

**GREAT
LAKES
THEATER**

TEACHER PREPARATION GUIDE



Based on the novel by JANE AUSTEN

Adapted by JOSEPH HANREDDY & J.R. SULLIVAN

Directed by JOSEPH HANREDDY

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Cleveland's Classic Company
at Playhouse Square

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Fall 2018

Dear Educator,

Thank you for your student matinee ticket order to Great Lakes Theater's production *Pride and Prejudice*, which will be performed in repertory with *Mamma Mia!* in the beautiful Hanna Theatre at Playhouse Square from September 28th through November 11th.

While everyone around her is pressuring marriage, the outspoken Elizabeth Bennet is barely interested – until she meets the handsome, enigmatic Mr. Darcy, that is. Despite finding themselves unwittingly and unwillingly attracted to one another, will Mr. Darcy's pride and Elizabeth's prejudice undo the fledgling romance before the relationship blossoms? Fearless, funny and utterly irresistible, Jane Austen's classic is sure to steal your heart!

This guide is designed – through essays, discussion questions and classroom activities – to give students both an introduction to, and a point of entry for, a personal exploration of *Pride and Prejudice*. We offer special thanks to retired teacher Madelon Horvath for her outstanding contributions to this guide.

Great Lakes Theater is proud to provide you with the finest in classic theater and the necessary educational resources to support your work in the classroom. We are thrilled that you will be coming to see us and we welcome your input on how best to support your classroom preparation for our work. Please let us know what you think!

Sincerely,

Kelly Schaffer Florian
Director of Educational Services
Kflorian@greatlakes theater.org

David Hansen
Education Outreach Associate
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The mission of Great Lakes Theater, through its mainstage productions and its educational programming, is to bring the pleasure, power and relevance of classic theater to the widest possible audience.

A NOTE TO STUDENTS: WHAT TO EXPECT AT THE THEATER



for example) can be very distracting to fellow audience members, even if you try to mask it under your hand or an article of clothing. Our goal is to provide every person in the audience with the best possible theatrical experience, so we appreciate your respectful cooperation during the performance.

Other differences live theater provides: in film or video, the camera and editing define what we will see. In the theater, however, each of us works as a camera and editor, choosing his or her personal points of focus. And in the Hanna Theatre, you should know that often we do not use microphones. As audience members you'll need to actively listen and "tune in" to the sound of the unamplified human voice.

You may or may not have attended a live theater performance before. To increase your enjoyment, it might be helpful to look at the unique qualities of this art form — because it is so different from movies or video.

The live theatrical performance not only involves the actors on the stage; it is meant to involve you, the audience, in ways that film and television cannot. In truth, although you are sitting in an auditorium and the actors are on stage, there is very little separating the audience from the performers. How you react to the play *deeply affects* the actors. Something as seemingly trivial as whispering or unwrapping a candy bar can distract them and disrupt the mood and tone of their performance. Due to the important relationship between actors and audience members, there are certain, perhaps obvious, provisions of live theater we wish to call to your attention.

In the Hanna Theatre, it is important to know that the taking of pictures, either with or without a flash, is strictly prohibited. Also, it is essential that all electronic equipment, including cell phones, music players (even with headphones), alarm watches, etc., be completely powered off once you have entered the theatre. Even the glow from a silent cell phone (used for text messaging, or posting social network updates,

As for our lighting and scenery, it might surprise you to know that these are not necessarily meant to be realistic. In this production, for example, there are design elements that are abstract or metaphorical.

The theater's ability to focus on human experience — distilled through the dialogue and behavior of people on stage and enhanced by the scenery, costumes, lighting, music and dance — is a centuries-old tradition. Being part of the communal magic when performer and audience connect — whether at a baseball game, music concert or theater performance — cannot be duplicated.

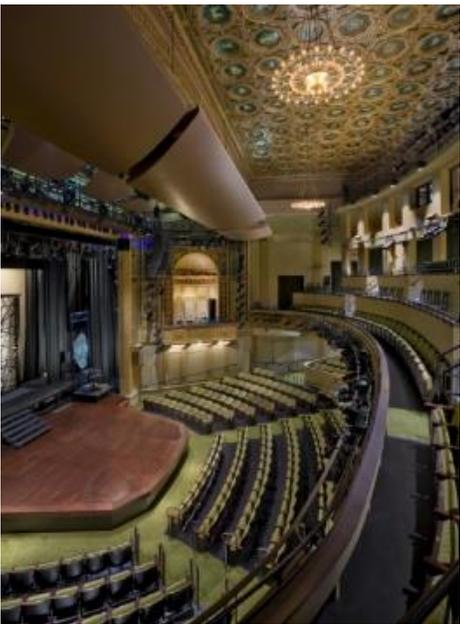
The performance you will see at Great Lakes Theater will happen only once. It is unique and personal. Though this play will be performed more than a dozen times, the performance you see belongs only to you.

We hope you enjoy it, and we'd like you to share your response with us.

GLT: OUR HISTORY, OUR FUTURE



Tom Hanks and fellow company member Bert Goldstein.



The beautifully renovated Hanna Theatre.

