Katie Parnell's Final Master's Portfolio

Kathryn Parnell
parnellk@bgsu.edu

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FINAL MASTER’S PORTFOLIO

Katie Parnell
parnelk@bgsu.edu

A Final Portfolio

Submitted to the English Department of Bowling Green State University in partial fulfillment of the requirements for the degree of Master of Arts in the field of English with a specialization in English Teaching

31 July 2021

Dr. Erin Labbie, First Reader
Dr. Lee Nickoson, Second Reader
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Analytical Narrative

Completing a Master of Arts in English with a specialization in English Teaching degree has been one of the most rewarding accomplishments in my career. I have enjoyed exploring new concepts and methods in order to advance my pedagogy as a secondary English teacher. My overall goal was to develop my knowledge of English studies in order to enrich my curriculum and to further engage students in my content area to prepare them for college and/or the work force. It has been rewarding to fuse my teaching experience with new material. I have gained deeper knowledge about canonical literature, poetry, literary theory and criticism, linguistics, Hitchcock film theory, visual rhetoric, graduate writing, teaching literature, teaching writing, and female authors and heroines. I learned how to integrate multimodal, interdisciplinary elements in order to promote engagement and relevance. Overall, I have gained a deeper insight into my areas of academic interest in English studies. I have chosen pieces for my portfolio that exemplify my best work, are representative of my intellectual exploration and interests, and reveal the research that has characterized my Master’s degree.

First, I revised my final research paper from Literary Theory (ENG 6070), “The Lost Prince: A Multi-Theory Analysis of Peter Morgan’s Representation of Prince Charles in The Crown.” This essay displays my research and analytical skills and it is a topic that interests me. In it, I demonstrate my knowledge of how to apply multiple literary theories while analyzing Peter Morgan’s portrayal of Prince Charles’ life in The Crown. I focused primarily on season 3, episode 6, but developed my analysis by drawing details from many other episodes and texts. I successfully supported my argument with a wide range of critical sources and synthesized the information so that it would flow into my argument. Throughout my program, I have learned the importance of addressing a text or film through multiple lenses. I remember reading Barthes’
“Death of the Author” early on, and was enlightened by the idea that an author can be considered as a curator of ideas, rather than a creator. In order to get the fullest understanding of the author’s intent and/or the implications of an author’s work, you must look at the text from multiple angles which is what literary criticism allows. Employing multiple literary theories helped me to appreciate the depth of Peter Morgan’s work in creating the fictional character of Prince Charles, especially because he is based on a real person. Many people wonder if the royal family watches The Crown, and some members admit to it; however, they may disagree with parts of Morgan’s portrayal or even its entirety. Many of his choices can be backed up by historical accounts however, so this makes it an exciting show. By breaking down Morgan’s historically fictional elements with literary criticism, I could develop an argument rather than accepting it at face value. I plan to incorporate the method of literary criticism when teaching students how to analyze and interpret what they read. A major goal of mine is to give students the tools to form opinions and back them up with research. Getting to practice that in my classes has been enjoyable and informative in the realm of pedagogy.

In this piece, I revised my language so that it was more refined, formal and precise. I rephrased and edited multiple sentences, rearranged sections that were out of place or confusing, and added depth to body paragraphs. I made sure that my argument continued to develop and flow together by reducing sections that had more summary than analysis. I incorporated details from two additional episodes in order to develop my argument about Charles relationship with his father, Phillip. By including more episodes, I was able to build on my analysis and give a broader picture of Morgan’s writing. I fixed the format of some of my in-text citations. A small but important revision I made was refining my topic sentences in order to focus my ideas overall. I kept the original structure of organizing my points by episode and delving into theoretical
interpretations from there. This allowed me to talk about Charles’s life in the chronological order Morgan used in the series. I added headings between sections to show how Morgan builds Charles’ character throughout the four seasons. I added another source to demonstrate trauma in Diana’s life in addition to Charles’, so that I could show its effect on their relationship.

Secondly, I included my final assignment for Visual Rhetoric (ENG 6050): “Semiotic Content Analysis: Gender Stereotypes in Laundry Advertisements (Research and analysis).” This piece gave me the experience of creating an argumentative angle and conducting substantive research. This assignment is important to include because it represents how I have learned to view the visual world more critically. I was amazed by the array of characteristics an image can have, and how those can create meaning. I learned about vectors of motion, the difference between the top and bottom of an image, the implication of information positioned on the right vs. the left, how to count semiotic codes in a content analysis, the importance of the absence of objects as much as the presence of objects, etc. The methods learned in this class helped me to analyze visuals in a subsequent course, ENG 6800, “Hitchcock’s Heroines.” We synthesized Hitchcock’s work with supplemental texts, and this strengthened my ability to analyze the visual and literary elements of an author/director’s work. Finally, this piece is important because it represents a method I plan to use in order to teach analytical writing. My goal is to teach the basics of semiosis so that students can thoughtfully analyze an image and then transfer their analytical skills into their academic writing. One of my objectives in pursuing my MA in English was to find new, innovative ways to make learning more accessible for students, especially when it comes to writing instruction.
Based on Dr. Heba’s feedback my main goal was to condense some descriptions and repetitive analysis. I reorganized and rephrased many sentences in my introduction so that it would have a stronger and clearer impact. I added specific headings for my body paragraphs and edited for clarity and correctness. I added phrases at the end of a few paragraphs in order to connect more clearly to my thesis. I changed the order of some statements and took out ones that were unnecessary in developing my analysis. There were also points where my spacing and formatting needed to be refined. I also took out a section from my conclusion and added it to my body paragraph about the 2015 Ariel ad. This made much more sense here rather than thrown into my conclusion. Finally, I took out Barthes’ *Mythologies* as a source because the quote I picked out wasn’t very clear and didn’t add much.

Lastly, I chose to include my *Emma* Extended Lesson Plan and Critical Essay (Pedagogy). This project was completed for my Teaching Literature class (ENG 6090) in the spring of 2020. This is a unit I could teach in 11th or 12th grade. This lesson fits with my goals for pursuing my Master’s: to enrich my curriculum and further engage students in the content, and to find new ways to teach literature and relate it to students’ lives. The experience of creating, researching, and revising this piece increased my ability to make researched-based lessons that include relevant technology and interdisciplinary elements. This fits in with my academic interest in British Literature. This project was challenging because I had to synthesize class concepts, incorporate research, and create a lesson that aligned with common core standards. I researched 19th century social class hierarchies and applied teaching methods in order to facilitate an upper-level secondary class. Finally, I included multimodal, interdisciplinary elements which will transfer well into my future classes.
My revisions included corrections to grammar, punctuation, and formatting. I clarified a few sections, added depth, and deleted unnecessary information. I rephrased many sentences in the critical essay so that my ideas flowed clearly. All of my lesson objectives were clear, but I added common core standards to make the connection clearer. I also added specific time limits for each part of my lesson. I moved a few tasks around in lesson 3 and deleted the names of the characters since they were already listed in lesson 2. Rather than include groups of 3 for the monologue assignment, I changed it to pairs to make it more challenging. Rather than using the method of a class discussion in lesson 6, I made it an interactive lesson where students would answer questions that were written on the white board: Students get a set amount of time to come up with the answers as a class rather than possibly zoning out in their seats. Finally, I added a small section to explain what would come after these six lessons.

Completing my Master’s degree in English has been an important goal of mine since becoming a teacher. I started my degree in the fall of 2019 and completed most of my work during the COVID-19 pandemic. This proved to be challenging, but gave me the opportunity to apply concepts in different ways, such as how to lesson plan for a technological world. I am very pleased with the material I have learned because I can successfully create, supplement, and enhance my lesson plans. I gained even more interest in English studies and am equipped to further my knowledge if I choose to do so. As I complete this program, I have a greater knowledge, confidence, and enthusiasm for my content. Ultimately, these qualities and skills will inspire and equip my students for their future endeavors.
The Lost Prince: A Multi-Theory Analysis of Peter Morgan’s Representation of Prince Charles in *The Crown*

**Abstract:**

*The Crown* is a drama series written by Peter Morgan that details the life of Queen Elizabeth II and her family throughout her historic reign. The focus of this paper centers on the life of her son Charles, the heir to her throne; specifically, I will discuss Charles’ life as it is depicted in seven episodes, and with close focus on season 3, episode 6, titled “Tywysog Cymru.” In this episode, the Queen orders Charles to take a sabbatical from university in order to learn the Welsh language ahead of his investiture speech. The culminating moment of his education in Wales occurs during his speech when he goes off script in order to connect his personal feelings of isolation from childhood to the plight of the Welsh. Peter Morgan makes it clear that Prince Charles was lost and unhappy as a young boy based on how he was received by his country and family. Peter Morgan’s portrayal of Charles is only one viewpoint of who Charles was as a person, so it’s important to apply multiple literary theories to the Netflix series in order to interpret his characterization, such as Psychoanalytic, Trauma, Gender, historical criticism, and post-colonial theories to understand Morgan’s idea of who Charles was.

Freudian Psychoanalytic theory helps to frame Charles’ conflict in expressing his identity as a person and heir to the English throne. “Tywysog Cymru” opens and closes with Charles’ performance as King Richard in Shakespeare’s *Richard II*. He performs a tragic soliloquy on a dark stage about the loss of his kingdom. Morgan interprets Charles’ soliloquy as an expression of his repressed inner thoughts and feelings as ones of failure, insecurity, desolation, and isolation. By acting as Richard II, Charles is allowed to express his repressed feelings aloud. Trauma theory can help when interpreting Charles' sadness when he witnesses a child being
taken to bed by his parents. He is completely depressed by the fact that this small act of love has been absent from his childhood. When he finishes his semester, Charles turns his investiture speech into a clever venting session, as he compares being ignored by his family to the plight of the Welsh. Charles insists to his mother, the Queen, that he needs to express his own individual voice, but she says that no one wants to hear it. Later, Morgan represents Charles’ marriage to Diana as doomed from the start because he is in love with someone else but cannot be with her because his parents force him to be with Diana. This traps Diana in an impossible place and she herself finds solace in bulimia.

Additionally, I engage Judith Butler’s *Gender Insubordination* to analyze Charles’s relationship with his father. Prince Phillip rejected the sensitivity that Charles embodied and often forced him to do stereotypical “manly” activities when he only wanted to perform in theater productions. Phillip consistently voices his annoyance and embarrassment of Charles’ sensitivity and predilection for theater instead of the military or any other of Phillip’s interests. Finally, post-colonial theory is used to examine the Welsh people’s reception of Charles. Upon his arrival to Wales, the Welsh community bashes Charles. It seems upsetting, knowing how young Charles is, but it becomes evident that Charles is completely out of touch with the Welsh people, and their history. Morgan’s interpretation paints the monarchy as being unsympathetic or unaccepting of culture and language that is different from their own despite the fact that they are part of the United Kingdom.

