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Social Media Storytelling in the Classroom: A Re-imagining of Pride and Prejudice in the Lizzie Bennet Diaries

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Social Media Storytelling in the Classroom: A Re-imagining of *Pride and Prejudice* in the Lizzie Bennet Diaries

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CHAPTER I: INTRODUCTION

It is a truth universally acknowledged that high school students hate reading Jane Austen.

High school students hate reading. That generalization is just that—a generalization. There are some students who love reading and spend their free time devouring not only the books assigned by their teachers but also books of their choosing. There are some students who may not love reading—particularly the books assigned to them in their English classes—but they do choose to pick up a few popular books, such as Harry Potter, Twilight, and The Hunger Games. And there are some students who pride themselves on never reading a single book in high school, assigned or otherwise. This aversion to reading does not change as students grow older; according to a recent Associated Press survey, more than a quarter of adults have not read a book in the last year (Associated Press).

An aversion to reading is not natural; anyone who has watched a toddler pick up their first board book can see that (L. Johnson). So what happens to students between their first books and the time they graduate from high school? Why do students not want to read? Different studies have found a variety of answers; the most popular ones are provided below:

- Lack of interest in school-related materials (Moore et al.)
- Lack of availability of materials of interest (Hunt)
- Lack of time allocated for reading (Miller)
- Expect to be tested on what they read—and to fail the test (L. Johnson)
- Different from media they are used to interacting with (Shelley)

Students, teachers, and adults have been polled repeatedly through the above-mentioned studies and many more and, although we may have discovered many reasons that students dislike
reading, we do not have one definitive fix. By high school, many students have developed a
distaste for reading, particularly the “classics”—those texts valued because of the longevity of
society’s recognition of their value (Jago 2). Getting students to read anything is difficult; getting
students to read the classics—which exist across a ravine of often hundreds of years of culture—is even harder. Getting students to understand, appreciate, and love that material is nearly
impossible (Gallo 35).

**Introducing the Dilemma**

If it is this difficult to make students read classics, why do teachers assign them at all?
Because classic texts have value. Classic texts bring a historical perspective to modern-day life;
they teach students about the past, serve as a way for students to understand the linguistic history
of English, allow students to see life from different perspectives, encourage higher-level thinking
because of their immediate language and vocabulary barriers, and push students outside of their
comfort zone (Jago). While classics can provide all these things, that does not change a simple
fact: many students struggle when reading them.

Telling students to read a book simply does not work: some students will choose to skim
a text, SparkNote a book, watch a movie version, complete assignments based on teacher-led
class discussions, or not bother to try at all. In the last High School Survey of Student
Engagement distributed to over 42,000 high school students in 2009, 50 percent of the students
surveyed reported spending 0-1 hour per week reading and studying for all of their classes,
making it impossible for those students to actually be completing their assigned readings in every
class (Yazzie-Mintz). Teachers need to find a way to bridge the gap between the content and
quality of classics and the lack of relatability of those same texts with their high school students.
Teachers can easily blame students for not engaging with a text or refusing to read a book; after all, if a student is told to do their homework, is it not their responsibility to do it? By the time students reach high school, they are often disillusioned about reading (L. Johnson). If a text does not immediately catch their interest, students will not read it. Texts often catch students’ interests when they introduce characters and actions that the students find relatable (Herz and Gallo). This leaves classic novels at a disadvantage: the culture and language gaps cause students to be unable to relate to the books they are assigned in school.

If we can find a way to make students connect with even one classic text, students may have a better relationship with classics in general, possibly making them more likely to read classics in the future. Even if students do not immediately love classics, students who read any classic authors—such as Shakespeare and William Wordsworth—have more brain activity when reading these types of “challenging” prose than when they read translations of these pieces into more common, modern English. According to the Liverpool University scientists who conducted these studies, their research implies that every time someone reads a classic novel, their increase in brain activity makes them a little bit smarter (Henry). That increase in intelligence—due to reading classics—creates the potential for students to have higher reading comprehension levels. By reading classics, students will gain the cognitive skills to critically analyze and better understand other worldviews, making them more prepared for college and jobs, since they will be better at critical analysis and understanding views and language different from their own (Gregory 54-55). Most importantly, if high school students can connect to just one book, they are more likely to become lifelong readers (Miller).
Introducing a Solution

To make classics understandable for and relatable to the average high school student, teachers can use outside resources to build their students’ schema, or prior knowledge, about a story, its plot, and its setting. Many teachers do take the time to try to bridge the gap between hundred- or thousand-year-old texts and the modern world students live in. For example, a teacher’s guide to *Pride and Prejudice* suggests that teachers help students conduct a preliminary investigation into Jane Austen’s world by exploring cultural elements of the period including fashion, art, music, and dance (McGlinn and McGlinn). These and other guides like it recommend that teachers develop students’ schema by building a background based on the setting of the novel so that students do not feel alienated by a culture so different from their own (“Study Guide for Pride and Prejudice”; “The Complete Guide to Teaching Jane Austen”; “*Pride and Prejudice* by Jane Austen”).

These schema-building activities improve reading comprehension in a classroom (Dole et al.; P. Johnson; Zhao and Zhu; McKeown et al.; Graves et al.; “Can We Improve Reading by Teaching Background Information?”), but basic background knowledge is not always enough. Some studies in classrooms that teach classics with only small amounts of background-building activities have continued to show poor results in student interest, relatability, and participation with the text, though not as poor as without any schema-building activities (Hunt). For example, students in one high school English class taught by Mrs. Davidson were interviewed before, during, and after reading *Jane Eyre*. Mrs. Davidson spent a class period introducing the culture and setting before the students started the book, but the students still struggled with the vocabulary and dense description, keeping them from reading, enjoying, and comprehending the novel (Hunt 98).
While any background knowledge can help students better understand a text, basic lower-level schema building does not always work. Students need something more than a quick overview of cultural mannerisms to push through dense language and difficult vocabulary and to make a book more relatable to their lives. The answer to these struggles may lie in using mediums to reach students that use tools and language familiar to them, such as films and other new forms of media.

**Pride and Prejudice and The Lizzie Bennet Diaries**

One of those other mediums could include a new storytelling tool: YouTube web series. More than just a brief overview of the period the original text took place in, one web series, The Lizzie Bennet Diaries (LBD) is a modernized adaptation of Jane Austen’s *Pride and Prejudice* created through YouTube videos and social media sites.

The LBD is a series of YouTube videos and social media accounts created by Hank Green and Bernie Su. Each video is posted to YouTube under the premise that Lizzie is creating a video diary as a project for her master’s degree. Each video shows the people who interact with Lizzie and depicts or recreates important events from her day-to-day life. While the videos were being posted twice a week, each of the characters the viewers saw on YouTube could also be found on their own social media accounts across the internet. These accounts brought the characters of *Pride and Prejudice*—who had only previously been available to readers or viewers behind a book or movie screen—to life. For example, if tweeted, Lizzie or her friends may respond in character. The entire plot of *Pride and Prejudice* was modernized and retold in 100 video diary entries as well as 56 additional video entries by other characters important to the series.
The LBD parallels the story of Elizabeth Bennet from *Pride and Prejudice*. In this adaptation, Lizzie Bennet is a 24-year-old grad student studying mass communications (*The Lizzie Bennet Diaries*). She creates a series of YouTube videos about her day-to-day life as an independent study project for her degree. Her sisters, Jane Bennet and Lydia Bennet, and her best friend, Charlotte Lu, consistently appear throughout the videos as Lizzie describes her life through on-screen events and recreates events that take place off-screen through costume theatre. Like the classic novel, Lizzie’s story revolves around the love lives of her and her sisters, particularly Lizzie’s relationship with William Darcy. The LBD is an adaptation, however, so, slightly different from the original text, it tends to focus on the main girls’ relationships with one another, particularly Lizzie’s relationship with her younger sister, Lydia, the “party-girl” of the family. While the romance is a central part of the plot, it is always second—from the first video to the last—to Lizzie, Jane, Lydia, and Charlotte’s relationship.

The Lizzie Bennet Diaries serves as a way to help students build schema that functions as a bridge between their own experiences and the older text so that they can construct their own knowledge about both the original text and the newer adaptation. However, the LBD provides something more than what the traditional ways of building schema offer. Unlike providing background information on a specific decade, the LBD gives students another way to understand the plot and seriousness of events that take place in *Pride and Prejudice*. By modernizing the storyline, the LBD allows students to understand the basic plot before approaching the dense language and difficult vocabulary that often cause students to give up reading. If students already understand what is happening and can relate to the characters because of a different resource, they may be more likely to push through difficult passages so they can better understand the characters. The LBD allows students to discover a classic story in a format and language they are
familiar with and interested in—YouTube videos and social media sites. This modernized approach could allow students to build their own knowledge of the events that are taking place in the original text because they have seen them through a medium that they understand. By watching The Lizzie Bennet Diaries alongside reading *Pride and Prejudice*, students have the potential to experience the best of both worlds: material that interests and engages them while creating and fostering a love for and deeper understanding of a classic work.

**Research Questions**

This paper proposes a way to use the LBD to develop schema necessary for students to comprehend *Pride and Prejudice*. To get to that point, this paper first explores why teachers use classic novels like *Pride and Prejudice* and why students continue to struggle with them. To explain why the LBD will help overcome those struggles, this paper then reviews the history of schema theory and types of schema-building techniques. It introduces the idea of using the LBD by discussing some non-traditional options for building schema, such as using media in the classroom. It will then turn to the LBD as a possible new schema-building resource to help students connect with a specific classic novel, *Pride and Prejudice*. After reviewing possible advantages and disadvantages of using the LBD in a classroom, this paper will provide possible ways to teach the LBD alongside *Pride and Prejudice* to provide students with a more complete understanding of the original text. The following research questions will be addressed:

- Why is classical literature taught?
- How do schema-building activities help students connect to and encourage students to read classic texts?
- How can the LBD serve as a useful schema-building tool?
In what ways does teaching with the LBD add to or detract from teaching *Pride and Prejudice* in a high school English classroom?

If used in a classroom, how should teaching with the LBD be approached?

**Limitations**

This paper will only be able to predict the possible benefits of using the LBD as a schema-building technique in a high school English classroom. Since I will not be conducting a study in a classroom with this resource, my support for why the LBD would be beneficial or problematic in a classroom is theoretical. This support will be based off schema theory, studies conducted using similar schema-building techniques, and interviews with students who have watched the LBD and read *Pride and Prejudice* and teachers who have taught *Pride and Prejudice* with or without the videos in the past. The interview responses are limited to those who chose to respond to a questionnaire sent out via many social media sites and then responded to follow-up questions.

**Context**

Classic novels may or may not have more value than other adaptations, texts, or media; while this paper touches on this debate to provide background knowledge, that question is not the point of this paper. Rather, this paper rests on the foundation that classic texts do have some value in a classroom. On that understanding, the hope is not that tools such as the Lizzie Bennet Diaries take away from or replace *Pride and Prejudice* but that they add to *Pride and Prejudice* by giving students a way to connect to the text by serving as schema-building tools.
CHAPTER II: DILEMMA OF CLASSIC NOVELS

Classics are needed, but often students cannot easily connect to these older texts.

Before we explore how an additional source, like the LBD, can help or hinder students’ experiences with classic texts, we need to understand why classic texts are taught in the first place and why many students fail to understand or relate to them. This chapter will approach these topics by explaining what a classic is, what a classic adds to a classroom, and why students struggle with classic texts.

Defining “Classic”

The term “classic” is confusing. Teachers, professors, students, and writers all use this word, and, even if they are all referring to some form of the written word, they are often imagining different texts. A novel that is a classic to one person, such as Harry Potter and the Sorcerer’s Stone (Jago 153), is considered a young adult novel (and not also a classic) to another reader (Cole). Even with these often conflicting viewpoints, certain texts, such as Shakespeare’s plays or Jane Austen’s novels, are almost always deemed “classics.” What characteristics do these universal classics all share?

Most definitions of a classic include something about the story surviving the test of time. Sarah Herz and Donald Gallo, authors of From Hinton to Hamlet, discuss how, when they started teaching, “great literature meant the classics, the classics as prescribed in the curriculum guide, a guide that was compiled over 25 years earlier with few new titles” (1). This definition argues that since a text has continued to be read for so long, it must be of a higher quality, making it a classic (Crowe 124). Other authors and teachers, like Carol Jago, author of With Rigor for All: Teaching the Classics to Contemporary Students, agree with this definition. In Jago’s book, she
says that classics are “powerful stories” that “have weathered the test of time” (3). She continues by saying that “a classic is an enduring story.” She uses this definition to explain why she uses both ancient and modern novels in her classroom because she feels like novels from both eras can “tell the truth about the human experience across both time and culture” (Jago 6).

In Jago’s book as well as other texts on classic novels, a majority of the examples of classics were written hundreds or thousands of years ago. This gap between the setting of most classic novels and the decade when students are reading them often leaves the students struggling with dense language and foreign vocabulary (Gallo 36). These struggles lead to definitions of classics such as a book that “requires a teacher to figure out a glimmer of what it says” (Gallo 37).

Often, it is easier, particularly with modern texts, to discern what books are not classics rather than which books are. Jago references this:

All books are not created equal. Some have the power to transport us to unexplored worlds and allow us—at least for as long as the book lasts—to become other than who we are. Others only ever attempt to offer us chicken soup for our teenage or middle-aged souls (7).

The problem with this definition, and all definitions of classics, is that each book speaks differently to each reader. While the words may be the same, the person reading them, and that person’s experiences, are not. While one person may relate to and see the value in *Great Expectations*, another reader may understand the book but have no relationship to it or any desire to read it again. Often, a person’s feelings about a text affect their thoughts about the book’s quality.

Since “quality” is a term used to define classics, and quality is a subjective term, theorists often return to the time-based definition of classics. By focusing on books that were written centuries ago, teachers leave students stranded across a chasm of decades or centuries of
language and cultural changes. This gap can cause students to give up reading completely or leave them unable to understand the difficult text (Gallo 37). If classics often leave students confused and frustrated, why do teachers bother using them at all?

**Why Teach Classics?**

Reading a classic can be as confusing for a student as defining the term classic can be for a teacher. The difficulty of teaching a classic can grow with each year that puts another 365 days between the writer and the reader. Yet, classics are still taught, and teachers still defend them for more reasons than just because the classics have been taught for a long time (Herz and Gallo 1). Jago and other supporters of classics in the classroom argue that, while it may be “easier to persuade students to pick up [young adult books], a critical reading of classical literature results in a deep literacy that I believe is an essential skill for anyone who wants to attempt to make sense of the world” (7).

To Jago, classics are the definition of high-quality literature. She references Marshall Gregory, a professor of English at Butler University, who argues that studying high-quality literature allows students to develop in a variety of ways:

1. **Intellectually:** By reading stories, students can vicariously experience the human condition through “first-hand experiences,” teaching students the richness and vividness of human emotions and motivations as well as an understanding “that the lives of people we will never meet count in the same way our own lives count” (Gregory 54).

2. **Cognitively:** Through critically reading and analyzing texts, students develop basic cognitive skills, such as reading, writing, speaking, and listening and higher-level skills such as analyzing, synthesizing, and evaluating (Gregory 54).
3. **Aesthetic Sensitivity:** High-quality literature trains students to recognize art and the power language acquires when it is used as art to explain the impossible-to-explain concepts, like love (Gregory 55).

4. **Cultural Awareness:** Students develop awareness of their own culture and its uniqueness as well as the similarities and differences of their culture in relationship to the other—whether that is people of a different race, gender, ethnicity, class, culture, educational background, or something else (Gregory 55).

5. **Ethical Sensitivity:** By reading literature, students develop the ability to figure out “the right thing” to do and the ability to discuss with others the moral and ethical choices of their own and other (fictional or real) people’s actions (Gregory 56).

6. **Existential Maturity:** Gregory argues that by reading literature and figuring out how to understand “the right thing” from “the wrong thing,” students develop mature views about humanity and the world by being able to recognize, relate to, and understand the humanity in other people (Gregory 57).

That is a strong list of accomplishments to compete with, but some teachers continue the argument against classics. A growing argument against the use of classic literature in schools has been the need for students to feel comfortable using “workplace documents.” Instead of using “workplace documents” to help prepare students for a possible “real world” office job, Jago argues that students need to continue to read classic literature because there is nothing more “real world” than the stories of *Beowulf* or *The Odyssey* because they tell stories of human nature (9).

Stories of human nature teach students the importance of being good, ethical citizens without telling students what to think (Jago 10). Classics provide an ethical background that allows students to get “engaged with the world of story and teach them to deal critically with that
engagement” (Booth 48). These levels of engagement entice higher-thinking skills such as evaluating and synthesizing (Gregory 54)—skills that educational theorists have placed at the top of the new Revised Bloom’s Taxonomy Pyramid as the highest levels of thinking (Krathwol 218). Many educational theorists argue that because of the time and culture gaps, classics push students to higher-level thinking than students can reach if they just read novels with language, vocabulary, and settings familiar to them (Law). Teachers use classics in the classroom because they are difficult for students. The classroom is the place where students can approach these difficult texts and have someone there to guide them: “I worry in our determination to provide students with literature they can ‘relate to’ we sometimes end up teaching works that students actually don’t need much help with at the expense of teaching classics that they most certainly do need assistance negotiating” (Jago 2-3).

**Why Students Struggle with Classics**

“Many teachers have come to acknowledge that the reality of teaching the classics is similar to the reality of trying to teach a pig to sing: It does not work and annoys the pig” (Gibbons, Dail, and Stallworth 53). Teachers who see students’ struggles with classics have listened to their students’ repeated question—“why are we reading this?”—and have watched their students interest in the classic texts, the assignments for those books, and reading in general wane with each classic put in front of them. These teachers face a problem: their students seem to hate reading the very same books the teachers believe provide the students with the best literary education. Many of these same teachers loved reading these books in their high school classrooms and love rereading them now; they simply cannot fathom how their students could dislike these texts so much.
Students dislike classics because they do not find them interesting, often because they cannot relate to them: “Why was I supposed to care about a Puritan woman who got pregnant from having sex with a minister?” (Gallo 33). The novel referred to in this quote, *The Scarlet Letter*, is one of the top ten most taught books in public high school English classrooms (Applebee 1; Renaissance Learning). However, Nathaniel Hawthorne’s story is about themes of sin and guilt based on sex, something that is much more accepted today than during the setting of the book and the time it was written (Hawthorne). Concepts such as premarital sex do not seem as appalling to current students, making this text—and many other classic texts like it—not as shocking, interesting, or relatable as it may once have been to the average high school student.

Typically, modern high school students have not dealt with life events that have caused them to think about sin, guilt, and the effects of their actions, making it difficult for them to relate to characters who are living through these traumas (Gallo 33). This maturity gap can make classics uninteresting to teenagers, and, some theorists argue, maybe they should be. After all, classics were not written for teenagers, “they were written for educated adults who had the leisure time to read them. . .When I became an adult, I became interested in adult things, and so the classics finally had meaning for me” (Gallo 34).

Without a more obvious bridge to teenagers’ lives throughout the course of a classic text, many students will lose interest. Chris Crutcher, a famous young-adult American novelist (“Author and Loudmouth, Chris Crutcher”), experienced this while growing up:

When I was an adolescent, I made a personal, specific decision to stop reading. Maybe it was because my teacher kept giving me books I didn’t care about and telling me what they meant. She was quite literate and loved the classics. She had a list of those classics she thought we should read before graduation so we would have an opportunity to share her literacy. I think at least 99 percent of those books were published on Mars. They certainly had nothing to do with me (Crutcher xiii).
Students are resistant to reading about genteel characters who talk in drawing rooms, dance in ballrooms, and act in ways unfamiliar to modern students (Folsom 9). These texts can make students feel like they are wasting their time on stiff characters and class systems that do not apply to them while reading about people without a work ethic who seem to do nothing but idly talk all day (Folsom 9). If we are determined to teach students classic novels because of the benefits they offer those students, we need to provide a way for teenagers to connect these books to their lives.

Sometimes, this connection starts with making characters in classic novels more relatable. Most classic novels were written by old, now long dead, white men. Many classic novels were written about old(er), also now long dead, white men (and sometimes a few women). We cannot rewrite Shakespeare to include more Asian characters, nor can we pretend that *Oliver Twist* is written by or about a woman. These books have lasted for centuries because of their themes, not because of the diversity of their characters or authors. Today, the traditional classical canon has expanded: female authors like Austen and Bronte are regularly accepted, and texts from or about other cultures, such as *Things Fall Apart* and *The Bluest Eye*, sometimes appear in high school English classrooms (“Common Core: Appendix B”; Renaissance Learning). However, these texts are not the majority, and they still have barriers of time and cultural between them and their teenage readers.

Often because of students’ lack of interest in the societal barriers the characters face and the ways English has changed, classic novels become more difficult for students to comprehend. Not only are students facing vocabulary that may no longer be part of their day-to-day language, but that vocabulary may be describing activities that students have never heard of or participated in themselves. In addition, that vocabulary and language use may be buried amongst sentences
with long or unfamiliar structures inside a text that may be in an unfamiliar format, like an epic poem or play (Jago 28). This is supported by high school teacher and educational theorist Anne Shelley, who connects dense language to problems created by a society immersed in technology:

> The language of the classics frequently intimidates today’s students and generates negative attitudes and immediate resistance. The vocabulary is obscure and the syntax daunting…Lengthy descriptive passages characteristic of…authors in the traditional canon discourage many students who are accustomed to the instant visualization provided by all kinds of technology (386).

When the activities being described in this dense manner, such as sitting around a drawing room, are uninteresting to students, students may be less likely to engage with the material at all.

**Conclusions**

Though the definition of classics changes depending on the person defining them, generally, classics are books of "quality" that have continued to be read for many decades. Quality has placed these books on teachers' required reading lists for generations. Teachers continue to assign these texts because they help students develop intellectually and cognitively and gain aesthetic sensitivity, cultural awareness, ethical sensitivity, and existential maturity. In addition, the difficulty of classics causes students to use higher-level thinking skills, such as evaluating and synthesizing, when immersed in these texts.

Students’ frustrations with classic novels often stem from a lack of interest in the material: “When students have something to read that reflects their interests, most will read. When they do not, students either do enough to get by or simply give up and stop reading” (Bushman and Hans 170). That lack of interest can come from a student’s inability to relate to a text due to their unfamiliarity with the characters, setting, and actions taking place. It is often further encouraged by a student’s struggle with difficult vocabulary and dense language. Since
even these technical difficulties often stem from a student’s lack of interest in the material, helping students become interested in the material could begin to help them enjoy reading classics. Hypothetically, students will become more interested in classic texts if they have more background knowledge about the subject and understand how the subject relates to them, making the material interesting.
CHAPTER III: A SOLUTION TO THE CLASSIC DILEMMA

_students struggle with classic texts because they find them uninteresting and difficult to understand; students can become interested in classics through a development of their schema—background knowledge—through familiar media and language._

One of the main reasons why students struggle with classic texts is because they find them uninteresting. Students can become more interested in classics when they find them relatable; students relate to things they understand and that connect to their own lives. Many classic texts do relate to students’ lives, but students often need direction from the teacher to see those connections. Teachers can help students see these connections by developing students’ schema, or background knowledge. Schema serves as a bridge between students’ experiences and older texts so that students can understand and relate to what they are reading. When these schema-building techniques are combined with media and language familiar to students, students may be better able to overcome their struggles with classic texts.