Since 1962, Great Lakes Theater (GLT) has brought the world's greatest plays to life for all of Cleveland. In 1961, the Lakewood Board of Education president persuaded a Shakespeare troupe, led by Arthur Lithgow, to make Lakewood Civic Auditorium its home. The theater that opened its doors on July 11, 1962 as Great Lakes Shakespeare Festival presented six Shakespeare plays in rotating repertory. In exchange for free rent, the company provided student matinee productions. The repertory was expanded in 1965 to include non-Shakespearean classics as a result of an exchange of productions with Princeton's McCarter Theater. The Company outgrew its original home at Lakewood Civic Auditorium and, in 1982, made the move to the Ohio Theatre in Playhouse Square, launching the revitalization of downtown Cleveland's Theatre District.

In 2001 the company was searching for a new Producing Artistic Director, and the Board sought a candidate with well-established business skills as well as artistic leadership. Charles Fee was selected for his commitment to Shakespeare and his reputation for building Idaho Shakespeare Festival into a highly successful regional theater. GLT recommitted itself to its founding core values: Shakespeare, rotating repertory and an acting company of the highest caliber. During Fee's tenure, the company has been recognized for its artistic excellence, winning the *Northern Ohio Live Magazine Award* for excellence in Theater in 2005 after three years of being a finalist, as well as *The Free Times Reader's Choice Award* for Best Performing Arts Group in 2006, and for eliminating the inherited accumulated net deficit of over one million dollars.

The company has also been a revolutionary producing model unlike any other in America to create cost efficiency and enhance our artistic product. We now exchange our repertory productions with Idaho Shakespeare Festival (ISF) in Boise, Idaho and Lake Tahoe Shakespeare Festival (LTSF) in Nevada. This deep collaboration between independent producing organizations is a first in American theater. With this visionary model now fully in place, GLT, ISF, and LTSF are able to deepen the artistic quality of the work on our stages, share our production costs, maximize our resources, and provide nearly year-round employment to our resident company of artists.

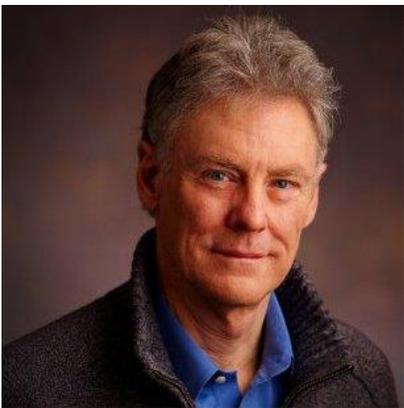
Now, GLT has entered into a new phase, making the historic Hanna Theatre in Playhouse Square its home. The renovation of the Hanna Theatre, as well as the creation of GLT's first endowment fund, is part of our *Re-Imagine A Classic* Campaign to ensure GLT's future. Our new home in the Hanna features a hydraulically operated thrust stage, a first for this region, and innovative and intimate seating where no seat is farther than eleven rows from the stage. We believe that this extraordinary theater experience will revolutionize the way Northern Ohio experiences classic theater.

Great Lakes Theater is one of only a handful of American theaters that have stayed the course as a classic theater. With a plucky history of bucking economic trends to strive for and nurture the highest artistic quality, it remains a distinctive and significant cultural resource in an extraordinary American city.

DIRECTOR'S NOTE

BY JOSEPH HANREDDY

“...Austen’s nuanced, compassionate portrayal of lost love, regret and loneliness, spiked with her satirical, subversive, ironic humor was a revelation. Hooked, I binged my way through her other novels, including the crown jewel that I had so misjudged, *Pride and Prejudice*.”



I first came to Jane Austen’s novels in the early 90s, middle aged, male, and in the manner of most of my education, by doing research for a play. In this case, it was Tom Stoppard’s *Arcadia*, half of which is set in an English country manor in 1809. A friend urged me to look at Austen, a writer I never had much motivation to read based on a hazy impression of her most popular book, a sentimental romance with an alliterative title beloved of young women, including one of my high school girlfriends. Soon after, I took a battered paperback of *Persuasion* from a “Take a book, leave a book” shelf at a Chicago commuter train station leaving, as I recall, a copy of David Foster Wallace’s *Infinite Jest* in its stead. *Persuasion* turned out to be exactly the detailed depiction of the social manners and mores of the Regency era I was

looking for, and Austen’s nuanced, compassionate portrayal of lost love, regret and loneliness, spiked with her satirical, subversive, ironic humor was a revelation. Hooked, I binged my way through her other novels, including the crown jewel that I had so misjudged, *Pride and Prejudice*. Forward to 2009 and looking for a project for the Milwaukee Repertory Theater, where I was then the Artistic Director, I teamed with my friend Jim Sullivan to create this adaptation.

Pride and Prejudice is a perfectly written novel, one that is “sacred” to legions of readers. I initially went into the project enthusiastically, but with the dispiriting fear that anything that we changed as we envisioned it for the stage would inevitably make it less perfect, disappoint Austen’s zealous fans and worse, betray the author. A freeing revelation came when I discovered that Austen and her family were great lovers of the theater. Jane wrote and staged “theatricals” at home, attended plays in London and Bath at every opportunity, seeing some productions multiple times, and her letters are full of her reactions to the plays and players she liked and didn’t. With this thought in mind, I approached the writing imagining that she had always intended the story to be on stage and her perfect novel was a few hundred pages of extraordinarily detailed notes for a play that she intended to write but never got to, and that we had her blessing and the freedom to search out the play in these notes, editing, rearranging, and occasionally inventing details, so long as we remained faithful to her characters and journeys.