This paper will analyze how Charles is lost and feels misunderstood in every major aspect of his life. These theories will help to clarify who Peter Morgan believes Charles was as a young prince.
The Lost Prince: A Multi-Theory Analysis of Peter Morgan’s Representation of Prince Charles in The Crown

“The Prince of Wales? It’s not so much an existence as a predicament. I am both free and imprisoned. Utterly superfluous and quite indispensable...until she dies, I cannot be fully alive, nor can I be the thing for which I have been born” (“Dangling Man” 00:22:34). This is a moving statement from the character of Prince Charles in season 3 of The Crown. A Netflix series written by Peter Morgan; The Crown tells the story of Queen Elizabeth II's reign from the time she succeeded the throne in 1953 to the present day. Morgan poetically weaves major historical events with the personal experiences of royal family members, and each of the royals have unique struggles that gradually develop throughout the series. He presents the character of Prince Charles as a vulnerable figure who struggles with repressed trauma from a lack of motherly and fatherly affection. What is most upsetting to Charles is that his voice and individuality are quenched by his duty to the crown. Morgan portrays Charles’ life from infancy, and he makes it clear that Charles is a lost, misunderstood, and lonely individual who seeks an outlet for his voice. Morgan’s representation is best understood by examining Charles’ character in seven episodes and through the lens of multiple literary theories: Psychoanalysis, Trauma, Gender studies, historical criticism, and post-colonial studies.

I. Gender theory frames Morgan’s portrayal of Charles as a lost prince in “Paterfamilias”

First, gender theory can explain how Charles was misunderstood by his family, and mainly his father, Philip. In season 2, episode 9, “Paterfamilias,” Prince Philip insists that a young Prince Charles attend his alma mater, Gordonstoun, in Scotland. Gordonstoun focuses on building character through physically demanding challenges. Prince Phillip rejected the
sensitivity that Charles embodied and forced him to do stereotypical “manly” activities so that he would “toughen up”; however, he wanted to perform in theater productions and read literature. Even after some time at Gordonstoun, he fails to fit in, and most devastatingly, fails to finish a challenge that is the ultimate test of endurance and strength. Philip visits Gordonstoun in order to award the winner of this challenge, and Charles walks in late to the ceremony after failing the test and is met with a disapproving look from Philip. He is covered in mud, and considered a failure compared to his father and peers.

Charles needed to be free to study theater and literature and not be forced to do “manly” activities to fit into the gender role his father required. No matter what he does, he cannot emulate Prince Phillip’s masculine persona, and he doesn’t want to because “Charles had neither his father’s resilient temperament nor his relative anonymity, and he lacked the physical prowess to command respect” (Smith 17). Later, after Charles told Philip that he was bullied and that “It’s absolute hell,” Philip sent him letters “exhorting him to toughen up.” The Queen considered sending him to a less harsh environment, but “Philip regarded a retreat from his alma mater as untenable. It would be confirmation that his son was weak” (Smith 19). Philip had zero tolerance for Charles’ difference in opinion and identity as a man, but that didn’t help Charles to develop properly. Ultimately, his parents later acknowledged that the “Gordonstoun experiment had fallen short of their hopes, and that Charles was ‘a square peg in a round hole...that the school had only driven the prince ‘further in upon himself’” (Smith 27). From the viewpoint of a gender theorist, Charles needed the freedom to express his male identity apart from stereotypes imposed upon him by society and his father.

Butler’s Gender Insubordination further orients Charles’s relationship with Phillip. Butler argues that gender is a kind of imitation for which there is no original; the terms, “man
and woman are theatrically produced effects that posture as grounds, origins, the normative measure of the real” (956). Taking into account Butler’s argument that gender is a societal construction, we can see that Charles’ self-expression is perfectly acceptable despite gender stereotypes. Smith writes about Charles’ time in the theater and how much it pleased him, but not his father:

In November 1965 he played the lead in *Macbeth*...Charles wrote excitedly to a relative about the prospect of ‘mummy and papa’ coming to see the third performance. But as he lay there and thrashed about on stage, ‘all I could hear was my father and Ha, ha, ha...It sounds like the Goons,’ said his father--a dagger to the heart of a young man so eager to please. (Smith 21)

Charles’ sensitive nature and “unmanly” hobbies were unacceptable to Phillip. He wanted the approval of his parents, but it was hard to come by because he didn’t fit the mold Philip wanted. Morgan makes this clear when Philip calls his theater performances “frivolity” (“Tywysog Cymru” 00:05:40). Morgan appeals to the audience’s pathos as a young Charles is mistreated and mocked by his father when he needed to feel confident and loved for who he was. His identity as a man was considered misguided, when in reality, it was just different from common stereotypes.

**II. Psychoanalytic, Trauma, and Post-Colonialist theories frame Morgan’s portrayal of Charles as a lost prince in “Tywysog Cymru,” “Gold Stick,” and “48:1”**

Next, psychoanalytic theory, trauma theory and post-colonial theory help to frame Charles as a misunderstood individual who is stuck in a position of duty. In season 3, episode 6, “Tywysog Cymru,” Welsh for “Prince of Wales,” Charles is sent to Aberystwyth University in Wales to learn the language ahead of his investiture speech. Upon his arrival, he is booed by
Welsh nationalists. He doesn’t make friends at the university, but eventually grows close to his
tutor, Edward Millward. Though Millward and his wife are Welsh nationalists, they grow to like
and feel sorry for Charles because of his loneliness and much he empathizes with the Welsh. He
recognizes their need for independence because he feels similarly and adds this personal
grievance into his speech at the investiture. Because of this, he returns home without a welcome
from his family, and when he confronts his mother about it, she says that no one wants to hear
his voice in the family, nor the country. At the end of the episode, Charles performs on stage as
King Richard in Shakespeare’s *Richard II*, and his role as a lost king perfectly displays Morgan’s
argument that Charles has inner turmoil and a broken identity.

Morgan’s interpretation of Charles centers on psychological, repressed feelings. In
“Strangers to Ourselves: Psychoanalysis,” Rivkin and Ryan write about Freud, the father of
Psychoanalysis, and his belief that repression is essential to civilization (567). According to
Rivkin and Ryan, Freud’s major discovery was that the human mind contains a dimension that is
only partially accessible to consciousness and then only through indirect means such as dreams
or neurotic symptoms. The ‘unconscious’ is a repository of repressed desires, feelings,
memories, and instinctual drives, many of which have to do with sexuality and violence (568).
Rivkin and Ryan also write, “repression creates what might be called a second self, a stranger
within, a place where all that cannot for one reason or another be expressed or realized in civil
life takes up residence” (568). Morgan explores this when Charles performs the role of King
Richard and delivers a tragic soliloquy about the loss of his kingdom. Morgan interprets Charles’
repressed thoughts and feelings as ones of failure, insecurity, and isolation as he voices, “For you
have mistook me all this while. I live with bread like you, feel want, taste grief, need friends.
Subjected thus, how can you say to me I am a king?” (“Tywysog Cymru” 00:52:30-00:53:00).
By acting as Richard II, Charles is allowed to express his repressed feelings aloud. This can be seen as a cathartic process for Charles as he is unable to voice any type of personal opinion or emotion to the world or even his family. In a podcast episode from *The Crown: The Official Podcast*, the actor that plays Charles, Josh O’Connor, says that in this scene, “everything Charles couldn’t say to his mom Shakespeare manages to navigate for him” (Bowman 00:34:40-00:35:20). This may explain why Charles is so fascinated by literature and theater; it is a place for freedom of speech and thought where he can project his emotions onto the characters.

Further, Freud recognized projection as a neurotic symptom. This experience on stage can be explained as a projection of Charles’ repressed feelings onto the character of Richard II. All neurotic symptoms like fixation, splitting, and introjection displace desires, anxieties or drive energies that are unconscious onto expressive activities or compulsive thoughts. Such symptoms perform a variety of translatative procedures like compromise formation (the construction of an indirect expression that allows release of unacceptable drive energy while nonetheless honoring the imperatives of repression) (Rivkin and Ryan 568). Charles is not allowed to voice his true thoughts to a crowd of people or even his own family, so by acting as King Richard, he has an outlet for his voice. As Charles delivers the lines about how Richard feels want, tastes grief, and needs friends, his sister Anne sits up in her seat, knowing that it is not Richard speaking, but Charles. Morgan plays with this idea further when Charles gives his investiture speech and he uses his role as a prince to voice his personal feelings rather those that the monarchy is trying to project onto him. No matter how powerful the monarchy is, Charles’ voice cannot be quenched.

Psychoanalytic theory after Freud divides into two strands: Object relations theory, and neo-Freudianism. Major contributors to object relations theory involve Melanie Dlein, R.W.D. Fairbairn, D.W. Winnicott, and Margaret Mahler. Rivkin and Ryan explain how
Object relations theory places more importance on the ego as being the major part of personality. Self-identity is shaped by one’s relationship with his/her primary caregiver. The child’s ability to separate from its primary unity with the mother by building self-boundaries and appropriate mental representation of an external object world will determine what kind of personality he or she will possess. (570)

Charles’ relationship with his mother and father was cold and distant and this may be why he developed a deep need for approval. After asking the Queen if he could stay at Cambridge rather than go to Wales, she quickly rejects his wishes. When talking to his sister Anne about this, he asks, “Why is she never like that with you? Vile and cold like that” (“Tywysog Cymru” 00:05:40). Anne says that it is because she is irrelevant, or in other words, not the heir. Charles is unhappy because he is treated more like a puppet than a son.

The other strand of Psychoanalytic theory after Freud is neo-Freudianism. This strand was mainly influenced through the work of Jacques Lacan, and focuses more on the unconscious and how the ego is developed through the drives of the unconscious. In his significant essay, "The Mirror Stage as Formative of the Function of the I,” Lacan sees the unconscious or instinctual drives as a mirage that can never fully know and master the unconscious. When it comes to the parent/child relationship, the child assumes the mother is himself, and his primary desire is for her desire (of him) (Rivkin and Ryan 570-571). Lacan argues that wholeness is unachievable, and that we replace parts of our identity or our unconscious desires with substitutes: “Human desire is carried by signifiers which stand in for a lack that can never be filled in” (Rivkin and Ryan 573). Charles often feels like an “other” or an outsider because he can’t be himself and has to fulfill the identity his family wants him to have. His identity is given to him and Lacan would say this is true for everyone: “our identity is given to us from outside,
and we are constitutively alienated. The imaginary or narcissistic character of all desire merely conceals this basic fault, this radical alterity or otherness, in human existence” (Rivkin and Ryan 573). This is expressed through Charles’ relationships with other father figures in his life. Both of the women that Charles has a romantic relationship with, Camilla and Diana, observe that he surrounds himself with “daddy substitutes.” In other words, his identity is being shaped by his lack of being. After he separated from his mom as a child, he struggled to find his own identity apart from her and Philip’s imaginary wholeness and sought wholeness in multiple substitutes.

