

AP English Literature Choice Board

Pick 3 topics and complete the tasks. Choose the lessons that will best compliment what you feel would prepare you for the exam and your education beyond high school. Below are the activities and worksheets for each assignment. To prepare yourself more for the AP exam, I suggest viewing the other topics' videos as well. You will need to complete each worksheet (either digitally or by hand) and save them all to the same document to upload to Turnitin.com

Characterization Starting at 5:45 , watch this College Board video , and follow along in order to complete the Characterization worksheet. Preview the worksheet before watching the video so that you're watching with a purpose. You do NOT have to write the essay that the teachers give for homework.	Setting Starting at 11:55 , watch this College Board video and follow along in order to complete the Setting worksheet. Preview the worksheet before watching the video so that you're watching with a purpose.	Structure Starting at 11:17 , watch this College Board video and follow along in order to complete the Structure worksheet. Preview the worksheet before watching the video so that you're watching with a purpose.
Point of View Starting at 8:37 , watch this College Board video and follow along in order to complete the Point of View activity. Preview the worksheet before watching the video so that you're watching with a purpose. You do NOT have to write an essay if Mr. Escobar or Mrs. Barber gives directions to write one for homework.	Contrasts & Figurative Language Starting at 13:45 , watch this College Board video and follow along in order to complete the Contrast & Figurative Language worksheet. Preview the worksheet before watching the video so that you're watching with a purpose.	Contrasts Between Characters Starting at 6:00 , watch this College Board video and follow along in order to complete the Contrasts Between Characters worksheet. Preview the worksheet before watching the video so that you're watching with a purpose.
Setting (a deeper dive) Starting at 3:33 , watch this College Board video and follow along in order to complete the Setting (a deeper dive) worksheet. Preview the worksheet before watching the video so that you're watching with a purpose.	Symbolism Starting at 11:00 , watch this College Board video and follow along in order to complete the Symbolism worksheet. Preview the worksheet before watching the video so that you're watching with a purpose.	Narration Starting at 8:34 , watch this College Board video and follow along in order to complete the Narration worksheet. Preview the worksheet before watching the video so that you're watching with a purpose.

College Board: AP English Literature Video

Characterization

Directions: Start [the video](#) at 5:45 minutes. Follow along and pause as necessary to answer the following questions.

I. What are the four steps in evaluating characters? How does this process connect with the iceberg visual?

Step 1:
Step 2:
Step 3:
Step 4:



This process connects with the iceberg visual because...

2. After the teachers have read and annotated the excerpt from George Elliot's *Middlemarch*, explain what the 3 colors of annotations represent.

Yellow:

Blue:

Green:

3. The teachers read "The Street" below. Complete the chart for three character traits. You should reference the "[Character Trait Vocabulary Chart](#)" which is attached to the last page of these handouts.

There was a cold November wind blowing through 116th Street. It rattled the tops of garbage cans, sucked window shades out through the top of opened windows and set them flapping back against the 5 windows; and it drove most of the people off the street in the block between Seventh and Eighth Avenues except for a few hurried pedestrians who bent double in an effort to offer the least possible exposed surface to its violent assault.

10 It found every scrap of paper along the street—theater throwaways, announcements of dances and lodge meetings, the heavy waxed paper that loaves of bread had been wrapped in, the thinner waxed paper that had enclosed sandwiches, old envelopes, 15 newspapers. Fingering its way along the curb, the wind set the bits of paper to dancing high in the air, so that a barrage of paper swirled into the faces of the people on the street. It even took time to rush into doorways and areaways and find chicken bones and 20 pork-chop bones and pushed them along the curb.

It did everything it could to discourage the people walking along the street. It found all the dirt and dust and grime on the sidewalk and lifted it up so that the dirt got into their noses, making it difficult to breathe; 25 the dust got into their eyes and blinded them; and the grit stung their skins. It wrapped newspaper around their feet entangling them until the people cursed deep in their throats, stamped their feet, kicked at the paper. The wind blew it back again and again until 30 they were forced to stoop and dislodge the paper with their hands. And then the wind grabbed their hats,

pried their scarves from around their necks, stuck its fingers inside their coat collars, blew their coats away from their bodies.

35 The wind lifted Lutie Johnson's hair away from the back of her neck so that she felt suddenly naked and bald, for her hair had been resting softly and warmly against her skin. She shivered as the cold fingers of the wind touched the back of her neck, explored the 40 sides of her head. It even blew her eyelashes away from her eyes so that her eyeballs were bathed in a rush of coldness and she had to blink in order to read the words on the sign swaying back and forth over her head.