SUMMARY

Marriage is an inevitable fact of life for the five Bennet sisters—Jane, Elizabeth, Mary, Kitty and Lydia. With the family estate entailed away to a cousin they’ve never met, their only hope to advance in life is to find a rich and single man—and one has arrived in the form of the very handsome and very well-off Charles Bingley. The kind-hearted and beautiful Jane seems poised to make a match, but must contend with her overly zealous mother, his [class-conscious] sister, and the slippery social ladder [of Regency England]. And when Bingley’s [aloof] friend Fitzwilliam Darcy shows an interest in the spirited and opinionated Elizabeth, the situation becomes more complicated than either of them expect.

—*Playscripts, Inc.*

Dramatis Personae

Mr. Bennet... Andrew May*

Mrs. Bennet... Carole Healey*

Jane Bennet... Jillian Kates*

Elizabeth Bennet... Laura Welsh Berg*

Mary Bennet... Courtney Hausman

Catherine Bennet... Amy Keum*

Lydia Bennet... Kailey Boyle*

Mr. Darcy... Nick Steen*

Georgianna Darcy... Amy Keum*

Mr. Bingley... Daniel Millhouse*

Miss Caroline Bingley... Jodi Dominick*

Mr. Collins... Eric Damon Smith*

Mr. Wickham... Matt Koenig*

Lady Catharine de Bourgh... Lynn Allison*

Miss Anne de Bourgh... Courtney Hausman

Sir William Lucas... Aled Davies*

Lady Lucas... Katie DoBoer*

Charlotte Lucas... Melissa Graves

Mr. Gardner... Aled Davies*

Mrs. Gardner... Katie DoBoer*

Mrs. Reynolds... Melissa Graves*

Fitzwilliam... Alex Syiek*

Mr. Denny... Mack Shirilla*

Captain Carter... Warren Egypt Franklin*

Servants/Soldiers... Shayla Breille*, Kelsey Brown, Warren Egypt Franklin*, Tre Frazier, David Holbert, Mack Shirilla*, Jake Slater, Alex Syiek*

* Member of Actors' Equity Association

ABOUT THE AUTHOR



The "Bonnet Portrait," done by Jane's sister, Cassandra Austen.

Jane Austen was born on December 16, 1775, in Steventon, Hampshire, England. While not widely known in her own time, Austen's comic novels of love among the landed gentry gained popularity after 1869, and her reputation skyrocketed in the 20th century. Her novels, including *Pride and Prejudice* and *Sense and Sensibility*, are considered literary classics, bridging the gap between romance and realism.

Jane was born the seventh child and second daughter of Cassandra and George Austen. Her parents were well-respected community members. Her father served as the Oxford-educated rector for a nearby Anglican parish. The family was close and the children grew up in an environment that stressed learning and creative thinking. When Jane was young, she and her siblings were encouraged to read from their father's extensive library. The children also authored and put on plays and charades.

Over the span of her life, Jane would become especially close to her father and older sister, Cassandra. Indeed, she and Cassandra would one day collaborate on a published work. In order to acquire a more formal education, Jane and Cassandra were sent to boarding schools during Jane's pre-adolescence. During this time, Jane and her sister caught typhus, with Jane nearly succumbing to the illness. After a short period of formal education cut short by

financial constraints, they returned home and lived with the family from that time forward.

Ever fascinated by the world of stories, Jane began to write in bound notebooks. In the 1790s, during her adolescence, she started to craft her own novels and wrote *Love and Freindship* [sic], a parody of romantic fiction organized as a series of love letters. Using that framework, she unveiled her wit and dislike of sensibility, or romantic hysteria, a distinct perspective that would eventually characterize much of her later writing. The next year she wrote *The History of England...*, a 34-page parody of historical writing that included illustrations drawn by Cassandra. These notebooks, encompassing the novels as well as short stories, poems and plays, are now referred to as Jane's *Juvenilia*.

Jane spent much of her early adulthood helping run the family home, playing piano, attending church, and socializing with neighbors. Her nights and weekends often involved cotillions, and as a result, she became an accomplished dancer. On other evenings, she would choose a novel from the shelf and read it aloud to her family, occasionally one she had written herself. She continued to write, developing her style in more ambitious works such as *Lady Susan*, another epistolary story about a manipulative woman who uses her sexuality, intelligence and charm to have her way with others. Jane also started to write some of her future major works, the first called *Elinor and Marianne*, another story told as a series of letters, which would

eventually be published as *Sense and Sensibility*. She began drafts of *First Impressions*, which would later be published as *Pride and Prejudice*, and *Susan*, later published as *Northanger Abbey* by Jane's brother, Henry, following Jane's death.

In 1801, Jane moved to Bath with her father, mother and Cassandra. Then, in 1805, her father died after a short illness. As a result, the family was thrust into financial straits; the three women moved from place to place, skipping between the homes of various family members to rented flats. It was not until 1809 that they were able to settle into a stable living situation at Jane's brother Edward's cottage in Chawton.

Now in her 30s, Jane started to anonymously publish her works. In the period spanning 1811-16, she pseudonymously published *Sense and Sensibility*, *Pride and Prejudice* (a work she referred to as her "darling child," which also received critical acclaim), *Mansfield Park* and *Emma*.

In 1816, at the age of 41, Jane started to become ill with what some say might have been Addison's disease. She made impressive efforts to continue working at a normal pace, editing older works as well as starting a new novel called *The Brothers*, which would be published after her death as *Sanditon*. Another novel, *Persuasion*, would also be published posthumously. At some point, Jane's condition deteriorated to such a degree that she ceased writing. She died on July 18, 1817, in Winchester, Hampshire, England.