The issue of “daddy substitutes” is introduced first in season 4, episode 1, “Gold Stick” when Lord Mountbatten is assassinated by the Irish Republican Army. Lord Mountbatten, who the family addressed as “Dickie” was very close to Charles and Phillip as they grew up as outsiders in the royal household. First Lord Mountbatten gave Phillip the confidence he needed to survive as a royal, and gave Charles genuine affection when he struggled at Gordonstoun school. Dickie chooses Charles to speak at his funeral and Phillip is jealous. Before the funeral, Phillip expresses his resentment toward Charles because of this, and Charles confronts Phillip about his lack of love toward him growing up. Phillip is drunk and vulnerable before Charles, saying,

I barely knew my own father. Dickie understood that and stepped in as a surrogate which meant the world to me. Then years later, maybe when he saw the struggles between the two of us. He switched horses and started caring for you. I was no longer the priority. He replaced me as father to you. And you replaced me as son to him…that transference of Dickie’s affection, of his care, of his love, it might have given rise in me to a resentment…when one was as deprived of a father as I was, one can’t help feeling…I don’t know…territorial of the next best thing which Dickie was.’ ‘To us both’ ‘What are
you talking about? You have a father. You have a father.’ (“Gold Stick” 00:37:00-00:39:22)

Both Charles and Phillip sought a father substitute in Dickie. Although Charles had a father in his life, he wasn’t able to replace parts of his identity or unconscious desires with Phillip’s. Phillip could replace parts of his identity or unconscious desires with Dickie’s, but he was replaced Charles came along. This is an interesting triangle of father-son substitutes that demonstrates the point of Lacan’s argument about a child’s need to find wholeness in others.

Morgan develops this idea that Charles lacks a secure identity when he paints him in a more heartless light. When conversing with his sibling Andrew about his wedding day, he retorts that “You can hardly blame the newspapers for wanting to write about something other than the wedding of a fringe member of the family who’ll never be king…well it’s true, isn’t it? Fourth in line now and by the time William’s had children and his children have had children…fringe” (“48:1” 00:44:15-00:44:28). This lack of empathy seems to be a symptom of narcissism that could be explained by Lacan’s theory about lacking a secure sense of identity. He finds security in his title alone and lords it over his siblings.

Charles’ lack of parental affection causes trauma. Trauma theory involves studying and analyzing language to find a sense of incongruity that may give insight into internal trauma. In “Tywysog Cymru,” Charles is at his tutor, Edward Millward’s house for dinner. Charles witnesses Millward and his wife putting their child to bed together, and is visibly depressed by the fact that this simple act of love has been absent from his childhood. Millward’s wife tells Edward that he looked “shattered,” almost like he had never seen parents do that before. Morgan uses this to represent Charles’ inner trauma. In "Trauma Studies and the Literature of the US South" Hinrichsen says that trauma is “‘not known in the first instance’ and ‘not locatable in the
simple violent or original event in an individual’s past, but rather in the way that its very unassimilated nature -- the way it was precisely not known in the first instance -- returns to haunt the survivor later on” (Hinrichsen 638). Later, Charles and the Millwards speak about Welsh nationalism, and Millward says that what the Welsh people really want “is self-determination. Not being spoken down to. Dominated. Governed by those so remote, they don’t even know you. Know who you are, or what you think or need.” Charles replies by saying, “Yes. I know how that feels” and then there is a long awkward silence (“Tywysog Cymru” 00:32:30-00:33:00). With this palpable tension, Morgan further emphasizes the trauma inflicted upon Charles by his parents and wider family. Ironically, both the Welsh and Charles are silenced by the same family.

The climax of the episode is when Charles gives his speech at the investiture. His speech is supposed to be his “coming out” as a royal prince but once again, his words are given to him by professional writers in the monarchy. Still, he adds personal opinions and beliefs to the speech and it becomes clear that he is comparing his feelings of being ignored by his family to the plight of the Welsh. He says,

Wales has a history to be proud of, and it is completely understandable that the Welsh wish to hold on to their heritage, their native culture, their identity, their disposition, and their personality as a nation. It is important we respect that. Wales has her own identity. Her own character. Her own will. Her own voice. (“Tywysog Cymru” 00:40:30-00:43:50)

His intentions are further clarified after he arrives home to Buckingham Palace. In a very uncomfortable scene with the Queen, Charles insists that, “Mummy, I have a voice.” She replies, “Let me let you into a secret. No one wants to hear it.” He clarifies, “Are you talking about the
country or my own family?” and she says, “No one” (“Tywysog Cymru” 00:50:20-00:51:57). These events paint an ugly trauma that is ironically nursed in a palace.

Later on in season 4, episode 8, Morgan presents the Queen as hypocritical as she decides to state a personal opinion about Margaret Thatcher’s dealings with the commonwealth. Charles sees the headlines and claims with a smile, “She did what she’s spent her life telling me I cannot do. She opened her mouth and expressed an opinion. [tsks] And is being slaughtered for it (“48:1” 00:43:57-00:44:05). His tone of vindication expresses his bitterness. The news reporters say the Queen has “made a very serious error of judgment and what could very quickly become a major constitutional crisis” (“48:1” 00:45:00-00:45:15). She eventually decides to create a culprit for her fault as if to say that it is impossible for her to be a real person with opinions or mistakes. In order for the monarchy to survive, the members have to sacrifice their individuality or that of those caught in its wake.

Finally, Post-Colonial theory can help to examine the Welsh and their poor reception of Charles. When Charles arrived, Welsh nationalists were becoming increasingly indignant about their lack of freedom, and the prime minister, Harold Wilson, attempts to diminish their need for rebellion by sending Charles to act as a bridge. He says, “The security service have been picking up growls of separatist stirrings, nationalist stirrings, in a region that has long felt aggrieved, overlooked, undervalued” (“Tywysog Cymru” 00:02:56-00:04:30). Wilson tells the Queen that they have an opportunity to be more sensitive and for the investiture to feel like the confirmation of a true native son of Wales if he learned enough Welsh to address the country in their native tongue. For once, the Queen says that Charles needs to stay in Cambridge as he’s in a fragile stage of development. However, she eventually decides the government is right and despite his
desire to stay at Cambridge, she forces him to go. Here, Morgan is beginning to link Charles and the Welsh because of their lack of independence.

Upon his arrival to Wales, the people boo him and hold disapproving signs that say, “Don’t bother to bring a harpoon Charley. You will never get Wales!” and “Revolution? Yes. Prince? No!” It seems upsetting, knowing that the situation they’re in isn’t Charles’ fault directly, but the system as a whole; however, it becomes evident that Charles is completely out of touch with the Welsh people, and their history. He embarrasses the university staff by failing to know who Llywelyn ap Gruffydd was, the last true prince of Wales. Additionally, upon seeing a photograph of Capel Celyn, says, “I have so many places to visit,” and Millward remarks, “You wouldn’t be able to visit anymore. It’s underwater” (“Tywysog Cymru” 00:31:30-00:32:30). Morgan paints the monarchy as being remote, unsympathetic and unaccepting of a culture and language that is different from their own despite the fact that they are part of the United Kingdom. Charles is completely out of touch with Welsh history at first and this action reflects the reason for the Welsh people’s anger toward him.

Charles is further confronted by Welsh nationalism when conversing with his tutor, Edward Millward. Millward is the vice president of Plaid Cymru, a republican nationalist group. The first time the audience sees Millward he is speaking to Plaid Cymru: “Never before have the Welsh people been so powerless to make the changes we want and need. The time has come for this country to have home rule. For decisions about Wales to be made in Wales and by the Welsh, in Welsh!” (“Tywysog Cymru” 00:07:40-00:08:26). He believes the office of the Prince of Wales is a prince hood illegitimately imposed upon us by an oppressive imperial conquest (“Tywysog Cymru” 00:09:00-00:09:50). He says that helping Charles would violate his beliefs. When he finally agrees to tutor Charles, they immediately discuss his disapproval of the royals.
Charles asks, “‘You think the Crown exists in opposition to your language?’ ‘I think it imposes a kind of uniformity that by default, yes, suppresses Welsh identity with a ubiquitous Britishness’ (‘Tywynsog Cymru” 00:14:45-00:15:30). Colonialism and post-colonial theory can help to frame this section of the episode.

Both the Welsh and Charles are under the control of the monarchy. In the introduction to Part 8: Ethnic, Indigenous, Post-Colonial, and Transnational Studies, Rivkin and Ryan address the “ubiquitous Britishness” idea. They emphasize this by pointing out that when training young professional men in the late nineteenth century, instead of reading Homer, Aeschylus, Pindar, etc. men read Shakespeare, Milton, Pope, Wordsworth, etc. Most people reading the literary anthology do so in the context of an English Department at an institution of higher learning (Rivkin and Ryan 1099). English language and culture have power. Millward is most concerned about the preservation of his language because it represents their unique identity apart from the British norm. Said wrote in Orientalism, that authority “establishes canons of taste and value; it is virtually indistinguishable from certain ideas it dignifies as true…it forms, transmits, reproduces. Above all, authority can, indeed must, be analyzed” (1119). Even though Wales is part of Britain, they wish to stand apart in their own way. Again, Morgan is linking their conflict with Charles’.

Because both Charles and the Welsh people are a part of two groups, this causes a split in identity, yet both are strong-willed and determined to express their own. DuBois, an anti-imperialist thinker and writer, spoke of “twoness,” “the twin experience of being both American and black, loyal to a nation while yet a victim of its prejudice.” Fanon writes that twoness gives way to a bilateral sense of parallel cultures and to a sense of multiple belongings, plural identities and languages (Rivkin and Ryan 1101). Wales has a dual identity because they are part of Britain
but also have their own country and language. Eventually Charles grows to empathize with their
dual identity since he wants to be king, but also an individual. He is part of the royal family but
feels misunderstood by them. In “The Political Consequences of Welsh Identity,” Balsom et. al
suggest the resurgence of Welsh and Scottish nationalism in the late 1960s cast doubt upon the
un universality of a class basis to British politics. Wales stubbornly refuses to merge
indistinguishably into the wider British body politic (Balsom et. al 160). When asked, “Do you
think of yourself as being Welsh, British, English, or something else? 57% gave a Welsh
identity, 34% British, 8% English, 1% others” (Balsom et. al 161).

Contrasted with other areas of Britain, Wales noted that they were above average in the
extent to which they regard their region as feeling strongly that people here are different from the
rest of the country and were outstandingly likely to see their region as being particularly proud of
its own culture and tradition (Balsom et. al 162). Edward Said wrote about this need to express
oneself in Orientalism: “Entire bodies of writing emerged out of the imperial front. Each
colonized nation also produced its own body of literature that dealt with the imperial experience
or attempted to define a post-imperial sense of national and cultural identity” (1100). Identity is a
central issue for the Welsh and for Charles as they are dictated by a larger system. Through
Charles, the audience can see the plight of the Welsh more clearly, and understand its struggles.