45 Each time she thought she had the sign in focus, the wind pushed it away from her so that she wasn't certain whether it said three rooms or two rooms. If it was three, why, she would go in and ask to see it, but if it said two—why, there wasn't any point. Even 50 with the wind twisting the sign away from her, she could see that it had been there for a long time because its original coat of white paint was streaked with rust where years of rain and snow had finally eaten the paint off down to the metal and the metal 55 had slowly rusted, making a dark red stain like blood.

It was three rooms. The wind held it still for an instant in front of her and then swooped it away until it was standing at an impossible angle on the rod that suspended it from the building. She read it rapidly. 60 Three rooms, steam heat, parquet floors, respectable tenants. Reasonable.

Lutie's Character Trait	Evidence (quote key words or phrases OR cite specific lines)	Commentary What do we learn about the values, beliefs, assumptions, biases, and cultural norms represented by Lutie Johnson?

Character Trait Vocabulary Chart

Mental Qualities		Moral Qualities	
Intelligent Educated Smart Wise Gifted Clever Ingenious Brilliant Learned Scholarly Astute Competent Sensible Talented Intellectual Precocious Rational Perceptive	Unintelligent Unschooled Dumb Ignorant Simple Puerile Obtuse Vacuous Narrow-minded Shallow Dull Incomptent Unreasonable Incapable Bigoted Witless Irrational Cunning	Moral Kind Considerate Idealistic Innocent Righteous Upstanding Truthful Honest Honorable Loyal Helpful Birtuous Pure Puritanical Austere Polite Respectable	Immoral Cruel Inconsiderate Unprincipled Corrupt Vile Deceitful Lying Unscrupulous Dishonorable Untrustworthy Self-centered Dissolute Vulgar Degenerate Sensual Insulting Base
Physical Qualities		Social Qualities	
Strong Healthy Handsome Beautiful Pretty Cute Robust Hardy Dainty Delicate	Weak Sickly Hideous Ugly Graceless Emaciated Clumsy Awkward Grotesque Odious	Cooperative Hospitable Congenial Cheerful Supportive Urbane Worldy Debonair Suave Elegant	Contentious Inhospitable Impolite Sullen Antagonistic Boorish Provincial Brusque Obsequious Unpolished

Charming Ravishing Adroit Skillful Lively Graceful	Coarse Repulsive Ungainly Unkempt Decrepit Frail	Courteous Tactful Cordial Convivial Encouraging Merry	Petulant Crude Crabby Critical Caustic Grumpy
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College Board: AP English Literature Video

Setting

Directions: Start [the video](#) at 11:55 minutes. You can stop watching at the 32:15 minute mark. Follow along and pause as necessary to answer the following questions.

1. Fill in the blanks from the video:

Details in a text reveal aspect of setting: _____, _____, _____, _____, _____, and _____.

Setting establishes _____ / _____ in a text.

2. Analyzing Setting--What is its Function?

What can the setting do?

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.

What should the readers do? Question Everything!

- 1.
- 2.
- 3.
- 4.

3. Pause the video at the 26 minute mark. Reread the two paragraphs from (*a selection of your choice*) and complete the chart and two questions.

LOCATION	DESCRIPTION	TEXTUAL EVIDENCE	FUNCTION

Question 1: What do the various settings suggest about the values of the inhabitants?
Answer:

Question 2: How do the settings relate to a thematic concern or central idea in the text?

4. Pause the video at the 31 minute mark. Reread the two paragraphs from (*a second selection of your choice*) and complete the chart and two questions.

LOCATION	DESCRIPTION	TEXTUAL EVIDENCE	FUNCTION

Question 1: What do the various settings suggest about the values of the inhabitants?
Answer:

Question 2: How do the settings relate to a thematic concern or central idea in the text?

College Board: AP English Literature Video Structure

Directions: Start [the video](#) at 11:17 minutes. Follow along and pause as necessary to answer the following questions.

I. Pause at 17:40 and answer these questions that connect to what we've read this year.

Next to each of the following texts that we've read this year write if the structure of the plot is linear or nonlinear.

- *Frankenstein* by Mary Shelley **OR** *Brave New World* by Aldous Huxley:
- *Macbeth* by William Shakespeare:
- *Hamlet* by William Shakespeare:
- *The Metamorphosis* by Franz Kafka:
- *Heart of Darkness* by Joseph Conrad:
- Independent Reading Title #1 of your choice:
- Independent Reading Title #2 of your choice:

2. Pause at 40:30 and read the passage below the chart. Then continue watching. The teachers complete part of the chart for you, so complete the blank boxes after the passage.