Schema Defined

_Schema theory was first introduced by psychologist Frederic Bartlett. After studying Native American recollection of folktales, he realized that many of their recalls replaced unfamiliar information with something familiar to the speaker and listeners. In addition, speakers often made inferences about events that went beyond what they were told originally. To explain these changes, Bartlett suggested that everyone has schema—unconscious mental building blocks that represent each person’s basic knowledge about the world. In Bartlett’s words, “schema’ refers to an active organization of past reactions, or of past experiences, which must always be supposed to be operating in any well-adapted organic response. That is, whenever there is any…behavior, a particular response is possible only because it is related to other similar_
responses” (Bartlett). Bartlett’s schema causes a person’s current knowledge, built from previous experiences, to influence how they perceive any new information.

Based off Bartlett’s ideas, computer scientist Marvin Minsky developed schema theory into frame theory while trying to create human-like machines. Minsky realized that humans used their stored knowledge—their schema—to interact with the world around them, so, to make machines act more like humans, he would need to program them with that same knowledge. According to his frame theory, when a person interacts with something new, they try to fill in the information they do not know with something that makes sense to them based off what they do know. A person takes what they know already about what is new and what they have experienced before to make assumptions about what they may not have actually witnessed or may not understand. This theory also explains why people sometimes remember things that are not there because they expected to see something in a certain situation (such as a tail on a dog) (Minsky).

Psychologist David Rumelhart elaborated on Minsky’s frame theory and connected frame theory back to the development of schema. According to Rumelhart’s explanation of schema theory, when people obtain knowledge, they first try to fit that knowledge into something they already know that makes sense of that knowledge. For example, most people have developed schema for dogs. Most people have basic knowledge about dogs (hair, tails, four legs, bark). A person who has never encountered a dog before, however, may first mentally assume that a dog is a cat because cats also have hair, tails, and stand on four legs. Once the dog barks however, the person may have to re-evaluate what they know about cats or create a new schema for this new object. Any new information a person learns will be stored inside a schema that already exists or
in a new schema for later recall in another situation with something new (Rumelhart 40).

According to Rumelhart, people have schema for everything:

- schemata can represent knowledge at all levels—from ideologies and cultural truths to knowledge about the meaning of a particular word, to knowledge about what patterns of excitations are associated with what letters of the alphabet. We have schemata to represent all levels of our experience, at all levels of abstraction. Finally, our schemata are our knowledge. All of our generic knowledge is embedded in schemata (41).

The idea that people already have prior knowledge that they draw upon when learning something new had the potential to change teaching practices, since teachers spend a majority of their time trying to teach students new concepts.

Schema theory emerged in education almost forty years after Bartlett’s psychological studies, around the same time of Rumelhart’s advances. In a 1977 paper, educational psychologist Richard Anderson noticed that schema shows how complex knowledge forms, providing an explanation of how old knowledge might influence how people acquire new knowledge (Anderson 428). Other educational theorists embraced schema theory, because it seemed to provide a theory to back-up practices already in use by some teachers, such as drawing on students’ prior knowledge before covering a new topic. Schema theory has since encouraged the use of activating relevant knowledge before completing an assignment and for teachers to give more attention to higher-order comprehension processes.

*Schema’s Impact on Education*

While psychologists were developing an understanding of schema theory, educational theorists were exploring new ways to teach students. Socio-cultural and constructivist theories developed in response to some of the more traditional teaching methods that revolved around students being lectured at and then given a test on the lecture. Jerome Bruner, founder of constructivism, believes that learning is active, not passive. He argues that learners construct new
ideas based on what they already know, building their schema, or categories of understanding about different concepts (Bruner 11). According to Bruner, a child of any age is able to understand complex information: “any subject can be taught effectively in some intellectually honest form to any child at any stage of development” (Bruner 33). Bruner explained that students can learn complex information if teachers structure information so that complex ideas are taught first at simple levels and then returned to at gradually increasing levels of difficulty (Bruner 13). Bruner defines this teaching method as the spiral curriculum, because it is constantly pushing students to understand a concept a little more by building on what they already know (pushing them farther up a spiral staircase) (Bruner 13). Bruner’s spiral curriculum builds upon schema-building studies because each lesson and unit must include a way of evaluating and activating students’ prior knowledge (their schema) and then building upon it.

Bruner’s constructivist theories developed into a socio-cultural education movement when combined with John Dewey’s philosophies. Developed over twenty years before Bruner’s theories, around the time Bartlett started defining schema theory, Dewey proposed that education should involve providing learners with quality experiences that result in them growing at the moment and in their subsequent experiences (Dewey 28). He believed that quality experiences include continuity and interaction (Dewey 35; Dewey 42). These types of experiences occur when students are engaged when learning and when they are allowed to study things they are interested in. They are grounded in real-life experiences and real-life connections (Dewey 79). Dewey’s theories encourage Bruner’s spiral curriculum. Students should use the past knowledge gained from quality experiences to build upon and create new quality experiences. According to
the two theorists, if done correctly, that continuous cycle of quality experiences will allow students’ schema to grow indefinitely.

Bruner’s schema and Dewey’s connected educative experiences come together in Vygotsky’s zone of proximal development and scaffolding theory. The zone of proximal development is the distance between where a student is at—how much is in his or her schema—and that student’s potential (Vygotsky 86). The zone constantly shifts as students’ schema grows as they continue to climb that spiral staircase due to quality educative experiences. Teachers allow for students to constantly shift their zone of proximal development through scaffolding. Scaffolding is learning via communicating with other people who are more knowledgeable than yourself. It is “those elements of the task that are initially beyond the learner’s capacity, thus permitting him to concentrate upon and complete only those elements that are within his range of competence” (Wood, Bruner, and Ross 90). Used often in classrooms today, the zone of proximal development and scaffolding are tools that allow students to constantly build and evaluate their own schema in relationship to any activity or topic.

These theories and tools specifically help students with reading. Influenced by John Dewey and Bruner’s developments in schema theory, Louise Rosenblatt developed transactional reading theory. To Rosenblatt, students do more than read words; they connect their own experiences to interpret the text in personal ways (Rosenblatt 2). Every time someone reads a text, they are creating a transaction between them and the text, a unique experience where the text and reader grow simultaneously. Each text creates a new experience for the person reading it because each person brings different beliefs, context, and knowledge—schema—to the text each time they read it. The meaning of a text is not in the words, but in the reader’s interaction with
those words. Students learn from the texts because of the experiences they bring to them and gain from reading them (Rosenblatt).

Through these and many other theorists, schema theory has worked its way into the classroom. By approaching every lesson as connected to something the students already know, teachers can try to build on students’ prior knowledge to make them more interested in the material. According to Dewey, when students are interested in what they are learning, the quality of those experiences increases, allowing students to learn more. According to these theorists, the more students learn, the more schema they can develop, and the more easily they can become interested in other areas of study, including classic books.

**Schema Building Techniques**

Due to the theory supporting schema-building techniques, as part of every lesson, teachers are often expected to activate prior knowledge. This allows students to discover what they already know about the topic and build on their current schema before starting to read or learn about something otherwise unfamiliar to them. These scaffolding tools are often used at the beginning of lessons or sometimes as lessons at the beginning of units at all age levels (Day 70).

For example, unit plans on teaching *Pride and Prejudice* include a variety of schema building techniques to use before starting the text. Due to the hundreds of years from when the story was written and takes place—19th century England to now—many teachers recognize that students may struggle with the text’s cultural and language differences (“Pride and Prejudice Understanding by Design Rationale”). To help students make connections to the text that make their relationship to the context and syntax easier, teachers may use schema-building tools to teach setting and an understanding of the plot and characters. These teachers hope that if students
understand what they are reading about, they will be able to comprehend the dense language and difficult vocabulary.

These schema-building techniques often include giving students a historical context for the novel. For example, in *Pride and Prejudice*, many students do not understand the lives of the many characters who do not seem to work (Folsom 9). To better understand the characters and their motivations, students need to have a grasp on social classes, marriage expectations, the importance of conversation, and the value of success and happiness during the time the novel takes place. Some teachers have their students research and write a biography of Jane Austen to learn about her life in England (Benson et al. 19). Others approach the historical context through interactive experiences such as acting out “calling card usage, dance cards (I relate to their prom, etc.” because a “light touch seems to draw them in)” (Still). Still others have students focus on the author and her upbringing, possibly having students explore Jane Austen’s world by writing her obituary or creating a timeline of events in her lifetime (Benson et al. 19).

Rather than focusing on smaller assignments solely used to introduce the text, some schema techniques allow teachers to appeal to students by crossing subject areas. This may particularly help with students who feel alienated by the period differences or who are not interested in a romantic text (McGlinn and McGlinn). Such connections can include:

- **Music**: classical music from the time (Beethoven, Rossini, Schubert); learning how to play the piano
- **Dance**: differences between country dances and the waltz (popular but controversial during Austen’s day)
• **Art and Architecture**: popular artists (David, Turner, Constable); what level of art young women were expected to be able to mimic; the architecture of Pemberley

• **Historical Events**: Napoleonic Wars, French Revolution, American Revolution

• **Science**: Industrial Revolution

• **Economy**: How much money (in modern day amounts) did Darcy, the Bingleys, and the Bennets have

• **Religion**: the Evangelical movement; what Mr. Collins’ sermons would have been like

• **Fashion**: what was popular at the time and how much it cost (McGlinn and McGlinn)

These connections sometimes allow students who struggle with the time gap to relate to the events in the text, especially for those not interested in the romances. These types of connections can be used throughout a unit plan on *Pride and Prejudice*.

While these small tools often help, they are not always enough (Hunt). The more schema students have a chance to build, the more successful they will be at understanding and relating to the classic novel—“In general, the degree of prior knowledge (schemata) one has about a topic, event, or idea has a substantial impact on what will be learned” (Cooter and Flynt 10). While these small tools, such as the use of calling cards, help bridge the culture gap, they are often not enough to allow students to understand the complex social hierarchies present in texts such as *Pride and Prejudice* (Bushman and Hans 178). Students need a different type of tool that fully immerses them in the themes of the classic novel before they start reading that book, a tool in a medium students are comfortable with—a medium like film.
Media as a Schema Builder

Movie adaptations provide students with something more than other schema-building techniques: they provide students information in a forum they are familiar and comfortable with. Movies break down barriers that our society has created around books. Sarah Herz and Donald Gallo describe this in their book *From Hinton to Hamlet*:

Nobody ever has to force teenagers to go to a movie. They go because they know from experience that movies are interesting. They are attracted by the ads they see on television or by recommendations from their friends. In contrast, the word around your school—if your school is like most other schools in this country—is that many, if not most, of the required books are not very interesting, and so students need to prodded, cajoled, and threatened (with quizzes) before they’ll start reading (27).

Rather, they would prefer more visual ways of learning: “Lengthy descriptive passages characteristic of Dickens as well as other authors in the traditional canon discourage many students who are accustomed to the instant visualization provided by all kinds of technology” (Shelley).

Multimedia tools, such as movies, increase student engagement. Modern-day students are “digital natives” who have grown up immersed in technology. Today’s students have never known a world without technology; they have never known a library without computers. By the time students reach high school, almost all students have had more experience with various forms of technology, including televisions, computers, and cell phones, than with books (SEG Research 2). Because these are the forms of technology students are familiar with, bringing these mediums into the classroom can stimulate student engagement (SEG Research 3).

These same multimedia tools also increase brain activity. One of the leading researchers in multimedia learning, Robert Mayer, has shown by studying brain waves that people learn better with lessons that activate their senses rather than simply reading words: “people learn better from words and pictures than from words alone” (*The Cambridge Handbook of*...
Multimedia Learning). Narration and video are more effective than narration and text, making film a medium that allows the modern-day student to learn more quickly than books. When students watch movies, they are using a variety of sensory channels, making them more likely to build schema (SEG Research 4).

Often, students, who have less reading experience than their teachers, may struggle to access their own schema while reading (Day 71). Students do not lack schema, however; while the constant bombardment of media may have shortened students’ attention spans, it has provided them with “a wealth of stored knowledge just waiting to be used as a vehicle to arrive at new learning” (Day 71). In addition to this pool of information that students already have and continue to gain from media, teens enjoy these forms of media—movies, television, YouTube videos, and music. It only makes sense that if teachers can connect these forms of technology that students understand and enjoy to the text, these technologies may motivate students to read and analyze literature they may regularly find difficult (Day 71).

By embracing these forms of media, which use language and formats often more familiar to the student than the teacher, teachers may be able to begin to call on and develop students’ schema on a certain concept related to a future text they will be reading. For example, before teaching Pride and Prejudice, teachers could show a film version of the story. The teacher will be left with a choice: either show a historical remake of the text that depicts the time of the novel or show students a modernized adaptation of the story. The appropriate tool depends on the class and what the teacher believes is most important for the students to understand: the history of the era or the plot, characters, theme, and nuances. If the teacher is trying to teach the history, a themed period drama, such as the 2005 version of Pride and Prejudice starring Kiera Knightly or the PBS mini-series starring Colin Firth may be appropriate. If the teacher is hoping to focus on
the literary characteristics of the story and engage the students in the plot, a modernized adaptation, such as *Bridget Jones’ Diary* or *Lost in Austen* may be a better fit.

However, while these different choices may be a benefit to the teacher, these thematic differences can leave teachers struggling to find a film that addresses their students’ needs. If a teacher wants to show a film that depicts the events of a book like *Pride and Prejudice* while also appealing to students’ interests, a teacher may be at a loss due to the options available to him or her. *Bridget Jones’ Diary* serves as a modernized, loose adaptation of *Pride and Prejudice* that can introduce students to the main romance in the text. However, it loses character depth, particularly of Elizabeth Bennet, and leaves out other major characters completely. More text-specific adaptations still create problems; while many historical adaptations of *Pride and Prejudice* better follow the plot of the original text, they still provide the same culture and sometimes language barriers as the original text due to the hundreds of years separating the setting of the movie and the student watching it. While the modern adaptation is often more relatable for students, much of the original plot can be distorted. On the other hand, the historical adaptation often stays closer to the original story, however it can still ostracize young viewers due to the time gap. This dichotomy leaves teachers without a satisfactory middle-ground schema-building tool for this particular text.

In addition to films not always serving as the best schema-building tools, time is a concern when trying to bring movies into the classroom. Depending on the length of the film and the length of the class period, films can take anywhere from two days to a full week to watch (Kelly). While books can be sent home with students as homework, most school districts do not have enough copies of a movie that they can distribute a DVD to every student. There are few alternatives to watching a movie inside the classroom, forcing teachers who choose to use this
medium to use large amounts of class time for viewing rather than discussing or analyzing the
film or the original text.

While movies engage students in a form of media they are familiar with, they are not as
helpful as they could be. As a form of multimedia, movies manage to engage students using a
format students are comfortable with, possibly reaching students who have already developed an
aversion to books. However, the same researchers who show that movies can be helpful tools to
build schema, argue that movies are not always the best tools. Mayer and others have shown
through studies that multimedia learning is most effective when the learner is actively engaged in
the material (Learning and Instruction). Students are more actively engaged when they have a
personal connection to what they are working with, particularly when the characters onscreen
appear to interact with the learner (Craig, Gholson, and Driscoll). Movies manage to engage
students in a visual format, but they are generally not interactive—in most cases, a student
passively watches a movie. Even if a student is taking notes or paying rapt attention to the film,
movies lack the interactivity that is most beneficial to long-term learning and engaging student
interests—an interactivity that is available in a new medium for learning—transmedia.

Transmedia as a Schema Builder

For better or for worse, we live in a media-driven society in which teenagers absorb and
distribute information constantly through many different forms of social media. While teenagers’
interest in Facebook is slowly declining, other social media sites, including YouTube, have seen
gains amongst teenagers ages 16 to 19 (Olson). YouTube saw a 76 percent growth in teenage
users in the first nine months of 2013 alone (Olson). YouTube videos average 4 minutes and 21
seconds in length, but even that time is shrinking, particularly with new video social media sites,
such as Vine, that only allow videos to be seven seconds long (Hopkins). From seven-second videos to 140 character Twitter updates, teenagers are no longer used to reading long amounts of text or even watching longer films. All of these constantly changing, constantly updating new forms of media mean that to reach students, implementing multimedia beyond films in high school English classrooms has become necessary (Day 70).

While teachers should implement multimedia tools in the classroom, they need to be able to sift through the most useful types of tools. Multimedia learning is most effective when:

- The learner is actively engaged (*Learning and Instruction*).
- The media is personalized to the learner, allowing students to stop and start as they want (Mayer, Sobjo, and Mautone).
- The media is presented in a familiar voice using familiar language (Mayer, Sobjo, and Mautone).
- The media includes characters that appear to interact with the learner (Craig, Gholson and Driscoll).
- The concepts are presented in a narrative format (Lower).

Some of these elements can exist in movies, but many do not due to the limitations of film. These elements do exist in a new type of media that has developed as part of the social media tools that students have grown up surrounded by: transmedia web series.

*Web Series*

Usually distributed on YouTube or a similar video-host site, web series include a variety of typically short, scripted videos, usually in episode-form, released on the Internet. Web series are structured the same way as television shows, with episodes and seasons, except each episode is called a webisode (“Web Series 101”). Unlike films or television episodes, webisodes are
typically, though not necessarily, short, with some webisodes being only two minutes long, managing to keep students’ attention, even with their rapidly depleting attention spans (“Web Series 101”). Depending the definition, web series can include shows such as *Orange is the New Black* which is produced and distributed completely online through the streaming-site Netflix, however these shows are not recognized as web series by the International Academy of Web Television, as they are “paid television” (“General Conditions of Entry”).

Web series are most often considered novel from television because of their lack of cost. While some web series are scripted with celebrity stars, web series do not require those things. Typically, web series are hosted on the internet for free through social media sites or other web television sites, such as the Web Series Channel, saving production costs (Moreau). The lack of cost allows anyone with a creative idea and a video camera to put together and distribute his or her own web series.

A web series’ short structure and constant free availability make them ideal schema-building tools in a classroom. Rather than having to show a class an entire movie, teachers can show students an episode of a web series. Due to their free availability on the internet, teachers can also assign students to watch episodes out of class without having to worry about how their students will get a copy of a film or television show (assuming that their students have access to the internet). While many past web series were not geared towards schema-building tools (think *The Bachelor* parodies), the development of new web series that adapt classic novels has created a possible new set of tools for teachers to use.

*Transmedia*

Some web series, as well as other forms of media, have gone a step further than just producing webisodes at regular intervals; these series have embraced a new movement:
transmedia. Transmedia involves creating unique, narratively synchronized content that engages its audience in its characters’ daily lives (Pratten and Ossikine). This means that narratives do not just exist in one form of media—such as web video—but continue to exist, at the same time as those webisodes are being released, on other forms of media as well. For example, on Monday, a webisode is released about character Beth during which she says she is excited for a dinner on Tuesday. On Tuesday night, Beth posts a status update with a picture of pasta, saying she is excited to eat. On Thursday, another webisode is released about character Beth in which Beth talks about how the dinner went. Beth’s story continues to occur in chronological order through other mediums outside of her main web series. This experience immerses the audience in Beth’s story, making her seem more real because her life events seem to be taking place at the same pace as our world, shown through mediums other than the one viewers expect to see her in.

Transmedia storytelling does not require, though it normally includes, audience participation, interaction, or collaboration. It creates a personal experience that “allows content that’s right-sized, right-timed and right-placed to form a larger, more profitable, cohesive and rewarding experience” (Pratten and Ossikine). For example, Lisa, a viewer of the series about Beth, could comment on Beth’s dinner post on Facebook, asking her what sauce she used. The character Beth could respond, saying Alfredo sauce. Suddenly Beth seems to exist in reality—even though she is a fictional character, she interacts with the viewers as if she was a real person.

While not always used, transmedia storytelling adds yet another dimension to web video that can be used in a classroom: interaction. If students are watching a transmedia web series while it is being released, they can interact with the characters, allowing them to ask book characters the questions they have always wanted to know about their lives. If they are not watching a series while it is “live,” students can still look at how the characters existed in
different dimensions by exploring the characters’ social media profiles, another medium that
students are comfortable and familiar with. Transmedia allows students to actively engage and
interact with characters and stories in the world they are familiar with, allowing students to build
the schema necessary for them to comprehend the classic text.

Conclusions

While classic texts provide students with new ways to look at the world and encourage
higher-level thinking, students struggle with these texts because of their lack of appeal, dense
language and difficult vocabulary, and differences from media students are comfortable using.
Classics’ lack of appeal and structural difficulties can be overcome by teachers using schema-
building techniques to call upon and build students’ background knowledge on concepts related
to the text.

To reach students who may not feel comfortable picking up any book, some teachers
have chosen to use films as a way to engage students in classic texts. Films are made in a
medium that students are familiar with but time constraints and a lack of personal interactivity
make films also less beneficial than schema-building tools could be for students.

Web series and transmedia eliminate both the need for class time to watch movies while
creating a new medium that thrives on personal interactivity between the student and the
adaptation they are watching. This can be seen specifically in one web series, The Lizzie Bennet
Diaries.
CHAPTER IV: THE LIZZIE BENNET DIARIES

The LBD is a new example of schema-building material that goes beyond basic background building to help students understand the plot and relate to the characters.

Novels, films, and other tools have been used for decades to help students access and build their background knowledge before approaching a classic text they may find difficult. Like these other mediums, web series may provide a way for students to build their schema before approaching a difficult text. This new medium, often combined with social media sites to create a transmedia story, provides students with a way to build understanding and become interested in material in a format that students are comfortable with. One example of a potentially helpful web series is the Lizzie Bennet Diaries (LBD), a modernized adaptation of Jane Austen’s *Pride and Prejudice*. The LBD can serve as a way to help students build schema so they can create a bridge between their own experiences and the older text.

The Lizzie Bennet Diaries

An example of a transmedia web series that can directly relate to material possibly being covered in a classroom is the Lizzie Bennet Diaries (LBD). The LBD is a modernized adaptation of Jane Austen’s *Pride and Prejudice*. The web series was “live,” with continuous videos and social media updates, for one year, from April 9, 2012 to March 28, 2013. During that time, two videos were released each week on the main Lizzie Bennet Diaries YouTube channel (lizziebennet.com). The official “Lizzie Bennet Diaries” channel contained 100 webisodes with over seven hours of footage, and almost 40 million views. Each webisode was treated as a video diary entry by Elizabeth Bennet.
As part of the transmedia element, the LBD included spinoff webisodes that occurred in narrative chronological order to the main series. Spinoff channels include Lizzie’s Q&A videos, “The Lydia Bennet,” “Maria of the Lu,” and “Gigi Darcy: Domino.” Due to these channels, some weeks as many as six videos were released pertaining to different aspects of the series. These channels comprise another 56 videos, over two hours of footage, and another nine million combined views (Lizzie Bennet, The Lydia Bennet, Maria Of The Lu, and Pemberley Digital). The entire series includes over 156 videos, 9.2 hours of footage, and almost 50 million views. The series and its characters can also be found on 35 social media profiles, including Facebook, Twitter, and Google+ pages; Tumblr blogs; Pinterest boards; and LinkedIn profiles.

Production

The LBD was not a homemade video project. Rather, it was a large undertaking, as nothing like these videos had been created before at the level of intensity and detail as The Lizzie Bennet Diaries (Green). A crew of 14 wrote, directed, and produced the entire series, including its videos and social media components. Every webisode was scripted, written by their team of eight writers. The characters’ social media accounts were run by the transmedia team—Jay Bushman, Alexandra Edwards, and Bernie Su—with the support of the writing team.

In August of 2013, the LBD was awarded a Creative Arts Emmy for Original Interactive Programming. Credited for “creating an addictive world of engagement,” The Academy of Television Arts and Sciences Interactive Media Peer Group awarded the LBD for its work in transmedia due to characters interacting in social media accounts before and during their time on camera (“Release: Immersive and Interactive Digital Media Programs to Receive Emmys”). The series also won the 2012 TV.com award for Best Web Series and the International Academy of

**Modernization**

The LBD is a modernized version of Jane Austen’s *Pride and Prejudice*. *Pride and Prejudice* takes place in 19th century England. It tells the story of Elizabeth Bennet and her and her sisters’ romantic entanglements, particularly with the aloof Mr. Darcy. After originally deciding how much they hate each other, eventually Elizabeth and Mr. Darcy fall in love. Outside of Elizabeth’s romantic problems, her older sister, Jane, is wooed by Mr. Darcy’s friend, Mr. Bingley. Elizabeth’s younger sister, Lydia, wreaks havoc on everyone’s lives by running away with the scoundrel, Mr. Wickham, an offense that, at the time the book takes place, could ruin the chances of Lydia and any of her sisters ever getting married.

The LBD modernizes this story. Rather than telling the story from Elizabeth’s point of view, as is done in the text, the LBD is treated as Lizzie’s video diary, meaning everything the viewers see and hear is strictly from Lizzie’s perspective. Rather than following Lizzie around to watch these events occur, Lizzie tells her viewers about moments happening in her life afterwards (in a diary format). She does this through “costume theatre,” a type of roleplaying that allows Lizzie and her friends to pretend to be other people (or themselves) when re-enacting events from Lizzie’s often biased perspective. For example, Lizzie uses costume theatre to make fun of her mother, who never actually appears on screen. By putting on her mother’s hat and shawl, Lizzie takes on the persona of her mother, often mocking or exaggerating her mother’s obsession with marrying off her daughters.

Due to the web series being a modern remake, some changes to the original story were made. One major example of a modernization of the plot is Lydia’s storyline. Even though
Lizzie’s video diary is strictly from her perspective, Lydia begins her own video diary (one of the spinoff video series) which allows viewers to see events from her perspective, something that does not happen in the book. Also, Lydia’s story is modernized by changing her actions in the text—running away with a man she is not married to—to something that may equal the horror of that offense today—creating a sex tape with him that he then tries to sell on the internet without her consent.

The above change as well as a few other modernizations of the original story may allow viewers to better relate to the original text. In many cases today, having premarital sex is not considered nearly as life ruining as it was in Austen’s time. By modernizing this part of the text to something that students might see as more problematic—becoming an internet porn star, something that will follow you to colleges and job interviews forever, students may be able to better grasp the problems attached to Lydia’s choices in the original book. Other modernizations, such as changing Lizzie’s friend Charlotte’s decision from accepting a marriage proposal to accepting a job offer in a field she is not interested in for money and security, may also be more relatable to students who are realizing that money will have to contribute to their college and job choices in the near future.

By approaching *Pride and Prejudice* from a modern perspective, the LBD allows students to build their schema about the plot, characters, and events before approaching the original text. By understanding the motivations behind the events in the modernized version—motivations that students can relate to—students may be able to transfer that understanding to the characters’ actions in the original text, ideally shrinking the gap created by 200 years of cultural changes.
Case Studies: LBD Creating Readers

Due to their novelty, web series have not yet been formally researched as a schema-building tool in the classroom. The use of a web series that retells a classic story has also not been formally researched since the LBD is the first of its kind. While individual experiences cannot provide a full picture of whether the LBD would actually benefit a high school English classroom, they can provide a reason for this and similar series to be studied in the future as possible schema-building tools.

Interview Responses

The previous chapters’ discussion of schema theory began to show that transmedia web series, such as the LBD, should be considered as schema-building tools to allow students to connect to *Pride and Prejudice*. To supplement that theory, this paper also considers viewers’ responses to the series to provide a better understanding of the impact of the LBD.

To gather a variety of people’s experiences with the web series, I reached out with a questionnaire via social media sites to viewers of the LBD. Fifty people began the questionnaire, and 30 respondents completed it. A few general trends about the viewers presented themselves:

- All interviewed, from lovers to haters of *Pride and Prejudice*, enjoyed the Lizzie Bennet Diaries.
- 64% of those interviewed had read *Pride and Prejudice* before and enjoyed it.
- Everyone who hated *Pride and Prejudice* the first time they read it or attempted to read it reread the book or read it for the first time after watching the LBD.
- Of the respondents who read the book before, 57% chose to re-read the book.
- Of the respondents who had not read the book, 25% read it for the first time.
  Another 50% plan to read it in the future.
Nine percent of the respondents had no interest in reading *Pride and Prejudice* before watching the LBD and did not read it afterwards.

Of those respondents who loved *Pride and Prejudice* before the LBD, all of them also loved the LBD. Rather than seeing it as a something substandard to the original or a dumbed-down version of the classic novel, every response insisted on the value of the LBD on its own, separate from its status as an adaptation. Even respondents who generally do not like adaptations of classic novels admitted to not only enjoying the LBD but mentioned that it encouraged them to go back and reread *Pride and Prejudice*.

While the questionnaire (and potentially the LBD), mainly attracted respondents who enjoyed *Pride and Prejudice* in the first place, many of the respondents who had no interest in the novel initially read the book for the first time or planned to read the book because of the LBD. Everyone who hated *Pride and Prejudice* the first time they read it or attempted to read it re-read the book this time while or after watching the series on their own initiative. Although not formal research, these results seem to support the idea that students who may at first dislike the classic text or may hate it without the prior schema-building tools would be more willing to read the classic novel after watching the LBD.

Those respondents who offered their contact information were approached and interviewed regarding their experiences with the LBD. While none of the respondents highlighted below are educators, they are all experienced students who approached the LBD from a variety of different backgrounds and reacted to the show differently. While this is not a formal research study on the usefulness of the LBD, their viewpoints and experiences illustrate that the series did make an impact on high school and college students, motivating at least a few of them to finally read the text.
Paula Weinman

Paula Weinman is a college student at Taylor University earning a dual degree in English (Creative Writing) and Professional Writing. She stumbled across the series after it was complete. Weinman came into the series as a fan of *Pride and Prejudice*, having read the book on her own in middle school. She did not expect to enjoy the LBD because it was a modernization. In her eyes: “modern adaptations of Austen tend to come across as belabored attempts to ‘make’ Austen novels relevant, often coming across as poorly constructed allegories” (Weinman).

After giving the LBD a chance, however, she was pleasantly surprised:

the writers of the show—and their marvelous cast—seem totally aware that, even for modern audiences, Austen needs no improvement. This show serves more as a reminder of how effortlessly relevant Austen's characters are. Certainly, the writers had fun with making Austen's story contemporary, but they had no fears about having to make the story "relevant."

Weinman was surprised to come out of the series feeling the same way she did after reading the text. Even with the unique format, the creators managed to bring Austen’s voice to life through the dialogue, characters, and relationships. While the format allowed the writers to tighten the narrative, to Weinman, they never lost “sight of the essential heart of the story.” To Weinman, the writers successfully “helped us to see the Bennet sisters with fresh eyes.”

After calling herself a “literature nerd,” Weinman said that she loved the books assigned in high school. She can see where the LBD might be helpful in a classroom because “it would definitely catch the attention of reluctant readers” as well as give Austen fans a “fresh angle on Austen’s characters.” She also feels that the LBD would allow students to empathize with the Bennets. As a Jane Austen fan, she is used to hearing complaints from her peers that Austen’s characters do not do anything: “all they do is sit around talking about their problems.” Weinman
Carlson 41

thinks that the LBD “might help them realize that social media helps a lot of us do exactly that.” In addition, the financial problems the Bennets face “are not new, and the problems that the Bennet sisters encounter are not so far removed from problems we face today.”

While Weinman sees benefits to using the LBD in a classroom, she also has reservations. She strongly feels that the LBD should not be used in place of *Pride and Prejudice*, arguing that it should not be used until after a class has discussed the original text. Her biggest concern with using the LBD in a classroom “is the same concern I have whenever movies are used in literature classes—I just don’t know if it promotes the development of the foundational skills you need to study literature…no adaptation, no matter how good, can replace a literary understanding of Austen’s work.” She prefaced her concerns with using the LBD in a classroom by saying that she comes from a background where there were no chapter-by-chapter assignments or reading-comprehension questions, just in-class discussions after reading the whole work.

While Weinman sees the possible benefits to using the LBD in a classroom and personally enjoyed the series, she is hesitant to encourage its use because she is afraid it would take away from the original text (Weinman).

*Nora Stone*

Nora Stone is a 25-year-old assistant preschool teacher. She learned about the LBD on Tumblr after noticing other bloggers talking about the show. She watched it “somewhat reluctantly (partly because I thought it sounded a bit gimmicky, partly because I was very busy at the time) but I ended up getting hooked very quickly.” She started watching the series about two months before it ended. Also a fan of *Pride and Prejudice*, Stone read the book about ten years prior and is familiar with other adaptations of it.
Stone enjoyed the series, finding it a refreshing update. She was “taken with the way they used the medium of YouTube vlogs [video blogs] to their advantage,” and she particularly loved the “transmedia aspects of the story—it made it feel very complete.” While she did not agree with some changes, “specifically Lydia’s sex tape storyline,” she felt that others were handled well: “for example, I was more sympathetic toward Charlotte and Lydia in this adaptation of P&P than in any other I’ve seen.”

As she started watching the series, Stone quickly picked up *Pride and Prejudice* again to compare the LBD to the original: “I re-read the book because I wanted to compare certain LBD plots and scenes with the original, to see how closely they followed the book.” She feels that using the LBD in a high school classroom would be:

a great idea, either alongside P&P or as an independent lesson. Not only does the adaptation highlight different parts of the story and give a different, modern understanding to others, but a series of vlogs is a totally different storytelling device from a novel.

Just as she chose to do on her own, Stone would love to compare and contrast how the medium affects the message of the story in a high school classroom and believes her peers would like to as well. She feels like the medium would also resonate better with high school audiences, since Lizzie and her friends exist through tools that students use regularly. Finally, she feels that the “modern setting of the LBD adaptation would likely resonate more with high school audiences, and perhaps lead to greater enthusiasm/appreciation for books that may be considered ‘boring.’” Stone could not think of anything the LBD would take away from the teaching of *Pride and Prejudice*.

Due to the LBD, Stone chose to pick up *Pride and Prejudice* again and reread the book to make comparisons. She believes that the medium and modernization of the LBD would cause high school students to want to do the same (Stone).
Sarah Rosenberg

Sarah Rosenberg is a senior political science major at Northwestern University in Evanston, Illinois. A lifetime hater of Jane Austen, Rosenberg was convinced to watch the LBD halfway through the series by a friend. After catching up with the series about 70 episodes in, she continued to watch the series with friends, “geek[ing] out together through the end of the series.” After watching the entire series, Rosenberg not only gave Austen another try, but read *Pride and Prejudice* in its entirety and then reread the book while re-watching the series, annotating a copy along the way.

While Rosenberg generally enjoyed the assigned books in high school, she “was not a fan of Jane Austen. I received a gorgeous collection of all of her works and tried to start each one and never finished any of them. I desperately wanted to read and enjoy her writing, but I couldn’t get myself through any of it.” However, after being convinced to watch the LBD, Rosenberg found she enjoyed the adaptation. The LBD caused her to give the original text another chance:

Because LBD strongly established the characters and deftly developed them over the course of the show, when I finally was reading the novel, I could appreciate the same trajectory in the text. The beginning was no longer boring, and I was motivated to keep reading. The series also provided a much more compelling version of the more boring and antiquated pieces of the novel—like traveling around the countryside for a seemingly endless chunk of the book reimagined as examining different companies as part of an independent research project.

Thrilled that she “finally finished it,” Rosenberg suddenly could not get enough of *Pride and Prejudice*. She loved “seeing where the series very strictly honored the source text (managing to quote classic lines in a natural way), where it deviated, and where the LBD team put together better versions of the story or character development.” Because of the series, Rosenberg’s attitude toward *Pride and Prejudice* shifted from guilty hatred to feeling that “tracing the
versions simultaneously and annotating a copy of P&P with quotes from the series was quite fun.”

Thinking back on her own high school experiences, Rosenberg felt that the LBD would make *Pride and Prejudice* much more “accessible and relatable for students, especially those who don’t see the relevance of Austen’s work today.” Her only concern with using the LBD in a classroom is the possibility of students trying to use the videos as a shortcut, causing them to possibly “ignore specifics of the original material—like how Catherine comes to Lizzie at the end rather than Caroline (which implies something slightly different in each version).”

Rosenberg sees positives and negatives to using the LBD in a high school English classroom but feels that the positives outweigh the possible negatives overall, citing her own experience as an example since the LBD caused her to finally read and analyze the original text (Rosenberg).

*Ariana Davis*

Ariana Davis is a junior in high school in Beaverton, Oregon. She heard about the LBD from a Tumblr user while her class was reading *Pride and Prejudice*. Davis first tried to read *Pride and Prejudice* in fifth grade and could not get into it, and then had to read it again in her junior English class. She struggled with the text again, admitting to not finishing it on time because “I’m a shitty students, but I looked forward to discussing it in class.”

While her class was reading the text, she found the LBD (the series was airing live at the time). She immediately got hooked on the series and the book: “I loved them. I cried when they ended. [*Pride and Prejudice*] in modern times, with hot people who can act and are wonderful together, who are flawed and real and dorks and wonderful and grow and mature and change so much…I didn’t like how it had to end.” While Davis loved many parts of the series, she
particularly loved how she could talk to Lizzie and the fanbase behind the series: “I made friends I still have, I made friends that have changed my life and inspired me. I've never had a better experience in a fandom.”

In her mind, there could be no better use of class time then using sources like these to engage her and her peers in classic texts—“I wouldn’t pass up a second of lost class time that I spent watching LBD in.” She feels like the series would help “SO MUCH.” She tried to convince her teacher to use the episodes in class, but her teacher ended up not using them, citing time. Her only concern with using the LBD, based on watching herself and her peers, is that students would not read the book. Personally, she admits to using “sparknotes, LBD, and all the movie adaptations to make up for the fact that I didn’t have time to read all of the book. Still did badly on our first essay. READ IT.”

While the LBD eventually caused Davis to read and become engaged in *Pride and Prejudice*, she does warn that some students may just use it as another reason to not read the book (Davis).

*Conclusions*

These four people all found the LBD in different ways and approached the LBD with different backgrounds, from lovers to haters of Jane Austen. Overall, they saw some of the same advantages of using the Lizzie Benent Diaries as a tool to introduce students to *Pride and Prejudice*, including the videos allowing students to relate to the Bennets and the events in *Pride and Prejudice* as well as the use of a medium students like and are comfortable with. While advantages are plentiful, almost all of them cited possible disadvantages as well that would need to be addressed before possibly using the LBD in the classroom, including the LBD taking away
from the original text, the amount of time spent watching the LBD, and students choosing not to read the book at all.

**Conclusions**

Web series in general and the LBD specifically are new tools that have not been studied as potential schema-building techniques to use in a high school classroom. Their unique format potentially provides students with a medium they are comfortable with that uses modern, familiar language that could help students overcome their struggles with classic texts. The overall questionnaire responses and the four viewers’ positive experiences reviewed here by no means equate to meaning that the LBD would definitely be a helpful schema-building tool in every classroom or even any classroom. However, they do provide a foundation calling for further study through actual classroom tests, either by individual teachers or on a larger scale. To help teachers who would like to experiment with using the LBD as a schema-building tool for *Pride and Prejudice*, the rest of this paper looks at approaching the possible concerns of using the LBD brought up by these viewers as well as a basic calendar and guide to integrating the web series and the original text.
CHAPTER V: TEACHING THE LBD AND PRIDE AND PREJUDICE

When testing the LBD in a classroom, we need to try to account for possible concerns we are already aware of while figuring out the best way to incorporate a large amount of footage with a classic novel.

Web series including the Lizzie Bennet Diaries (LBD) have the potential to help access and build students’ schema to help them bridge the cultural and linguistic gaps they face when approaching a classic novel. The next step to discover whether this specific tool would be helpful in a classroom is to conduct tests while using the LBD in a classroom. This section will attempt to account for the concerns about using the LBD in a classroom raised by the interviewed viewers before providing a few tools on how to logistically incorporate the LBD with Pride and Prejudice.

Teaching Pride and Prejudice

High school English teachers often consider Pride and Prejudice to be an advanced text for high school students; because of this, the book is most often taught in Advanced Placement (AP), International Baccalaureate (IB), or honors high school classes, typically made up of students in 11th or 12th grade (Still). Many of these teachers use Pride and Prejudice because they believe it to be a “wonderful text to help students begin to think and analyze critically, which would better serve them once they stepped foot into a college level literature class” (Benson et al. 1). While Pride and Prejudice has not made the list of the most popular books taught in high school English classes, it is taught often, “primarily to teach the distinctive and challenging style of writing” and because “it’s a good story the students can relate to and enjoy” (Still).
*Pride and Prejudice* is often used because it has been considered a perfect example of a “classic.” It gives students a view of their world before they or even their parents were born by acting as a window to “other worlds, other times, other cultures” (Jago 5). *Pride and Prejudice* embodies a classic novel because it can “inspire imagination and build background knowledge for students to build on and use in the future” (Benson et al. 4) while also building reading comprehension skills, critical analysis skills, and vocabulary. While the text does all these things, it manages to stand apart from many other classics texts; it goes beyond just another old novel from a different time that has managed to remain popular. *Pride and Prejudice*’s characters are real and funny (“Pride and Prejudice Understanding by Design Rationale”). The context may be strange for young adults, but the themes are universal; *Pride and Prejudice* begs to be compared to modern day society. “Jane Austen first made her way onto standard U.S. high school and college reading lists because she is a great novelist. She remains there because she has proven herself to be a timeless one” (“The Complete Guide to Teaching Jane Austen”).

Though the time assigned for this text differs with each teacher and the type of assignments they plan to use, the average *Pride and Prejudice* unit plan takes about four weeks, with some unit plans as short as two weeks and others as long as six weeks (Benson, et al.; Lease; Still). Assignments varied from students reading the text out of class and participating in class discussions after finishing the book to students completing chapter-by-chapter worksheets each day inside or outside of class.

**Accounting for Disadvantages of Teaching with LBD**

Those interviewed raised different concerns about using the LBD in the classroom, specifically taking away the value of the original text, the possibility of students not reading the
text and only watching the videos, and the amount of time watching the videos would take. In addition to those concerns, like with many films that are shown in classes, parental concerns about the content of the film should be considered.

*Take Away from the Original Text*

Supporters of not using the LBD in a classroom, at least not until after *Pride and Prejudice* has been thoroughly analyzed and discussed, support the idea that classics hold value on their own. They feel that classic texts have more literary value and can teach foundational skills, such as close reading, better than modernized adaptations and other forms of media can.

Classic novels may or may not have more value than other adaptations, texts, or media; that is not a discussion for this paper. Rather, this paper rests on the foundation that classic texts do have some value in a classroom. On that understanding, the hope is not that tools such as the LBD take away from or replace *Pride and Prejudice* but that they add to *Pride and Prejudice* by giving students a way to connect to the text. Two of those interviewed showed that this could be the case, as both of them, after watching the LBD, finally showed interest in and read the original text. Both of those students interviewed felt that the LBD increased the value of the old text in their eyes. While this result cannot be guaranteed for every student or a majority of students without further testing, these viewers’ responses begin to indicate that the LBD can help rather than hinder *Pride and Prejudice*.

Frankly, many students do not believe that classic texts are of high value because they struggle with understanding the language and cultural differences and do not find the texts interesting (Gallo 33). Schema-building tools theoretically help students bridge those gaps in understanding, making them see the value of the text. Under this mindset, many students may not see any value in *Pride and Prejudice* until they have used a tool such as the LBD. Therefore,
rather than taking away from the text, it is implied that the LBD can add to a students’ perceived value of the classic work.

*Students Fail to Read the Original Text*

Another concern raised by those interviewed was that students would rely on the LBD and not read *Pride and Prejudice*. Outside research and even one of the interviewee’s responses unfortunately support this idea; with so many options available to students, some will not complete reading assignments for classes (Yazzie-Mintz; Davis). This is true, but the LBD—as well as SparkNotes, CliffNotes, movie adaptations, and other guides to *Pride and Prejudice*—do not only exist behind teachers’ desks. Whether or not a teacher decides to use them in the classroom, students can still find these resources. A teacher could teach *Pride and Prejudice* alone, without any supplemental material, and, with one quick Google search of “Pride and Prejudice,” students can find links to the movie, the Wikipedia page, and the SparkNotes for the book. Searching “Pride and Prejudice Notes” gives students several versions of chapter-by-chapter notes and analyses, including one YouTube video version which sums up the original book in four minutes. If students do not want to complete the reading, they will find these sources and use them on their own. Handing them the original text and expecting them not to just promotes the idea that teachers are oblivious to what is happening in front of them.

While some of those interviewed felt that students would choose to only watch the videos, their actions proved otherwise, even if Davis only finished the book after it was due. Three of the respondents, including both who raised this specific concern, chose to read *Pride and Prejudice* because they watched the videos. To help account for this in a classroom, assignments could be tailored to direct comparisons between the two mediums (by making students explain the differences, they would need to be familiar with both versions). If the
teacher would like to keep focus on the original text, assignments could be made that focus on
the historical context or ask students to do close readings or analyses of specific portions of
Pride and Prejudice. While students will be familiar with what is happening because of the
LBD, there are enough textual and contextual differences between the two versions that, to
perform well, students will need to have read the original work.

Parental Concerns

While not directly addressed by any of the interviewees, teachers should be aware of
possible parental concerns that they may or may not come across if they choose to use the LBD.
Depending on the school district, just as teachers sometimes have to send home permission slips
for their students to watch certain movies, they may have to send a permission slip home to allow
students to watch the LBD. Many actions that may be deemed inappropriate for high school
students are discussed but remain unseen on camera, including underage drinking, skipping
class, and creating a sex tape. Society has become increasingly aware of online bullying, and in
many cases, Lizzie’s behavior could qualify as bullying other characters by mocking their
actions or words. While Lizzie eventually realizes that what she has been doing is inappropriate
and cruel, it takes her almost 80 videos to reach that conclusion.