III. Historical Criticism frames Morgan’s portrayal of Charles

as a lost prince in “Dangling Man”

When looking at season 3, episode 8, titled, “Dangling Man,” Historical criticism helps to
frame Morgan’s argument that Charles was wronged when it came to choosing a marriage
partner. Charles writes to the Duke of Windsor about his inner conflicts in relation to the crown.
The Duke of Windsor is famously known for abdicating the throne because there was a rule
against marrying a divorced person. He chose love over duty and was exiled from England. To his family’s chagrin, Charles develops a close relationship with him and often writes to him. He talks about his love for a divorced woman, Camilla:

I do recognize myself in you. Your progressiveness and flair. Your individuality and imagination...you were cruelly denied the right to reign alongside the woman you wanted by your side, but I give you my word. I will not be denied what you have been denied.
The crown is not a static thing, resting forever on one head. It is moving. Alive. Divine. The changing face of changing times. And if, God willing, it has been ordained that I should wear it, then I shall do so on my own terms. (“Dangling Man” 00:43:00-00:44:30)

Morgan adds drama to this scene because it is the Queen that is reading it and is visibly stressed. In this letter, his desire to be his own person despite what his family says is evident. Because Morgan is publishing his work in modern times when the topic of marrying a divorced person has become more acceptable, it seems even more absurd to deny someone their birthright because of a marriage partner. This builds a sense of sympathy for Charles and anger toward the crown.

Today, individual freedom of expression is a central value. It makes it hard to hear that Charles doesn’t get the freedom to choose a marriage partner or his position in life. He was born into a role he didn’t choose. When on a date with Camilla Shand, Charles expresses his feelings about having a lack of purpose and meaning. She remarks how unusual being a prince is, and he tells her that he feels like the main character in Saul Bellow’s Dangling Man “‘who he describes as existing in a timeless and slightly ridiculous abyss. He was an unemployed man from Chicago waiting to be drafted to go to war. And he actually wants to be drafted because it will give his
life meaning’’ (“Dangling Man” 00:22:00-00:24:00). This moment gives Camilla and the audience a sense of pity for Charles in relation to his family.

IV: Trauma theory frames Morgan’s portrayal of Prince Charles as a lost prince in “Terra Nullius,” “Avalanche,” and “War”

Trauma theory can explain the predicament of Charles’ and Diana’s marriage. The last few episodes in season four make clear that no matter how old and mature Charles becomes, he lacks the individuality and freedom to made decisions about his marriage or do what he wants. It is also evident that Diana’s trauma as a child affects her relationship with Charles and life in the spotlight. Morgan asserts that their marriage is doomed from the start because Charles is in love with Camilla but cannot be with her because their families prevent it. In episode 6 “Terra Nullius” (Nobody’s land), Diana struggles to balance motherhood with her royal duties while both she and Charles cope with their marriage difficulties. In episode 9 “Avalanche,” he and Diana reevaluate their commitment, but come to different conclusions. In episode 10 “War,” Charles grows more determined to separate from Diana as their marriage unravels.

Diana and Charles are stuck in their marriage and even though they both need love and affirmation, but they can’t give it to one another. Their trauma leads them to seek extramarital affairs and Diana finds solace in bulimia. Similar to Charles, Diana faced childhood trauma when her mother left her at young age. Levitt states in his article, “Treating Eating Disorder Patients Who Have Had Traumatic Experiences,” that trauma patients develop extensive coping strategies in order to function. These strategies present as a variety of psychological symptoms and while many present as anorexic they are most frequent among bulimic eating disorders. Patients with an eating disorder act in
role-dependent patterns (Bruch, 1973) and have difficulties with relationship management
(364).
Levitt suggests that the solution for those patients who have experienced overwhelmingly stressful life events or experienced situations where trusted individuals breeched their psychological/physical safety and security, patient empowerment and choice can be palliative (370). Because of her marriage to Charles, Diana’s life changed drastically at age nineteen. She then brings with her the trauma of child abandonment. Both she and Charles are deprived of individual choice and suffer to self-regulate without proper support. Their shared and individual traumas cause strife between the pair.

Further, Charles says that he is misunderstood by Diana and that like her, everyone loathes him (“Avalanche” 00:10:00). Even though they are both facing trauma, the queen lectures them because their marriage must be strong so people don’t see cracks and believe the monarchy is weak (“Avalanche” 00:26:00). For some reason, Diana says she wants to work on the marriage but Charles disagrees. Before he gets to voice his opinion, his parents end the conversation. When he tries to argue this, Phillip asks, “what else is there to say?” (“Avalanche” 00:37:00). Charles requests that he separate from Diana, but the queen tells him that they will not separate or divorce in any way (“War” 00:42:55). Still, Charles has no voice over his life which exacerbates his trauma and Diana’s.

V. Conclusion

The theories of Psychoanalysis, Trauma, Gender studies, and post-colonial studies help to interpret Morgan’s representation of Prince Charles in The Crown. Charles is lost and feels misunderstood in every major aspect of his life. Every step he makes is edited and controlled by those around him. Unlike Philip, he doesn’t like Gordonstoun or fit into a “manly” stereotype,
but prefers to act in plays and read literature. Morgan painted him to be troubled with his identity because he couldn’t fully be himself or voice his personal opinions so he had to repress them and act as a Shakespearean character in order to voice them. His dual identity or “twoness” is similar to that of the Welsh people who exist within the British nationality but have their own culture and language. He also resonates with their feelings of being spoken down to, dominated, and controlled by a remote figurehead.

Morgan reveals Charles’ repressed trauma in the small moments of life like seeing a child being taken to bed by his parents and feeling shattered. In this, it is evident that Charles lacked affection from his primary caregivers and gives reason as to why he sought “daddy substitutes” to complete his identity. His first marriage failed because he never got a voice in the decision and both he and Diana suffered from childhood trauma. Ultimately, Charles is controlled because he was born into a role he didn’t choose. Charles’ most raw feelings occur when he acts as King Richard pleading to be seen and heard, yet comes up powerless: “For you have mistook me all this while. I live with bread like you, feel want, taste grief, need friends. Subjected thus, how can you say to me I am a king?” (“Tywysog Cymru” 00:52:30-00:53:00). Decades later, he’s still waiting to fulfill his role as king. There is added drama to Morgan’s story because there’s a chance Charles could live with the trauma Morgan presents in *The Crown.*
Works Cited


Semiotic Content Analysis: Gender Stereotypes in Laundry Advertisements

Throughout history, media advertisements have perpetuated societal norms, beliefs, and stereotypes. When revisiting Goffman’s *Gender Analysis*, Kang writes, “visual imagery provided by the media can have a powerful impact on our attitudes, values, beliefs, and behaviors” (980). Although laundry is a mundane task, the way it is portrayed in advertisements reveals important dynamics in society. In the past, laundry advertisements showed only women doing the laundry, thus perpetuating the stereotype that laundry is a woman’s job. On the other hand, advertisements today reflect an egalitarian view where men are shown doing the laundry and even teaching their sons how to do it. In order to locate when this shift in ideology occurred, I will conduct a semiotic content analysis of laundry advertisements (washers, dryers, and detergent) across the decades. I will count the following semiotic codes in each image in order to locate and analyze the shift: Smiling, gender of adults, age of those depicted, activity level of main foreground figures, camera gaze of main persons photographed, surroundings of people photographed, skin color of participants, and the gaze of main persons. My hypothesis is: Among fourteen washer/dryer, and/or detergent advertisements between 1916-2020, all will involve a woman doing laundry in the decades before the 1990s, but a male will be involved beginning in the late 2000s. All ads will include smiling and bright colors to reflect the happy mood from the represented participant. After conducting the semiotic content analysis, it will be clear that washer, dryer, and detergent advertisements reflect a shift in cultural ideologies concerning gender stereotypes and doing the laundry.
**Semiotic Codes:**

The advertisement in figure 1 is from 1916. There is smiling in the photograph among two females and one male. There is a young woman in the middle ground and an older couple in the background. The young woman in her wedding dress is standing, touching and looking down at a Maytag electric washer. The camera gaze of the main person photographed is at a high angle as if the viewer is looking up at the represented participants (RPs). The surroundings include fancy decorations such as lamps, glass cups, brass light fixtures, pearls, and flowers. It appears to be the wedding reception and the bride is opening her gifts alone. The skin color of participants is white and the gaze of the young woman is on the Maytag washer. The man and woman in the background are looking into each other’s eyes with pleased expressions.

**Analysis:**

Semioticians Kress and van Leeuwen created a framework to demonstrate how an image performs three meta-semiotic functions to create meaning, including: representational metafunction, interpersonal metafunction, and compositional metafunction. The representational metafunction concerns the eyelines of the represented participants. The bride’s eyeline creates a vector of motion that makes the viewer focus on the Maytag washer. The eyelines of the man and woman in the background create a reactional narrative: they are likely the bride’s parents and are pleased their daughter has gotten married and is starting a domestic life with her new washer. The interpersonal metafunction is about the connection the image has with the audience. The audience is involved because the RPs are in a frontal position; however, their eyelines aren’t directed at the viewer and this creates distance. Finally, the compositional metafunction concerns how RPs have been placed in the image and which are most salient. Because the RPs are positioned in the top of the image, this creates a sense of idealism making the viewer aspire to be
like them. The washer is the most salient because it is in the bottom half of the frame, thus associating it with “the real” vs. “the ideal.” The washer is positioned on the right where “new information” is rather than on the left where “given information” is positioned.

These choices by the producer give the viewer a narrative to relate with or aspire to, while presenting a new domestic product. Harrison states that an image is not the result of a singular, isolated, creative activity, but is itself a social process. As such, its meaning is a negotiation between the producer and the viewer, reflecting their individual social/cultural/political beliefs, values and attitudes (47). A major social/cultural belief here is in the absence of the husband and, likely, his parents. The narrative is about a happy bride meeting the expectations of her parents, and therefore, society. The stereotype that only women do the laundry is clear.

FIGURE 1: (1916 Vintage)
Semiotic Codes:

Figure 2 is a 1946 ad. There is smiling in the photograph, the gender of adults depicted is a female and two males. The age of those depicted is 20s or early 30s. The woman is leaning against a door while two men are carrying a washer into her house. The camera gaze of the main person photographed is at a middle angle and a public distance. The surroundings of people photographed is a door and the color white. The skin color of participants is white, and the gaze of the woman is directed at the viewer while the two men carrying the washer are looking at her. The anchorage reads, “That’s what I’ve been waiting for” and “Millions of women have their hearts set on a new Maytag” (Maytag Washing). There is a red heart surrounding the washer.

Analysis:

The woman is well-dressed but has an apron on suggesting that she is in the middle of doing chores when the delivery men arrive. Her finger is pointing to the washer while she looks directly at the audience. Her finger creates a vector of motion in that direction while her body is leaning against a door. Her other arm is resting on her hip, showing her to be in control in her environment. The men’s gaze on the woman again shows that she holds the power in the situation and that a new washer will help complete her domain where she is the sole authority. When using Rose’s strategies to conduct discourse analysis, Rose suggests looking at the invisible as well as the visible (214). Similar to the 1916 ad above, the woman isn’t pictured with a husband, showing that it is her role to do the chores and clean the house. Additionally, the anchorage, “That’s what I’ve been waiting for” suggests that the woman is waiting around for her washing machine, instead of a man (Maytag Washing).

In Kress and van Leeuwen’s chapter on conceptual representations, they mention symbolic processes. The washer being carried by the two men is a symbolic attribute because the
woman is pointing at it while looking with a smile at the viewer. This direct eye contact creates closeness between the audience and the participant. Because she is pointing at the washer, it shows a symbolic attribute: It is “pointed at by means of a gesture which cannot be interpreted as an action other than the action of ‘pointing out the symbolic attribute to the viewer’” and the washer is “made salient…through its conspicuous colour or tone” (105). There is a symbolic attributive process going on because the washer has “meaning and identity as being conferred to the Carrier” (Kress and van Leeuwen 106). The outline of a heart surrounding the washer shows that it is the object of the woman’s affection and makes the viewer assign value to it. This image has a low sensory modality because it is monochromatic, but the bright red brings a bit of saturation and salience.

Finally, the size of the woman is large, making her appear closer to the audience; the delivery men and the washer are far away from the audience, making the woman the most salient. Her larger scale conveys power and control in the household because “the vertical angle is associated with power relationships” (Harrison 54). Harrison references Kress and van Leeuwen: “the participant’s gaze (and the gesture, if it is present…demands that the viewer enter into some kind of imaginary relation with him or her (1996, p. 122)” (54). The RP is making demands on an audience that is likely women who wish for a Maytag, or the men that pay for them. Bell and Milic found in their research that females gazed at the viewer more frequently than did males and were more frequently depicted in imageActs which demand a relationship with the viewer rather than ‘offering’ something to the viewer (216). This is proven here as the two males are looking at the woman while the woman looks at the viewer, demanding a relationship.
Semiotic Codes:

Figure 3 is an ad from 1947. There is smiling in the photograph, the gender of adults depicted is female, and the age of those depicted is a baby and a woman in her 20s or early 30s. The woman’s activity level involves walking. The camera gaze of the main person photographed is at a middle angle from a close social distance, and at a frontal angle. The surroundings include a laundry room and bathroom. The skin color of participants is white and the woman is looking down at her baby’s face while walking into the bathroom.

Analysis:

According to “Bovee and Arens (1986), ‘most readers of advertisements (1) look at the illustration, (2) read the headline, and (3) read the body copy, in that order (p. 47)” (Kang 980). If this is true, then first the viewer sees a woman taking care of a baby, then reads the headline about taking care of the laundry while simultaneously bathing the child, and finally looks back at the woman and baby. When the viewer revisits the image, there is more depth to what the mother
is expected to do while at home. Courtney and Lockeretz (1979) examined images of women in magazine ads and found that “females were most often shown in ads for cleaning products, food products, beauty products, drugs, clothing, and home appliances” (Kang 982). Although this woman is very well dressed, her role is not in the workplace but in the home doing laundry, parenting, and promoting appliances. This image has a medium sensory modality: “image uses less saturated colors, e.g., ‘washed out’ or ‘ethereal’ use of pastels” (Bell and Milic 211). Her smile and the pink pastel hues make this image peaceful, speaking to her mood in the situation: she is happy as a mom and homemaker.

FIGURE 3: (Vanover)

Semiotic Codes:

Figure 4 shows an ad from 1951. There is smiling in the photograph, the gender of adults depicted is both male and female, those depicted are in their 20s-30s, the activity level of main foreground figures involves standing and pointing, the camera gaze of main persons photographed is on the backs of the couple as they look at the washer at a far personal distance
(waist up). The surroundings are a solid blue color, the skin color of the participants is white, and the gaze of main persons is on a Whirlpool washer. There are also four smaller images of women touching and smelling laundry while smiling.

**Analysis:**

The woman is holding onto the man’s arm. In *Gender Stereotypes*, Erving Goffman analyzed display advertisements and argued that men and women were repeatedly depicted as participants in ‘hyper ritualizations’ of social scenes. The common determinator of which was ‘female subordination.’ Goffman theorized that the subordination ultimately connoted the ‘infantilization’ of women. He distinguished six dimensions to classify this symbolic infantilization and one was, “The ritualization of subordination.” In this dimension, “there was a tendency for women to be more often portrayed as being under the physical care and protection of a man. Thus, women were portrayed holding onto a man’s arm at the elbow” (Bell and Milic 205). Goffman also found that when it came to reactional processes in advertisements, “when a man and a woman collaborate in an undertaking, the man is likely to perform the executive role (Goffman, 1976: 32)” (Kress and van Leeuwen 67-68). Because the woman in the image is holding the man’s arm, it suggests her subordination and infantilization even though they are in the same physical position.

Because the viewer is looking at the RPs’ backs, it creates an oblique angle, and “this angle creates greater detachment since it implied that the RP is ‘one of them’” rather than “one of us” (Harrison 53). Kress and van Leeuwen say that this interpersonal metafunction “allows the viewer to scrutinize the represented characters as though they were specimens in a display case” (43). This is true of the people and of the appliance they are looking at. The woman is pointing at the washer suggesting that her interest level in the product is greater than his. The
viewer/customer sees that the product is for women and the man could just be there to purchase it. This is emphasized by the four small images of women with the anchorage, “Ready for you with all these exclusive features” (Whirlpool Automatic).

FIGURE 4: (Whirlpool Automatic)

Semiotic Codes

Figure 5 is from 1952. There is smiling in the photograph. There are three females and three males that represent a family’s three generations. The activity level of main foreground figures involves standing and sitting. The camera gaze of main persons photographed is at a middle angle and a public distance. The surroundings of people photographed is a laundry room
with bright yellow walls and green plants. The skin color of participants is white, and the gaze of the main persons is focused on the other RPs in the image.

**Analysis:**

Notably, the three generations of Maytag users are women, and the three generations of Maytag dealers and sales associates are men. The women are depicted doing the chore of laundry while the men are in business clothes and likely work to provide for the women back home. The anchorage, “We’re a 3-generation Maytag family!” appeals to the audience’s ethos and pathos (1952 *Maytag*). The women are interacting with the task of laundry by touching the machine and clothes while the men are standing and looking directly at the viewer. The interpersonal metafunction of the women shows that they are at a “Public distance: torsos of several people” while the men are at an “intimate distance: the head and face only” (Harrison 53). Because the men aren’t pictured with their hands, arms, or legs, it is clear that the task of laundry is completely fulfilled by the women whose full bodies are shown. Additionally, the men are dressed in suits and the women in aprons. According to MacKay and Covell, “In 1953, only 23.4% of women were in the labor force. At that time, advertisements typically portrayed women as objects of sexual gratification, or as spouses, homemakers, and mothers whose characteristics were passivity and dependence (Courtney & Lockeretz, 1971 in Belknap & Leonard 11, 1991)” (574). The men are presented with a frontal angle and this implies the RP is “one of us” while the women are at a distance “doing their own thing.” As MacKay and Covell found, most women were in charge of the household while the men were at work.
Semiotic Codes:

Figure 6 is an ad from 1960. There is smiling in the photograph from each participant, the gender of adults depicted is female, the age of those depicted is one adult and two children, and the activity level of main foreground figures is standing or sitting. The camera gaze is positioned upward at the adult female from a public distance. The surroundings of people photographed is a light blue color and floor. The skin color of participants is white, and the adult’s gaze is on the washer/dryer whereas the children are looking at each other.

Analysis:

The clothing of the participants is formal and every garment is white. This conveys a sense of purity and idealism. The anchorage states, “Never before has it been this simple to wash...
clothes exactly right” (*Maytag Print*). The idea of simplicity is represented in the monochromatic colors. The interesting thing to note about the children is that the little girl is standing on a stool helping her mother with the laundry, while the boy sits on the floor with his hand on his toy truck and looks up at his mother and sister. As seen in the 1950s ads, males are completely detached from the task of doing the laundry. The boy is present, but engaged in an entirely different task. The image of the truck is most salient because of its conspicuous red, blue and yellow colors that contrast with the black and white clothing and washer/dryer. The little girl doesn’t have a toy on the ground or in her hand; she is only there to help with laundry. This ad uses a symbolic attributive process by pointing fingers. The hands involved in pointing and pouring detergent are manicured, and painted so as to assume a woman is in control of doing the laundry. Lucy Komisar (1971) says, “the images created by advertisers in 1960 was a combination of sex object, wife, and mother who achieves fulfillment by looking beautiful for men” (Kang 982). The woman here encompasses all these traits while applying her feminine touch to her appliance, another trait Goffman found to support the infantilization and subordination of women.
Semiotic Codes:

Figure 7 is an ad from 1973. There is smiling in the photograph, the gender of adults depicted is female, the age of the woman depicted is 20s-30s, and her activity level involves standing with a laundry basket on her hip. The camera gaze of the main person photographed is at a high angle (viewer looking up at RP) and a far social distance. The surroundings of people photographed are a solid light peach colored background with a stackable washer/dryer. The skin color of participants is white, and the gaze of main persons is directed at the viewer.

Analysis:

The gaze of the woman creates visual demand; she isn’t pointing because she is holding a laundry basket, but her direct gaze and frontal positioning “causes the viewer to feel a strong engagement with the RP” (Harrison 53). The woman isn’t as formally dressed as those in
previous ads. This could be a single, independent woman because there are no kids nor a male present. In addition, there is no surrounding laundry room, house, or family, so she could be living alone. There’s also likelihood that she’s living in a smaller space like an apartment since she is trying to save room as one of those who “don’t have room for a laundry” (1973 Hotpoint). The most salient aspect is the woman’s red dress, a color associated with confidence and independence. This is a shift away from the woman being subordinate, yet the ad is filled with information and a promise to provide “servicemen” if there is a need for assistance.

FIGURE 7: (1973 Hotpoint)

Semiotic Codes:

Figure 8 is from 1980. There is a slight shift in who does the task of laundry since the only indication of a female present is the dainty hand with red nail polish. There is no smiling in photograph, the gender of adults depicted is female, the age of those depicted is unknown, and the activity level of main foreground figures is the touching of a button on the washing machine.
The camera gaze of the main person photographed only includes the bottom half of her arm. The surroundings of people photographed is a solid navy-blue background. The skin color of participants is white and the gaze of main persons is unknown.

**Analysis:**

Although this ad doesn’t show the full body of an individual and mainly focuses on the product, the salience of the woman’s hand and the buttons are strongest. This is a more subtle hint at feminine users/customers because of the woman’s manicured and polished hand. Barthes said that either verbal text comes first so that the image forms an illustration of it, or the image comes first and the text forms a more definite restatement or fixing of it (Kress and van Leeuwen 18). The verbal text anchors the image so that the image forms an illustration of it: “Solid state makes these the most advanced Lady Kenmore washers and dryers in Sears history” (1980 Sears). The fact that this washer is advanced correlates with the complex range of functions. The main rhetorical proof used is logos; the viewer is spending most of their time reading about factual statistics in order to buy the product. Although there is less concern about who is buying the washer and more about the advanced features, this product line is named “Lady Kenmore Washers.” Finally, in *Gender Stereotypes*, one of Goffman’s six dimensions that classify symbolic infantilization was the feminine touch. This showed that “women, more often than men, lightly touched or ritually caressed objects in advertisements” (Bell and Milic 204). Because of this, the woman is still infantilized and subordinate to men, especially since there is no man present.
Semiotic Codes:

Figure 9 is an ad from 1990. There is smiling in the photograph, the gender of adults depicted is two females (a mother and daughter), and the daughter appears to be in her 20s-30s and her mother is in her 50s-60s. The activity level of main foreground figures is standing and leaning, the camera gaze of main person photographed is at a medium angle and a public distance, the surroundings of people photographed is a gray background, the skin color of participants is white, and the gaze of main persons is directed at the viewer.