	Order of Events	Manipulation of Time	Narrative Pace	Beginning/Ending
Identification / Description	Linear- Setting focused then character focused		Details, details, details about the wind	Setting/proof of overcoming the setting
Lines from Passage/ Evidence			First three paragraphs devoted to the wind - last three paragraphs to Lutie Johnson	“It was a cold November wind blowing through 116th Street” / “Reasonable.”
Author’s Purpose/ Function	Build suspense, time to develop the antagonist in the story		Conflict occurs during the end of the passage where she “fights” the wind - shows her determination	Antagonist introduced Protagonist prevails

College Board: AP English Literature Video

Point of View

Directions: Start [the video](#) at 8:37 minutes. You could stop watching at 22:57. Follow along and pause as necessary to answer the following questions.

1st Person Point of View

Look at the poem “Don’t You Want Me Baby” around the 15 minute mark. How does each narrator’s POV give the reader a different perspective?

3rd Person Omniscient

Look at the excerpt at the 17 minute mark. Why do you think the author chose to write the passage in 3rd person omniscient rather than 1st person or 3rd person limited?

Answer:

3rd Person Limited

What is the difference between 3rd person limited and 3rd person omniscient?

Answer:

How is 3rd person limited kind of a mid-way point between 3rd person omniscient and 1st person?

Answer:

Harry Potter Creative Writing

Pause the video at the 20 minute mark. Rewrite this passage from *Harry Potter* in either 1st person or 3rd person omniscient.

Your creative revision:

What effect did your choice of POV have on this passage?

Answer:

College Board: AP English Literature Video

Contrasts & Figurative Language

Directions: Start [the video](#) at 13:45 minutes. You can stop watching at 32:45. Follow along and pause as necessary to answer the following questions.

Pause the video at 21:30 and read the following passage before continuing the video. Mr. Escobar discusses the contrasts in the passage. Answer the question that follows.

Carefully read the following excerpt from the novel *Under the Feet of Jesus* by Helena Maria Viramontes. Then write a well-organized essay in which you analyze the development of Estrella's character. In your analysis, you may wish to consider such literary elements as selection of detail, figurative language, and tone.

★ So what is this?
When Estrella first came upon Perfecto's red tool chest like a suitcase near the door, she became very angry. So what is this about? She had opened the tool chest and all that jumbled steel inside the box, the iron bars and things with handles, the funny-shaped objects, seemed as confusing and foreign as the alphabet she could not decipher. The tool chest stood guard by the door and she slammed the lid closed on the secret. For days she was silent with rage. The mother believed her a victim of the evil eye.

★ Estrella hated when things were kept from her. The teachers in the schools did the same, never giving her the information she wanted. Estrella would ask over and over, So what is this, and point to the diagonal lines written in chalk on the blackboard with a dirty fingernail. The script A's had the curlicue of a pry bar, a hammerhead split like a V. The small i's resembled nails. So tell me, But some of the teachers were more concerned about the dirt under her fingernails. They inspected her head for lice, parting her long hair with ice cream sticks. They scrubbed her fingers with a toothbrush until they were so sore she couldn't hold a pencil properly. They said good luck to her when the pisca¹ was over, reserving the desks in the back of the classroom for the next batch of migrant children. Estrella often wondered what happened to all the things they boxed away in tool chests and kept to themselves.

★ She remembered how one teacher, Mrs. Horn, who had the face of a crumpled Kleenex and a nose like a hook—she did not imagine this—asked how come her mama never gave her a bath. Until then, it had never occurred to Estrella that she was dirty, that the wet towel wiped on her resistant face each morning, the vigorous brushing and tight braids her mother neatly weaved were not enough for Mrs. Horn. And for the first time, Estrella realized words could become as excruciating as rusted nails piercing the heels of her bare feet.

★ The curves and tails of the tools made no sense and the shapes were as foreign and meaningless to her as chalky lines on the blackboard. But Perfecto Flores was a man who came with his tool chest and stayed, a man who had no record of his own birth except for the year 1917 which appeared to him in a dream. He had a history that was unspoken, memories that only surfaced in nightmares. No one remembered knowing him before his arrival, but everyone used his name to describe a job well done.

