Darcy tries to make polite conversation and seems as embarrassed as she. She is further surprised that after briefly going inside the house, he seeks her out again, engages her in conversation, asks to be introduced to her aunt and uncle, and continues to be friendly to them even after finding out that they are some of Elizabeth's low connections.
5. Darcy asks if he can introduce Elizabeth to his sister.
6. The Gardiners conclude that Mr. Darcy must be in love with their niece.
7. Miss Darcy is mature, sensible and good-humored, and amiable. But she is "exceedingly shy"—so much so that she initially comes across as proud and withdrawn, although it only takes Elizabeth a few minutes to realize that is not the case (p. 299). Mr. Wickham called her "very, very proud"—and since he certainly knew Miss Darcy well enough to know that wasn't true, he must have been purposefully misleading Elizabeth (p. 97).
8. All of Elizabeth's hatred has drained away. She feels increasing respect for Darcy. She is full of gratitude that he has not held her unfair judgments and harsh words against her but is actually treating her with more warmth and kindness than ever.
9. Miss Bingley attempts to remind Darcy of Elizabeth's interest in Wickham by subtly referring to him in conversation, but Elizabeth is able to dismiss the subject so quickly and effectively that Darcy appreciates her even more. Miss Bingley also criticizes Elizabeth in private and reminds Darcy how he once criticized her too, but this teasing only drives Darcy to confess how attractive he finds Elizabeth now.

3. According to the housekeeper, what is Mr. Darcy like?
4. What about Darcy's behavior when he arrives surprises Elizabeth?
5. What does Darcy particularly ask Elizabeth's permission to do?
6. How do Elizabeth's aunt and uncle account for Mr. Darcy's unexpected attention to them?
7. What is Miss Darcy like? How does her character line up with the description Mr. Wickham gave Elizabeth of her in Vol. I, Ch. XVI?
8. What are Elizabeth's feelings toward Darcy after their second meeting?
9. What strategies does Miss Bingley use to try to sabotage Elizabeth's relationship with Darcy? Is she successful?

Discussion Questions: Provide a quotation from the text in support of your answer.

1. As we have seen already, Austen loves to "show" rather than "tell" — to reveal things about her characters through their speech or mannerisms rather than through explicit narration. Another way she does this is by showing us the places people live. In Austen's novels, people's houses tend to represent their character; so when we get to visit Darcy's house, we should pay attention to details. What does Elizabeth notice about the outside and inside of Darcy's home? What do these details communicate about the kind of man Darcy is?
2. Remember that during the Netherfield ball, Elizabeth told Darcy that she was trying to take his "likeness" — to paint a portrait of his character in her mind (p. 112). We've seen now how inadequate that portrait was — how ill-equipped Elizabeth was at that time to do justice to Darcy's character. At Pemberley, Elizabeth comes face to face with an *actual* portrait of Darcy. What is her attitude toward this portrait? What are her reflections as she looks at his portrait? How has her approach to judging Darcy's character changed?

Discussion Questions

1. Answers will vary, but students might note that Pemberley is a "large, handsome stone building, standing well on rising ground," which suggests the solidity and nobility of Darcy's background and character (p. 282). The Pemberley property is naturally beautiful, which shows that Darcy inherited good things from his parents. But Darcy has had the good taste to cultivate what's there without "counteract[ing]" the beauty with "false adorn[ment]" (p. 283). Inside, his furniture is not "gaudy" or "uselessly fine" but has "real elegance," which shows that Darcy is interested in things that are actually beautiful, not just in appearing wealthy and impressive (p. 283).

3. These first three chapters of Vol. III are full of surprise and astonishment: Elizabeth's surprise over the beauties of Pemberley and the testimony of the housekeeper; her surprise over Darcy's arrival and his surprise over finding her at his home; Elizabeth's—and her aunt and uncle's—surprise over his warm welcome and more particularly his desire to introduce her to his sister; their surprise over the attention he continues to show them. Did any of these things surprise you as a reader? Choose *one* of these surprises—preferably one that surprised you too—and consider whether the characters' or your assumptions and expectations were contradicted by the surprise. What was wrong with those assumptions and expectations? What did you or they fail to account for?
4. At Pemberley, Elizabeth recognizes her "astonishment" over the change in Darcy's behavior: "Why is he so altered? From what can it proceed?" (p. 293) What do you think accounts for this change? How would you explain it?

2. Answers will vary, but students might note that Elizabeth stands in "earnest contemplation" of the portrait, showing that she is genuinely curious about Darcy (p. 288). Where before she was pretty certain she had him figured out, she now knows that she doesn't understand him and is genuinely trying to understand him better. She is also forming a picture of him based not on her own limited experience but based on the testimony of other people who actually know him well—who have the authority to make a judgment. And instead of being prejudiced against him in advance, Elizabeth has "gentle" thoughts toward Darcy (p. 288); she is giving him the benefit of the doubt—showing positive candor.

3. Answers will vary depending on which surprise students choose to focus on. They should note that Elizabeth's surprise over Pemberley and the housekeeper's testimony shows that while she might think *less* badly of Darcy's character as a result of his letter, she still assumed Darcy would have an unhappy, discontented household due to his pride and bad temper. Her surprise over Darcy's warm interaction with her and desire to further their friendship shows that she assumed he would resent her and want nothing further to do with her. Elizabeth and Darcy's surprise over meeting each other might seem to simply be a product of chance, an unpredictable event that doesn't disprove any assumptions. But Elizabeth (and perhaps Darcy) was assuming that she *shouldn't* meet Darcy again, that it would be better for them to not cross paths; the happenstance of their meeting might suggest it was providential.
4. Answers will vary. Some students may argue that Darcy has been convicted by his conversation with Elizabeth and has made a concerted effort to address his pride and change his way of interacting with people. Others may point out that this is the first time Elizabeth has interacted with Darcy without being prejudiced against him; perhaps it is not so much that he has changed as that her perception of him has changed—is no longer clouded by a negative judgment. Perhaps it is a bit of both.