While Austen received some accolades for her works while still alive, with her first three novels garnering critical attention and increasing financial reward, it was not until after her death that her brother Henry revealed to the public that she was an author.

Today, Austen is considered one of the greatest writers in English history, both by academics and the general public. In 2002, as part of a BBC poll, the British public voted her No. 70 on a list of "100 Most Famous Britons of All Time." Austen's transformation from little-known to internationally renowned author began in the 1920s, when scholars began to recognize her works as masterpieces, thus increasing her general popularity. The Janeites, a Jane Austen fan club, eventually began to take on wider significance, similar to the Trekkie phenomenon that characterizes fans of the Star Trek franchise. The popularity of her work is also evident in the many film and TV adaptations of *Emma*, *Mansfield Park*, *Pride and Prejudice*, and *Sense and Sensibility*, as well as the TV series and film *Clueless*, which was based on *Emma*, and *Bridget Jones's Diary* which is loosely based on *Pride and Prejudice*.

Biography.com



Jillian Kates & Laura Welsh Berg.
Photos by DNK Photography.

SIX PORTRAITS ON DISPLAY DEEPEN THE MYSTERY OF JANE AUSTEN

BY BRIGIT KATZ, SMITHSONIAN.COM

In a rarely seen 1869 portrait of Jane Austen, the beloved author sits in a wooden chair, wearing a ruffled dress with a bright blue sash. Her expression is docile, content. It's a perfectly lovely painting, but it is thoroughly devoid of spark—so unlike the woman known for her quietly withering takedowns of Georgian society.

"[It's] a completely empty face," says Kathryn Sutherland, Austen scholar and curator of *The Mysterious Miss Austen*, a new exhibit at the Winchester Discovery Center in the UK county of Hampshire. "It's sweet, it's a kind of Victorian idea of womanhood."

This portrait will be displayed alongside five others that seek to explore Austen's life and work, her longstanding appeal and her persistent elusiveness. One might think that the portraits, taken together, would give viewers a more robust sense of the author—at least in terms of her physical appearance. Instead, they highlight just how enigmatic she has become in the years since her death.

"These six portraits, five of which are lifetime portraits, all ... have by some route or other a reasonable claim to be Jane Austen," Sutherland says. "No two of them are alike. That in itself sets a big question mark over her, doesn't it?"

Though she was not an immensely popular author during her lifetime, Austen created some of the most enduring characters of Western literature: the fiery Lizzie Bennet, the precocious Emma, the dissimilar Dashwood sisters. The basic facts of Austen's biography are known, but much speculation has surrounded the more obscure details of her life.

The Mysterious Miss Austen was inspired by the paradox of the author's legacy. "What we're looking at is the fact that Jane Austen is in fact a writer, a novelist who inspired such intimacy in her readers," Sutherland explains. "People feel very close to her ... But in fact, despite this intimacy, she is so unknowable. There's so little that we can know."

The exhibit seeks to shed some insight into Austen's life—and in particular, her relationship to her birthplace of Hampshire. According to a press release from the Hampshire Cultural Trust, visitors to the museum will be able to explore a selection of Austen's personal items: a silk coat patterned with oak leaves, one of her purses, a farcical history of England—told from the perspective of "a partial, prejudiced, & ignorant historian"—that Austen penned when she was just 15-years-old. The exhibit also features an alternate ending to the novel *Persuasion*, written in Austen's own hand.

But it is the six portraits, which have never before been displayed at the same time, that make up the centerpiece of *The Mysterious Miss Austen*. The aforementioned 1869 watercolor was commissioned by Austen's nephew, James Edward Austen-Leigh, as a model for the engraved cover of his 1870 biography, *A Memoir of Jane Austen*. This portrait, painted after Austen's death, is based on an 1810 sketch by Austen's sister, Cassandra.

The Cassandra drawing, which is the only confirmed portrait of Austen during her lifetime, depicts the author with her arms folded, her face set into a grimace. It is a vivacious and humorous likeness—and, according to Sutherland, it is also a more fitting portrayal of Austen than the professional painting of 1869.

"There is enormous energy and life in that face," she says of the Cassandra sketch. "What the family wanted from the professional who made the 1869 portrait ... [was] a portrait that the public would find acceptable, and they knew that Cassandra's sketch was not acceptable for the public."

The Mysterious Miss Austen features a second work by Cassandra, which depicts Austen in a blue dress, sitting on the grass. Only a sliver of Austen's cheek is visible from beneath her wide bonnet, offering another tantalizing glimpse of the author.

Of the two remaining portraits, one is an 1816 silhouette of unknown provenance, the other a dramatic sketch of Austen by James Stanier Clarke, the chaplain and librarian to the Prince of Wales. He met Austen in 1815 and, according to Sutherland, was "quite besotted" with her. Stanier Clarke's portrayal is starkly different from the other portraits. His Austen wears a glamorous black and red hat, her shoulders are draped in a cascading shawl, and a brown muff is wrapped around her hands.

"I think [the portraits] say a lot about the relationship of the painter to the subject," Sutherland says. "[T]he one done by the prince's librarian, it's a kind of fantasy portrait ... Whereas I think Cassandra's portraits get a sense of real intimacy and a sense of character to them, because they know this woman inside out."