★ He opened up the tool chest, as if bartering for her voice, lifted a chisel and hammer; aquí, pegarle aquí,² to take the hinge pins out of the hinge joints when you want to remove a door, start with the lowest hinge, tap the pin here, from the top, tap upwards. When there's too many layers of paint on the hinges, tap straight in with the screwdriver at the base, here, where the pins widen. If that doesn't work, because your manitas³ aren't strong yet, fasten the vise pliers, these, then twist the pliers with your hammer.

★ Perfecto Flores taught her the names that went with the tools: a claw hammer, he said with authority, miming its function; screwdrivers, see, holding up various heads and pointing to them; crescent wrenches, looped pliers like scissors for cutting chicken or barbed wire; old wood saw, new hacksaw, a sledgehammer, pry bar, chisel, axe, names that gave meaning to the tools. Tools to build, bury, tear down, rearrange and repair, a box of reasons his hands took pride in. She lifted the pry bar in her hand, felt the coolness of iron and power of function, weighed the significance it awarded her, and soon she came to understand how essential it was to know these things. That was when she began to read.

¹ harvest

² here, hit it here

³ little hands

Choose either a contrast in characters, imagery, or speech. What is the function of this contrast? (Why are they contrasted? How does this contest help form the value systems of this society?)

Answer:

Read the following passage that Mr. Escobar discusses, and then complete the rest of the chart below. Remember you can stop watching the video at 32:45.

Annotated Contrasts: *The Kite Runner*

I became what I am today at the age of twelve, on a frigid overcast day in the winter of 1975. I remember the precise moment, crouching behind a crumbling mud wall, peeking into the alley near the frozen creek. That was a long time ago, but it's wrong what they say about the past, I've learned, about how you can bury it. Because the past claws its way out. Looking back now, I realize I have been peeking into that deserted alley for the last twenty-six years.

One day last summer, my friend Rahim Khan called from Pakistan. He asked me to come see him. Standing in the kitchen with the receiver to my ear, I knew it wasn't just Rahim Khan on the line. It was my past of unatoned sins. After I hung up, I went for a walk along Spreckels Lake on the northern edge of Golden Gate Park. The early-afternoon sun sparkled on the water where dozens of miniature boats sailed, propelled by a crisp breeze.

Contrast	Function
“overcast day” / “early-afternoon sun”	
“winter” / “summer”	

College Board: AP English Literature Video

Contrasts between Characters

Directions: Start [the video](#) at 6:00. You can stop at 17:55. Follow along and pause as necessary to answer the following questions.

1. What is the purpose of contrasting characters in literature?

Answer:

Contrasting Characters--Functions

List the questions to consider:

- 1.
- 2.
- 3.

Practice: Read the following passage and answer the three questions to consider that you just listed.

2011 AP Literature FRQ2 Prompt

The following excerpt is from the novel *Middlemarch* by George Eliot, the pen name of Mary Ann Evans (1819–1880). In the passage, Rosamond and Tertius Lydgate, a recently married couple, confront financial difficulties.

Rosamond coloured deeply. “Have you not asked Papa for money?” she said as soon as she could speak.

“No.”

“Then I must ask him!” she said, releasing her hands from Lydgate’s and rising to stand at two yards’ distance from him.

“No, Rosy,” said Lydgate decisively. “It is too late to do that. The inventory will be begun tomorrow. Remember it is a mere security; it will make no difference; it is a temporary affair. I insist upon it that your father shall not know unless I choose to tell him,” added Lydgate with

a more peremptory emphasis.

This certainly was unkind, but Rosamond had thrown him back on evil expectation as to what she would do in the way of quiet, steady disobedience. The unkindness seemed unpardonable to her; she was not given to weeping and disliked it, but now her chin and lips began to tremble and the tears welled up. Perhaps it was not possible for Lydgate, under the double stress of outward material difficulty and of his own proud resistance to humiliating consequences, to imagine fully what this sudden trial was to a young creature who had known nothing but indulgence and whose dreams had all been of new indulgence, more exactly to her taste. But he did wish to spare her as much as he could, and her tears cut him to the heart. He could not speak again immediately, but Rosamond did not go on sobbing; she tried to conquer her agitation and wiped away her tears, continuing to look before her at the mantelpiece.