Analysis:

Rather than show the entire family, Maytag chooses to only show the women. They are both leaning on the appliances and smiling at the viewer, making the viewer feel like they are “one of us.” The most salient images are the four washers and dryers and one dishwashing machine. The women are in the background and shown from waist up. By evaluating
compositional metafunctions, the appliances are in the bottom half of the image associating it with “the real.” The older washer and dryer are on the left, representing the “given,” whereas the newer appliances are on the right, representing the “new.” These choices by the producer, give the viewer a narrative to relate with. In addition,

Kang (1997) also conducted a longitudinal content analytic study using Goffman’s categories and concluded that ‘the images of women in 1991 advertisements did not significantly change from the images found in 1979 advertisements’ (p. 994). Busby and Leichty (1993) note that gender stereotyping had changed in content over the decades but had not decreased: From the 1950s through the 1980s researchers have found a lessening [sic] of advertising images showing women in the home or in family settings, and an increase in the number of women portrayed in work roles. But, consistently the researchers have found an increase over time in the number of women shown purely in decorative or ‘alluring’ roles in the ads. (p. 251). (Bell and Milic 205-206)

In this ad, the women aren’t wearing aprons, doing the laundry, or even teaching their daughters how to do it; they are simply decorative. This is an anecdote about their families, not just them. Just by being associated with it, women are used to sell the product and perpetuate the societal belief that women alone are in charge of doing the laundry.
FIGURE 9: *(1990 Vintage)*

Semiotic Codes:

Figure 10 is from 2015. There are no people in this advertisement. The camera gaze is positioned from a high angle and looking down at the washer and close up. There is a laundry room with minimal, natural light. The anchorage: “Is laundry only a woman’s job?” is posed in the center of the image *(Ariel Ad Campaign)*.

Analysis:

Aside from the anchorage, the most salient image is the Ariel detergent box because of its conspicuous red, white, and green colors contrasted with brown, white, and gray background colors. The washer is half full, open, and has messy clothes surrounding it. Figure 10 reveals a
shift away from gender stereotypes and directly challenges if laundry is only a woman’s job.

Barthes argues that an anchorage like this one

helps me to choose the correct level of perception…The text is indeed the creator’s (and hence society’s) right of inspection over the image; anchorage is a control, bearing a responsibility- in the face of the projective power of pictures-for the use of the message…the text has thus a representative value and we can see that it is at this level that the morality and ideology of a society are above all invested. (Barthes, *Image, Music, Text* 156)

The anchorage directs viewers to a certain interpretation and this has an effect on the society at large. Ramesh writes that “In 2015, 79 percent of urban Indian men thought household chores are a women's job; in 2018, that number fell to 52 percent.” Ariel ads helped to challenge the idea of women doing laundry in India. Carpenter and Edison’s research from 2004 stated that “although stereotypes of women as mothers and housewives may be less apparent in today’s advertising, women are still often portrayed as decorative, useless objects that have no direct relation to the brand being advertised” (14). This is similar to the ad in 1990. In addition, according to Eisend’s meta-analysis of gender roles in advertising from 2009, “the odds of females being associated with domestic products (body, home, food) is more than two times the odds for males” (431). Because there is no person associated with laundry, and the ad poses an argument, this challenges a societal norm and locates a shift in ideology.
Semiotic Codes:

Figure 11 is from 2017. There is no smiling, the gender of adults depicted is male, the age of those depicted is 30s and a young boy, and the activity level of main foreground figures includes the adult bending over to put a teddy bear in the washer, and the boy standing next to him. The camera gaze of main persons is at a middle angle and they are at a far personal distance and an oblique angle creating some detachment between the RP and viewer. The surroundings include a naturally lit laundry room with open, messy clothes in a basket, and plants. The skin color of participants is white, and the gaze of both RPs is on the teddy bear.

Analysis:

The image is polysemic in that it works on denotational and connotational levels simultaneously. The denotation of the image is a man helping his son take care of and wash a teddy bear. The son’s attire shows that he is in the middle of an imaginary game as a boat captain or pirate. The teddy bear could be part of his game, and they needed to clean it before the child could continue. The connotation is that the dad is a good caretaker and is taking time to play with his son. The anchorage, “Brilliance to rely on” is in the center of the image showing that the washer takes care of precious items in times of need (Samsung Electronics). By looking at the
invisible as Rose mentions in “Discourse Analysis,” the dad isn’t washing clothes or doing the chore of laundry, but is simply using the washer. There is a basket of laundry on the counter, and it could connote that he is not in charge of the task or that he isn’t associated with it. This is a slight shift, but the man is still not doing the laundry, he is simply using the appliance.

FIGURE 11: (Samsung Electronics)

Semiotic Codes:

Figure 12 is from 2019. There is smiling in photograph, the gender of adults depicted is female, and the age of those depicted is a woman in her 40s and a teenage boy. The activity level of main foreground figures includes the boy standing and the mother sitting. The camera gaze of main persons photographed is a middle angle at a far social distance. The surroundings of people photographed is a naturally lit laundry room. The skin color of participants is brown. The gaze of the son is on the measuring and pouring of Ariel detergent while the mother is looking at her son’s face.

Analysis:

The evidence of an ideological societal shift is in the image of a mother teaching her son, not her daughter, how to do the laundry. The vectors of the mom’s eyes and hands prove she is teaching her son and the son’s hands and eyelines prove he is in charge of laundering the clothes. The anchorage, “Sons #ShareTheLoad” helps to convey the exchange between the mother and
son (Sons #ShareTheLoad). The load refers to a laundry load but also to the chore of doing laundry, revealing a shift in societal ideologies. In his essay “Rhetoric of the Image,” Barthes said images are too polysemous so language must clarify the message (Kress and van Leeuwen 18). Barthes argues that an anchorage helps him to

Choose the correct level of perception…The text is indeed the creator’s (and hence society’s) right of inspection over the image; anchorage is a control, bearing a responsibility- in the face of the projective power of pictures-for the use of the message…the text has thus a representative value and we can see that it is at this level that the morality and ideology of a society are above all invested. (Image, Music, Text 156)

The text in this ad can alter society’s interpretation of gender roles and stereotypes.

FIGURE 12: (Sons #ShareTheLoad)

Semiotic Codes:

Figure 13 is also from 2019. There is one male in the ad and he has a subtle, satisfied smile. The man is likely in his 20s-30s. He is standing and holding a dress shirt while the camera gaze is at a middle angle from a far social distance. He is in a neat and tidy laundry room with
Parnell 51

navy, gray, and white colors. The lighting is natural. The skin color of participants is white, and the gaze of the man is on the blue dress shirt that he’s holding up.

**Analysis:**

The design in the room is a modern aesthetic that matches the modern appliance and notion of the a doing the laundry. He appears to be single because of the absence of children or a woman. He is positioned at a far social distance and is located in the background making his image less salient than if he was in the foreground (Harrison 57). The heavy shadow behind him and the dark colors he’s wearing also make him appear less salient. These details connote distance from the viewer and even the action of doing the laundry. The image composed of the laundry room as a whole, rather than the RP doing the task. He could just be getting a shirt out of the dryer after someone else has done the laundry; however, the image of a single man doing his laundry was not often documented before the 2000s. The idea that the home or laundry room is the woman’s domain where she asserts control has shifted.

**FIGURE 13: (The Best)**

**Semiotic Codes:**

Finally, figure 14 is from 2020. There is smiling in the photograph, and the gender of adults depicted is male. The age of those depicted is an adult in his 20-30s and a toddler. The
man is sitting and pushing towels into the washer with (likely) his son. The camera gaze of main person photographed is at a middle angle and the surroundings of people photographed is a naturally-lit laundry room. The skin color of participants is white, and the gaze of main persons is on the towels going into the washer.

**Analysis:**

The RPs are at a far personal distance and there is a narrative formed from the vectors of motion in the RPs’ arms and torsos leaning toward the appliance and each other (Harrison 49). The denotation is a father helping his son put towels in a washer, but the connotation is that the father is teaching his son how to do the laundry. This is one of the first ads where males are involved from head-to-toe in the task of laundry. This is a complete reversal from the vintage ads where no male was present in this chore.

![Figure 14](image)

**Results:**

The number of photographs with smiling is ten. In three images, only some were. Three images have just males, six have just females, four have both, and one doesn’t have people. The ages range from infancy to 80s. The majority (twelve) of the images have an adult aged in his/her 20-30s. There are four images with children, one with a teen, one with a baby, three with people
aged in their 40s-50s, two in their 60s-70s, and one in their 70s-80s (ages are based on facial features, color of hair, and presence of wrinkles). There isn’t much activity in any of the ads: one shows a woman walking from one room to the next while holding her baby, one shows the RPs sitting, eight show people standing, and three show some sitting and some standing.

The camera gaze of the main person was measured using Kress and van Leeuwen’s framework for compositional metafunction. There were five RPs at a high angle (the viewer looks up at them), seven with a medium angle, and one with a low angle. For the most part, the viewer is equal to the RP. Six RPs are far away from the viewer and five are close up. The surroundings involve one image of someone at a fancy wedding reception, one of a woman opening her front door, seven of people in their laundry room, and five with a solid color as the background. Out of 14 advertisements, the skin color represented was white except for one. The gaze of the main persons is varied. Six RPs were looking at their washer/dryer/detergent, four showed people looking at other RPs, three looked directly at the viewer, and two had no sightlines.

**Conclusion:**

The hypothesis was that in fourteen washer, dryer, and/or detergent advertisements throughout the decades of 1916-2020, all will involve a woman doing the task of laundry in the decades before the 1990s, but a male will be involved in advertisements starting in the late 2000s. All ads will include smiling and bright colors to reflect the happy mood from the represented participant. This hypothesis was mostly correct. In the advertisements from years 1916-1990, there were only women doing the laundry, interested in buying a washer/dryer, or testifying about a particular brand of washer/dryer. There were males in some images, but they were either delivering a washer/dryer to a woman, escorting a woman while shopping, watching
their mother do the laundry, or photographed as washer/dryer salesmen. Starting in 2015, the Ariel Ad challenged, “Is laundry only a woman’s job?” and the image from 2017 shows a man helping his son wash a teddy bear. In 2019 there was an image of a mother teaching her son how to do laundry, a single man doing his own laundry, and in 2020, a father was helping his son put towels in the washing machine. There was smiling in almost every ad except for a few after 2000. Interestingly, out of the four images where a man was in the active laundering role (touching clothes or the appliance), only one image showed the man smiling. By contrast, all of the ads with women doing the laundry, buying the appliance, or teaching their children how to do the laundry, show a woman smiling. This shows the lack of complete social normality when it comes to men doing the laundry as compared to women.

The skin color represented was white except for one. Patricia Arend found in her study that modern advertisers construct the ideal consumer as a White middle-class woman, and promoted a particular type as the “ideal woman:” White, often blond, large breasted, and generally thin…Women in North American advertising uphold and reinforce conceptions of beauty because they continue portraying women as an object of the (heterosexual) male gaze that predates modern advertising (61). This was prevalent in the ads from 1916-1973, but it changed in 1980 by only including a woman’s hand instead of her body. This is an indication of a social change, but one that is still incomplete.

Further, women have more agency over what image they produce today because of social media outlets. Some are still perpetuating the same sexualized stereotypes: “An informal scan of Facebook profiles of young women in Ottawa, Canada, showed all but one profile demonstrated stereotypical characteristics of girls as sexual beings (Bailey, Steeves, Burkell, & Regan, 2013)…these women’s individuality may be mired in dozens of gender-related stereotypes
collectively over the years” (Armstrong 219). Women may not be posting pictures of their laundry machines, but women are still stuck in norms society has set up for them. On the other hand, consumers can voice their concerns directly to companies on social media: “You put something out there now, everyone sees it, everyone has a voice and everyone can talk back to you…So you have to be careful about your messaging” (Windels 871). The opportunity for a laundry advertisement to get push back for gender stereotypes has risen over the decades because of ability for people to voice opinions publicly.

If advertisements only highlight women doing the laundry, then it will become the norm as evidenced by the ads between 1916-1990s. If it is presented as a shared task between genders, it will become more acceptable in family relationships since “advertising has diffused its meanings into the belief systems of the society” (Kang 980). Laundry is often used as a symbol for chores, and chores have largely been associated with females. A symbol has “no visual conceptual connection to an object or person; we know the meaning of the image only because of convention; that is, something we’ve learned” (Harrison 50). In addition, Chandler explains that famous semiotician, Peirce, considered that every picture is essentially a symbol, not a duplicate of what it represents (40). The symbolism behind a washer, dryer, and detergent is slowly changing. As Kress and van Leeuwen state in their introduction to “Narrative Representations,” “Visual structures do not simply reproduce the structures of ‘reality.’ On the contrary, they produce images of reality which are bound up with the interests of the social institutions within which the images are produced, circulated and read” (47). The visual structures represented in these advertisements show the semantic dimension within a seemingly inconspicuous object. The dimension is proven throughout the decades, leaving an important takeaway: culture is largely informed by advertisements produced.
In looking at these ads, progress toward equality is clear, yet ongoing. This semiotic content analysis shows how advertisements have the power to be cultural artifacts while also paving the way for new thinking. Advertisements have a significant effect on their viewers because of their semiotic power. Barthes writes in “Rhetoric of the Image” that in photographs, “there is always the stupefying evidence of this is how it was, giving us, by a precious miracle, a reality from which we are sheltered” (159). In addition, “advertising imagery interacts with an engaging and deceptive culturally and historically bound visual language system, borrowing from and influencing the larger world of visual culture” (Bratu 170). If the media molds expectations, opinions, and attitudes, then the audience may accept the way women and men are depicted as reality. What may be needed is “the portrayal of women in roles that actually reflect their perceived attributes and their individuality” (Kang 995). After conducting this semiotic content analysis, is clear that washer, dryer, and detergent advertisements reflect a shift among cultural ideologies and gender stereotypes when it comes to doing the laundry; however, the shift isn’t complete as there is still room for improvement.
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Lesson Plan Rationale - Critical Essay

I have chosen to focus on social class in *Emma*, specifically in the Box Hill scene in chapter 43. When the first lesson begins, students will have read up to chapter 42. These six lessons are meant for seniors in high school in a general English 12 course. The driving questions and ideas for this presentation are: How does social class inform the actions of characters in *Emma*? How does social class divide these characters? How are social class hierarchies still relevant today? Is social class really that important when it comes to relationships? How does Austen use social class to develop Emma’s character? What does Austen want the audience to know about social classes?

In lesson 1, I will re-introduce students to Emma’s habit of making poor judgments about people and relationships based mainly on social class. To do this, I will go over the “Emma, Part 1 Presentation.” Before this, students will complete a journal entry where they reflect about the topic of judging others: “First, describe a time where you said something you immediately regretted. How did you resolve the situation? Second, describe a time you were insulted by someone you respected. How did you deal with the situation?” This will serve as an anticipatory set. Students will answer a series of questions throughout the presentation and participate in think-pair-share activities. The purpose of this lesson is to help them make connections with Emma’s actions in Ch. 43 toward Miss Bates, reflect on the lessons she has learned so far, and determine what she still needs to learn.

I was inspired by Julia Prewitt Brown’s lesson in *The Everyday Emma* for lesson 2. Brown gave students the responsibility of leading a discussion on a small section of the novel. This activity gives accountability to each student, draws out shy students, and resonates with my
teaching philosophy that “less is more” when it comes to teaching critical thinking and analysis. In my lesson, rather than focus on a small section, students will focus on one particular character and their social class. Students will read Ch. 43 and take notes on their character’s actions in order to determine what their social class is and how they rank with the others in the group. Students will use this information to create a 2–3-minute monologue for a mockumentary via video or in-class presentation. Their responses should reveal their knowledge of the Box Hill scene and of the social class standing of their character in relation to the others. This is an engaging way for students to analyze the impact of social class and an opportunity to show knowledge in a multi-modal context.

In lesson 3, students will present their monologues while the audience takes notes on how they represented their character and their social class. In lesson 4, students will answer a poll question at the beginning of class: “Why does Knightley get so upset with Emma?” Students will write for a few minutes and then share their answers. Next, I will go over the “Social Classes in 19th Century England” presentation (attached) and students will take notes. This presentation covers basic information about social class structures in 19th century England and how the classes interacted with each other. Before telling students what each of their character’s social class status is, they will guess and compare answers with a partner. Finally, students will answer the original question again about why Knightley got so mad in order to evaluate their learning of social classes and topics like Noblesse Oblige.

In lesson 5, students will research their character’s social class in depth. They need to find at least ten important facts that address the livelihood of someone with this social class, such as: Who did they associate with? What were their common activities? How did they get into this social class? How much money did they make? Who did they rely upon for support? What would
upward mobility look like? They need to get information from at least 2-3 reliable sources. To evaluate their learning, they will record a detailed journal entry in their character’s point of view or create a brief weekly calendar of their lives.

Finally, in lesson 6, I incorporated interdisciplinary elements by asking students to rewrite the Box Hill scene in a modern-day format through the use of social media (Facebook, Instagram, Twitter, etc.). This is an engaging way for students to reframe their understanding of the characters and conflicts in Ch. 43 as they consider how Emma’s insult of Miss Bates would play out on social media while keeping in mind what they have learned about social class. Emma learns important lessons through her failures and successes when in conversation with others, and this is something students can relate with. By rewriting this scene in a social media setting, students are challenged to synthesize their knowledge of the characters and historical context in a creative way that is relevant to their lives.

In the context of my syllabus, I would teach *Emma* toward the end of the year during the 3rd quarter. Before this unit, I would teach literature that has similar themes, settings, and possibly exists in the same literary era. Some texts I would consider are Mary Shelley’s *Frankenstein* since she also writes during the Romantic literary era but instead employs gothic elements. It would be interesting to contrast the lives of the English nobility in Austen’s work with the lower social classes in Charles Dickens’ works, like *Oliver Twist*. Emma could be juxtaposed with other female protagonists such as Jane Eyre and Daisy Miller and students could examine the differences in social class conflicts that these women face. As a final unit project, I would give students the option to write an analytical essay or create a multimedia/multimodal presentation. In both, they would be asked to show knowledge of three of the following: major
themes, characters, conflicts, historical context, motifs, symbols, etc. and make an analytical thesis statement while incorporating research and textual evidence.
**Emma: Box Hill Lesson Plan Day 1**

**OBJECTIVES:**
- I can understand and analyze Austen’s characterization of Emma. **CCSS.ELA-LITERACY.RL.11-12.1**
- I can understand and analyze the impact of judging others too quickly or inaccurately and how this has become a theme in *Emma*. **CCSS.ELA-LITERACY.RL.11-12.2**
- I can connect Jane Austen’s *Emma* to everyday life. **CCSS.ELA-LITERACY.CCRA.W.4**

**MATERIALS:**
- Teacher needs a presentation format for Google Slides
- Students need to use notebooks or computers to write notes
- Students need a copy of *Emma* by Jane Austen

**SEQUENCE OF INSTRUCTION:**
- **ANTICIPATORY SET:** (10 min) Journal entry: In Ch. 43 Emma insults someone and later realizes that she has never felt “so agitated, so mortified, [so] grieved” in her life, and cries almost all the way home. First, describe a time where you said something you immediately regretted. How did you resolve the situation? Second, describe a time you were insulted by someone you respected. How did you deal with the situation?
  - Think-Pair-Share: Students write for 5-7 minutes, share answers with a partner, and discuss briefly as a class

- **DIRECT INSTRUCTION:** (25 min)
  - Teacher goes over “*Emma, Part 1 Presentation*” (attached)
  - Students answer questions on slides 2-4 in a Think-Pair-Share format
  - Students take notes on the rest of the slides and the teacher asks the questions on the slides to prompt whole-class discussion.
  - Students answer the “Final Discussion” questions in a Think-Pair-Share format

- **CHECK FOR UNDERSTANDING:**
  - The teacher will assess students’ understanding frequently through the small and large group discussions

**GUIDED PRACTICE/EVALUATION OF LEARNING:** (10 min)
- HW: What has Emma learned up until this point in the book about judging other people and relationships? What will it take for her to finally learn her lesson and become more self-aware? Write 3 paragraphs with at least 3 specific examples from the text.

**DIFFERENTIATION:**
- Students may use notebook paper or a computer to complete the tasks
- By balancing individual work and partner work, students have more time to gather their thoughts and opinions
- Students on an IEP can simplify their HW to 2 paragraphs with 2 examples from the text
Emma: Box Hill Lesson Plan Day 2

OBJECTIVES:
- I can understand major events in Ch. 43. CCSS.ELA-LITERACY.CCRA.R.1
- I can understand and analyze a major character’s actions in relation to Emma’s in Ch. 43. CCSS.ELA-LITERACY.CCRA.R.3
- I can understand what a mockumentary is and create a short monologue for a major character in Ch. 43. CCSS.ELA-LITERACY.SL.11-12.5

MATERIALS:
- HW assignment from the night before
- Emma by Jane Austen
- Notebook/computer
- Teacher presents instructions on a Google Slide along with a YouTube video clip

SEQUENCE OF INSTRUCTION:
- **Discuss HW in pairs (5 min):** What has Emma learned up until this point in the book about judging other people and relationships? What will it take for her to finally learn her lesson and become more self-aware?

- **ANTICIPATORY SET (5 min):**
  - Word of the Day: Mockumentary (N): a motion picture or television program that takes the form of a serious documentary in order to satirize its subject.
  - Show a clip from “The Office” First Aid Fail - The Office US in order to present what a Mockumentary looks like and connect with students’ lives.

- **ACTIVITY/GUIDED PRACTICE (35 min):**
  - Assignment instructions (adapted from Julia Prewitt Brown’s activity) a pair of two students adopt a major character from Ch. 43 and then read and take notes on their actions. They need to prepare a short 2–3-minute monologue from their character’s point of view (mockumentary style) about what happened in the chapter. They also need to address what social class they believe their character represents/how they rank with other people in the group. Both will write the script, and one will act it out while the other films.
    - EX: (From Miss Bates point of view): “I don’t want to talk about what happened. I’m sure Emma was making a joke that I didn’t understand--silly me. She’s always so kind…” I think she ranks lower than other characters like Emma because…
    - Characters to study: (Students draw names out of a hat)
      1. Mr. and Mrs. Elton
      2. Mr. Knightley
      3. Miss Bates
      4. Jane Fairfax
      5. Emma
      6. Harriet
      7. Frank Churchill
      8. Mr. and Mrs. Weston
CHECK FOR UNDERSTANDING/EVALUATION OF LEARNING:
- The teacher walks around the room to assess note taking and monologues.

DIFFERENTIATION
- Students can either film their monologue ahead of time or present in front of the class
- Students on an IEP may benefit from studying 1 character instead of 2
- Students may pick their partner
**Emma: Box Hill Lesson Plan Day 3**

**OBJECTIVES:**
- I can act out a monologue from the point of view of a major character in Ch. 43 and show knowledge of Austen’s characterization. [CCSS.ELA-LITERACY.SL.11-12.4](#)
- I can analyze elements of characterization highlighted by Austen and the presenters in order to make an educated guess about their social class. [CCSS.ELA-LITERACY.SL.11-12.3](#)

**MATERIALS:**
- Google Slides
- Notebook
- Computer
- *Emma* by Jane Austen

**SEQUENCE OF INSTRUCTION:**
- **ANTICIPATORY SET (3 min):**
  - Students get with their partner to organize their monologues and set up their video presentation if applicable.

- **GUIDED PRACTICE/ACTIVITY (25 min):**
  - Each group presents their monologue for 2-3 minutes each.
  - Students take notes on the presentations: What did you learn about this character? How did they react to the events in Ch. 43? What social class could this character belong to?

- **CHECK FOR UNDERSTANDING/EVALUATION OF LEARNING (17 min):**
  - The teacher assesses each presentation.
  - After each presentation, the teacher asks what the presenters highlighted about their characters and what students wrote down in their notes.
  - On a notebook piece of paper, students guess what social class each character belongs to and why. Students will turn in this paper before leaving.

**DIFFERENTIATION:**
- Students can either film their monologue ahead of time or present in front of the class
- Students on an IEP may benefit from studying 1 character instead of 2
- Students on an IEP may benefit from having guided notes for each presentation
OBJECTIVES:

- I can understand the social class hierarchy in 19th century England and participate in discussions about it, CCSS.ELA-LITERACY.SL.11-12.1
- I can understand each character’s position in society and how that informs their actions toward others, CCSS.ELA-LITERACY.RI.11-12.3

MATERIALS:

- Google Slides
- Notebook/Computer
- *Emma* by Jane Austen

SEQUENCE OF INSTRUCTION:

- **ANTICIPATORY SET (5 min):** Students answer a Poll Everywhere Question (polleverywhere.com): “Why does Knightley get so upset with Emma at the end of Ch. 43?” Students will answer this in a few sentences. The teacher will discuss a few of the students’ answers.

- **DIRECT INSTRUCTION (30 min):**
  - The teacher goes over the presentation: “Social Classes in 19th Century England” (attached) and students take notes in their notebook or computer.

- **GUIDED PRACTICE (5 min):**
  - Before students view the slide with the answer of which character is in which social class, students do a think-pair-share.
  - The teacher then gives the answers of the characters’ social classes and students change their answers if necessary

- **CHECK FOR UNDERSTANDING:**
  - The teacher asks questions throughout the presentation to assess their understanding and their opinions.

- **EVALUATION OF LEARNING (5 min):**
  - Students answer the same question again at the end of class: “Why did Knightley get so upset with Emma at the end of Ch. 43?” They need to give 2-3 sentences. They will write their answers on a half sheet of paper and turn it in before leaving.

DIFFERENTIATION:

- Students on an IEP will receive guided notes for the presentation
- Students can view the presentation on their computer to allow them to go at their own pace if they missed something from the teacher
**Emma: Box Hill Lesson Plan Day 5**

**OBJECTIVES:**
- I can research my character’s social class standing. CCSS.ELA-LITERACY.RI.11-12.7
- I can use research to inform my understanding of Jane Austen’s novel and characters. CCSS.ELA-LITERACY.RI.11-12.7, CCSS.ELA-LITERACY.CCRA.W.9 and CCSS.ELA-LITERACY.RI.11-12.1

**MATERIALS:**
- Computer/internet to research
- Notebook/Computer to take notes
- Journal articles provided by the teacher to help with research
- *Emma* by Jane Austen

**SEQUENCE OF INSTRUCTION:**
- **ANTICIPATORY SET (5 min):** Students use Plickers ([https://www.plickers.com/library](https://www.plickers.com/library)) to review the social class ranks that were talked about yesterday and to help any students who were absent to catch up.
- **DIRECT INSTRUCTION (10 min):**
  - The teacher goes over how to research the web for scholarly articles using the “Purdue Owl PPT” (attached) and attaching the PPT to Google Classroom as a resource.
- **GUIDED PRACTICE (30 min):**
  - The teacher provides a few journal articles to help them get started: Brooke’s “CRITICAL READINGS: Rank and Status” and Tobin’s “Aiding Impoverished Gentlewomen: Power and Class in *Emma*” (both are attached)
  - Students work with their same partners to conduct research on their character’s social class and record at least 10 important facts that address the livelihood of someone with this social class: Who did they associate with? What activities did they do often? How did they get into this social class? How much money did they make? Who did they rely upon for support? What would upward mobility look like? etc. They need to get information from at least 2-3 reliable sources.
- **CHECK FOR UNDERSTANDING:**
  - Walk around to see how well students are researching and assess the information they are finding.
- **EVALUATION OF LEARNING:**
  - **HW:** Students need to finish researching their 10 facts. They also need to write a detailed, 2-3 paragraph journal entry from this character’s point of view (unrelated to events in Ch. 43) OR they can create a basic weekly calendar to demonstrate how this person would spend their time and money.
DIFFERENTIATION:
- Students may challenge themselves and find more than 10 facts
- Students on an IEP will receive guided questions and notes for research
**Emma: Box Hill Lesson Plan Day 6**

**OBJECTIVES:**
- I can compare and contrast social class ranks from 19th century England with modern American social class ranks. **CCSS.ELA-LITERACY.CCRA.W.1**
- I can create a modern-day adaptation of the conversations and conflicts in Ch. 43 by rewriting the scene in a social media context. **CCSS.ELA-LITERACY.RI.11-12.3** and **CCSS.ELA-LITERACY.CCRA.W.6**.

**MATERIALS:**
- Computer or Smart phone
- Notebook
- White board and markers
- *Emma* by Jane Austen

**SEQUENCE OF INSTRUCTION:**
- **ANTICIPATORY SET (5 min):** Students come up with an example of a time when celebrities insulted or had an argument with someone on an online platform within the last year (via Twitter, Instagram, Facebook, etc.). Students share with each other and then share with the class.

- **ACTIVITY (10 min):**
  - Interactive class discussion: The following questions are written on the board: “What social classes are there in American society today?” “Based on this, who would be the equivalent of Emma, Harriet, Miss Bates, etc.?” Students will walk around the room in order to work together and come up with as many answers as possible.

- **CHECK FOR UNDERSTANDING:**
  - The teacher assesses student answers to determine if they make thoughtful connections between social classes

- **GUIDED PRACTICE (30 min):**
  - Students answer the question: “How would the Box Hill scene play out today?” Rewrite the scene in a modern American setting using Twitter/Instagram/Facebook/texting and create a modern conversation between the characters about what happened at Box Hill. Change the setting to a place that is popular like a rooftop patio, coffee shop, high school courtyard, etc. All students have to include the scene where Emma insults Miss Bates. The adaptations should be 1.5-2 pages double spaced, or they can create a fake social media account for a character.
    - Example: Miss Bates posts a silly picture of herself on Instagram and Emma posts an eye-roll emoji.
    - Other ways to set the scene:
      - Frank and Emma are influencers and use Instagram Live to discuss their thoughts when arriving at Box Hill
• Emma’s Instagram posts are about “shipping people” (matchmaking), her clothes as a fashion influencer. She doesn’t follow anyone in the group on social media except for Frank and Harriet
• Harriet and Miss Bates like every single Instagram photo that Emma posts
• Frank Churchill coming up with a game of nonsense to rouse them up—→ an Instagram poll, a hot take, a challenge
• Mr. and Mrs. Elton constantly post gushy admiration for each other
• Mr. Weston comments on Emma’s photos saying she’s perfect
• Mr. Knightley doesn’t have social media but finds out about Emma’s insult through a text from Miss Bates
• Jane only posts pictures of her piano

• EVALUATION OF LEARNING:
  o HW: Make sure the scene adaptation is finished by tomorrow
  o The teacher assesses the students’ adaptations of the Box Hill scene for creativity, accuracy and collaboration.

DIFFERENTIATION:
• Students work with partners to help complete the assignment
• Students can choose which social media outlet they want to use and whether or not they write a scene or create a fake social media account.

After these six lessons, we would read a group of 3-4 chapters and do a similar type of unit. We would continue to draw on the information learned from this unit in order to inform our reading.
“Emma, Part 1 Presentation”
https://drive.google.com/file/d/16SXwaWeszcz3Y7egHZXS7_kIZkXMZKLSZ/view?usp=sharing

“Social Classes in 19th Century England”
https://drive.google.com/file/d/1xISOjbTZMvzp5NnOfpY64fb43RYN4t_P/view?usp=sharing

“Purdue Owl PPT”
https://drive.google.com/file/d/1hD9vclBPPrNSbYotgRzwNAWmm_L5iY3_/view?usp=sharing

Brooke’s "CRITICAL READINGS: Rank and Status"
https://drive.google.com/file/d/1S0AWzccE_imEGBLkgTyAXKahgNOcZma/view?usp=sharing

Tobin’s “Aiding Impoverished Gentlewomen: Power and Class in Emma”
https://drive.google.com/file/d/1SoBw3RUHVfReFbwKjxZ_2ymmH25c/view?usp=sharing
Works Cited

“19th Century England Social Hierarchy.” *Hierarchy Structure*, 2018,


"Searching Online: Overview." *Purdue Online Writing Lab*, Purdue University,