It is difficult to say which of the images on display gives us the truest sense of Austen's appearance and demeanor. But perhaps it's best to look to Austen's much-loved collection of novels—which sparkle with humor, empathy, and wit—to find the best portrait of the enigmatic author.



Watercolor by Cassandra Austen.



A silhouette entitled *L'amiable Jane*.



By James Stanier Clarke



The Rice Portrait, thought by some to be an adolescent Austen.



The Bryne Portrait, the latest entrant thought to be Austen.

PLAYNOTES BY MARGARET LYNCH

“

If Cassandra had not destroyed so many of her sister's letters after Jane's death, perhaps the question of whether or not Jane Austen knew love firsthand could be answered definitively.

”

In spring 1812, Jane Austen daily sat at a small table near a parlor window in Chawton Cottage, revising the novel that would be published in 1813 as *Pride and Prejudice*. The celebrity status of Jane Austen today would have been inconceivable to the Jane Austen of 1812. The writer's name was then unknown beyond her family and friends. But while Jane Austen's novels were never published under her own name during her lifetime, her work has carried that name much further than she could have ever dreamed.

Jane Austen was born in 1775, in a parsonage in Steventon, Hampshire, England, and died in 1817, in the Hampshire county town of Winchester. Most of her life was spent in Hampshire. The daughter of Rev. George and Cassandra Leigh Austen, Jane was the seventh child in a family of eight and one of only two girls.

Jane Austen's extended family encompassed many of the socio-economic conditions she depicted with such specificity in her novels. Her father's people were wealthy wool merchants but his particular family branch had fallen a few notches. The Leighs, her mother's family, were landed gentry; but since land and money were rarely passed down through the mother, the Austens participated in the Leigh lifestyle as visitors (though one Austen brother would marry back into the Leigh family.) Two of the Austen brothers became clergymen. One spent his career in the Navy, another tried banking. Jane's brother Edward was adopted by a wealthy relative whose estate he stood to inherit. Jane's world expanded when Edward took up residence in a grand house in Kent and another brother, Henry, lived for a time in London.

While the brothers made their way, Jane and her sister Cassandra stayed at home. But theirs was not a life of unruffled domesticity. The rector's income was meager, and financial pressures motivated family decisions. Rev. Austen tutored boarding students in his home. Since space was needed for paying customers and Mrs. Austen was needed to tend to them, the Austens sent all their children to village families to be raised until they were two. Cassandra and Jane were shipped out from time to time to boarding schools or wealthy relatives. The parents and daughters downsized to rented rooms in the resort town of Bath when Rev. Austen retired in 1801. After his death in 1805, the widowed mother and her daughters rotated among various relatives for several years. Stability came when Edward Austen took possession of Chawton in 1809, but anxiety lingered when Edward's inheritance was challenged in court. Those experiences of financial insecurity and dependency permeate Jane Austen's novels.

In novels and in life, marriage offered a way for women to escape such pressures. But neither Jane nor Cassandra ever married. If Cassandra had not destroyed so many of her sister's letters after Jane's death, perhaps the question of whether or not Jane Austen knew love firsthand could be answered definitively. As it stands, the mention of a law student named Tom Lefroy in several surviving letters led to an interpretive



Jane Austen's writing table in Chawton Cottage.

Jane Austen's brother Edward was able to provide a living for his mother and sisters at Chawton Cottage after 1809.



STEVENTON PARSONAGE

Steventon Parsonage, as depicted in *A Memoir of Jane Austen*.



One of Cassandra's illustrations for Jane's *History of England*.

biography in 2003, *Becoming Jane Austen*, later a 2007 film, that imagines the kind of life experience that the author created for her characters — without the happy ending.

Financial concerns did not prevent Jane Austen's family from nurturing her as a writer. Rev. Austen had a library of 500 books and provided his daughters with pen, paper, and literary subscriptions. Amateur theatricals at Leigh family gatherings also introduced Richard Brinsley Sheridan's *School for Scandal* and other witty comedies of the day. Writing clever prologues and epilogues for such gatherings was a family sport.

Jane joined the fray at an early age. Three volumes of "juvenilia" survive and include a play based on Samuel Richardson's *The History of Sir Charles Grandison* and a *History of England* in Oliver Goldsmith's lively style. As widely as young Jane read, a subscription in June 1796 to Fanny Burney's *Camilla*, a comic tale of misunderstanding in love, seems to have spurred her to greater ambition. While visiting her brother Edward in Kent from October 1796 to August 1797, she drafted a book called *First Impressions*, later retitled *Pride and Prejudice*.

First Impressions may have been, as was Austen's first draft for *Sense and Sensibility*, an "epistolary" novel in which the action unfolds entirely through letters. Samuel Richardson and Fanny Burney were noted practitioners of the style, which allowed characters to express themselves directly while also enabling the comedy of letters landing in the wrong hands. Jane Austen's father sent *First Impressions* to a publisher in 1797 but it was rejected. An early version of *Northanger Abbey* received a more encouraging response in 1803 but

didn't see print.