“Try not to grieve, darling,” said Lydgate, turning his eyes up towards her. That she had chosen to move away from him in this moment of her trouble made everything harder to say, but he must absolutely go on. “We must brace ourselves to do what is necessary. It is I who have been in fault; I ought to have seen that I could not afford to live in this way. But many things have told against me in my practice, and it really just now has ebbed to a low point. I may recover it, but in the meantime we must pull up—we must change our way of living. We shall weather it. When I have given this security I shall have time to look about me; and you are so clever that if you turn your mind to managing you will school me into carefulness. I have been a thoughtless rascal about squaring prices—but come, dear, sit down and forgive me.”

Lydgate was bowing his neck under the yoke like a creature who had talons but who had reason too, which often reduces us to meekness. When he had spoken the last words in an imploring tone, Rosamond returned to the chair by his side. His self-blame gave her some hope that he would attend to her opinion, and she said, “Why can you not put off having the inventory made? You can send the men away tomorrow when they come.”

“I shall not send them away,” said Lydgate, the peremptoriness rising again. Was it of any use to explain?

“If we left Middlemarch, there would of course be a sale, and that would do as well.” “But we are not going to leave Middlemarch.”

“I am sure, Tertius, it would be much better to do so. Why can we not go to London? Or near Durham, where your family is known?”

“We can go nowhere without money, Rosamond.”

“Your friends would not wish you to be without money. And surely these odious tradesmen might be made to understand that and to wait if you would make proper representations to them.”

“This is idle, Rosamond,” said Lydgate angrily. “You must learn to take my judgement on questions you don’t understand. I have made necessary arrangements, and they must be carried out. As to friends, I have no expectations whatever from them and shall not ask them for anything.”

Rosamond sat perfectly still. The thought in her mind was that if she had known how Lydgate would behave, she would never have married him.

“We have no time to waste now on unnecessary words, dear,” said Lydgate, trying to be gentle again. “There are some details that I want to consider with you. Dover says he will take a good deal of the plate back again, and any of the jewellery we like. He really behaves very Well.”

“Are we to go without spoons and forks then?” said Rosamond, whose very lips seemed to get thinner with the thinness of her

utterance. She was determined to make no further resistance or suggestions.

Answer to Question 1:

Answer to Question 2:

Answer to Question 3:

College Board: AP English Literature Video

Setting (a deeper dive)

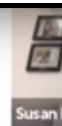
Directions: Start [the video](#) at 3:33 minutes. You can stop watching at the 17:55 minute mark. Follow along and pause as necessary to answer the following questions.

I. Listen to what Mrs. Barber discusses about this passage below from *Bless Me, Ultima*, and then answer the following questions.

- What stands out to you in this passage?
 - Answer:
- Why do you think it's important? What value or values does it reinforce about their society?
 - Answer:

Ultima came to stay with us the summer I was almost seven. When she came the beauty of the llano unfolded before my eyes, and the gurgling waters of the river sang to the hum of the turning earth. The magical time of childhood stood still, and the pulse of the living earth pressed its mystery into my living blood. She took my hand, and the silent, magic powers she possessed made the beauty from the raw, sun-baked llano, the green river valley, and the blue bowl which was the white sun's home. My bare feet felt the throbbing earth and my body trembled with excitement. Time stood still, and it shared with me all that had been, and all that was to come . . .

-*Bless Me, Ultima*, Rudolfo Anaya



2. Listen to what Mr. Escobar discusses about the passage below from *Middlemarch* to answer the following questions.

- What effect could the time period have on this conversation? Why is that important? What does this tell us about the values of their society?
 - Answer:

The following passage is from the novel *Middlemarch* by George Eliot, the pen name of Mary Ann Evans (1819–1880). In the passage, Rosamond and Tertius Lydgate, a recently married couple, confront financial difficulties.

Rosamond coloured deeply. “Have you not asked Papa for money?” she said as soon as she could speak.

“No.”

“Then I must ask him!” she said, releasing her hands from Lydgate’s and rising to stand at two yards’ distance from him.

“No, Rosy,” said Lydgate decisively. “It is too late to do that. The inventory will be begun tomorrow. Remember it is a mere security; it will make no difference; it is a temporary affair. I insist upon it that your father shall not know unless I choose to tell him,” added Lydgate with a more peremptory emphasis.

N

College Board: AP English Literature Video

Symbolism

Directions: Start [the video](#) at 11:00 minutes. You can stop watching at the 30:07 minute mark. Follow along and pause as necessary to answer the following questions.

1. What are two basic symbols beyond the four examples that Ms. Barber goes over? What are their meanings?

- Symbol:

- Meaning:

- Symbol:

- Meaning:

2. Complete the sentence: Often when a symbol is introduced, there is a _____ in the character.

3. List the questions to consider about symbols:

- 1.