If a teacher is concerned about parent reactions, he or she could attempt to alleviate risk
of parent concerns by staying in contact with parents. Before the assignment is distributed to the
students, the teacher could send home a letter to parents explaining the reasons for using the
LBD and any “controversial” content in the videos as well as provide a link to where parents can
find the videos online. A sample letter to the parents including this information can be found in
Appendix A.
Conclusions

Those interviewed raised three concerns about teaching with the LBD: diminishing the value of the original text, students failing to read the book, and time constraints. The interviewees’ responses as well as schema theory support the idea that the LBD will actually add value to rather than diminish the value of *Pride and Prejudice* in students’ eyes. Students’ failure to read *Pride and Prejudice* is not going to stop if teachers do not provide tools such as the LBD to students. Depending on the assignments the teacher chooses to use, students may have to read the text to perform well. Teachers should also consider the possibility of parental concerns regarding the LBD before they decide to use it.

The last concern raised by those interviewed was the amount of time that LBD would take away from class time for students to watch. This can be addressed by teachers using a different classroom model while teaching the LBD and *Pride and Prejudice*.

Accounting for Time—Flipped Classroom Model

For better or for worse, teachers do not have unlimited time with students. Teachers only have a limited time to teach each book; adding another version of that story, such as the LBD, to that reading load could potentially double or triple the amount of time that teachers need to dedicate to a unit. Just watching the 100 video diary entries would take students seven hours; adding in Lydia’s spinoff videos would involve adding another hour of footage.

Teachers can approach using the LBD in a few different ways:

- **One Episode:** If time is a massive concern, teachers could choose to only show the first episode of the series, which is only three minutes long. This would limit the effects of the LBD as a schema-building tool.
Select Episodes: Teachers could also choose to only show or have students watch a limited number of episodes, which cover a certain story arc or theme. Videos that fit into different arcs or themes are listed in Appendix D.

All Episodes—Before Reading: Teachers could introduce students to *Pride and Prejudice* in a traditional schema-building format, by having them watch the entire web series before interacting with the text.

All Episodes—While Reading: Teachers could have students watch videos before or after they read different sections of the text. For example, teachers could tell students which videos align with the chapters they will be reading next, so students have a better understanding of what is going on. This could become problematic when, during certain points of the series, events happen in the LBD out of the chronological order created by *Pride and Prejudice*. However, this format could be more helpful with direct comparison assignments.

If teachers choose to use select episodes or all of the episodes, students could feasibly watch the main videos and Lydia’s spinoff videos if they watched 30-40 minutes each night for two weeks. Teachers could increase the amount of videos for students to watch depending on their timeline. If teachers would like the students to watch the videos while reading the book, students could read about 20 pages a night while watching about 20 minutes of video a night and complete both the original and the adaptation in approximately three weeks.

Due to the web format of the LBD, it is feasible for teachers to assign their students to watch the videos outside of class rather than using class time to watch them, as often has to happen with movies. All of the videos are available for free on the internet. Teachers would have to make sure that all of their students have access to the internet each night, whether at their own
home, through a friend, or through a public location that they could feasibly get to each night. Due to the amount of reading and watching involved with web series and books, I would suggest that the reading and watching make up the students’ homework, with any other activities—whether worksheets, discussions, or something more—taking place in the classroom. This model is more commonly known as the “flipped classroom.”

Flipped Classroom

While teaching *Pride and Prejudice* with the LBD can be taught in any type of classroom, due to the amount of time required for students to do the readings and watch either a select number or all of the videos, I suggest using the “flipped classroom” model. The flipped classroom has become a part of constructivist teaching methods that greatly mirrors what is already taking place at many small liberal arts colleges across the United States. Flipping the classroom involves inverting the traditional lecture in class and completing assignments out of class model (Lage, Platt, and Treglia 31). Sometimes, this traditional structure appears in English classes when students read the text or watch a film in class and complete assignments attached to those materials outside of class. Due to a wide range of research studies documenting different learning modes for students as well as research showing that students are no longer taking away as much information from traditional lectures, the flipped classroom model became popular in the early twenty-first century (Lage, Platt, and Treglia 31).

This inversion is typically completed through technology. Instead of listening to a lecture in the classroom, students can watch videos of the instructor lecturing at home, allowing students to re-watch portions they do not understand. In the classroom the next day, traditional homework assignments can be done individually or in groups with the instructor serving as a guide or coach, focusing on what students need help with (Lage, Platt, and Treglia 32). In this class style,
students are expected to come to class having watched or read the material. They will be given time to ask questions at the beginning of class, with the teacher assuming that if they do not ask questions they understood the material. Then, the students will participate in a group discussion or will spend time working on worksheets or review questions that are short enough to complete in the class period. In other flipped classrooms, students will be expected to complete worksheets on the videotaped lectures ahead of class, and they will spend the class period reviewing their answers in small groups with the teacher giving mini-lectures when necessary (Lage, Platt, and Treglia 33). With the increased responsibility placed on the student to read the assignment or watch the videos on their own time, additional resources are typically provided to give the students additional ways to study. Creating these materials and the videotaped lectures for students often requires considerable preparation for the teacher before each class.

The inverted classroom follows the newly popular constructivist teaching models, which focus on the idea that knowledge is not transmitted from the page or lecture to a student’s head. Information is transmitted, not knowledge; knowledge can only be constructed by each individual in a process that makes sense to them in terms of what they already know—their schema. When students process information by reconstructing it in new ways, they are much more likely to remember it and use it later (King 35).

In the case of high school English, some classes already use a model that at least partly resembles the flipped classroom model; in most cases, students complete the readings outside of class and discuss the text in the classroom. When teaching with The Lizzie Bennet Diaries, I suggest keeping this model—reading *Pride and Prejudice* and watching The Lizzie Bennet Diaries outside of class—but also taking the classroom one step closer to the flipped classroom model. To help motivate students to do all of their assignments, students should only have to
read the text and watch the videos outside of class, with in-class time being used to bring the book to life through class discussions, small group work, and individual assignments.

Conclusions

To help motivate students to read the book and watch the videos, reading and viewing should be their only out of class assignments until both the book and videos are complete. By using more aspects of the flipped classroom model in English classes, particularly with a high level of reading and viewing, it is believed that students will be more likely to complete the assignments in the first place and will take more from them in the long term.

Lesson Plan

There are many ways to weave the LBD and Pride and Prejudice together so that students can build schema about the societal expectations of nineteenth century England preferably while they are reading Pride and Prejudice. Many students do not understand the differences in society expectations between when Pride and Prejudice takes place and today (Lease). Students often grow frustrated with the characters in Pride and Prejudice because they do not seem to do anything—the women especially seem to dedicate their entire lives to looking pretty and finding husbands (Folsom).

In Pride and Prejudice, the reader meets Mr. Collins, an “odious man” (Austen 59) who is “pompous in his style” (Austen 61) and thoroughly long-winded and “absurd” (Austen 65). Much of Austen’s description of him is used to show the ridiculousness of his character. He initially proposes marriage to Elizabeth Bennet, who immediately turns him down. After being embarrassed because of Elizabeth’s refusal, he proposes to Charlotte Lucas, Elizabeth’s childhood friend, who accepts him. When Elizabeth realizes that Charlotte has agreed to marry
the obnoxious man, she confronts Charlotte. The two argue about the point of marriage: Elizabeth will only marry for love, but Charlotte, who is slightly older than Elizabeth, wants to marry for the security it will offer her.

Critics of *Pride and Prejudice* often condemn Charlotte because they see her as giving up on any chance of happiness (Rothman). Many students today also struggle with understanding Charlotte’s point of view, as they have grown up in a world where people date and marry for love.

The LBD, as a modernized adaptation, approaches this subplot differently. In the LBD, Mr. Collins is still a verbose, obnoxious, and generally absurd man. However, rather than a marriage proposal, he proposes a job offer (making reality-television web series) first to Elizabeth and later to Charlotte. The story follows a similar path of the original text—Elizabeth adamantly refuses the proposal because it is not what she wants to do with her life, and Charlotte accepts because she is concerned about her student loans and needs the income. The two girls argue, and Charlotte ends up leaving to take the job.

These two story arcs illustrate a location where students may struggle to understand the characters’ motivations in the original text but can potentially see the reason for both girls’ decisions in the LBD. By allowing students to compare getting a job today—and their personal struggles about selecting what college to attend—to marriage in nineteenth-century England, students may be better able to relate to and understand the characters and their choices. A complete lesson plan illustrating these ideas can be found below.
English, Grade 12 | 20 students | 60 minutes

**Jobs and Marriage:** a whole class activity for 12\(^{th}\) grade English students taking approximately one hour

**Goal Statement:** By analyzing reasons students today want to go college, reasons the Lizzie Bennet Diaries’ characters want a job, and reasons Austen’s characters wanted to marry, twelfth grade students will better relate to and understand the motivations of Austen’s characters.

**Objective:** After full class and small group discussion on the similarities between the reasons for accepting marriage and jobs and the reasons to go to a certain college, students will write a letter to their teacher explaining their top consideration when selecting colleges and defend their top consideration by using Lizzie's or Charlotte's reasoning with quotes from the text and videos.

**Common Core Standard:** CCSS.ELA-Literacy.RL.11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

**Materials:** Projector with teacher computer attached, Lizzie Bennet videos16 and 42, copy of historical reading for each student (see Appendix F), copy of *Pride and Prejudice* per student, handout with blank chart on each side per student (see Appendix G), notebook paper for each student

**Prior homework:** Students will come to class having read through chapter 22 in *Pride and Prejudice*, pulled three quotes about marriage from those chapters, and having watched Lizzie Bennet Diaries episodes 16, 21, 36, 39, 41, and 42.
**Set** (2 minutes) Students will write down on a piece of paper their top three considerations/priorities when selecting colleges they apply to and colleges they want to attend. The teacher should give examples such as location, majors, or cost.

**Presentation of Information, Including Modeling** (20 minutes):

1. The teacher will create a T-chart on the board with Charlotte’s name at the top of one side and Elizabeth’s name at the top of the other.

2. The teacher will tell students that they will be talking about each woman’s perspective on marriage.

3. Students will offer suggestions for each woman about how she perceives marriage, what she does in the text, and quotes that support one woman or the other from the text.

4. Once each column has at least five different points in them, students will re-watch Lizzie Bennet Diaries episodes 16 (from 1:30 on) and 42 as a class. Students will be asked to write down important quotes.

5. The teacher will return to the board and will create a new chart below the original chart using the same columns.

6. Students will offer suggestions about each of the young adult’s—Lizzie and Charlotte—perceptions and decisions about jobs using quotes that support each character from the videos until there are at least five ideas in each column.

**Guided Practice:** (20 minutes)

1. Students will be placed into small groups by the teacher of 4 students.

2. Each student will receive a non-fiction passage on the importance of marriage in the 1800s. They will read these passages individually in their small groups.

3. Each student will receive a blank similarities and differences chart.
4. In small groups, students will be instructed to create a similarities and differences chart based on this passage and the Lizzie Bennet Diaries episodes comparing the point of marriage in the 1800s and the point of getting a job today.

5. Once completed, the teacher will tell the small group to bring back out their initial list of top considerations about college.

6. Students will compare everyone’s considerations in their small group to the similarities column of the chart they created, comparing the similarities between marriage in the 1800s and finding a job today to their choices about college.

7. As a class, each group will state a topic that appears on both lists.

8. Students will discuss the similarities between what they want in a college and what either Charlotte or Lizzie wants in marriage and a job.

**Independent Practice** (15 minutes)

1. Students will take out a piece of notebook paper and move to individual seats.

2. Students will write the teacher a letter explaining their top consideration about the college they want to attend, defending their decision using either Lizzie’s or Charlotte’s reasoning for marriage and a job by citing at least two quotes from both the text and the videos (four quotes total).

**Closure** (3 minutes)

1. Students will raise their hands depending if they agree with Lizzie or Charlotte when asked.

2. Students who agree with either character will defend why.

3. Students will turn in letter if complete.
Evaluation of Students:

1. Students will be graded on their letters on their defense of their opinion about what they are looking for in a college based on: if they cited the appropriate number of quotes from each source, if each quote supports their argument, if they make a clear and logical argument, and if their letter is grammatically correct.

2. If less than one-third of the students score below 80 percent, the students who do so will be provided time to meet with me about what they missed; they may receive extra help in grammar or writing style if necessary or further conversation comparing the videos to the original text to help show students the connection.

3. If one-third to one-half of the students score below 80 percent, the material will be reviewed before the following lesson with an emphasis on comparing the Lizzie Bennet Diaries videos to the original text.

4. If more than one-half of the students score below 80 percent, the material will be retaught in a different format the following week.

Extension

- Students can write a letter to Charlotte or Lizzie about whether they agree with either girl’s opinion and why.
- Students can present their reasoning behind their top considerations about college to their parents or members of the community.
- Students could break into groups and debate whether Charlotte’s or Lizzie’s life outlook is “better.”

Evaluation of Lesson

- What parts engaged the students? When were they not paying attention?
• Did the charts help students make the connections or did the students grasp the connections on their own?

• Did the videos seem to help students make the connection between marriage and college or were they unnecessary?

• Did all students participate in class discussion? Which students remained unengaged?

Conclusions

The LBD provides a way to help develop and build students’ schema either before or while they read Pride and Prejudice. Teachers can choose to use the LBD to help students understand and relate to Pride and Prejudice by having students watch all or a select number of the videos, preferably using the flipped classroom model.

Students can increase their schema and ability to relate to a text through assignments that directly compare the LBD to Pride and Prejudice or that compare the LBD to nineteenth-century England. A lesson plan is included in this chapter. Further lessons can be created based on the LBD chapter-to-video guide, episode summaries, and proposed reading and viewing schedules available in Appendixes B, C, and E.

Although any combination of videos and the original is currently suggested, to discover which format best helps students relate to Pride and Prejudice, studies will need to be conducted using no videos, select videos, and all of the videos in a high school English classroom.
CHAPTER VI: CONCLUSIONS

We live in a world where the same stories are adapted and re-told through books, movies, and television. *Pride and Prejudice* is the classic love story of the girl and the boy who, put rather simply, hate each other and then learn how to change their minds. It is a story of growing up; from acting like a selfish child to stepping back, analyzing your behavior, and realizing you made some mistakes. It is a story about two people who are not perfect, though, at times, they may believe themselves to be. It is about choices, change, and understanding both yourself and other people. Writers and directors have embraced the story of Elizabeth Bennet and Fitzwilliam Darcy, creating modernized and historically accurate versions to help bring their story to life for current and future generations.

One such adaptation, *The Lizzie Bennet Diaries* (LBD), took a different approach. Rather than trying to bring the classic love story to life, the creators chose to honor it—200 years after its publication—by retelling it. They kept true to the original authors’ voice, wit, and commentary on society. Due to a different format than any other adaptation of a classic novel to date, they had enough time to display every aspect, every storyline, theme, and plot point, of the original book. That new format—transmedia web series—created a medium that could reach lovers and haters of *Pride and Prejudice* as well as thousands of people who had never heard of, or at the very least, had never cared to read, the original book. Viewers stumbled across a YouTube channel seemingly created by a young adult struggling to find her place in the world. She had a crazy family and an overinvolved mother. She was stuck between a beautiful older sister and an energetic and outgoing younger sister. Her future was looming over her, with the dreaded fear of what to do after graduation hanging over her head. Her middle class family was struggling to keep afloat during the recession, with student loans threatening all three girls, each
of whom was determined to do what they loved, even if that did not involve a major or career that promised a steady income. Before the romantic drama even began, viewers knew Lizzie Bennet because they could see all of those characteristics and fears in themselves (Weinman; Davis).

Due to the format used—transmedia web series—many of those millions of viewers are in high school or college. They are students; some of them loved to read whatever was handed to them in their English classrooms; some of them hated reading for school, particularly classic novels and for some, specifically *Pride and Prejudice*. These students who hated reading could not connect to classic books. Sometimes this was due to a lack of motivation to shift through dense, unfamiliar language just to meet characters who they did not care about and could not relate to. These students did not have the schema needed to relate to these types of characters or comprehend how nineteenth-century England could be similar to their modern lives. These students wanted something they could understand with characters they could get to know and begin to care about.

They found that connection outside the classroom with the combination of The Lizzie Bennet Diaries and *Pride and Prejudice*. Students did not need the requirement of a grade to read the original text; they were inspired to do so because of their love for the characters they discovered in the web series. When these students were presented with the idea of learning *Pride and Prejudice* alongside The Lizzie Bennet Diaries, they said that they could not imagine a better way for them or their peers to personally connect with texts in a classroom (Rosenberg; Davis; Weinman). When thinking about the types of assignments that could be used to connect the classic story to the modernized videos, their interest soared. On discussion boards and through blog posts online, students were already making higher-level text-to-text and text-to-self
connections without the guidance of a teacher. Viewers who had never been inspired to do their class assignments on classic novels chose to read the original text while watching the videos, creating projects and leading discussions without teachers coercing them to do so with a grade (“Lizzie Bennet Diaries”).

With the help of a teacher, the connections students are creating independently could potentially rise to more advanced levels. As with any new tool, however, to use The Lizzie Bennet Diaries successfully in a classroom, teachers need to account for the possible negatives of using a modernized adaptation alongside a classic text. For example, the value of *Pride and Prejudice* will need to be emphasized in the classroom. Due to the more controversial nature of some aspects of The Lizzie Bennet Diaries, teachers may have to reach out to parents to make them aware of what their students will be viewing, depending on each class and the past content they have seen and read.

Each teacher will also have to decide how many videos are appropriate to show in each of their classes. The videos are available for free on the internet, so students could watch them all if they wished. If time does not permit for a teacher to teach all of the videos alongside *Pride and Prejudice*, then teachers should select which themes, characters, or relationships they would like to base their assignments off of depending on what they feel like their students need help with. Once they have picked those areas they wish to focus on, they can select the corresponding videos to tell their students what to watch.

The LBD has the potential to be a useful tool that successfully connects students to *Pride and Prejudice* by taking the time to build and reach students’ schema to bridge the gap created by 200 years of cultural changes. To confirm these conclusions, teachers or educational researchers would need to conduct studies of classrooms attempting to use all of the videos and
select videos with the original text. That type of study would help to conclude whether the LBD works outside of theory as well as which format, all or select videos, is more helpful.

On a personal level, these videos provided me with a similar experience to many of those people I interviewed. I had read, and loved, *Pride and Prejudice* prior to watching The Lizzie Bennet Diaries, but when I stumbled across the third video two weeks after they were first published, I was hooked. I grew with Lizzie, Jane, Lydia, and Charlotte; I saw pieces of myself in each of their characters. Re-watching the videos and rereading the text for this paper brought those emotions back; I smiled, laughed, and cried with the girls as their lives changed, for better or for worse. As a student who loved reading but hated reading for school, I hope to see adaptations like The Lizzie Bennet Diaries find their place in high school English classrooms to provide a better reading and learning experience for students and teachers and to possibly also help create a few more Austen fans along the way.
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Kim, Jung. “Pairing Young Adult Literature with Traditional Text(s) Books.” *Lewis University.* PowerPoint. n. d. 18 Dec. 2013.


Stevens, Kathleen C. “Can We Improve Reading by Teaching Background Information?”


---. “The Effect of Background Knowledge on the Reading Comprehension of Ninth Graders.”


APPENDIX A: PARENT LETTER

[Date]

Dear Parents,

I hope you have been having a good start to the school year. Your child is in my [Class Name]. We are excited to start a new unit next week on *Pride and Prejudice*.

To help inspire students to connect with the Austen classic, they will be watching videos from The Lizzie Bennet Diaries, a YouTube series which modernizes *Pride and Prejudice*. You can find out more about these videos at the following links:

**Website**: [http://www.lizziebennet.com](http://www.lizziebennet.com)

**YouTube Page**: [http://www.youtube.com/LizzieBennet](http://www.youtube.com/LizzieBennet)

Before your student starts the videos, I wanted to inform you about some of the content discussed in them.

In *Pride and Prejudice*, the youngest sister, Lydia Bennet eventually runs away with a male character. At the time the novel was written, that behavior was considered a serious offense that would permanently damage the reputation of Lydia and her sisters. To modernize the Lydia storyline, The Lizzie Bennet Diaries depicts Lydia as a 20-year-old (she turns 21 during the series) young woman attending community college who loves drinking and partying. Though never seen on camera, it is mentioned that Lydia participates in underage drinking.

To modernize Lydia’s other storyline, running away with a man, Lydia creates a sex tape with the same male character, who then tries to sell the tape online without her consent. None of the tape is ever seen in the videos; the most romantic behavior ever displayed in the videos is a few kisses. As the series progresses, Lydia shows how much she regrets her actions and behavior, with a calmer, but still social Lydia emerging about the event. This portrayal of Lydia’s behavior is vital to help students understand how horrific Lydia’s actions were at the time the novel takes place, as Lydia’s behavior in the original novel does not seem inappropriate to many high school students.

On camera, Lizzie, the girl telling her story through video blogs, often depicts past actions through “costume theatre,” where she mimics other people’s behavior, often by mocking them. As the videos develop along with the plot in *Pride and Prejudice*, Lizzie grows as she realizes how she often unfairly depicts other people. In class, we will be discussing this aspect of the videos in relationship to Lizzie’s tendency to make quick judgments in the original novel as well as whether Lizzie’s actions could be considered “cyberbullying” and what that means in today’s society.

Please let me know if you would like any more information on how these topics will be addressed in the classroom. I wanted to make you aware of what we would be studying in case
your students come to you with any questions at home. All of the videos can be found at the above links for you to watch, if you wish, at your convenience.

Thank you,

[Teacher’s name]
[Teacher’s contact information]
APPENDIX B: THE LIZZIE BENNET DIARIES CHAPTER-TO-VIDEO COMPARISON

These tables may help teachers decide when to assign videos to students since the chronology of the videos does not always align with the chronology of the original text (see tables 1, 2, and 3). All volumes and chapters align with the Signet Classics version of *Pride and Prejudice*.

Table 1

**Volume I: Chapter-to-Video *Pride and Prejudice* to the LBD Comparison**

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Video Numbers</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1, 2,</td>
<td>These videos serve as introductions to the characters so they do not necessarily align with a specific book chapter.</td>
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<td>2</td>
<td>3</td>
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<td>3</td>
<td>4, 6, 7</td>
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<td>4</td>
<td>5</td>
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<td>5</td>
<td>8</td>
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<tr>
<td>6</td>
<td>10, 11, 14, 15, 16</td>
<td>This video does not correspond to a chapter in the books. It provides background on Lizzie’s childhood proposal to Ricky Collins.</td>
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<td>7</td>
<td>19, 26, 27</td>
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<td>8</td>
<td>28, 29, 30</td>
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<td>9</td>
<td>20</td>
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<td>10</td>
<td>31, 33</td>
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<td>25, 35, 36</td>
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<td>14</td>
<td>17, 36, 37</td>
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<td>15</td>
<td>18, 39, 44</td>
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<tr>
<td>16</td>
<td>38, 45, 46</td>
<td>This video focuses on Lizzie wrapping up the semester and beginning her job search. She and Charlotte discuss how looking for a job is like looking for a guy.</td>
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</tbody>
</table>

Appendix A does not include a chapter-by-chapter comparison.
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<thead>
<tr>
<th>Chapter</th>
<th>Video Numbers</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>47, 48, 49</td>
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<td>2</td>
<td>48</td>
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<td>3</td>
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<td>58, 59</td>
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<td>11</td>
<td>59, 60</td>
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<td>12</td>
<td>61, 62, 68, 82</td>
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<td></td>
<td>63, 64</td>
<td>Caroline shows up to dinner with Ms. De Bourgh while Lizzie is visiting Collins and Collins. Caroline fishes for information about what is in Darcy’s letter to Lizzie. Charlotte calls Caroline out on manipulating Lizzie, Bing, and Darcy.</td>
</tr>
<tr>
<td></td>
<td>65, 66</td>
<td>Lizzie discusses going home for Thanksgiving and talks to Mr. Collins. Lizzie blackmails Mr. Collins into letting Charlotte come home for the holiday.</td>
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<td>13</td>
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<td>16</td>
<td>67</td>
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<td></td>
<td>69</td>
<td>Jane and Lydia talk about Darcy, Bing, and Caroline showing that Lydia cares for Jane’s well-being. Lydia reflects on feeling left behind as Jane and Lizzie move on with their lives.</td>
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<tr>
<td>17</td>
<td>70</td>
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<td>18</td>
<td>71</td>
<td>Lydia plans her birthday party.</td>
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<td>22</td>
<td>41, 42</td>
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<td>23</td>
<td>43</td>
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</table>
Lizzie gives Lydia her birthday present, a book on how a party girl can turn into a successful adult. Lydia takes offense to the book, the girls fight, and Lydia feels like Lizzie has turned against her. Lydia and Lizzie continue to fight, with Lydia telling Lizzie to not bother worrying about her while Lydia is in Vegas for Christmas.