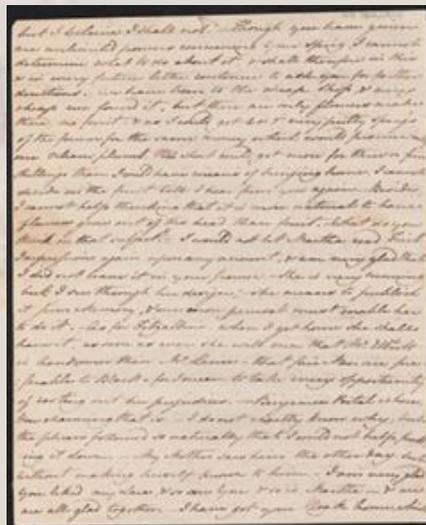
When Jane's life resettled in 1809, she began to recast her earlier work. Though letters still played an important part in revealing characters, as Mr. Darcy's letters do in *Pride and Prejudice*, a witty, all-seeing narrator now guided the reader, while still privileging the heroine's point of view. *Sense and Sensibility*, attributed anonymously to "a lady," was the first of Jane Austen's works to be published, in 1811. *Pride and Prejudice* followed in 1813, *Mansfield Park* in 1814, and *Emma* in 1815. Jane's brother Henry revealed his sister's name to the public for the first time when he published *Persuasion* and *Northanger Abbey* after her death in 1817.

Jane Austen lived to know that Sir Walter Scott praised her work and that the future King George IV was a fan. But she would have detractors. Charlotte Brontë disparaged Austen's domestic realism as "a carefully fenced, highly cultivated garden, with neat borders and delicate flowers; but ... no open country, no fresh air, no blue hill, no bonny beck."

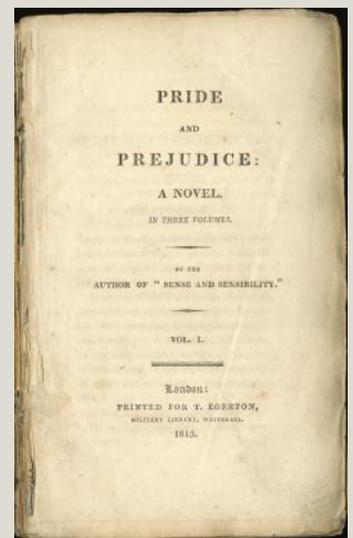
Jane Austen was a miniaturist who once described to a nephew "the little bit (two Inches wide) of Ivory on which I work with so fine a Brush, as produces little effect after much labour." Though fine, her brush could still, as poet W. H. Auden would observe, "Reveal so frankly and with such sobriety/ The economic basis of society."



While Jane Austen wrote, her sister Cassandra sketched, including this portrait of Jane.



Title page of the first edition of *Pride and Prejudice*, "by the author of "Sense and Sensibility."



A 1799 letter from Jane to Cassandra. The sisters only wrote to each other when they were apart. Of the many hundreds they wrote, Cassandra destroyed many. Only 161 letters between the two survive.

PRIDE AND PREJUDICE

THROUGH THE AGES

- Though Jane Austen’s work was well-enough received during her lifetime, it didn’t immediately arouse the devotion it would later inspire. The tide began to turn when her nephew, James Edward Austen-Leigh, with the help of several siblings and cousins, published a beguiling portrait of a beloved aunt in *A Memoir of Jane Austen* in 1869. Public interest grew at such a pace that English historian Leslie Stephen invented the term Austenolatry in 1876. An 1883 edition of the author’s collected works further sealed her popularity. *Pride and Prejudice* has since become one of the most popular novels in English literature, with over 20 million copies sold.

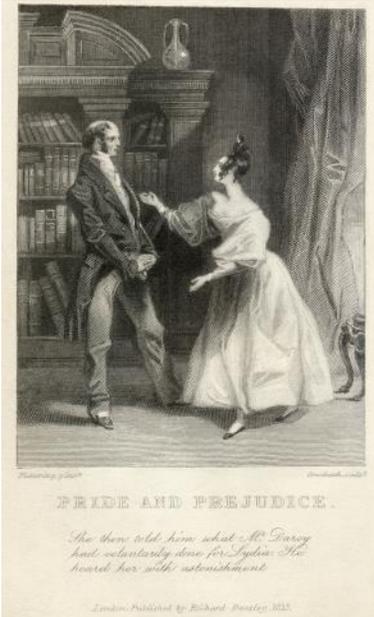


Illustration by William Greatbatch (after George Pickering) for an 1833 edition of *Pride and Prejudice*.



Greer Garson in a 1940 film version of *Pride and Prejudice*.



Cast album for *First Impressions*.

- *Pride and Prejudice* attracted early interpreters in the movies and on Broadway. Greer Garson and Laurence Olivier starred in a 1940 film adaptation, while in 1959 a Broadway musical version, starring Polly Bergen, Farley Granger, and Hermione Gingold, returned to the novel’s original title, *First Impressions*.
- The real explosion of worldwide interest may have been sparked by the 1995 BBC television mini-series starring Colin Firth and Jennifer Ehle. A 2003 BBC poll declared *Pride and Prejudice* to be the second most popular novel in Britain, while a 2013 *Daily Mail* poll declared that “the most memorable moment in British TV” was the scene in which Colin Firth emerges from a lake in a dripping shirt. Since 1995 all of Jane Austen’s novels have been adapted for film or television, most of them more than once. Modern-day reinterpretations of the novels, such as *Clueless* and *The Bridget Jones Diary* series, have also been wildly popular.



“The most memorable moment of British TV.” Colin Firth as Mr. Darcy in the 1995 BBC adaptation.