- 2.

- 3.

- 4.

- 5.

4. Listen to Ms. Barber's discussion of the passage below, and then complete the left side of the chart.

Important Object:	
Description of the Object:	
Character's response to it:	
What might this tree represent?	
What controlling idea does this connect to?	

Half a mile from home, at the farther edge of the woods, where the land was highest, a great pine-tree stood, the last of its generation. Whether it was left for a boundary mark, or for what reason, no one could say; the woodchoppers who had felled its mates were dead and gone long ago, and a whole forest of sturdy trees, pines and oaks and maples, had grown again. But the stately head of this old pine towered above them all and made a landmark for sea and shore miles and miles away. Sylvia knew it well. She had always believed that whoever climbed to the top of it could see the ocean; and the little girl had often laid her hand on the great rough trunk and looked up wistfully at those dark boughs that the wind always stirred, no matter how hot and still the air might be below. . .

Sus She crept out along the swaying oak limb at last, and took the daring step across into the old pine-tree. The way was harder than she thought; she must reach far and hold fast, the sharp dry twigs caught and held her and scratched her like angry talons, the pitch made her thin little fingers clumsy and stiff as she went round and round the tree's great stem. . .

The tree seemed to lengthen itself out as she went up, and to reach farther and farther upward. It was like a great main-mast to the voyaging earth; it must truly have been amazed that morning through all its ponderous frame as it felt this determined spark of human spirit creeping and climbing from higher branch to branch. Who knows how steadily the least twigs held themselves to advantage this light, weak creature on her way! The old pine must have loved his new dependent. More than all the hawks, and bats, and moths, and even the sweet-voiced thrushes, was the brave, beating heart of the solitary gray-eyed child. And the tree stood still and held away the winds that June morning while the dawn grew bright in the east.

5. Listen to the discussion of the following passage and complete the left side of the chart. Remember you can stop at 30:07.

Important Object:	
Description of the Object:	
Character's response to it:	
What might this tree represent?	
What controlling idea does this connect to?	

None of them knew the color of the sky. Their eyes glanced level and were fastened upon the waves that swept toward them. These waves were of the hue of slate, save for the tops, which were of foaming white, and all of the men knew the colors of the sea. The horizon narrowed and widened, and dipped and rose, and at all times its edge was jagged with waves that seemd thrust up in points like rocks.

Many a man ought to have a bathtub larger than the boat which here rode upon the sea. These waves were most wrongfully and barbarously abrupt and tall, and each froth-top was a problem in small-boat navigation.

"The Open Boat" Stephen Crane

College Board: AP English Literature Video

Narration

Directions: Start [the video](#) at 8:34 minutes. You may stop at 22:18. Follow along and pause as necessary to answer the following questions.

I. Complete the following blanks for **Perspective -- Function**

Questions to consider:

- What does each character consider important?
 - What do they _____?
 - What do they _____?
- How do the characters _____?
- What _____ are highlighted by the _____ between characters?

2. Listen to the teachers' discussion of the following passage and stop at 22:18 in order to answer the questions below.

Character Perspective—*Pride and Prejudice*

It was absolutely necessary to interrupt him now.

"You are too hasty, Sir," she cried. "You forget that I have made no answer. Let me without farther loss of time. Accept my thanks for the compliment you are paying me. I am very sensible of the honour of your proposals, but it is impossible for me to do otherwise than decline them."

"I am not now to learn," replied Mr. Collins, with a formal wave of the hand, "that it is usual with young ladies to reject the addresses of the man whom they secretly mean to accept, when he first applies for their favour; and that sometimes the refusal is repeated a second or even a third time. I am therefore by no means discouraged by what you have just said, and shall hope to lead you to the altar ere long."

"Upon my word, Sir," cried Elizabeth, "your hope is rather an extraordinary one after my declaration. I do assure you that I am not one of those young ladies (if such young ladies there are) who are so daring as to risk their happiness on the chance of being asked a second time. I am perfectly serious in my refusal."

[...]

"When I do myself the honour of speaking to you next on this subject I shall hope to receive a more favourable answer than you have now given me [...]"

Austen, Jane. *Pride and Prejudice*. Edited by Donald J. Gray, W.W. Norton, 2001.

What does each character consider important? What do they need? What do they value?

Answer:

How do the characters treat others?

Answer:

What values are highlighted by the interactions between the characters?

Answer: