Sense & Sensibility

Adapted and directed by Jon Jory from the novel by Jane Austen

Play Guide
ABOUT THE SENSE & SENSIBILITY PLAY GUIDE

This play guide is a standards-based resource designed to enhance your theatre experience. Its goal is twofold: to nurture the teaching and learning of theatre arts and to encourage essential questions that lead to enduring understandings of the play’s meaning and relevance. Inside you will find history/contextual information, vocabulary and worksheets that lay the groundwork of the story and build anticipation for the performance. Oral discussion and writing prompts encourage your students to reflect upon their impressions and to analyze and relate key ideas to their personal experiences and the world around them. These can easily be adapted to fit most writing objectives. The Bridgework connects theatre elements with ideas for drama activities in the classroom as well as integrated curriculum. We encourage you to adapt and extend the material in any way to best fit the needs of your community of learners. Please feel free to make copies of this guide, or you may download it from our website: ActorsTheatre.org. We hope this material, combined with our pre-show workshops, will give you the tools to make your time at Actors Theatre a valuable learning experience.

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Actors Theatre Education
Steven Rahe, Director of Education
Jacob Stoebel, Associate Director of Education
Jane B. Jones, Education Fellow
Betsy Anne Huggins, Education Intern/Teaching Artist
Dustin Morris, Education Intern/Teaching Artist
Liz Fentress, Resident Teaching Artist
Keith McGill, Resident Teaching Artist

Play Guide by Betsy Huggins, Sarah Johnsrude, Christina Lepri, Devon de Mayo, Steven Rahe, Jacob Stoebel, Elise Walter

SPECIAL THANKS TO NORTHLIGHT THEATRE COMPANY FOR USE OF SOME OF THEIR STUDY GUIDE ARTICLES.
SYNOPSIS

Sisters Elinor and Marianne Dashwood could not be more different. Elinor is practical, reserved and thoughtful while her younger sister Marianne is impulsive and passionate. After the death of their father, the girls are forced to leave their beloved home at Norland Park in Sussex. Due to customs of the time, Mr. Henry Dashwood’s wealth and property are passed on to his son, John Dashwood, the sisters’ half-brother. John’s wife, Fanny, convinces her husband to give the girls an inheritance far smaller than their father intended for them. Rather than stay with the greedy Fanny, the girls and their mother, Mrs. Henry Dashwood, must look for alternate lodgings.

While at Norland Park, Edward Ferrars comes to visit his sister Fanny. Though standoffish, Edward begins a special friendship with Elinor. Their relationship abruptly ends when Mrs. Dashwood’s cousin, Sir John Middleton, offers the Dashwoods his cottage at Barton Park, Devonshire. Though Elinor believed that Edward would ask for her hand in marriage, she hides her disappointment from her sister.

In Devonshire, kindly Sir John Middleton introduces the Dashwoods to his wife, Lady Middleton, and his mother-in-law, Mrs. Jennings, who fancies herself a matchmaker and takes it upon herself to find the Dashwood sisters husbands. The Dashwoods also meet Colonel Brandon, a friend of Sir John Middleton, who takes an immediate interest in Marianne. Marianne, however, is not interested in the Colonel’s advances, as she has fallen for John Willoughby, a handsome neighbor. She is devastated when John Willoughby leaves for London, just as Edward Ferrars comes back into Elinor’s life. Mr. Ferrars, however, is unhappy and Elinor fears that he is no longer attracted to her. Another guest at Barton Park, Lucy Steele, reveals the secret that may be troubling Edward: they have secretly been engaged for four years!

Will the sisters ever find true love? And what devastating secret is John Willoughby hiding from Marianne?

- Betsy Anne Huggins

CAST OF CHARACTERS

Elinor and Marianne Dashwood

These two sisters must cope with their father’s death and the loss of their family’s estate, while searching for true love. Elinor is the rational, reserved and prudent of the two, while younger sister Marianne is governed by impulse and emotion, wearing her heart on her sleeve.

Mrs. Henry Dashwood

Inclined to sentiment and sensibility, she is the recently widowed mother to Elinor and Marianne, and stepmother to John Dashwood.

Mr. and Mrs. John Dashwood

The son of Henry Dashwood by his first wife, and half brother to Elinor and Marianne, John is motivated by money and easily influenced by his conniving and petty wife, Mrs. John Dashwood, (a.k.a. Fanny). Fanny is sister to Edward and Robert Ferrars.

Edward Ferrars

Kind and mild mannered, Edward and Elinor develop a deep affection for one another, even though he is secretly obligated to marry Lucy Steele. Brother to Robert Ferrars and Fanny Dashwood.

Robert Ferrars

Brother to Edward, he is focused on money and class.

Mrs. Ferrars

Mother to Robert, Edward and Fanny, Mrs. Ferrars is deeply concerned that her offspring marry well.

Sir John Middleton and Lady Middleton

Upon hearing the news of his cousin’s predicament, John invites Mrs. Henry Dashwood and her daughters to live in his cottage in Devonshire. Lady Middleton is wife to Sir John Middleton and the daughter of Mrs. Jennings.

Lucy Steele

While engaged to Edward Ferrars, she befriends Elinor.

Colonel Brandon

His exterior is austere, but his heart is that of a poet. A friend of Sir John Middleton, he longs for Marianne Dashwood.

Willoughby

Dashing and mysterious, Willoughby easily woos Marianne Dashwood with his charm and wit.

Mrs. Jennings

Mother-in-law to Sir John Middleton, her impulse is that of a matchmaker, longing to arrange marriages for the Dashwood sisters.

Ms. Grey, Gardener and the Doctor

These characters are necessary for the stage adaptation, revealing distinct plot points and driving the story forward.

SETTING

The story is set in the early 19th century, a.k.a. the Regency Period (approximately 1795 – 1825). Most of the plot unfolds amongst regal estates and charming cottages surrounded by gentle hills, pasture and wooded valleys, specifically in the counties of Sussex, Somerset, Dorset and Devon of southern England. London is visited briefly, specifically the fashionable, residential neighborhood of Mayfair.
ABOUT THE AUTHOR

JANE AUSTEN

Jane Austen was born on December 16 of 1775 in Hampshire, England, to the Reverend George Austen and Cassandra Leigh, the youngest daughter in a family of seven children. Though Mrs. Austen had ties to nobility, the family had little money and no land. Jane’s father was trained by relatives as a clergyman, guaranteeing him a stable income and home at Steventon, the family’s parsonage.

Despite the family’s modest income, Jane received more education than was typical for a girl of her status. Education, it seems, was an important family value for the Austens, who also ran a school for boys out of their home. At seven, Jane followed her elder sister Cassandra to boarding school, the first of many schools Jane attended. As was typical for girls in Regency England, it is likely that Jane studied the pianoforte, French, dancing, and needlework, subjects intended to one day make her a dutiful wife and mother.

From an early age, Jane proved herself to be a creative force. To amuse themselves in an age with no TV or video games, Jane and her siblings put on plays in the family’s barn. The Austens’ affinity for theatre came from reading plays and poetry out loud for friends and family, a common form of entertainment at the time. At twelve, Jane began writing short stories as gifts for her family, later called her Juvenilia, which the family would share in the evening. The Juvenilia displays young Jane’s skill for fiction writing, from creating memorable characters to constructing entertaining plots.

Though Jane’s work often deals with love and marriage, Jane herself never married. At twenty, Jane met and fell in love with the Irishman Tom Lefroy, the nephew of Madam Lefroy, a close friend of Jane’s. However, when the flirtation bordered close to a proposal, Jane’s friend sent her nephew away, as neither lover had the financial means to marry. Later, she famously accepted a marriage proposal from her brother’s friend only to recant the next day. She would not marry a man she didn’t love, even if it meant a life of spinsterhood.

Jane instead focused on her writing, penning such classics as Sense & Sensibility, Pride and Prejudice, Emma, and Persuasion, among others. Her brother Henry supported her career and helped her publish several of her books during her lifetime, albeit anonymously. During the writing of Sandition, Jane began to feel ill, and though she had periods of favorable health, Jane continued to weaken until her death at the age of 41 in 1817. Her brother Henry wrote a “Biographical Notice” posthumously to accompany her last published works, identifying to the world Jane Austen.