Lizzie, Jane, and Charlotte ask about their viewers’ favorite Christmas traditions.

Table 3

Volume III: Chapter-to-Video *Pride and Prejudice* to the LBD Comparison

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Video Numbers</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1</td>
<td>77, 78</td>
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<td>2</td>
<td>79, 80</td>
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<tr>
<td>3</td>
<td>81</td>
<td>Lizzie decides to stay out of other people’s business. Bing, Gigi, and Lizzie talk, showing the clear class distinctions between the Darcys and the Bennets. Bing asks Lizzie about Jane.</td>
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<td>4</td>
<td>84, 85</td>
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<td>5</td>
<td>85, 86</td>
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<td>91, 97</td>
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<td>12</td>
<td>92</td>
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<td>13</td>
<td>93</td>
<td>Charlotte comes back for a break. Charlotte and Lizzie talk about her possible feelings towards Darcy.</td>
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<td>14</td>
<td>95</td>
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<td>15</td>
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### APPENDIX C: THE LIZZIE BENNET DIARIES EPISODE ANALYSIS

<table>
<thead>
<tr>
<th>Video</th>
<th>Plot</th>
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</table>
| The Lizzie Bennet Diaries Ep. 1: My Name is Lizzie Bennet | Lizzie Bennet introduces herself and her videos. Viewers learn that Lizzie is a (single) 24-year-old graduate student and that her mother is determined to marry her off. Viewers get their first glimpse of Lizzie’s “costume theatre” with her acting as her mother, and Charlotte filling in as Mr. Bennet. In their skit, Lizzie, as Mrs. Bennet, mentions that a rich young medical student has moved into the local Netherfield mansion.  

**Appearances By:** Lizzie, Charlotte, Lizzie’s Mrs. Bennet, Charlotte’s Mr. Bennet, Lydia  

**Themes:** Gender Equality, Lizzie and Lydia |
| The Lizzie Bennet Diaries Ep. 2: Sisters: Problematic to Practically Perfect | Lizzie introduces her two sisters, Jane and Lydia. Jane, Lizzie’s older sister, is “practically perfect in every way.” She wants to be a fashion designer and is currently working her way up the chain. She is “the sweetest person you’ll ever meet.”  

Lydia, Lizzie’s younger sister, is described by Lizzie as a “puppy—a cute, adorable, hump the neighbor’s leg, never know where she sleeps puppy…yea she chews your slippers and marks her territory all over town, but you still love her.”  

Lizzie also introduces Charlotte Lu, her best friend since they were fetuses (their mothers were friends and went into labor at the same time).  

**Appearances By:** Lizzie, Jane, Charlotte  

**Themes:** Lizzie and Lydia, Lizzie and Jane, Lizzie and Charlotte, Family, Gender Equality |
| The Lizzie Bennet Diaries Ep. 3: Parents: Opposingly Supportive | Lizzie introduces her parents (though we do not see them on screen). Her mother “loves a good panic” while her dad loves to read by the fire and is “calm, smart, and supportive.”  

She describes how Mrs. Bennet wants Mr. Bennet to go meet Bing Lee, but he refuses, only telling her that he has visited Bing Lee after she is so fed up with him not seeing Bing Lee that she claims to not want to hear the name Bing Lee again. The family will meet Bing Lee at the upcoming Gibson wedding.  

**Appearances By:** Lizzie, Lizzie’s Mrs. Bennet, Charlotte’s Mr. Bennet, Lydia, Lizzie’s Bing Lee  

**Themes:** Family, Relationships, Lizzie and Lydia |
| The Lizzie Bennet Diaries | Lizzie explains how her Mom is freaking out because Bing Lee is going to the airport to pick up “500 teenage prostitutes” to attend the Gibson wedding with him. Lydia informs everyone that Bing Lee actually only brought back one girl from the airport, his sister, along with another rich, attractive man. Lizzie insinuates that Bing and the other man he brought with him—Darcy—are a couple.  
**Appearances By:** Lizzie, Lizzie’s Mrs. Bennet, Lydia  
**Themes:** Social Class, Lizzie and Lydia |
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<tr>
<td><strong>Ep. 4:</strong> Bing Lee and His 500 Teenage Prostitutes</td>
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| The Lizzie Bennet Diaries | Lizzie and Jane reflect on the Gibson wedding. Jane does not want to talk, so Lizzie pretends to be Jane. Lizzie, as Jane, talks about how Bing and Jane hit it off at the wedding, dancing together all night. Lizzie mentions that Jane got along with Caroline, Bing’s sister, too. Jane brings up Darcy, obviously upsetting Lizzie.  
**Appearances By:** Lizzie, Jane, Lizzie’s Jane, Jane’s Lizzie  
**Themes:** Lizzie and Jane, Jane and Bing, Relationships |
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<tbody>
<tr>
<td><strong>Ep. 5:</strong> After the Wedding: The Real Bing Lee</td>
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</table>

| The Lizzie Bennet Diaries | Lizzie describes her first time meeting Darcy at the Gibson wedding. She says that Darcy is “boring, stuffy, unbelievably rude. He believes he is too good for us common folk.” She spends the entire video bashing him. She and Lydia re-enact a conversation Lizzie overheard him having with Bing Lee saying that Jane was “the only pretty girl at the wedding even if she smiles too much.”  
**Appearances By:** Lizzie, Lydia, Lydia’s Bing Lee, Lizzie’s Darcy  
**Themes:** Lizzie and Darcy, Social Class, Lizzie and Lydia, Pride, Prejudice |
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<tbody>
<tr>
<td><strong>Ep. 6:</strong> Snobby Mr. Douchey</td>
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</table>

| The Lizzie Bennet Diaries | In response to her viewers feeling that Lizzie was a bit harsh on Darcy in her last video, Lizzie talks about her forced dance with Darcy because she caught the bouquet, and he caught the garter. Darcy does not talk much during the dance. She overhears him telling Bing to go back to dancing with Jane because Bing is wasting his time with Darcy. Darcy then says that “Lizzie’s decent enough but why would I continue to dance with her when no-one else does.”  
**Appearances By:** Lizzie, Lizzie’s Darcy  
**Themes:** Lizzie and Darcy, Relationships, Pride, Prejudice |
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<tbody>
<tr>
<td><strong>Ep. 7:</strong> The Most Awkward Dance Ever</td>
<td></td>
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<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Lizzie and Charlotte debate about relationships. Lizzie insists that she cannot agree to support Jane and Bing because her mom set them up. Charlotte says that with that mindset, friends setting someone up on a blind date is an arranged marriage. Lizzie cannot come up with anything wrong with Bing other than the fact that her mother likes him. Their conversation moves on to Darcy, who Charlotte says is incredibly shy (based on the local gossip). Lizzie does not care.</td>
</tr>
</tbody>
</table>
| Ep. 8: Charlotte’s Back! | **Appearances By:** Lizzie, Charlotte  
**Themes:** Lizzie’s Development, Prejudice, Relationships, Lizzie and Darcy |
| The Lizzie Bennet Diaries | Lizzie answers viewers’ questions submitted on social media sites. |
| Questions and Answers #1 | **Appearances By:** Lizzie, Lydia  
**Themes:** Lizzie and Lydia, Relationships |
| The Lizzie Bennet Diaries | Lizzie rants about how she should not have to get married now—“I am single and that is perfectly okay.” She claims that her Mom dressed her as a spinster in second grade. Charlotte tells her that she was a witch. To shut her Mom up, Lizzie proposed to Ricky Collins in second grade. It didn’t work out because “his kickball games interfered with arts and crafts,” which ended up being a good thing because Rick Collins “grew up to be kind of a dick.” |
| Ep. 9: Single and Happy(ish) | **Appearances By:** Lizzie, Charlotte, Lizzie’s Mrs. Bennet  
**Themes:** Gender Equality, Relationships, Ricky Collins |
| The Lizzie Bennet Diaries | Sure that her viewers are bored with her sisters’ romantic drama, Lizzie decides to boost her viewership by showing pictures of cats and chinchillas. Before she can post the first photo, Jane stops by, very excited that Bing sent her flowers at work. Bing invites the Bennet family to come visit Bing, Caroline, and Darcy. |
| Ep. 10: Cats and Chinchillas | **Appearances By:** Lizzie, Jane  
**Themes:** Jane and Bing, Lizzie and Jane |
<table>
<thead>
<tr>
<th>Season</th>
<th>Episode</th>
<th>Summary</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Ep. 11: The Charming Mr. Lee</td>
<td>After dinner at the Lees, where Bing managed to send Mrs. Bennet and Lydia home before they caused too much trouble, Lizzie is convinced that Bing might actually be a good guy. The Lees and Darcy are now invited to the Bennet house, causing Mrs. Bennet to freak out. Jane and Bing talked all night. Charlotte points out that it may be hard for other people to tell that Jane actually likes Bing because Jane is equally nice to everyone. <strong>Appearances By:</strong> Lizzie, Lydia, Charlotte <strong>Themes:</strong> Jane and Bing, Relationships</td>
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<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Ep. 12: Jane Chimes In</td>
<td>Jane stops by because Lizzie’s commenters point out that Lizzie may be a bit biased in how she portrays her friends and family. Jane gives her opinions on the various people in their lives. The girls discuss Caroline, with Lizzie wondering if Caroline is fake-nice to Jane. <strong>Appearances By:</strong> Jane, Lizzie <strong>Themes:</strong> Lizzie’s Development, Prejudice</td>
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<td>The Lizzie Bennet Diaries</td>
<td>Ep. 13: Bing! It’s Time for Dinner</td>
<td>Lizzie gives moment-by-moment updates throughout the dinner where Bing and Caroline come over. Mrs. Bennet freaks out about what to cook. Mrs. Bennet and Lydia embarrass themselves, so Lizzie plans to get them out of the house. <strong>Appearances By:</strong> Lizzie, Lydia <strong>Themes:</strong> Lizzie and Lydia, Family</td>
</tr>
<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Ep. 14: I Really Suck at Video Games</td>
<td>Lizzie talks about how she is getting nervous about Jane and Bing growing so close so fast. Lizzie and Lydia re-enact Darcy arguing with Bing. <strong>Appearances By:</strong> Lizzie, Lydia, Lizzie’s Bing Lee, Lydia’s Darcy, Lizzie’s Jane <strong>Themes:</strong> Lizzie and Lydia</td>
</tr>
<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Ep. 15: Lizzie Bennet is in Denial</td>
<td>Charlotte manipulates Jane into helping her hijack Lizzie’s video blog to reveal the truth about the recent events at Carter’s Bar. They re-enact a conversation between Caroline and Darcy where Darcy compliments Lizzie’s “fine eyes” much to Caroline’s dismay. <strong>Appearances By:</strong> Jane, Charlotte, Charlotte’s Caroline, Jane’s Darcy <strong>Themes:</strong> Prejudice, Lizzie and Darcy</td>
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<tr>
<td>Episode</td>
<td>Summary</td>
<td>Appearances By</td>
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<td>Ep. 16: Happiness in the Pursuit of Life</td>
<td>Lizzie berates Charlotte for “dramatizing” last week’s events. As Charlotte and Lizzie talk about the future, Charlotte reveals her inner cynicism and practical approach to happiness and success.</td>
<td>Lizzie, Charlotte</td>
</tr>
<tr>
<td>Ep. 17: Swimming with Scissors</td>
<td>Lizzie talks about how the local university has an annual swimming competition, bringing many hot swimmers to town, who cause Lydia to “go completely crazy.” Lydia introduces the “List of Why Lizzie Bennet is Perpetually Single.” Lizzie agrees to go to Carter’s with Lydia.</td>
<td>Lizzie, Lydia</td>
</tr>
<tr>
<td>Ep. 18: 25 Douchebags and a Gentleman</td>
<td>Lizzie describes how she has felt sad lately because Jane has been so happy with Bing. Then she talks about a certain “gentleman” who surprised Lizzie with his nice behavior, George Wickham.</td>
<td>Lizzie, Jane, Jane’s Lizzie, Lizzie’s Wickham</td>
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<td>Ep. 19: The Green Bean Gelatin Plan</td>
<td>Lizzie is very tired due to going grocery shopping at 4 a.m. because her mother does not want the neighbors to see them using coupons. Jane freaks out when she learns from Lizzie that their mom wants her to carry a cranberry Jell-O mold (with green beans in it) over to Bing Lee’s house during an upcoming rain storm, hoping that he will invite her in to wash her dress.</td>
<td>Lizzie, Lizzie’s Mrs. Bennet, Jane, Jane’s Mrs. Bennet</td>
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<td>Ep. 20: Enjoy the Adorbs</td>
<td>Lydia takes over the videos because Lizzie and Charlotte are cramming for finals. Lydia re-enacts her reminding Bing about a drunk promise he made to have a party. He agrees. Viewers meet “Kitty,” Lydia’s cat.</td>
<td>Lydia, Jane, Jane’s Bing Lee</td>
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<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Even though the semester is over, Lizzie plans to not end the video blogs but instead to use them as a tool to network in the future. Lizzie complains about job interviews, comparing them to dating.</td>
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| Ep. 21: The Semester is Over | **Appearances By:** Lizzie, Charlotte  
**Themes:** Financial Problems, Job Search, Happiness, Success |
| The Lizzie Bennet Diaries | Lizzie hides from Jane because she does not want to go to Bing’s party. Jane convinces her to go. |
| Ep. 22: The Unavoidable Invitation | **Appearances By:** Lizzie, Jane  
**Themes:** Lizzie and Jane |
| The Lizzie Bennet Diaries | Lizzie answers more questions and answers from viewers with Charlotte. |
| Questions and Answers #2 | **Appearances By:** Lizzie, Charlotte  
**Themes:** Lizzie and Charlotte |
| The Lizzie Bennet Diaries | Lizzie talks about Bing’s party including how Jane did not come home from the party. Jane insists they stayed up all night talking. Lizzie becomes concerned that she will lose her sister. Lydia tells Lizzie that she will always have her, Lizzie criticizes Lydia, and Lydia seems hurt (though she bounces back quickly). |
| Ep. 23: One Sister Behind | **Appearances By:** Lizzie, Charlotte, Charlotte’s Bing, Jane’s Lizzie, Lydia  
**Themes:** Jane and Bing,, Relationships, Lizzie and Jane, Lizzie and Lydia, Lydia’s Development |
| The Lizzie Bennet Diaries | Lizzie re-enacts how her mom freaked out that Jane came home at all from the Lee’s house. Lizzie talks about Vidcon, which they will be attending tomorrow. Charlotte plans to look for job and networking activities. |
| Ep. 24: Jane’s Back and Mom Isn’t Happy | **Appearances By:** Lizzie, Jane, Lizzie’s Mrs. Bennet, Charlotte’s Mr. Bennet  
**Themes:** Jane and Bing,, Lizzie and Jane |
| The Lizzie Bennet Diaries | Lizzie films from Vidcon, an annual convention on web video. Ricky Collins interrupts her video to talk about his work in online video. |
| Ep. 25: Vidcon Interruption | **Appearances By:** Lizzie, Ricky Collins, Charlotte  
**Themes:** Ricky Collins, Job Search, Point of View |
| The Lizzie Bennet Diaries | Lizzie films another video from Vidcon. Lizzie finds out that her mom is remodeling the house, so they cannot return there. They are planning to stay at their cousin Mary’s house for the course of the renovation, which makes Lizzie nervous because of how small the house is. Jane tells Lizzie that Bing offered to let Jane stay at Netherfield with him, and Jane convinces him to invite Lizzie as well.  
**Appearances By:** Lizzie, Lydia, Jane  
**Themes:** Family, Financial Problems, Social Class |
| The Lizzie Bennet Diaries | Lizzie films from Netherfield. She feels out of place in the very expensive mansion, especially because she is living under the same roof as Darcy. Caroline walks in on Lizzie and Jane filming and tells Lizzie that she has watched Lizzie’s video diaries. Caroline convinces her to keep filming video blogs and promises to not tell the guys.  
**Appearances By:** Lizzie, Jane, Caroline  
**Themes:** Social Class, Caroline Lee |
| The Lizzie Bennet Diaries | Bing Lee walks in on Jane filming a video letter to Charlotte. Jane has a cold, and Bing comes to check on her.  
**Appearances By:** Lizzie, Jane, Bing  
**Themes:** Jane and Bing |
| The Lydia Bennet Ep. 1: Boredom | Lydia is bored at Mary’s house because she has no car or Wi-Fi. Lydia decided to start her own videos to entertain herself. Mary obviously dislikes Lydia’s bubbling personality.  
**Appearances By:** Lydia, Mary  
**Themes:** Mary, Lydia’s Development |
| The Lizzie Bennet Diaries | Lizzie talks about whether it is ethical to have Bing in the videos without his knowledge. Bing decides to buy Jane a movie to help her feel better. Caroline convinces Lizzie that it is fine to have Bing on film.  
**Appearances By:** Lizzie, Bing, Caroline, Lizzie’s Bing  
**Themes:** Caroline Lee |
| The Lydia Bennet Ep. 2: About a Boy | Lydia talks to Mary and discovers that Mary has a crush. Lydia is determined to help Mary win him over.  

**Appearances By:** Lydia, Mary  

**Themes:** Lydia’s Development, Mary |
|---|---|
| The Lizzie Bennet Diaries Ep. 30: Ticking Clock | Lizzie really wants to go home because she feel like she has outstayed her welcome at Netherfield, and she is sick of being “scrutinized” by Darcy. She mocks Darcy’s definition of an “accomplished woman.” Lizzie’s mother calls her to tell her the house renovations are going to take more time.  

**Appearances By:** Lizzie, Caroline  

**Themes:** Lizzie and Darcy, Caroline Lee, Relationships, Gender Equality |
| The Lydia Bennet Ep. 3: The Lodger | Lydia invites a random guy to rent out Mary’s attic so she can make some money.  

**Appearances By:** Lydia, Mary  

**Themes:** Lydia’s Development, Mary, Financial Problems |
| The Lizzie Bennet Diaries Ep. 31: Convertible Carpool | Lizzie gets upset at how pleasant Bing and Jane are together. Lizzie decides that Darcy, though still disagreeable, is good for an argument. She and Caroline make fun of Darcy, re-enacting Caroline asking him if he is writing an email to Gigi. Bing interrupts them to tell them Darcy and Jane are ready downstairs to go to the wine tasting. Lizzie insists on staying at Netherfield.  

**Appearances By:** Lizzie, Caroline, Lizzie’s Darcy, Caroline’s Bing  

**Themes:** Caroline Lee, Lizzie and Darcy |
| The Lydia Bennet Ep. 4: Peer Pressure | Mary is upset because girls at school saw Lydia’s video blog and are teasing her about liking the boy at the mall. Lydia explains how she solves her problems with alcohol. Mary says she does not drink; Lydia is confused and then decides to peer pressure Mary into drinking with her.  