- A 2016 exhibit at the Folger Shakespeare Library, titled “Will and Jane,” put the beloved author on a first name basis with the bard of Avon and included the actual, aforementioned Colin Firth shirt, along with copies of contemporary fan fiction titles, such as the zany *Pride and Prejudice and Zombies*.
- It’s not surprising that Jane Austen’s novels would also find their way to the stage. Jane Austen was an enthusiastic theatergoer. In addition to participating in amateur theatricals with her family, she may have attended theater in Bath, which was second only to London as a theater town at that time. Letters to her sister attest that Jane attended theater several times a week while in London in 1814. She witnessed Edmund Kean’s dynamic Shylock and went back again, with several nieces in tow.



Jane Austen saw and was taken with Edmund Kean’s dynamic performance as Shylock during an 1814 visit to London.

The fan fiction title, *Pride and Prejudice and Zombies*, also became a 2016 movie starring Lilly James.



- Joseph Hanreddy and collaborator J.R. Sullivan were in the vanguard when they adapted *Pride and Prejudice* for the Milwaukee Repertory Theater in 2009. And interest in adapting Austen’s work for the stage has continued to surge since then. American Theatre Magazine found that Jane Austen was the second most performed author (after Dickens) on American regional theater stages in 2015-16.

Lee Stark, Elizabeth Ledo, and Peter Silbert in the 2009 adaptation of *Pride and Prejudice* for Milwaukee Repertory Theater.



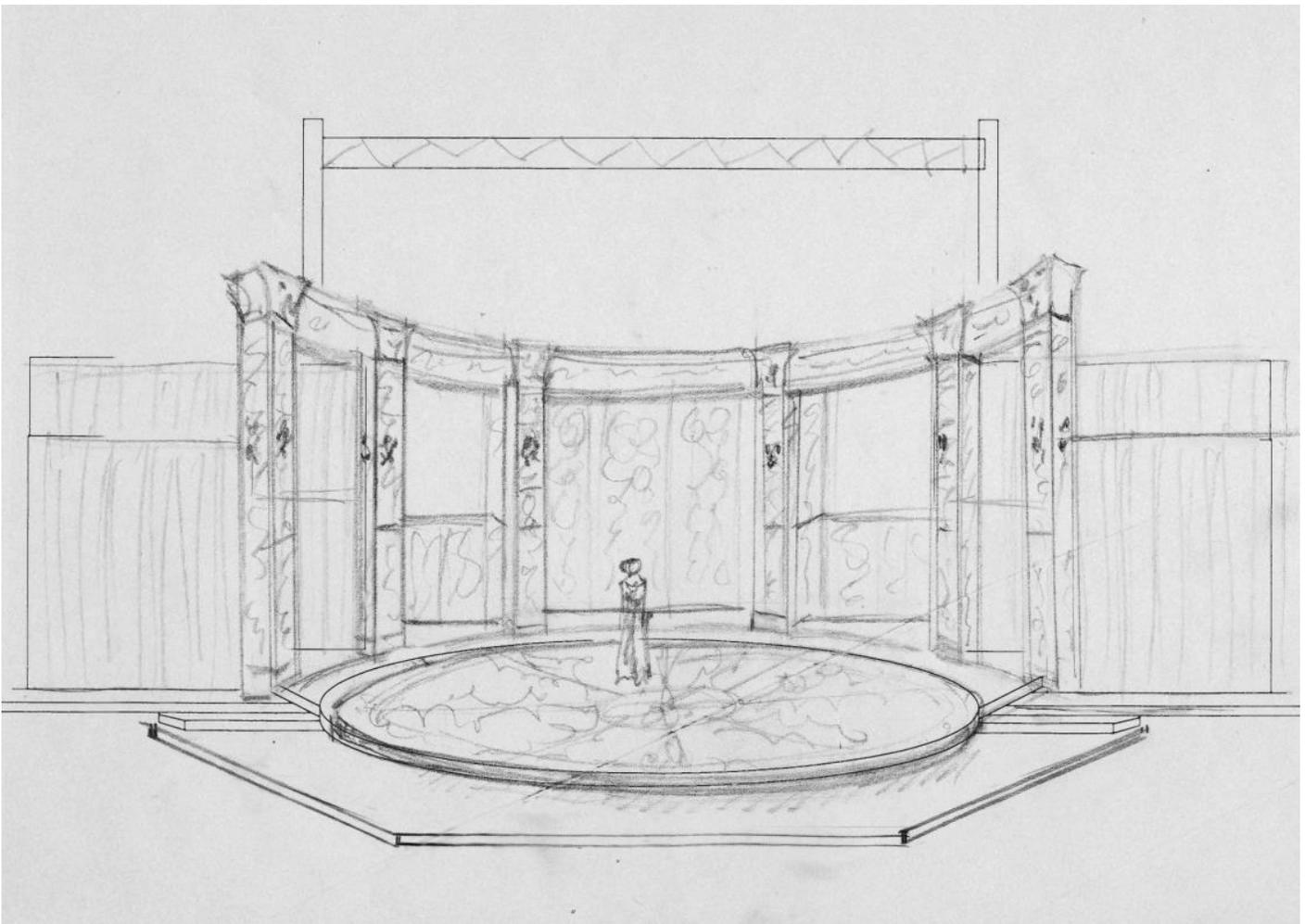
FROM PAGE TO STAGE

BY MARGARET LYNCH

Guest director Joseph Hanreddy confides that *Pride and Prejudice* is a “perfect” book. The task of adapting perfection must have been daunting. But when Hanreddy first took it up in 2009, and returned to it in 2018, he must have summoned his inner Vince Lombardi. “Perfection is not attainable,” Lombardi once said, “but if we chase perfection we can catch excellence.” Hanreddy (and collaborator J.R. Sullivan) chased it with gusto.