- Betsy Anne Huggins

ABOUT THE ADAPTOR/DIRECTOR

JON JORY

Jon Jory, born to actors Victor Jory and Jean Innes, knew at an early age he would work in the family business: theatre. After he attended the University of Utah, Yale, and spent a period of time in the Army, Jory co-founded Long Wharf Theatre in New Haven, Connecticut in 1965. Four years later, Jory landed the title of Producing Director at Actors Theatre of Louisville, where he founded the world renowned Humana Festival of New American Plays. Jory remained at Actors for 31 years, during which time he directed over 125 plays and initiated the SHORTS Festival and the Brown-Forman Classics-in-Context Festival. Since his departure from Louisville in 2000, Jory wrote Tips: Ideas for Actors, Tips II More Ideas For Actors, and Tips: Ideas for Directors while teaching, acting, and directing at University of Washington. Jory is an accomplished adaptor and playwright—his works include adaptations of Sense & Sensibility, Anne of Green Gables, Emma, The Gift of the Magi, and Pride and Prejudice (which was produced in Actors Theatre 2008-2009 season), and originals The Drama School From Hell, The Prom Game, Salvador Dali at the Beach, and Sixty Second Singles.

He has also received recognition nationally through numerous awards, which include the National Theatre Conference Award, the ATA Distinguished Career Award, the Margo Jones Award, Carnegie Mellon’s Commitment to Playwriting Award, the Special Tony Award for Achievement in Regional Theatre (with Actors Theatre), and was inducted into New York City’s Theatre Hall of Fame.

- Sarah Johnsrude
SENSE OR SENSIBILITY:
AUSTEN AND HER HEROINES

One indicator of a really interesting novel, or a really interesting play, is when a lot of people love it yet completely disagree over its message.

The disagreement over the main message of Sense & Sensibility did not start overnight. When it was first published, many of Austen’s contemporaries read the book as a morality story. They believed that the more rational Elinor represents how a life ruled by sense and reason is a truly happy one. The more sentimental Marianne is flawed and learns the error of her ways through suffering from her sensibility. The message seemed clear. Elinor marries Edward. Marianne is nearly ruined and has to settle for Colonel Brandon. Sense over Sensibility.

Opinions certainly differ about this idea of sense and sensibility and the disagreements have continued to this day. Some argued that Austen’s life and works showed her as a champion of passion or true sensibility. After all, Marianne ends up with a wealthy and kind husband who loves her because of her truly passionate nature. And Elinor certainly suffers as much, if not as dramatically, as Marianne.

Still others say that Austen would not argue for one over the other, but against their extremes. Both women end up happily married and have each learned the evils of being too guarded, or too carried away by passion. On and on the arguments go. Two hundred years later and Austen scholars and fans still cannot agree on what exactly Austen is trying to say. Is she cautioning us to be guided by our minds? Or our hearts? Or is there another question we should be asking ourselves?

So, WWJD? What Would Jane Do?

One important event in Jane Austen’s own life that continues to fascinate her readers is her short-lived engagement. In December of 1802, Jane accepted a marriage proposal from her wealthy neighbor and family friend Harris Bigg-Wither, only to break off the engagement the very next day. No one knows exactly why Austen called off the engagement, although most believe it was because she did not love him. It’s easy to romanticize Austen as acting only out of love. But she certainly would have recognized that marriage to a wealthy man like Harris would end worries for her future. After all she initially said yes. The indecision in this moment in her life is telling of Austen’s personal struggle with being guided by passion and by sense.

“I am never too busy to think of Sense & Sensibility. I can no more forget it, than a mother can forget her sucking child”

April 1810, Jane Austen in a letter to her sister Cassandra while in London waiting for the publication of Sense & Sensibility

When Austen was waiting for Sense & Sensibility to be published, she wrote in a letter to her older sister Cassandra. “I am never too busy to think of Sense & Sensibility. I can no more forget it, than a mother can forget her sucking child.” Likewise her readers continue to think of Sense & Sensibility, and to look for answers within the passages of Austen’s classic novel and the pages of her life.

- Christina Lepri
DRESSING JANE:
AN INTERVIEW WITH COSTUME SHOP MANAGER KRISTOPHER CASTLE

As Costume Shop Manager, Kristopher Castle is responsible for overseeing the construction of all costumes for Sense & Sensibility as designed by Costume Designer Rachel Laritz. Education Intern Sarah Johnsrude sat down with him recently to discuss costumes and their importance in the portrayal of the Regency Era.