**Appearances By:** Lydia, Mary  

**Themes:** Lydia’s Development, Mary |
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<tr>
<th>Episode</th>
<th>Summary</th>
<th>Appearances By</th>
<th>Themes</th>
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<tr>
<td>The Lizzie Bennet Diaries Ep. 32: Turn About the Room</td>
<td>Caroline manipulates Lizzie into talking about Darcy working in the lounge. Caroline persuades Lizzie to walk around the room to distract Darcy. He refuses to join them, saying that he sees through their deceptive nature. Caroline pushes Lizzie to criticize Darcy on camera.</td>
<td>Lizzie, Caroline, Lizzie’s Darcy</td>
<td>Pride, Lizzie and Darcy, Caroline Lee</td>
</tr>
<tr>
<td>The Lydia Bennet Ep. 5: Babysitting</td>
<td>Lydia got fired from babysitting because the children tracked mud on the Turkish rug. Lydia seems depressed but then reveals to have taken some of her old bosses’ Xanax. Mary takes it away from her and then goes out with Lydia for ice cream to make her feel better.</td>
<td>Lydia, Mary</td>
<td>Lydia’s Development, Mary</td>
</tr>
<tr>
<td>The Lizzie Bennet Diaries Questions and Answers #3</td>
<td>Lizzie answers more questions from viewers. Caroline stops by with a purse for Lizzie, which Lizzie decides to give away to one of her viewers.</td>
<td>Lizzie, Caroline</td>
<td>Caroline Lee, Social Class</td>
</tr>
<tr>
<td>The Lizzie Bennet Diaries Ep. 33: Nope! He Doesn’t Like Me!</td>
<td>Jane is convinced that Darcy likes Lizzie, and Lizzie denies it. Jane reminds Lizzie of when Darcy awkwardly asked her to dance, and Lizzie ignored him. Jane points out that Darcy later, in response to Lizzie’s antics, told Lizzie that he could never hate her.</td>
<td>Lizzie, Jane, Jane’s Darcy</td>
<td>Lizzie and Darcy, Pride, Prejudice, Lizzie and Jane</td>
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<tr>
<td>The Lydia Bennet Ep. 6: Kitty Bennet</td>
<td>Kitty makes an appearance in Lydia’s Video Blog. Lydia reflects on missing her sisters and her new friendship with Mary.</td>
<td>Lydia, Kitty</td>
<td>Lydia’s Development</td>
</tr>
<tr>
<td>The Lizzie Bennet Diaries Ep. 34: Lizzie, Come Home</td>
<td>Lizzie wants to go home. Bing asks Lizzie if Jane has seemed apathetic lately, and Lizzie just says Jane wants to go home. Jane stops by to tell Lizzie that they can go home.</td>
<td>Lizzie, Lizzie’s Mrs. Bennet, Bing, Jane</td>
<td>Jane and Bing, Family</td>
</tr>
<tr>
<td>The Lydia Bennet Diaries</td>
<td>Ep. 7: Going Home</td>
<td>Lydia is excited to be able to go home. Mary talks to Lydia about someone who put unicorn stickers on the car windows of the girls who were making fun of her. The two girls grow closer.</td>
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<td><strong>Appearances By:</strong></td>
<td>Lydia, Mary</td>
<td><strong>Themes:</strong> Lydia’s Development, Mary</td>
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<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Ep. 35: Home Sweet Home</td>
<td>Everyone has returned home. Lizzie questions who names their house (referring to Netherfield), and Jane tells her to be nicer. Charlotte tells Lizzie that they need to pursue networking opportunities from Vidcon, particularly Ricky Collins. He is coming over for dinner that night.</td>
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<tr>
<td><strong>Appearances By:</strong></td>
<td>Lizzie, Charlotte, Jane, Lydia, Lizzie’s Mrs. Bennets</td>
<td><strong>Themes:</strong> Relationships, Ricky Collins, Lizzie and Lydia</td>
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<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Ep. 36: Mr. Collins Returns</td>
<td>Ricky Collins barges into Lizzie’s room to talk about his background in web video. Charlotte criticizes Lizzie for antagonizing him.</td>
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<tr>
<td><strong>Appearances By:</strong></td>
<td>Lizzie, Charlotte, Ricky Collins</td>
<td><strong>Themes:</strong> Social Class, Job Search, Financial Problems, Ricky Collins</td>
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<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Ep. 37: Lydia vs. Mr. Collins</td>
<td>Lydia tries to persuade Lizzie to let her borrow her car. Ricky Collins wants to know more about Lizzie’s video blogging process. Upset, Lizzie storms out of the room leaving Lydia and Ricky Collins alone. Lydia shows him how Lizzie blogs by showing off her costume theatre techniques, successfully scaring off Mr. Collins.</td>
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<tr>
<td><strong>Appearances By:</strong></td>
<td>Lizzie, Lydia, Ricky Collins, Lydia’s Mr. Bennet, Mr. Collins’ Mrs. Bennet, Lydia’s Lizzie, Mr. Collins’ Darcy, Lydia’s Jane, Mr. Collins’ Bing Lee</td>
<td><strong>Themes:</strong> Lizzie and Lydia, Ricky Collins</td>
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<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Ep. 38: Tale of Two Gents</td>
<td>Lizzie has been texting/flirting with George Wickham. Mr. Collins has been over for dinner constantly and is returning again that night. Jane and Lizzie compare Collins and Wickham.</td>
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<tr>
<td><strong>Appearances By:</strong></td>
<td>Lizzie, Lydia, Jane</td>
<td><strong>Themes:</strong> George Wickham, Ricky Collins, Social Class, Financial Problems</td>
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<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Ricky Collins stops by and offers Lizzie a job opportunity as his partner in his web video company. Lizzie refuses vehemently even after Ricky provides her with three different offers.</td>
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| Ep. 39: The Insistent Proposal | **Appearances By:** Lizzie, Lizzie’s Mrs. Bennet, Ricky Collins  
**Themes:** Ricky Collins, Job Search, Financial Problems, Social Class, Happiness |
| The Lizzie Bennet Diaries | Lizzie’s mother is furious at Lizzie for refusing Mr. Collins’ job offer especially with the financial situation of the family. |
| Ep. 40: Proposal Fallout | **Appearances By:** Lizzie, Lizzie’s Mrs. Bennet, Jane  
**Themes:** Ricky Collins, Job Search, Financial Problems, Social Class |
| The Lizzie Bennet Diaries | Lizzie and Jane answer more questions from viewers. |
| Questions and Answers #4 | **Appearances By:** Lizzie, Jane  
**Themes:** Lizzie and Jane |
| The Lizzie Bennet Diaries | Ricky Collins appears with Charlotte to “finish his story” for the viewers. He admits to coming to the area to try to woo Lizzie into being his business partner and still needing a new partner. He ends up offering Charlotte the same job (at the highest package he offered Lizzie). |
| Ep. 41: Your Pitch Needs Work | **Appearances By:** Charlotte, Ricky Collins  
**Themes:** Lizzie and Charlotte, Ricky Collins, Financial Problems, Job Search, Success |
| The Lizzie Bennet Diaries | Charlotte accepts Mr. Collins’ job offer, and she will be leaving the next week. Lizzie and Charlotte fight. Lizzie argues that Charlotte is selling out and throwing away her education and dreams. Charlotte says that she needs to take the job because of the lucrative opportunity to help her family. Lizzie refuses to attempt to understand. |
| Ep. 42: Friends Forever | **Appearances By:** Lizzie, Charlotte  
**Themes:** Lizzie and Charlotte, Ricky Collins, Social Class, Financial Problems, Job Search, Happiness, Success |
| The Lizzie Bennet Diaries | Lizzie attempts to get over her argument with Charlotte, but she admits to missing her best friend. Lydia applies to be Lizzie’s new video partner. Jane and Lydia drag Lizzie to Carters where Wickham will be that night. |
| Ep. 43: Missing Charlotte | **Appearances By:** Lizzie, Jane, Lydia  
**Themes:** Lizzie and Charlotte, Lizzie and Lydia, Lydia’s Development |
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<tr>
<th>The Lizzie Bennet Diaries</th>
<th>Lizzie talks about the “drama” at Carters involving Darcy glaring at Wickham and then leaving the table.</th>
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<tr>
<td>Ep. 44: Darcy Wickham Drama</td>
<td><strong>Appearances By:</strong> Lizzie, Jane, Jane’s Darcy, Lizzie’s Darcy  <strong>Themes:</strong> George Wickham, Lizzie and Darcy</td>
</tr>
<tr>
<td>Maria Of The Lu Ep. 1: Intro to Vlogging</td>
<td>Maria, Charlotte’s little sister, is the new intern at Collins and Collins. She is learning how to create video blogs.  <strong>Appearances By:</strong> Maria, Charlotte</td>
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<td>The Lizzie Bennet Diaries Ep. 45: Wickham Story Time</td>
<td>George Wickham visits Lizzie’s video blog. He tells his story about his and Darcy’s past relationship. Retold through a story about “Darvit” (Darcy) and “Batman” (Wickham), viewers learn that Darcy and Wickham grew up together, and Darcy’s father promised to pay for Wickham to go to college. When the time came for Wickham to go to college, Darcy refused to pay for it because Wickham “didn’t deserve” to go to the college.  <strong>Appearances By:</strong> Lizzie, Wickham, Lydia  <strong>Themes:</strong> George Wickham, Lizzie and Darcy, Lydia’s Development, Pride</td>
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<td>Maria Of The Lu Ep. 2: What Are You Watching?</td>
<td>Maria talks about her experiences at Collins and Collins so far. She talks about how she is supposed to watch web video to learn about web video, and her experience watching Lizzie’s latest videos. Charlotte tells her that she cannot talk about Lizzie’s videos in her videos.  <strong>Appearances By:</strong> Maria, Charlotte  <strong>Themes:</strong> Lizzie and Charlotte</td>
</tr>
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<td>The Lizzie Bennet Diaries Ep. 46: Birthday Party Battle Plan</td>
<td>Lizzie has created a plan for Bing Lee’s upcoming birthday party to keep Mrs. Bennet away from Bing Lee. George Wickham appears in Lizzie’s video, and Lizzie invites Wickham to come to the party with her. He promises to go with her.  <strong>Appearances By:</strong> Lizzie, Wickham, Jane  <strong>Themes:</strong> George Wickham, Relationships, Lizzie and Jane</td>
</tr>
<tr>
<td>Maria Of The Lu Ep. 3: Vlogging 2.0</td>
<td>Maria talks about how Charlotte got invited to Bing Lee’s birthday party, but Charlotte refuses to go. Charlotte and Maria talk about how Lizzie and Charlotte are growing apart.  <strong>Appearances By:</strong> Maria, Charlotte  <strong>Themes:</strong> Lizzie and Charlotte</td>
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<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Lizzie answers random questions from viewers. Wickham stops by.</td>
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<td>Ep. 47: It’s About Communicating</td>
<td>Lizzie complains about how Darcy forced Wickham to stand her up at Bing Lee’s party. Lizzie danced with Darcy at the party. Lydia points out that Wickham should have called Lizzie by now regardless of what happened. Mrs. Bennet mingled with the younger people at the party, calling herself the “inevitable future mother-in-law of the host,” embarrassing Lizzie and Jane. Jane made Bing snickerdoodles for his birthday, but he was not at home. While filming the video, Jane learns from Twitter that Bing is returning permanently to Los Angeles (without telling Jane anything).</td>
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<td>Appearances By: Lizzie, Lydia, Lizzie’s Darcy, Lydia’s Lizzie, Jane</td>
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<td>Themes: George Wickham, Lizzie and Darcy, Jane and Bing</td>
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<tr>
<td>Maria Of The Lu Ep. 4: Editing Exercise</td>
<td>Maria practices making web video by interviewing Charlotte. Charlotte gives her editing tips while Maria questions Charlotte as to why she never wants to be on camera by herself.</td>
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<td>Appearances By: Maria, Charlotte</td>
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<td>The Lizzie Bennet Diaries Ep. 48: Snickerdoodles</td>
<td>Jane has locked herself in her room, miserable that Bing left without telling her. Jane suddenly appears while Lizzie is filming, obviously shaken up even though she claims not to be upset about Bing. Jane insists on helping Lizzie with her current video, wanting to re-enact Wickham standing up Lizzie (because he was in the ER with a friend, and his phone was stolen). Jane, as Lizzie, gets very upset at Lizzie’s Wickham, demanding to know why she/he did not call or email or text without saying anything—“I made you Snickerdoodles!” Jane breaks down in tears wondering what she did wrong before pulling herself together again. Lizzie suggests that Jane goes to Bing Lee demanding closure. Jane agrees, taking a job in Los Angeles.</td>
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<tr>
<td>Appearances By: Lizzie, Jane, Lizzie’s Wickham, Jane’s Lizzie</td>
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<td>Themes: Jane and Bing, Lizzie and Jane, Jane’s Development, Gender Equality, Lizzie’s Development</td>
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<td>Maria Of The Lu Ep. 5: Mentoring</td>
<td>Maria asks Charlotte what she and Lizzie did when there was nothing to talk about which turns into a conversation about how Charlotte misses The Lizzie Bennet Diaries</td>
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<tr>
<td>Appearances By: Maria,</td>
<td></td>
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<tr>
<td>Themes: Lizzie and Charlotte</td>
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</table>
| The Lizzie Bennet Diaries                      | Lizzie grows suspicious of how Bing, Caroline, and Darcy left town, thinking that Darcy might have created a convoluted plan to get Jane away from Bing. Jane tells her she is paranoid. Wickham supports her paranoid thoughts about Darcy before telling Lizzie that he has to leave town to coach another swim team, ignoring that they had plans on Friday. Lizzie comments on how everyone keeps leaving town (and leaving her).

**Appearances By:** Lizzie, Jane, George Wickham

**Themes:** Prejudice, George Wickham, Lizzie’s Development |

| Maria Of The Lu Ep. 6: Employee Evaluation | Maria sums up her experience at Collins and Collins, telling Charlotte that the only reason Charlotte asked Maria to do these videos was because Charlotte misses The Lizzie Bennet Diaries. Maria tells Charlotte she should call Lizzie and forces Charlotte to watch Lizzie’s last few videos.

**Appearances By:** Maria, Charlotte

**Themes:** Lizzie and Charlotte, Maria |

| The Lizzie Bennet Diaries Ep. 50: Moving On | Lizzie reflects on how everyone has left town, leaving Lizzie alone. Lydia comes in prepared to fill the gap in Lizzie’s life that was created when Jane left (something Lydia has been waiting for her whole life). Lydia shows Lizzie Wickham’s texts from Mereton, and Lizzie tells Lydia that she really does not care that much about Wickham leaving. In the middle of the video, Lizzie gets a phone call from Charlotte asking about Jane. Lizzie invites Lydia to the music festival she was supposed to go to with Wickham before telling Lydia that Lizzie was leaving town for a while to visit Charlotte.

**Appearances By:** Lizzie, Lydia

**Themes:** Lizzie’s Development, Lizzie and Lydia, George Wickham, Lizzie and Charlotte, Lydia’s Development |

| Maria Of The Lu Ep. 7: Without Reservation | Charlotte brags about her younger sisters’ new talents gained at Collins and Collins and her sister’s nosiness that brought Charlotte and Lizzie back together.

**Appearances By:** Charlotte

**Themes:** Maria, Charlotte and Maria, Charlotte |
| The Lizzie Bennet Diaries | Lizzie films at Collins and Collins with Charlotte. The two seem to have made up. Jane sends Lizzie a care package. Mr. Collins arrives and invites her to extend her stay at Collins and Collins. **Appearances By:** Lizzie, Charlotte, Ricky Collins  
**Themes:** Lizzie and Charlotte, Ricky Collins |
| --- | --- |
| Ep. 51: Together Again | **The Lizzie Bennet Diaries**  
Ep. 52: Better Living  
Lizzie decides to stay at Collins and Collins longer by turning her last courses into independent studies where she does in-depth analyses of various web production companies. **Appearances By:** Lizzie, Charlotte, Charlotte’s Lizzie, Lizzie’s Mrs. Bennet  
**Themes:** Lizzie’s Development, Lizzie and Charlotte |
| **The Lizzie Bennet Diaries**  
Ep. 53: Royal Dining | Lizzie talks about her upcoming dinner with Catherine De Bourgh. Ricky Collins stops by to talk about his visit with his fiancé and to talk to Lizzie about his offices. He provides her with a list of tips on dining with Catherine De Bourgh. **Appearances By:** Lizzie, Ricky Collins  
**Themes:** Lizzie’s Development, Ricky Collins |
| Ep. 54: Anniekins | Lizzie reflects on dinner with Catherine De Bourgh where she was “blindsided by a semi-truck” because Catherine De Bourgh’s nephew is William Darcy. Lizzie talks about Catherine’s close relationship with her dog (Anniekins) and Catherine’s fondness for Caroline Lee. **Appearances By:** Lizzie, Lizzie’s Catherine De Bourgh, Charlotte, Ricky Collins  
**Themes:** Social Class, Financial Problems, Lizzie’s Development |
| The Lydia Bennet Ep. 8: Miss Me Yet? | Lydia vlogs again since Lizzie is gone. She visits Mary all the time because everyone is gone from home. **Appearances By:** Lydia, Mary  
**Themes:** Lydia’s Development, Mary |
| The Lizzie Bennet Diaries Ep. 55: Robot Surprise | Lizzie talks about how Charlotte has taken charge at Collins and Collins, managing Ricky well. She then learns that the new consultant at Collins and Collins is William Darcy. Lizzie agrees to go talk to him for Charlotte’s sake. Lizzie meets Darcy’s friend Fitz. **Appearances By:** Lizzie, Charlotte, Lizzie’s Darcy  
**Themes:** Lizzie and Charlotte, Lizzie and Darcy |
<table>
<thead>
<tr>
<th>The Lydia Bennet</th>
<th>Lydia hides from Mary because she does not want to study for her midterms.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ep. 9: Study Break</td>
<td><strong>Appearances By:</strong> Lydia, Mary</td>
</tr>
<tr>
<td></td>
<td><strong>Themes:</strong> Lydia’s Development, Mary</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>The Lizzie Bennet Diaries</th>
<th>Lizzie introduces Fitz, Darcy’s kooky friend. They re-enact a conversation between Catherine and Fitz and another between Catherine and Darcy. Fitz makes Lizzie reflect on Darcy’s behavior, trying to make Lizzie see Darcy in a better light. It does not work.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ep. 56: A New Buddy</td>
<td><strong>Appearances By:</strong> Lizzie, Fitz Williams, Lizzie’s Catherine De Bourgh, Fitz’s Darcy</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The Lydia Bennet</th>
<th>Lydia ditches class to hang out with Mary who does not approve of Lydia’s choices.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ep. 10: Ditching</td>
<td><strong>Appearances By:</strong> Lydia, Mary</td>
</tr>
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<td></td>
<td><strong>Themes:</strong> Lydia’s Development, Mary</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>The Lizzie Bennet Diaries</th>
<th>Lizzie answers more questions from viewers with help from Fitz.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Questions and Answers #6</td>
<td><strong>Appearances By:</strong> Lizzie, Fitz</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The Lizzie Bennet Diaries</th>
<th>Lizzie is confused by a weird conversation with Darcy when Darcy arrived at the office when just Lizzie was around. Lizzie tries to talk to Darcy about Bing Lee and Caroline, but Darcy gives cryptic answers. Charlotte begins to suspect that Darcy likes Lizzie.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ep. 57: Weirded Out</td>
<td><strong>Appearances By:</strong> Lizzie, Charlotte, Ricky Collins, Charlotte’s Darcy</td>
</tr>
<tr>
<td></td>
<td><strong>Themes:</strong> Lizzie and Darcy</td>
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</tbody>
</table>

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<thead>
<tr>
<th>The Lydia Bennet</th>
<th>Mary talks about her relationship with Eddie. Lydia talks about how she does not like relationships and how sweet and hot George Wickham was. She then says that she would never date a guy who Lizzie liked because “boys come and go but sisters last forever.”</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ep. 11: Girl Talk</td>
<td><strong>Appearances By:</strong> Lydia, Mary</td>
</tr>
<tr>
<td></td>
<td><strong>Themes:</strong> Lydia’s Development, Mary, Lizzie and Lydia, George Wickham</td>
</tr>
</tbody>
</table>
**The Lizzie Bennet Diaries**

**Ep. 58: Care Packages**

Lizzie makes Jane a care package with the help of Fitz. Fitz praises Darcy for being a good friend; he describes how Darcy warned a friend, Bing, about how a girl he was seeing who was “bad news” because the “girl was only in it for the money.” Darcy broke them up to help Bing.

**Appearances By:** Lizzie, Fitz

**Themes:** Lizzie and Fitz, Care Packages, Relationships

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**The Lydia Bennet**

**Ep. 12: Life of the Party**

Lydia stops by Mary’s house to go out to Carters. Mary is with Eddie, so she tells Lydia no. Instead, Lydia surprises Jane in Los Angeles.

**Appearances By:** Lydia, Mary, Jane

**Themes:** Lydia’s Development, Party

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**The Lizzie Bennet Diaries**

**Ep. 59: Staff Spirit**

Lizzie vents about her hatred of William Darcy in light of how Darcy broke up Jane and Bing. She persuades Charlotte and Ricky Collins that she feels too unwell to go to their staff Halloween party, leaving her in the offices alone. At the very end of the video, Darcy arrives.

**Appearances By:** Lizzie, Charlotte, Ricky Collins

**Themes:** Lizzie and Darcy, Staff Spirit

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**The Lydia Bennet**

**Ep. 13: Runaway**

Jane discovers that Lydia ran away from home without telling anyone. Lydia had been skipping class regularly and was upset that her mother told her to act more like her older sisters. Lydia has been having problems because of a boy she dated in middle school.

**Appearances By:** Lydia, Jane

**Themes:** Lydia’s Development, Runaway

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**The Lydia Bennet Halloween, Holla!!**

Lydia makes a fun Halloween video with Jane making comments about how everyone is always wearing a costume.

**Appearances By:** Lydia, Jane

**Themes:** Lydia’s Development, Halloween

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**The Lizzie Bennet Diaries**

**Ep. 60: Are You Kidding Me!**

Darcy stops by Collins and Collins and tells Lizzie that, against his better judgment, he loves her. He says that they are from different social classes but “that his heart has overwhelmed his judgment.” He is shocked when she vehemently rejects him. Lizzie unintentionally reveals her video blogs to Darcy.

