

Grade level: 9th-12th Grade

Subject: Language Arts

Rationale:

Students will examine the use of visual imagery in the Manga Classics adaptation of Jane Austin's *Pride and Prejudice*. Students will be asked to consider specific illustrations in the novel and consider how the artist depicts complex characters with the visual medium of a graphic novel.

Instructional Duration: 3-4 hours

Objectives:

Students will:

- ✓ Read the graphic novel *Pride and Prejudice* and consider it as a visual adaptation of a classic piece of literature.
- ✓ Use images from the novel to answer specific essential questions.
- ✓ Understand the concept of character as it pertains to a graphic novel adaptation of a classic text

Front-loaded information / understanding:

Character - Students should be able to define and identify how complex characters are presented in the original text. This lesson will translate that concept for the graphic novel medium.

Symbolism – Students should be able to define and identify one or more symbol from the original text. This lesson will translate that concept for the graphic novel medium.

Theme - Students should be able to define and identify one or more themes from the original text. This lesson will translate that concept for the graphic novel medium.

Manga – Many students have not been exposed to this type of reading. Prior to assigning any reading in the Manga Classic Text, instructors should cover the “How to read manga” section at the beginning of the book with their students to ensure understanding.

Instructional Strategies:

NOTE: The lessons contained below assume that students are reading the Manga Classic adaptation after having already been exposed to all or some part of the original text. If you are using the graphic novel adaptation as an alternative to reading the original novel, the lessons can still be utilized with modifications.

Students should have read the original novel *Pride and Prejudice* by Jane Austin. Have them share with the class what they know about the text itself. Specific attention should be paid to how students visualize the actions of the main characters in the text including, but not limited to, character appearance, actions, interaction with other characters, and specific traits or idiosyncrasies.

Activity #1 – The Teacher as a Character

The goal of this activity is to have students identify the five major sources of information about characters that are contained in all literature:

1. What they say
2. What they do
3. What others say about them
4. How they look
5. Their environment

In order to illustrate this, choose 2-3 students to come to the board. Give each of these students a writing implement and instruct them to write down whatever the rest of the class says in response to the following question:

What do you know about me?

Leave the room and give the class 5 minutes to brainstorm as much information about you as possible. Ideally, the board will be full of information that fits into the above five categories. Have them generate the above list by using what they have produced as a model.

Activity #2 – Pre-reading Character Sketch

Students should be asked to recall their reading *Pride and Prejudice*. Ask students to identify a character from the text that, for whatever reason, was one that they felt was particularly interesting (for good or bad reasons). Have them break into groups (3 students per group works well) based on the character they choose. If the class is unbalanced, the instructor can distribute characters to the groups randomly. Give each group a giant piece of butcher paper – large enough for one student to lay head to toe on top of the paper and have another student trace around him/her, creating a live sized outline of a person. Give students materials to draw/color in their character as they have visualized him/her from reading the book. Each group should label 4-6 specific visual clues on their character (clothing, hair style, specific items they are known to always carry, etc...) Go over the results of the activity with the class as a whole and hang the giant figures around the room for reference.

Activity #3 – Post-reading Comparison

Once students have had the opportunity to read the text, have them return to their Giant drawings and compare how artist Po Tse's depiction of their character differs from their own rendition. Use this as an opportunity to talk about the concept of adaptation and how different approaches to a text yield different, but ultimately satisfying results.

Activity #4 – Character Imagery

Together, look at pages 8-9 of the text and have them look at this depiction of the Bennet household. Talk to the students about this image and consider why the artist chose to create a "rogues gallery" of characters so early in the book.

Next, select specific points in the novel where the characters were featured in a particularly compelling manner. For example:

Page 18-19 – The Bingley Family

Page 21 – Mr. Darcy

Page 57-58 – Mrs. Bennet (and her dangerous obsession with Jane's betrothal)

Page 84 – Mr. Collins

Page 93 - Wickham

Page 140 - Charlotte

Page 162 – Mrs. De Bourgh

Page 275 – Elizabeth in distress

Page 290 – Kitty's arrogance

Or any others where you feel the artwork creates a visual representation of a character from the novel that you find particularly compelling. Have students answer the following question about the image with a short essay:

Choose a single image of one character from the novel. What elements of the artwork bring a strong understanding of the character on the page that textual description alone could not?

Final Assessment:

Students should choose a character from the text and explore the use of artwork as a means of exploring the complexity of that character, taking into consideration the 5 sources of information about characters (from Activity #1) and connect it with how that character is depicted in the original text. Students will write a short thesis driven essay where they look at how each medium depicts this information and identify the one that they see as most effective. If the instructor chooses, a film or stage production of the story could also be included in this mix.

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