Actors: In your words can you tell me your journey on the project from first designs to opening night?

Kristopher Castle: The costume process begins with a conversation between the director and designer. Once they agree upon the general aesthetic idea of the play (period, style, concept or convention) then the designer draws a sketch of every costume in the play. This sketch is thought of as a tool, not a piece of art in itself – it’s the visual language the designer uses to communicate information. Once the shop has sketches, our draper / tailor begins to draft paper patterns used to make mock-ups – a 3-D version of the 2-D sketch made from muslin or inexpensive cotton. We fit those on the actor and then alter the paper pattern according to the information we glean in that fitting. The draper then hands off the paper pattern to their First Hand and they use it to cut the garments out of the actual fashion fabrics. Once it’s cut out, it’s handed off to a stitcher to sew the pieces together and we then perform another fitting on the actor. Any remaining fit issues are altered and the garment is finished.

During this same time frame any wigs that might be needed are built to fit the actor’s heads – with each strand of hair being hand tied to the net base by our wig designer.

Our deadline for finishing costumes is the day before our first technical rehearsal. On that day we load all of the clothes into the dressing rooms in preparation for actors to wear them. We usually have two days of ten hour “techs,” in which we discover any issues of function in the costumes and correct them before the first preview performance. Since we believe every audience should experience the same production, we try to treat the first preview as opening night.

Actors: How do costumes aid in the storytelling of this play? How can it support the text?

Castle: Since so much of Jane Austen’s work revolves around class distinctions, clothing can go a long way in physically demonstrating that. Types of fabrics, trims, jewelry – all can visually relay varying degrees of wealth and social standing.

Actors: Do you plan to pull the costumes from inventory or construct them? If you are constructing them, how long will this take you?

Castle: Many of the costumes we are using in our production will be rented. We’ll also utilize a large selection of costumes from our own inventory – originally constructed for our production of Pride and Prejudice (2008-2009 season). We’ll also be building a few pieces for this production, and will probably spend five weeks on that process.

Actors: What are some of the clothing pieces with which modern audiences will be unfamiliar?

Castle: I actually think this period might be subconsciously familiar to a lot of people. It’s a fairly common time period for literature and movies. Obviously bonnets, breeches, fichus (scarves tucked into necklines) are all garments that have fallen out of fashion.

Actors: Are there any modern trends/articles of clothing that you feel parallel or are inspired by this period?

Castle: Possibly the hairstyles and facial hair trends in the current male hipster population reflect some of the same trends in hair of this period. Otherwise, the Empire waistline (sitting directly under the bust) makes its way into fashion, in some form, almost every season.

- Sarah Johnsrude
JANE AUSTEN’S LITERARY CONNECTIONS

Today, as Jane Austen is considered one of the world’s greatest novelists, it is shocking to know that in Jane’s lifetime, novels were considered inferior to non-fiction books and even trashy. The Austens, however, were “great novel-readers and not ashamed of being so.” Jane was familiar with the classical English canon, and though she also enjoyed the books of her contemporaries, like Sir Walter Scott and Frances Burney, none are currently held in the same esteem as Austen’s novels.

All of Jane Austen’s work was originally published anonymously “by A Lady.” It would have been scandalous for a woman of Austen’s status to write a book, and even more so for her to profit from the sales, as it violated the ideal of a Regency woman. Jane Austen was no shrinking violet. She paid for the publishing of Sense & Sensibility, a risky move that paid off. The first edition of the book sold out, bringing Jane a profit of £140 and the confidence to continue writing for the public.

“To read one of her books is like an actual experience of life: you know the people as if you had lived with them.”

Jane Austen influenced the emergence of realism in the literary world. As one early critic wrote of Austen’s work, “To read one of her books is like an actual experience of life: you know the people as if you had lived with them.” Her work influenced later writers such as Edith Warton, George Eliot, Henry James, and playwright Oscar Wilde, who wrote comedies of manners. Austen’s work continues to inspire writers. Helen Fielding, author of Bridget Jones’s Diary, a reimagining of Pride and Prejudice, is credited with popularizing “chick-lit,” novels written by women about the lives of women.

-Wetsy Anne Huggins

Was Jane Austen a Feminist?

Jane Austen’s novels continue to be relevant and well read though they were written over two hundred years ago, a testament to the progressive attitudes still identifiable to readers. In a time when women had very little control over their lives, Austen’s heroines were smart, witty, and ambitious beyond the expectations of a Regency woman. Today, readers can analyze Austen’s writing from a feminist perspective, but the women’s movement was only just beginning when Austen began writing her novels. She was truly ahead of her time!

Feminism: belief in the social, political, and economic equality of the sexes

Mary Wollstonecraft’s popular essay, A Vindication of the Rights of Women, was published in 1792 and began the women’s movement in England. Jane likely read the text, which argued that women were capable of the same intellectual pursuits as men. Women, Wollstonecraft argued, should be educated beyond the superficial accomplishments of dancing and needlework. Though Austen’s novels are not overtly political, they were radical in their presentation of independent women.

-Wetsy Anne Huggins
CURRENCY CONVERSION CHART

In the Regency Era, women relied on the incomes of men or the generosity of family to survive financially. When Elinor and Marianne’s father dies, their family is left with no source of income. Their wealthy half-brother, Mr. John Dashwood, feels compelled to support them. He discusses the appropriate donation with his wife, Mrs. Dashwood, who convinces him to give away smaller and smaller amounts.

John Dashwood’s **first** offer: £3,000 → $101,880
Mrs. Dashwood’s rebuttle: “this is excessive because the girls will marry rich.”

John Dashwood’s **second** offer: £500 → $16,980
Mrs. Dashwood’s rebuttle: “this too will greatly increase their fortunes.”

John Dashwood’s **third** offer: £100 → $3,396
Mrs. Dashwood’s rebuttle: “this sum, over the course of 15 years, could drain their pocketbook.”

John Dashwood’s **final** offer: £50 → $1,698

**NOW COMPARE THOSE SALARIES TO YEARLY INCOMES TODAY:**

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<th><strong>PROFESSION</strong></th>
<th><strong>AVERAGE SALARY</strong></th>
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<td>Accounting Executive</td>
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- Sarah Jonsrude
How does a playwright turn a narrative passage into text for a play? Here’s an example of how Jon Jory did it for this adaption of *Sense & Sensibility*.

**From the book—**

Mrs. John Dashwood did not approve of what her husband intended to do for his sisters. To take three thousand pounds from the fortune of their dear little boy, would be impoverishing him to the most dreadful degree. She begged him to think again on the subject. How could he answer it to himself to rob his child, and his only child too, of so large a sum? And what possible claim could the Miss Dashwoods, who were related to him only by half blood, which she considered no relationship at all, have on his generosity to so large an amount? It was very well known that no affection was ever supposed to exist between the children of any man by different marriages; and why was he to ruin himself, and their poor little Harry, by giving away all his money to his half sisters?

**And from the play—**

**MRS. JOHN DASHWOOD**

Your father marrying again after your mother’s death and having three daughters should not, I think, make them your responsibility.

**JOHN DASHWOOD**

But you see, Fanny, they are a responsibility, they are my sisters.

**MRS. JOHN DASHWOOD**

Half sisters, and they are provided for.

**JOHN DASHWOOD**

One thousand pounds apiece is not provided for, it leaves them a very strict life indeed.

**MRS. JOHN DASHWOOD**

I cannot, John, agree with you…

**JOHN DASHWOOD**

It was my father’s last request that I should assist his widows and daughters.

**MRS. JOHN DASHWOOD**

Then it is my belief he was lightheaded at the time, otherwise he would not have imposed on you the idea of taking money from our own dear child.
TOP TEN WAYS TO BE VULGAR IN REGENCY ENGLAND:

10) Broadcast your knowledge and opinions as widely as you can.

9) Remember: what happens in Scotland, stays in Scotland. This neighboring country was the place of choice for hasty marriages and elopements.

8) Be cutting edge with your fashions. Put some plums on your bonnet, even if no one else is doing it!

7) Carry on a conversation with someone to whom you have not been introduced.

6) Have a prominent or affluent relative, and be sure to spread the word so everyone knows of your influence in society.

5) Gossip! And use slang when you do.

4) Hey fellas! Do you fancy a special lady? Take her for a ride in your carriage…without an escort!

3) Laugh. Loudly! And as often as you can. It doesn’t really matter what you’re laughing at.

2) Touch a member of the opposite sex anywhere. Even their hand!

1) As a woman, write and publish a novel, and take credit for your work!
HOW TO GET A GIRL
IN REGENCY ENGLAND:

**Step 1:** Gain entrance to fashionable clubs by following proper behavior codes and establish your place in society. Close attention to fashion and athletic hobbies are a must!

**Step 2:** Attend as many balls, dinner parties, and other social gatherings as possible.

**Step 3:** Request an introduction to the girl of your choice. A relative or an acquaintance must introduce you.

**Step 4:** Be seen dancing with, or socially accompanying, the young lady you have chosen and request to call on her at home.

**Step 5:** Call on the girl at home where your visit will be chaperoned and last no more than 20 minutes. Also, accompany her to social events or on drives.

**Step 6:** Tell the girl how you feel and ask for her hand in marriage.

**Step 7:** Ask the girl’s father for his blessing and permission to marry his daughter.

**Step 8:** Publish your engagement in the papers.

**Step 9:** Get a marriage license and be sure to post announcements called banns in the paper three weeks before your wedding.

**Step 10:** Get married!
PERSONAL
Just like Jane Austen and her elder sister Cassandra, Elinor and Marianne Dashwood are extremely close despite their different philosophies on how to live their lives. Write an essay about your family structure and relationships. In what ways are members of your family alike? Do you share common values or interests? How are you different? What are the joys and the challenges of being a part of your family?

DISCUSSION QUESTIONS

PRE-SHOW QUESTIONS

1. How have courtship and dating changed since Jane Austen wrote Sense & Sensibility? Has it become easier or harder to get a date?

2. Letter writing was the only form of communication available for people who lived far away from each other. Today, a text message can be sent across the globe in seconds. How has communication changed in the past two hundred years? Have people become better or worse at communicating? How will communication continue to change?

POST-SHOW QUESTIONS

1. The contradictory views of “sense” and “sensibility”, as embodied by Elinor and Marianne, form the central conflict of Sense & Sensibility. Do you live your life according to one particular viewpoint? Does one viewpoint win out in the play?

2. Sense & Sensibility, like many of Jane Austen’s novels, has been adapted not only for the stage and screen, but has also been the inspiration for many novels.

Why do you think Jane Austen’s novels are adapted so often? What other authors have their work frequently adapted? What does it mean for a novel to be a “classic?” What current novels do you think will be classics years from now? Why?

LITERARY
A current trend in novels is to add horror or science fiction elements to a classic novel (See Sense and Sensibility and Sea Monsters, Pride and Prejudice and Zombies, etc.) Rewrite a scene from Sense and Sensibility where one or more characters are monsters! Think about which characters exhibit the characteristics of different supernatural creatures. Choose from zombies, vampires, werewolves, mummies, or create your own monster!

WRITING PORTFOLIO

TRANSACTIONAL
Pretend you are a gossip columnist in Regency England and your rich neighbor just threw the most exclusive ball of the year! Good thing you’ve got the dirt on what went down! Write a review of the event in the style of a Hollywood gossip magazine (like People or US Weekly). How did the host decorate? Who did everyone wear? And most importantly, who arrived with whom? Scandal! Use sensory details, like sight, smell, or touch, to describe what you saw.
The following exercises combine creative drama, theatre concepts and core content to connect the theatre experience with drama activities in your classroom.

By exploring drama as a mode of learning, students strengthen skills for creative problem solving, imagination and critical thinking.

### AT YOUR DESK ACTIVITIES

**Collage:**
The way people dress can often reveal a lot about them. Pick one of your favorite characters from *Sense & Sensibility* and think about what they would wear if they lived in 2011. Flip through a couple magazines and collage together an outfit for them. Add a description in the corner of your collage to explain why the character would wear what you chose.

### ON YOUR FEET ACTIVITIES

**Rainbow of Desire:**
This game illustrates how many characters have several feelings at once. Pick one scene from the play—for example, the scene where Marianne hurts her ankle and Willoughby comes to her rescue. Discuss the different emotions each character is feeling at this particular moment. (Marianne, for instance, is feeling pain, but is also embarrassed and grateful that Willoughby arrives.) Different students should act out each specific emotion listed (pain, relief, fright). Then two students should act out the entire scene, keeping all of these emotions in mind.

**Real Housewives of Barton Cottage:**
*Sense & Sensibility* can contain as much drama and scandal as reality shows today. Pick a scene from the play and “translate” it into a scene for a reality TV show. Have classmates act out roles and film it. Be sure to draw clear comparisons to themes in the play.

### CROSS-CURRICULAR

**History:**
Create a timeline of events of the British Regency Era. Make sure to describe characteristics of the Regency Era and how they differentiate from the decades that preceded it.

**Geography:**
Construct a map of Jane Austen’s England and mark places that are mentioned in the play. Include a short essay on modes of transportation in the Regency Era. Determine how long it would take to travel from Barton Cottage to London in those times.

**Literature:**
One of the sources of entertainment in the Regency Era was reciting poetry. Find a poem or sonnet you like and recite it to your classmates.

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**Did you know?**

*Sense & Sensibility* was originally titled *Elinor and Marianne* and was written in epistolary style, that is, as a series of letters from one character to another.
IF YOU LIKED SENSE & SENSIBILITY...

**BOOKS**
*Pride and Prejudice* by Jane Austen  
*Sense and Sensibility and Sea Monsters* by Ben H. Winters

**FILM**
*Sense and Sensibility* (1995) dir. Ang Lee  
*From Prada to Nada* (2011) dir. Angel Gracia  

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**WORKS CITED**


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**ON THE WEB**

janeausten.org- Jane Austen Fan-site  
janeaustensworld.blogspot.com- Jane Austen Blog
GLOSSARY

APPROBATION
approval, proof

CANDOR
sincerity, honesty

CENSURE
reprimand, condemnation, reproach

COLONEL
a highest field-grade officer. Marianne’s suitor, Brandon, is a colonel.

CONJECTURE
theory, hypothesis without sufficient evidence.

COUNTENANCE
a person’s appearance or composure; typically refers to a calm facial expression.

DELUGE
a great flood, drenching rain, downpour

DESOLATE
deserted, destitute, uninhabited

DIFFIDENT
self-conscious, timid, shy

DOWRY
Money given from a father to his daughter’s husband at marriage.

ENDOWMENT
money given to an individual or family to serve as a source of income. John Dashwood provides this to Elinor and her family.

EXALTATION
euphoria, ecstasy

FELICITY
happiness, bliss

FOLLY
a foolish action, mistake

FORTNIGHT
a period of 2 weeks; 14 days and nights.

GARRET
a small attic.

IMPRUDENCE
unwise, incautious, rash

JEST
joke, witticism, banter

LADY
(noble) daughter of an earl; (non-noble) the wife of a knight

MICHAELMAS
a British festival in honor of the archangel Michael. It usually takes place September 29th.

PARLIAMENT
the highest British legislative body. It consists of the House of Lords and the House of Commons, and in Regency England was ruled by the Sovereign.

PARSONAGE
the house of the local Church leader. It is also known as a vicarage, manse, or rectory.

PENURY
a situation of extreme poverty, insufficiency and scarcity.

PIANOFORTE
an instrument similar to a harpsichord and piano. Means “soft-loud” in Italian because it was the first instrument that allowed the player to control volume with pedals. Playing the pianoforte was considered a popular form of entertainment in The Regency Period.

PROPRIETY
modesty, correctness, proper etiquette.

PROTÉGÉ
a person under the financial care of someone interested in his/her welfare (see “endowment”).

POUNDS
the United Kingdom unit of currency also known as the pound sterling, because it was made from silver metal.

THE REGENCY PERIOD
the setting for Sense and Sensibility; a time period when King George III was deemed mentally unfit to rule and his son ruled as Prince Regent. The period took place from 1795—1825, within The Georgian Era in England.

RHEUMATISM
a chronic, arthritis-like pain characterized by stiffness in the extremities or back.

SANGUINE
optimistic, hopeful, cheerful

SUITOR
a man who courts or woos a woman for marriage.

UNOBTRUSIVE
not noticeable, inconspicuous, reticent

PALAQUIN
a boxlike conveyance for a single passenger carried by several men.

ASSEMBLY ROOM BALLS
Large dances open to the public. These gatherings acted as a form of social networking and were one of the few venues through which men and women could flirt in public.

RHEUMATISM
a chronic, arthritis-like pain characterized by stiffness in the extremities or back.
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