**Appearances By:** Lizzie, Darcy

**Themes:** Lizzie and Darcy, Relationships, Social Class, Financial Problems, Family, Pride, Prejudice
<table>
<thead>
<tr>
<th>The Lydia BennetEp. 14: The High Life</th>
<th>Lydia and Jane talk about Los Angeles. Jane reflects on how she likes her life and is okay now without Bing even if she is still hurting.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Appearances By:</strong> Lydia, Jane</td>
<td></td>
</tr>
<tr>
<td><strong>Themes:</strong> Jane’s Development, Lydia and Jane</td>
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</tr>
<tr>
<td>The Lizzie Bennet DiariesEp. 61: Yeah I Know</td>
<td>Lizzie and Charlotte talk about recent events, with Charlotte admitting her suspicions that Darcy liked Lizzie. Just as Lizzie becomes nervous about Darcy suing her for the content of her videos, Darcy arrives with a letter for Lizzie to explain his point of view on recent events. He has watched all of her videos since they last saw each other.</td>
</tr>
<tr>
<td><strong>Appearances By:</strong> Lizzie, Charlotte, Darcy</td>
<td></td>
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<tr>
<td><strong>Themes:</strong> Lizzie and Darcy, Pride, Prejudice</td>
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<tr>
<td>The Lydia Bennet Ep. 15: Sister, Sister</td>
<td>Lydia agrees to go home because their mom is threatening to throw out all of her clothes. Lydia makes a comment about feeling like she always has to look out for herself, which concerns Jane.</td>
</tr>
<tr>
<td><strong>Appearances By:</strong> Lydia, Jane</td>
<td></td>
</tr>
<tr>
<td><strong>Themes:</strong> Lydia’s Development, Lydia and Jane, Family</td>
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</tr>
<tr>
<td>The Lydia Bennet Questions and Answers #1</td>
<td>Lydia answers questions from viewers.</td>
</tr>
<tr>
<td><strong>Appearances By:</strong> Lydia</td>
<td></td>
</tr>
<tr>
<td><strong>Themes:</strong> Lydia’s Development, Family</td>
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</tr>
<tr>
<td>The Lizzie Bennet Diaries Ep. 62: Letter Analysis</td>
<td>Charlotte pushes Lizzie to talk about what is in Darcy’s letter. Unlike Lizzie’s prior attitude of telling her viewers everything, she refuses to go into the details of the content of the letter. Lizzie reflects on how she may have misjudged things. She learns from Charlotte that Darcy left that morning.</td>
</tr>
<tr>
<td><strong>Appearances By:</strong> Lizzie, Charlotte, Lizzie’s Mrs. Bennet, Charlotte’s Lizzie</td>
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<tr>
<td><strong>Themes:</strong> Lizzie’s Development, Lizzie and Darcy, Prejudice</td>
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<tr>
<td>The Lydia Bennet Ep. 16: The D Word</td>
<td>Lydia laughs about the ridiculousness of Darcy loving Lizzie but is proud of Lizzie for telling Darcy off after he criticized her family. Lydia brags about doing well on her midterms, and she feels sad that Mary has not talked to her lately.</td>
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<tr>
<td><strong>Appearances By:</strong> Lydia,</td>
<td></td>
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<tr>
<td><strong>Themes:</strong> Lydia’s Development</td>
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</tr>
<tr>
<td>Title</td>
<td>Summary</td>
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<td>------------------------------------------</td>
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</tr>
<tr>
<td>Better Living with Collins and Collins</td>
<td>Maria is featured in the first Better Living with Collins and Collins video.</td>
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<tr>
<td>Troubleshooting your Illumination Regulator</td>
<td></td>
</tr>
<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Lizzie answers more questions from viewers with help from Mr. Collins.</td>
</tr>
<tr>
<td>Questions and Answers #7</td>
<td></td>
</tr>
<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Lizzie talks about a surprise guest at dinner with Catherine De Bourgh, Caroline Lee. Caroline appears while Lizzie is filming. Lizzie asks Caroline why she is there, and Caroline claims to be visiting Lizzie. She tries to pry Lizzie for information about the letter from Darcy while not giving any real information about why they left so suddenly or why Bing left Jane.</td>
</tr>
<tr>
<td>Ep. 63: Unexpected Returns</td>
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<tr>
<td>The Lydia Bennet Ep. 17: There’s Something About Mary</td>
<td>Mary helps Lydia study for her last midterm. Mary blows Lydia off when Lydia wants to get lunch. Lydia tells Mary that she does not have to help her study, and Mary replies that she “needs the money.” Lydia is upset.</td>
</tr>
<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Caroline apologizes for lying to Lizzie about not watching her videos and promises that she will be here for Lizzie. Charlotte gets Lizzie out of the office and confronts Caroline about her sudden change of heart. Charlotte manipulates Caroline into revealing her true colors and admitting to manipulating everyone around her.</td>
</tr>
</tbody>
</table>
| The Lydia Bennet Ep. 18: Friction | Lydia feels bad that the only reason Mary has been hanging out with her since she got back from seeing Jane is because Lydia’s mom has been paying her. Mary is upset and has been pulling away from Lydia because Lydia only hangs out with Mary when her sisters are not around, and Lydia left town without telling Mary.  
**Appearances By:** Lydia, Mary  
**Themes:** Lydia’s Development, Mary |
| The Lizzie Bennet Diaries Ep. 65: Turkey Days | Lizzie wants to go home over Thanksgiving but finds out that Mr. Collins plans on requiring Charlotte to stay at Collins and Collins over the holiday.  
**Appearances By:** Lizzie, Ricky Collins  
**Themes:** Ricky Collins |
| The Lydia Bennet Ep. 19: Friends | Mary talks to Lydia about how sad she was about how Lydia left her and how friends do not do that to friends. Mary is upset that Lydia felt like she could not talk to her. The two make up.  
**Appearances By:** Lydia, Mary  
**Themes:** Lydia’s Development, Mary, Family |
| The Lydia Bennet Questions and Answers #2 | Lydia answers more questions with Kitty.  
**Appearances By:** Lydia’s Development |
| The Lizzie Bennet Diaries Ep. 66: Giving Thanks | Lizzie offers to split the work with Charlotte so that Charlotte can go home for Thanksgiving. Other small emergencies appear that cause Charlotte to not be able to go home, Lizzie blackmails Mr. Collins into letting Charlotte go home or she will show a clip of him performing in their second grade play. Charlotte gets to go home.  
**Appearances By:** Lizzie, Charlotte  
**Themes:** Lizzie and Charlotte |
| The Lydia Bennet Totes Thanksgiving | Lydia talks to Jane about Jane moving on with her life. Lydia seems upset that her sisters are moving on with their lives.  
**Appearances By:** Lydia, Jane  
**Themes:** Lydia’s Development, Lydia and Jane, Family |
<table>
<thead>
<tr>
<th>The Lizzie Bennet Diaries</th>
<th>Lizzie is filming from home again with Lydia, Charlotte, and Jane. Lydia lets Lizzie know that Wickham is back in town, making Lizzie upset.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ep. 67: Back Home Again</td>
<td><strong>Appearances By:</strong> Lizzie, Lydia, Charlotte, Lizzie’s Mr. Bennet, Jane</td>
</tr>
<tr>
<td></td>
<td><strong>Themes:</strong> Family, Lizzie and Jane, Jane and Bing, George Wickham</td>
</tr>
<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Lizzie tries to force leftovers onto Charlotte. Charlotte only agrees to take them if Lizzie shares Darcy’s side of Wickham’s story. Lizzie tells another story about “Darvit” and “Batman.” In this version, Darvit’s father promised before he died to give Batman money to study at a cave. When the time came for Batman to study at the cave, Darvit offered to pay the cave directly, but Batman requested the money for himself, spent it all in less than a year, and demanded more.</td>
</tr>
<tr>
<td>Ep. 68: Leftovers</td>
<td><strong>Appearances By:</strong> Lizzie, Charlotte</td>
</tr>
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<td></td>
<td><strong>Themes:</strong> Lizzie’s Development, George Wickham</td>
</tr>
<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Lydia runs episode 69 because Lizzie is studying. Jane creates a fun costume theatre interpretation of Lydia. Lydia talks about how their summer friends created drama in their lives and should not come back into their lives.</td>
</tr>
<tr>
<td>Ep. 69: Summer Friends</td>
<td><strong>Appearances By:</strong> Lydia, Jane, Lydia’s Lizzie, Jane’s Lydia</td>
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<tr>
<td></td>
<td><strong>Themes:</strong> Lydia’s Development, Family</td>
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<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Jane heads back to Los Angeles, but first shows off her new slightly more cynical personality after dealing with Bing. She finally seems over that failed relationship. Lizzie is sad that everyone is moving on with their lives except for Lizzie. Jane gets Lizzie to admit that she is afraid to leave home.</td>
</tr>
<tr>
<td>Ep. 70: New Jane</td>
<td><strong>Appearances By:</strong> Lizzie, Jane</td>
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<td></td>
<td><strong>Themes:</strong> Jane and Bing, Lizzie’s Development, Family</td>
</tr>
<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Lydia persuades Lizzie to have a big birthday party for Lydia’s 21st birthday while their parents are out of town. Lizzie tried to ask her Dad to tell Lydia to not have the party, but her father did not really care and just told Lizzie to watch out for her sister.</td>
</tr>
<tr>
<td>Ep. 71: Mr. Bennet’s Christmas Train Extravaganza</td>
<td><strong>Appearances By:</strong> Lizzie, Lydia</td>
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<tr>
<td></td>
<td><strong>Themes:</strong> Lizzie and Lydia, Lydia’s Development, Family</td>
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</table>
| **The Lizzie Bennet Diaries** | **Ep. 72: Party Time** | Lizzie is taking a break during Lydia’s party by hiding in her room. Mary stops by and helps Lizzie re-enact an awkward meeting with Wickham at the grocery store.  
**Appearances By:** Lizzie, Mary, Lizzie’s Development, Wickham, Mary’s Lizzie  
**Themes:** George Wickham, Mary, Family |
|---|---|---|
| **The Lizzie Bennet Diaries** | **Ep. 73: 2+1** | After multiple nights of partying at Carters with Lydia, Lizzie gives Lydia her present from her and Jane and a special book just from Lizzie called “Where Did I Park My Car? A Party Girl’s Guide to Becoming a Successful Adult.” Lydia takes offense to the book and Lizzie telling Lydia that she is too “energetic.” Lydia feels like her sister does not like who she is and wants her to change, taking Darcy and Caroline’s side over Lydia’s side. Lizzie tries to back track and say that she did not mean to offend Lydia, but Lydia walks away from the video extremely upset.  
**Appearances By:** Lizzie, Lydia  
**Themes:** Lizzie and Lydia, Lizzie’s Development, Lydia’s Development, Relationships, Family, Pride, Prejudice |
| **The Lydia Bennet Diaries** | **Dear Lizzie** | Lydia makes a video to respond to Lizzie’s suggestion that Lydia grow up. She suggests to Lizzie five ways that Lizzie can improve.  
**Appearances By:** Lydia  
**Themes:** Lizzie and Lydia, Lydia’s Development |
| **The Lizzie Bennet Diaries** | **Ep. 74: How to Hold a Grudge** | Lizzie prepares for Christmas and everyone returning home. Lydia appears and is still mad at Lizzie for her gift and for Lizzie’s lack of an apology. Lizzie watches Lydia’s “Dear Lizzie” video and freaks out. The sisters fight both revealing how much they each hurt the other. Lydia tells Lizzie, “you think I am too much to handle now, you just wait” and tells Lizzie to not bother to watch Lydia’s videos while she in Las Vegas for New Years. Lizzie responds with “what makes you think I would even want to?” Lydia points out that everyone around Lizzie has left her in the last few months, implying that Lizzie is only good at pushing everyone away from her.  
**Appearances By:** Lizzie, Lydia  
**Themes:** Lizzie and Lydia, Lizzie’s Development, Lydia’s Development, Family, Pride, Prejudice |
<table>
<thead>
<tr>
<th>The Lizzie Bennet Diaries</th>
<th>Lizzie tries to make a special Christmas video for her viewers but all her plans are foiled. She then asks her viewers to send in videos talking about their favorite holiday traditions.</th>
</tr>
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<tbody>
<tr>
<td>Ep. 75: Merry Christmas</td>
<td><strong>Appearances By:</strong> Lizzie, Charlotte, Jane</td>
</tr>
<tr>
<td><strong>The Lizzie Bennet Diaries</strong></td>
<td>Lizzie and Charlotte talk about Lizzie and Lydia’s argument. Lizzie says she has given up on trying to rein in her sister. Charlotte tells her that Lydia is an adult, and Lizzie should not be so hard on her. Lizzie plans on leaving the house to shadow various companies in San Francisco, starting with Pemberly Digital.</td>
</tr>
<tr>
<td>Ep. 76: Wishing Something Universal</td>
<td><strong>Appearances By:</strong> Lizzie, Charlotte, Lizzie’s Mrs. Bennet, Charlotte’s Mr. Bennet</td>
</tr>
<tr>
<td><strong>Themes:</strong> Lizzie and Lydia, Lizzie’s Development</td>
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<tr>
<td>The Lydia Bennet</td>
<td>Lydia vlogs from Las Vegas where she is planning to party harder than before.</td>
</tr>
<tr>
<td>Ep. 20: Vegas, Bitches!!</td>
<td><strong>Appearances By:</strong> Lydia</td>
</tr>
<tr>
<td><strong>Themes:</strong> Lydia’s Development</td>
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<tr>
<td>The Lydia Bennet</td>
<td>Lydia talks about how much she wants to party 24/7 and how her friends she came with could not handle partying as much as she wants. She has run into some old friends and made new ones. She “has finally got her priorities in order—family? Please.” She wants a lot of hot guys—the hotter and drunker the better.</td>
</tr>
<tr>
<td>Ep. 21: Midnight</td>
<td><strong>Appearances By:</strong> Lydia</td>
</tr>
<tr>
<td><strong>Themes:</strong> Lydia’s Development</td>
<td></td>
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<tr>
<td>The Lydia Bennet</td>
<td>Lydia survived her Las Vegas trip. She is back home and bored from not being able to party as much. Since her friends ditched her in Vegas, she has not hung out with them. Instead, she chose to call her old male friend she re-met in Vegas who Lizzie would not approve of.</td>
</tr>
<tr>
<td>Ep. 22: Surprise!</td>
<td><strong>Appearances By:</strong> Lydia</td>
</tr>
<tr>
<td><strong>Themes:</strong> Lydia’s Development, George Wickham</td>
<td></td>
</tr>
<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Lizzie starts her first visit at Pemberley Digital explaining how she did not realize when she agreed to shadow Pemberley that it was William Darcy’s company. She desperately hopes to avoid him, noting that his Twitter account says that he is in Los Angeles. She admits to loving Pemberley Digital, and in the middle of praising the company, she gets interrupted by her tour guide, Gigi Darcy, who informs Lizzie that everyone at Pemberley (or maybe just Gigi) is fans of her videos. Gigi tells Lizzie that she finds Lizzie’s portrayal of Darcy funny because it is so opposite of his real personality.</td>
</tr>
<tr>
<td>Ep.77: Tour Leader</td>
<td><strong>Appearances By:</strong> Lizzie, Gigi</td>
</tr>
<tr>
<td><strong>Themes:</strong> Lizzie and Gigi</td>
<td></td>
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<tr>
<td>The Lydia Bennet Diaries</td>
<td>Lydia videotapes herself hanging out with Wickham, who admits to spending all the money Darcy gave him in a year. He said that he wanted to impress his friends by spending money on “dumb stuff to make me fit in” but by the time he wanted to turn his life around, his grades has slipped and Darcy did not want to help him—exactly what Lydia feels like is happening to her right now. He claims to have lost his belief in family, something Lydia feels like she has recently lost as well. Wickham reminds Lydia that Lizzie and Darcy can both be judgmental because they see the world from the opposite point of view than how Lydia and Wickham see the world.</td>
</tr>
<tr>
<td>Ep. 23: Mistakes</td>
<td><strong>Appearances By:</strong> Lydia, Wickham</td>
</tr>
<tr>
<td><strong>Themes:</strong> Lydia and Lizzie, Lydia’s Development, George Wickham</td>
<td></td>
</tr>
<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Lizzie misses her family, so she is determined to make some new friends, starting with Gigi. Gigi awkwardly stalls Lizzie, asking random questions to keep Lizzie at Pemberley Digital for a little longer. In reaction to Gigi’s odd behavior, Lizzie says that she will have “to be on her toes for whatever that girl does next” just as Gigi awkwardly shoves Darcy into the same room as Lizzie. Gigi re-enters and forces them to sit in front of the camera together. The two have an awkward conversation about Lizzie’s time at Pemberley Digital, ending with Darcy offering Lizzie a ride, which she turns down.</td>
</tr>
<tr>
<td>Ep. 78: The Lizzie Trap</td>
<td><strong>Appearances By:</strong> Lizzie, Gigi, Darcy</td>
</tr>
<tr>
<td><strong>Themes:</strong> Lizzie’s Development, Gigi, Lizzie and Darcy</td>
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</tbody>
</table>
| The Lydia Bennet Ep. 24: Strangers | Lydia is still hanging out with Wickham who admits to watching Lydia’s videos. He pushes Lydia, saying that she has a crush on him, reminding her that they kissed in Las Vegas. He asks her on a date, pressuring her to go out with him. She refuses him until he points out that the only reason she is not going with him is because Lizzie liked him. He goes to leave until Lydia says that Lizzie does not watch Lydia’s videos anyhow. He insists that Lizzie does, causing Lydia to make out with him.  
**Appearances By:** Lydia, Wickham  
**Themes:** Lydia’s Development, George Wickham, Relationships |
| The Lizzie Bennet Diaries Ep. 79: The Unavoidable Mr. Lee | Lizzie talks to Bing Lee who stops by Pemberley Digital. He admits to trusting Darcy and Caroline, possibly too much.  
**Appearances By:** Lizzie, Bing Lee  
**Themes:** Jane and Bing, |
| The Lydia Bennet Ep. 25: Kicks | Lydia and Wickham are dating, having hung out every night that week. He reminds Lydia how much he and her viewers care about her and how she should not listen to people who tell her not to be herself. He promises to look out for her no matter what.  
**Appearances By:** Lydia, Wickham  
**Themes:** Lydia’s Development, George Wickham |
| The Lizzie Bennet Diaries Ep. 80: Hyper-Mediation in New Media | Lizzie wants to try to understand her feelings by going through a costume theatre skit. The only partner she can find is Darcy, who plays himself while she plays herself. She explains to him that when doing costume theatre, they are having a conversation they would not normally have, making the scene artificial but yet even more realistic. Darcy understands Lizzie’s explanation, liking it, and going to get a Newsie hat for himself. They talk about Bing and Darcy’s reasoning for not telling Bing about her videos, leaving Lizzie more confused about her opinions of Darcy.  
**Appearances By:** Lizzie, Darcy  
**Themes:** Lizzie and Darcy, Jane and Bing, Lizzie’s Development, Darcy’s Development |
**The Lydia Bennet Ep. 26: Dreams**

Lydia and Wickham are still together. Wickham tells Lydia that she should not be worried about hurting Lizzie, because if the roles were reversed, Lizzie would only look out for own interests. He reminds Lydia that Lizzie has not called Lydia since she left. Just as Lydia gets comfortable with Wickham, he brings up Lizzie again, making Lydia feel more uncomfortable. He thanks Lizzie for kicking him to the curb so that he could get to know Lydia—“I couldn’t have done it without you.”

**Appearances By:** Lydia, Wickham

**Themes:** George Wickham, Lydia’s Development

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**The Lizzie Bennet Diaries Questions and Answers #8**

Lizzie answers viewers’ questions with Gigi. Gigi invites Lizzie on a trip around the city with her and Darcy.

**Appearances By:** Lizzie, Gigi

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**The Lizzie Bennet Diaries Ep. 81: Awkward**

Lizzie promises to not meddle in other people’s lives anymore. Lizzie, Gigi, and Bing talk about Darcy and skiing. Once Gigi leaves, Bing asks Lizzie how Jane is doing. He asks Lizzie to give Jane his best, and Lizzie tells him to call Jane.

**Appearances By:** Lizzie, Gigi, Bing

**Themes:** Lizzie’s Development, Social Class, Financial Problems, Jane and Bing.

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**The Lydia Bennet Ep. 27: Heartbreaker**

Wickham tells Lydia that they need to film a video just for him for when she breaks his heart. He then tells her he has never met a girl like her before because she makes him feel like more than how other people see him. He tells her how amazing she is no matter what other people tell her or what she tells herself.

**Appearances By:** Lydia, Wickham

**Themes:** Lydia’s Development, Relationships, George Wickham
| The Lizzie Bennet Diaries | Gigi tells Lizzie’s viewers what happened between her and George Wickham, something that was also included in Darcy’s letter to Lizzie. Gigi liked Wickham growing up. When Wickham disappeared one day, Gigi got upset because Darcy would not tell her where he went. Gigi ran into Wickham at college where he coached her one-on-one for swimming. Gigi didn’t tell her brother because she was afraid he would stop it, and she wanted something that was hers. Gigi fell for Wickham’s charms, believing that he needed her. After Gigi made the swim team, Wickham moved in with her. Darcy walked in on the two of them. He was furious. Gigi was prepared to pledge her love for Wickham, but Darcy insisted that Wickham was using Gigi for her money. To prove it, he wrote a check for Wickham in exchange for Wickham leaving Gigi immediately. Wickham took it.  
**Appearances By:** Lizzie, Gigi  
**Themes:** Gigi, Lizzie’s Development, George Wickham |
| **Ep. 82: Checks and Balances** |  |

| The Lydia Bennet Diaries | Lydia plans to tell Jane about her and Wickham, making her nervous. Wickham is infuriated that Lydia is nervous, telling her that her sister should be happy that Lydia is happy. Wickham tells Lydia that he is one of the most important people in her life and that he should rank higher than her sister if her sister will not even pick up the phone to call her when she asks. He talks about how Jane and Lizzie are close friends who will always side with each other, always leaving Lydia on the outside. He tells Lydia how he has done everything for her since they have been together, something Lydia cannot say for her sisters. He then tells Lydia how much he loves her.  
**Appearances By:** Lydia, Wickham  
**Themes:** Lydia’s Development, George Wickham, Family |
| **Ep. 28: Special Two** |  |

| The Lizzie Bennet Diaries | Lizzie interviews Darcy about Pemberley Digital as part of her independent study. They end up talking about Lizzie’s videos and her abilities as a natural storyteller and trying to re-enact different events through costume theatre.  
**Appearances By:** Lizzie, Darcy, Darcy’s Gigi, Darcy’s Fitz  
**Themes:** Lizzie and Darcy, Relationships, Lizzie’s Development, Pride, Prejudice |
<p>| <strong>Ep. 83: Corporate Interview</strong> |  |</p>
<table>
<thead>
<tr>
<th>The Lydia Bennet</th>
<th>Lydia appears without Wickham for the first time a while. She talks about how much Wickham cares about her and how much her sisters’ opinions do not matter. She loves that Wickham puts her first and treats her like she is someone. She says that she would do anything for Wickham. She is happy that she feels “good enough for someone for once.” She says that she loves him.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ep. 29: Good Enough</td>
<td><strong>Appearances By:</strong> Lydia</td>
</tr>
<tr>
<td><strong>Themes:</strong> Lydia’s Development, George Wickham</td>
<td></td>
</tr>
<tr>
<td>Domino Testing</td>
<td>Gigi introduces the first test of Domino, a new video sharing application created by Pemberley Digital.</td>
</tr>
<tr>
<td>Ep. 1: Demonstration</td>
<td><strong>Appearances By:</strong> Gigi, Fitz</td>
</tr>
<tr>
<td><strong>Themes:</strong> Gigi</td>
<td></td>
</tr>
<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Lizzie has been unresponsive to her friends lately as her new phone activates. Darcy stops by Lizzie’s workspace. He asks her if she wants to go to the theatre with him (alone) that night. Before she has time to respond, her phone finishes activation, and Lizzie realizes she has seven missed calls from Charlotte. She answers Charlotte’s eighth call, during which Charlotte tells her that Lydia has not only been dating George Wickham, but Wickham has set up a website where people can purchase a sex tape featuring him and YouTube star Lydia Bennet.</td>
</tr>
<tr>
<td>Ep. 84: Ugh</td>
<td><strong>Appearances By:</strong> Lizzie, Darcy</td>
</tr>
<tr>
<td><strong>Themes:</strong> Lizzie and Darcy, Lizzie’s Development, George Wickham</td>
<td></td>
</tr>
<tr>
<td>Domino Testing</td>
<td>Gigi demonstrates Domino’s messaging feature by messaging William Darcy. She demands to know if and how Darcy is helping Lizzie and Lydia with the Wickham situation. Darcy tells her to not get involved because she will get hurt.</td>
</tr>
<tr>
<td>Ep. 2: Messages</td>
<td><strong>Appearances By:</strong> Gigi, Darcy</td>
</tr>
<tr>
<td><strong>Themes:</strong> Gigi, George Wickham</td>
<td></td>
</tr>
<tr>
<td>The Lizzie Bennet Diaries</td>
<td>Lizzie is back at home waiting to confront Lydia. Lizzie is upset that Lydia would make the sex tape, and she admits to not being able to watch Lydia's videos. When Lydia returns, Lizzie asks her how she could be stupid enough to think the sex tape could be a good idea. She hands her phone to Lydia, showing her the sex tape website. Lizzie keeps berating Lydia until she suddenly realizes that Lydia didn’t know about the website. Lydia breaks down—“this is a joke, right?..this is not real...he would never—he loves me.”</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
</tbody>
</table>
| Ep. 85: Consequences | **Appearances By:** Lizzie, Lydia  
**Themes:** Lizzie and Lydia, Lydia’s Development, Lizzie’s Development, George Wickham |
| Domino Testing | Gigi talks to Fitz about how to get Wickham’s website down. Fitz has hit dead ends. She calls Darcy who is trying to find Wickham. |
| Ep. 3: Tracking | **Appearances By:** Gigi, Fitz, Darcy  
**Themes:** Gigi, George Wickham |
| The Lizzie Bennet Diaries | Lizzie begs her viewers to not subscribe to Wickham’s website. Lizzie feels guilty for not helping Lydia or being there for her sooner. Jane comes home to offer her support. Mr. Bennet knows about the videos and the website now and is trying to help Lydia. By coming home, Jane lost her job in Los Angeles. Jane tells Lizzie to watch all of Lydia’s videos. |
| Ep. 86: Sisterly Support | **Appearances By:** Lizzie, Jane  
**Themes:** Lizzie’s Development, Lizzie and Jane |
<p>| Domino Testing | Gigi insists that Fitz give her a potential number that might belong to Wickham. She texts him. |</p>
<table>
<thead>
<tr>
<th>Ep. 4: Query</th>
<th><strong>Appearances By:</strong> Gigi, George Wickham</th>
</tr>
</thead>
</table>
| The Lizzie Bennet Diaries | Lizzie breaks down, feeling guilty for not being there for Lydia—“how could I not have seen her when she was standing right in front of me?” Lydia appears, obviously broken. She talks about how Wickham told her she needed to prove to him how much she loved him by letting him film them having sex; she agreed because she did not want him to leave. Lydia breaks down to her sister: “he’s not a monster…I don’t know what he is…but I could be [a monster] someday.” “Why would you think that?” “Because if he’s all bad, then what does that say about me?”. She cries about how she thought she was finally good enough for someone, asking why he does not love her. Lizzie tries to comfort Lydia, telling her how much she loves Lydia.  
**Appearances By:** Lizzie, Jane, Lydia  
**Themes:** Lizzie and Lydia, Lizzie’s Development, Lydia’s Development, George Wickham |
| Domino Testing | Gigi is upset that the video is going to get out; she blames herself for not revealing Wickham to the world sooner. She calls Wickham, and she breaks down, obviously still in love with him. Darcy calls her soon afterwards, telling her that when Wickham downloaded the Domino app to video chat with Gigi, he accepted the terms of service, allowing Darcy to track his phone.  
**Appearances By:** Gigi, Wickham, Darcy  
**Themes:** George Wickham, Gigi |
| The Lizzie Bennet Diaries | Lizzie talks about how they will be okay. During her video, Lydia comes in to tell Lizzie that someone, she does not know who, took the website down. Lizzie and Lydia apologize to one another, Lizzie saying “I didn’t really know you,” and Lydia admitting, “I didn’t really let you.” Lydia asks Lizzie to stick around and spend time with her, and Lizzie promises to be there.  
**Appearances By:** Lizzie, Lydia  
**Themes:** Lizzie and Lydia, Lizzie’s Development, Lydia’s Development, George Wickham |
| Domino Testing | Gigi talks to Fitz and Darcy. She tries to convince Darcy to tell Lizzie what he did to help.  
**Appearances By:** Gigi, Fitz  
**Themes:** Gigi, Lizzie and Darcy |
<table>
<thead>
<tr>
<th>The Lizzie Bennet Diaries</th>
<th>Lizzie and Jane have a late night talk while they both cannot sleep. Lizzie talks to Jane about Bing showing up at Pemberley Digital and asking about Jane. Jane seems shaken, showing that, no matter how she acts, she still has feelings for Bing.</th>
</tr>
</thead>
</table>
| Ep. 89: Insomnia          | **Appearances By:** Lizzie, Jane  
**Themes:** Lizzie and Jane, Jane and Bing, Jane’s Development |
| The Lizzie Bennet Diaries | Bing shows up, admitting that he has watched some of Lizzie’s videos since they last talked. Bing wants to talk to Jane, but Lizzie will not take him upstairs until he tells her why he let Darcy talk him out of dating Jane. He says that he does not know what happened the night of his birthday party—the night of the “indiscretion” that Darcy referred to as his reason for breaking them up—because he has not asked Jane yet. |
| Ep. 90: Something Lighter…Please | Jane comes downstairs and the two talked. Jane returns to talk on camera with Lizzie, saying that they had a good talk. They both agree that they cannot go back to where they left off, but they are going to start over as friends. |
| **Appearances By:** Lizzie, Bing, Jane | **Themes:** Jane and Bing, Jane’s Development, Bing’s Development |
| The Lizzie Bennet Diaries | Lizzie answers viewers’ questions. Bing Lee stops by. |
| Questions and Answers #9 | **Appearances By:** Lizzie, Bing  
**Themes:** Bing’s Development |
| The Lizzie Bennet Diaries | Bing came over for dinner, and Lizzie insists it was awkward (contrary to what Jane says). Jane says that she is glad to see Bing again because it gives her closure now—no more “what ifs?”. Jane gets offered a fantastic job in the fashion industry in New York City, which she accepts. |
| Ep. 91: How About That | **Appearances By:** Lizzie, Jane, Lizzie’s Mrs. Bennet  
**Themes:** Lizzie and Jane, Jane’s Development |
| The Lizzie Bennet Diaries Ep. 92: Goodbye Jane | Lizzie and Jane are interrupted by Bing who insists on speaking to Jane. Bing says that he saw Lizzie’s last video and wants to talk to Jane about her leaving. She cuts him off, telling him that she was hoping to avoid this conversation because it was not fair of him to ask her to stay. Bing cuts her off now, saying that he is not asking her to stay; he is asking if he can go with her. He tells her that he quit med school a few months ago; he realized that he wants to help people. He can do that anywhere, and he wants to do it near Jane in New York. She agrees to let him go with her, as long as they have separate places, he realizes that her job comes first, and they still try to start from a clean slate.  
**Appearances By:** Lizzie, Jane, Bing  
**Themes:** Jane and Bing, Jane’s Development, Bing’s Development, Family, Happiness |
| The Lizzie Bennet Diaries Ep. 93: Look Who’s Back | Lizzie tries to figure out her future with help from Charlotte, who is on vacation visiting her family. Charlotte pushes Lizzie to hear her new opinions on Darcy after her time at Pemberley Digital. Charlotte gets Lizzie to half-admit that her feelings towards Darcy have changed since he proposed his love to her.  
**Appearances By:** Lizzie, Charlotte  
**Themes:** Charlotte’s Development, Lizzie’s Development |
| The Lizzie Bennet Diaries Ep. 94: Revelations | Lydia tells Lizzie that Darcy is the person who shut down the sex-tape website by buying out the company who owned the video. Lydia admits to looking into who took down the website because she was hoping George Wickham cared about her enough to stop the website from happening.  
**Appearances By:** Lizzie,  
**Themes:** Lizzie’s Development, Lydia’s Development, Lizzie and Darcy |
| Better Living with Collins and Collins Changing Illumination Globes | Collins and Collins releases a video on how to change light bulbs.  
**Appearances By:** Kelsey Gellar |
<table>
<thead>
<tr>
<th>The Lizzie Bennet Diaries</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ep. 95: End of the Line</td>
<td>Caroline storms into Lizzie’s video demanding to know why Lizzie destroyed her brother’s life by concocting a scheme to get Bing to drop out of med school and follow Jane to New York. Caroline then accuses Lizzie of seducing Darcy at Pemberley Digital, which Lizzie denies. Lizzie realizes that Caroline set Jane up by shoving a drunk college guy at her at Bing’s birthday party—the “indiscretion” that caused Darcy to tell Bing to break up with Jane. Lizzie ends the video feeling sorry for Caroline, realizing that this whole time she has been manipulating people because she has been afraid of losing Bing and Darcy.</td>
</tr>
<tr>
<td>Appearances By: Lizzie, Lizzie’s Mrs. Bennet, Caroline</td>
<td></td>
</tr>
<tr>
<td>Themes: Lizzie’s Development, Bing’s Development, Lizzie and Darcy, Caroline Lee</td>
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</tbody>
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<thead>
<tr>
<th>The Lizzie Bennet Diaries</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Ep. 96: Talking to Myself</td>
<td>Lizzie wonders about Darcy—why Caroline was so concerned and why he stopped the website. She wishes that Darcy would let her know what he is feeling and finally decides, after talking to an imaginary Charlotte, to call Darcy. She leaves him a message saying she wants to chat.</td>
</tr>
<tr>
<td>Appearances By: Lizzie, Lizzie’s Jane, Lizzie’s Gigi, Lizzie’s Charlotte</td>
<td></td>
</tr>
<tr>
<td>Themes: Lizzie’s Development, Lizzie and Darcy, Relationships, Gender Equality</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The Lizzie Bennet Diaries</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ep. 97: Special Delivery</td>
<td>Charlotte shows up to celebrate her and Lizzie’s shared birthday. They talk about how Lizzie is writing up a business proposal as if her diaries were the start of a web production company as her last independent study. Lizzie admits to being disappointed she did not hear from Darcy, but she does not blame him because she feels like she owed him more consideration. At the very end of the video, Darcy shows up.</td>
</tr>
<tr>
<td>Appearances By: Lizzie, Charlotte</td>
<td></td>
</tr>
<tr>
<td>Themes: Lizzie’s Development, Lizzie and Darcy, Prejudice</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>The Lizzie Bennet Diaries</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Ep. 98: Gratitude</td>
<td>Lizzie and Darcy talk. She thanks him for stopping the website, and he says he did it for her. He tells her that he still loves her. She kisses him. Feelings happen. They kiss again and finally explain to one another how much they love each other.</td>
</tr>
<tr>
<td>Appearances By: Lizzie, Darcy</td>
<td></td>
</tr>
<tr>
<td>Themes: Lizzie and Darcy, Lizzie’s Development, Darcy’s Development</td>
<td></td>
</tr>
</tbody>
</table>
**The Lizzie Bennet Diaries**

**Questions and Answers #10**

Lizzie answers questions from viewers with help from Darcy. Darcy steals her away at the end of the video.

**Appearances By:** Lizzie, Darcy

**Themes:** Lizzie and Darcy

**The Lizzie Bennet Diaries**

**Ep. 99: Future Talk**

Darcy talks about how he and Lizzie are in a relationship now (and have been in one for a week). They talk about the future with Darcy offering Lizzie a job at Pemberley Digital for after she graduates. She turns him down, saying that she “does not want to be the girl who dates the boss.” Instead, she says how she plans to turn the business proposal she has made for her videos into a real company, becoming one of Darcy’s competitors. She plans to start that company in San Francisco, so she can be near Darcy.

**Appearances By:** Darcy, Lizzie

**Themes:** Lizzie and Darcy, Lizzie’s Development, Darcy’s Development, Job Search

**The Lizzie Bennet Diaries**

**Ep. 100: The End**

Lizzie announces that this episode will be her last video because it seems like a good place to stop, and she has moved on with her life. She gives her viewers updates on the important people in her life. Mr. Collins is moving to Canada to be with his fiancé, so he will be starting a branch of Collins and Collins in Canada, making Charlotte CEO of Collins and Collins in the United States.

Lydia stops by and gives Lizzie a list—“20 Reasons Why Lizzie Bennet is No Longer Perpetually Single.” The old list doesn’t apply anymore because Lizzie “is way too cool to not get any guy you want—reason #15.” Lydia seems quieter but closer to her old self. She is healing.

Lizzie and Charlotte talk about starting the videos. Lizzie says she is happy to have made the videos, even if there are things she wishes she had done differently. Lizzie signs off her videos. As Charlotte and Lizzie pull themselves together after ending such a massive chapter of their lives, Mrs. Bennet walks into the frame, asking what they are doing.

**Appearances By:** Lizzie, Charlotte, Lydia

**Themes:** Lizzie’s Development, Charlotte’s Development, Lizzie and Charlotte, Lydia’s Development, Lizzie and Lydia
APPENDIX D: TEACHING THE LBD WITH SELECT VIDEOS

A teacher may want to only show select videos to his or her students. He or she could hope to read *Pride and Prejudice* in less than three weeks while watching some of the videos or have to show the videos in the classroom during class time. This section includes a list of recommended videos to show students or assign them to best connect the modern adaptation to the original text based on specific characters, relationship arcs, or themes. While students may not follow all of the references by watching a select number of videos, by following a character or specific arc, students will potentially still understand what is happening in the modernized version.
**Relationship Arcs**

There are four main relationships that develop throughout the LBD: Lizzie and Darcy, Lizzie and Lydia, Lizzie and Charlotte, and Jane and Bing Lee. Other relationships explored in the series include Lizzie and Jane’s and Lydia and Jane’s friendships. Videos that relate to any of these specific arcs are listed in table 4.

“L” = Lydia Bennet videos

Q&A = Lizzie’s Q&A Videos

“M” = Maria of the Lu/Collins and Collins Videos

“G” = Gigi’s videos

Table 4

Relationship Developments in the LBD Videos

<table>
<thead>
<tr>
<th>Relationship</th>
<th>Episodes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lizzie and Darcy</td>
<td>6, 7, 8, 15, 30, 31, 32, 33, 44, 45, 47, 55, 57, 58, 59, 60, 61, 62, 77, 78, 80, 83, 84, G6, 94, 95, 96, 97, 98, Q&amp;A 10, 99</td>
</tr>
<tr>
<td>Lizzie and Lydia</td>
<td>1, 2, 3, 4, 6, Q&amp;A 1, 13, 14, 17, 23, 35, 37, 43, 50, L11, 71, 73, L Dear Lizzie, 74, 76, L23, 85, 87, 88, 100</td>
</tr>
<tr>
<td>Lizzie and Charlotte</td>
<td>2, 16, Q&amp;A 2, 42, 43, M2, M3, M5, M6, 50, 51, 52, 55, 64, 66, 100</td>
</tr>
<tr>
<td>Lizzie and Jane</td>
<td>2, 5, 10, 18, 22, 23, 24, 33, Q&amp;A 4, 46, 48, 67, 86, 89, 91</td>
</tr>
<tr>
<td>Lydia and Jane</td>
<td>L13, L14, L15, L Thanksgiving</td>
</tr>
<tr>
<td>Jane and Bing</td>
<td>5, 10, 11, 23, 24, 28, 34, 47, 48, 58, 64, 67, 70, 79, 80, 81, 89, 90, 92</td>
</tr>
</tbody>
</table>
Character Development

Each of the main characters in the LBD has specific videos that help move their story along. A teacher could use these sets to help students’ relate to a specific character’s development (see Table 5).

“L” = Lydia Bennet videos

Q&A = Lizzie’s Q&A Videos

“M” = Maria of the Lu/Collins and Collins Videos

“G” = Gigi’s videos

Table 5

Character Development in the LBD Videos

<table>
<thead>
<tr>
<th>Character</th>
<th>Episodes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lizzie</td>
<td>1, 8, 12, 48, 49, 50, 52, 53, 54, 63, 64, 68, 70, 73, 74, 76, 78, 80, 81, 82, 83, 84, 85, 86, 87, 88, 93, 94, 95, 96, 97, 98, 99, 100</td>
</tr>
<tr>
<td>Jane</td>
<td>2, 5, 48, L14, 89, 90, 91, 92</td>
</tr>
<tr>
<td>Charlotte</td>
<td>M7, 93, 100</td>
</tr>
<tr>
<td>Caroline Lee</td>
<td>27, 30, 31, 32, Q&amp;A 3, 63, 64, 95</td>
</tr>
<tr>
<td>Darcy</td>
<td>80, 98, 99</td>
</tr>
<tr>
<td>George Wickham</td>
<td>18, 38, 44, 45, 46, 47, 49, 50, L11, 67, 68, 72, L22, L23, L24, L25, L26, L27, 82, L28, L29, 84, D2, D3, D4, D5, 87, 88</td>
</tr>
<tr>
<td>Gigi Darcy</td>
<td>77, 78, 81, 82, G1, G2, G3, G4, G5, G6</td>
</tr>
<tr>
<td>Mary</td>
<td>L1, L2, L3, L4, L5, L7, L8, L9, L10, L11, L12, L17, L18, L19, 72</td>
</tr>
<tr>
<td>Ricky Collins</td>
<td>9, 25, 35, 36, 37, 38, 39, 40, 42, 51, 53, 59, 65</td>
</tr>
</tbody>
</table>
Theme Development

The LBD covers many of the themes that also exist in *Pride and Prejudice* as well as a few additional ones. To help students connect with a specific theme in the text, a teacher could select videos from one of these themes to show students (see Table 6).

“L” = Lydia Bennet videos
Q&A = Lizzie’s Q&A Videos
“M” = Maria of the Lu/Collins and Collins Videos
“G” = Gigi’s videos

Table 6

Themes in the LBD Videos

<table>
<thead>
<tr>
<th>Theme</th>
<th>Episodes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Family</td>
<td>2, 3, 13, 19, 26, 34, 60, L15, L Q&amp;A 1, L17, 64, L19, L Thanksgiving, 67, 69, 70, 71, 72, 73, 74, L28, 92</td>
</tr>
<tr>
<td>Financial Problems</td>
<td>16, 17, 19, 21, 26, L3, 36, 38, 39, 40, 42, 54, 60, Q&amp;A 7, 64, 81</td>
</tr>
<tr>
<td>Gender Equality</td>
<td>1, 2, 9, 30, 48, 96</td>
</tr>
<tr>
<td>Happiness &amp; Success</td>
<td>16, 21, 32, 39, 42, 92</td>
</tr>
<tr>
<td>Job Search</td>
<td>16, 21, 25, 36, 39, 40, 42, 99</td>
</tr>
<tr>
<td>Prejudice</td>
<td>6, 7, 8, 12, 15, 33, 49, 60, 61, 62, 73, 74, 83, 83</td>
</tr>
<tr>
<td>Pride</td>
<td>6, 7, 32, 33, 45, 60, 61, 64, 73, 74, 83</td>
</tr>
<tr>
<td>Relationships</td>
<td>1, 3, 5, 7, 8, Q&amp;A 1, 9, 11, 18, 23, 30, 35, 46, 60, 73, L24, L27, 83, 96</td>
</tr>
<tr>
<td>Social Class</td>
<td>4, 6, 19, 26, 27, Q&amp;A 3, 36, 38, 39, 40, 42, 54, 60, 81</td>
</tr>
</tbody>
</table>
APPENDIX E: TEACHING THE LBD WITH ALL VIDEOS

If teaching *Pride and Prejudice* alongside all of the LBD videos, teachers will need to be aware (and make their students aware) that the Lizzie Bennet Diaries videos do not always align chronologically with the book’s chapters. While students can watch and read along at the same time, they will see parallel events happening but not necessarily at the exact same time or place.

Teaching Videos Before the Text

If a teacher decides to show all of the videos before teaching the text, then I suggest assigning students 30-40 minutes of video watching per night. The videos that directly move the plot forward include the “Lizzie Bennet Diaries” main channel, Lydia’s final nine videos (20-29), and Gigi’s Domino Beta Testing videos. The other videos (Lizzie’s Q&A videos, Lydia’s first 20 videos, and the Collins and Collins videos) can be assigned but do not contribute to the plot movement.

A proposed schedule for teaching with all of the LBD videos before the text is assigned is provided below. This schedule takes up approximately two weeks, with students watching 40 minutes a night (see Table 7).

“V” = Lizzie Bennet Diaries Videos

“L” = Lydia Bennet videos

“G” = Gigi’s videos
Table 7

Calendar: Teaching with All of the LBD Videos before Reading

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<thead>
<tr>
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<tr>
<td>$V_{1-12}$</td>
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<td>$V_{51-58}$</td>
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<td>$V_{77-80}$</td>
<td>$V_{81-86}$</td>
<td>$V_{87-96}$</td>
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<td>$L_{20-26}$</td>
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<td>$G_{1-4}$</td>
<td>$G_{5-6}$</td>
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Teaching Videos While Reading the Text

To complete the text and all nine hours of videos in as succinct a period as possible while still giving students time to read and digest the material, I suggest the following schedule. Since students like to read at different speeds and in different intervals, I suggest that reading assignments be due on a specific day each week, with the following reading suggestions available to students. The following schedule takes about three weeks to complete both the videos and the text.

To make the text and the videos as succinct as possible, I selected the most pertinent videos to the plot including the 100 Lizzie Bennet videos, Lydia’s videos 20-29, and Gigi’s Dominos Test videos. I chose to not include the Q&A videos, Lydia’s first 20 videos, and the Collins and the Collins videos because they do not directly move along the plot. If a teacher chose to add these back into the curriculum, he or she would need to account for additional time.

The following table includes an average about 20 pages of reading a night and 20 minutes of video a night (including weekends) (see Table 8).
**Bolded** assignments are suggested due dates.

*Italics* assignments are suggested reading and viewing dates for students.

“C” = Chapters

“V” = Lizzie Bennet Diaries Videos

“L” = Lydia’s Videos

“G” = Gigi’s Videos
Table 8

Calendar: Teaching with All of the LBD Videos while Reading

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<thead>
<tr>
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<td>C 6-8</td>
<td>C 9-11</td>
<td>C 12-15</td>
<td>C 16-17</td>
<td>C 18-19</td>
<td>C 20-23</td>
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<td>C 1-5 V 1-6</td>
<td>V 7-12</td>
<td>V 13-18</td>
<td>V 19-24</td>
<td>V 25-31</td>
<td>V 32-39</td>
<td>V 40-46</td>
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<td>Volume I (p. 3-126)</td>
<td>C 4-6</td>
<td>C 7-9</td>
<td>C 10-11</td>
<td>C 12-14</td>
<td>C 15-17</td>
<td>C 18-19</td>
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<td>C 1-3 V 47-50</td>
<td>C 3-5</td>
<td>C 6-7</td>
<td>C 8-10</td>
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<td>V 79-80</td>
<td>V 81-83</td>
<td>V 84-86</td>
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<td>20-29 Gigi’s Videos</td>
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<td>1-6</td>
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APPENDIX F: HISTORICAL HANDOUT

Marriage and the Alternatives: The Status of Women

Selections from: http://www.pemberley.com/janeinfo/pptopic2.html#protofem3

"Single women have a dreadful propensity for being poor, which is one very strong argument in favour of matrimony"-- Jane Austen, letter of March 13, 1816

In Jane Austen's time, there was no real way for young women of the "genteel" classes to strike out on their own or be independent. Professions, the universities, politics, etc. were not open to women. Few occupations were open to them -- and those few that were (such as being a governess, i.e. a live-in teacher for the daughters or young children of a family) were not highly respected, and did not generally pay well or have very good working conditions.

Therefore most "genteel" women could not get money except by marrying for it or inheriting it (and since the eldest son generally inherits the bulk of an estate, as the "heir", a woman can only really be a "heiress" if she has no brothers). Only a rather small number of women were what could be called professionals, who though their own efforts earned an income sufficient to make themselves independent, or had a recognized career (Jane Austen herself was not really one of these few women professionals -- during the last six years of her life she earned an average of a little more than £100 a year by her novel-writing, but her family's expenses were four times this amount, and she did not meet with other authors or move in literary circles).

Unmarried women also had to live with their families, or with family-approved protectors -- it is almost unheard of for a genteel youngish and never-married female to live by herself, even if she happened to be a heiress (Lady Catherine: "Young women should always be properly guarded and attended, according to their situation in life"). So Queen Victoria had to have her mother living with her in the palace in the late 1830's, until she married Albert (though she and her mother actually were not even on speaking terms during that period). Only in the relatively uncommon case of an orphan heiress who has already inherited (i.e. who has "come of age" and whose father and mother are both dead), can a young never-married female set herself up as the head of a household (and even here she must hire a respectable older lady to be a "companion").
When a young woman leaves her family without their approval (or leaves the relatives or family, approved friends or school where she has been staying), this is always very serious -- a symptom of a radical break, such as running away to marry a disapproved husband, or entering into an illicit relationship.

Therefore, a woman who did not marry could generally only look forward to living with her relatives as a `dependant.’ Marriage is pretty much the only way of ever getting out from under the parental roof -- unless, of course, her family could not support her, in which case she could face the unpleasant necessity of going to live with employers as a `dependant' governess or teacher, or hired "lady's companion". A woman with no relations or employer was in danger of slipping off the scale of gentility altogether. In general, becoming an "old maid" was not considered a desirable fate (so when Charlotte Lucas, at age 27, marries Mr. Collins, her brothers are "relieved from their apprehension of Charlotte's dying an old maid").

Given all this, some women were willing to marry just because marriage was the only allowed route to financial security, or to escape an uncongenial family situation.
APPENDIX G: COMPARISONS HANDOUT

<table>
<thead>
<tr>
<th>Marriage in the 1800s</th>
<th>Similarities</th>
<th>Job in 2014</th>
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