Emboldened by Jane Austen’s own love of theater and the energy of her dialogue, Hanreddy inhaled “just about everything that she wrote, including letters.” One of the first

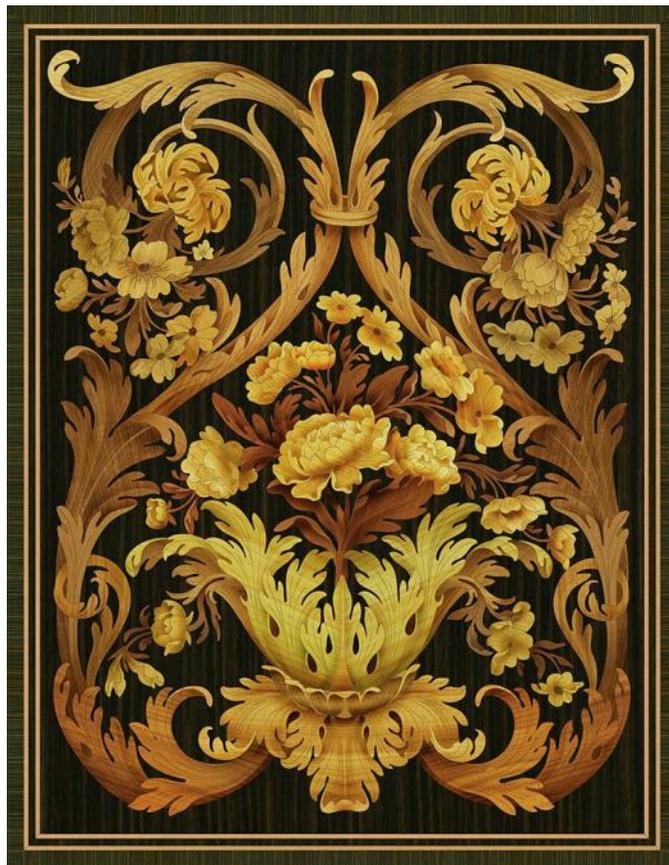
things Hanreddy had to reckon with was the novel’s narration. That archly judgmental voice, with its knowing insight into Elizabeth Bennet’s contradictions, is central to the book’s charm. On stage, however, the narration and the book’s many letters ran the risk of impeding pace and directness. Without a narrator to focus attention on Elizabeth, Hanreddy decided to convey Elizabeth’s centrality in a physical way. She rarely leaves the stage in this adaptation, and Hanreddy challenged himself and his designers to find ways to “bring the scenes” to her. Their solutions are integral to the way the adaptation works.



Scenic designer Linda Buchanan’s sketch for the unit set she designed for the Great Lakes Theater production of *Pride and Prejudice*.

A change of location costs nothing in a novel, and the economic models for film and television productions of period pieces permit high standards for realism in costumes and locations. But a “realistic” approach to the many location changes in *Pride and Prejudice* would have been very costly on stage. Instead, Hanreddy explains, he “put the script together in the manner of Shakespeare.” His script supplied indications of location in the dialogue at the top of each scene.

Hanreddy also asked scenic designer Linda Buchanan to create one “unit set” that, with the addition and subtraction of furniture, would encompass all of the play’s locations. To convey a sense of period, Buchanan used architectural elements and decorative details inspired by inlaid wood patterns from period furniture. An otherwise bare stage also provided ample space for the story’s three important balls. Since dance choreography already played a big part in the story, Hanreddy decided to extend the sense of movement into the scene changes as costumed servants move furniture on and off stage in a choreographed way. At Great Lakes Theater, it helped that Hanreddy had available a large cast trained in musical theater and capable of executing the pace and fluidity he was looking for.



Inlaid floral patterns from period furniture and floors inspired decorative details in Buchanan’s scenic design.



Martha Hally’s costume rendering for Jane Bennet includes some of the accessories—a bonnet and a jacket—that are used to convey changes in time and location.

Similar parameters were set for costumes; each character had only one costume, and any costume changes primarily took place on stage, in view of the audience. The parameters were met by adding and subtracting shawls, bonnets, and other accessories. Period clothing informed the costume details—from the empire-waisted silhouette that was popular in Jane Austen’s day to the plaid cottons from India that were then the rage.

One last element of the adaptation was entirely in Hanreddy’s court. While Jane Austen could write lively dialogue, it’s often embedded within the long, complex sentences of the narrative voice. To help him at the sentence level, Hanreddy absorbed the rhythm of the more direct language of Austen’s letters. In letters that Jane wrote to younger nieces about their matrimonial prospects, Hanreddy found Jane Austen’s own voice on topics that got to the heart of the matter: “how to pick a life partner, how to find someone who you grow to love more and more rather than less or less.”

IDAHO SHAKESPEARE FESTIVAL'S PRODUCTION OF *PRIDE AND PREJUDICE*



Clockwise from top: Andrew May & Carole Healey; the *Pride and Prejudice* company; Courtney Hausman; Tom Ford & Laura Welsh Berg; Tom Ford, Eric Damon Smith & Katie DoBoer; Laura Welsh Berg, Andrew May, Courtney Hausman & Jillian Kates; Katie DoBoer, Tom Ford & Carole Healey; Jodi Dominick. Photos by DNK Photography.

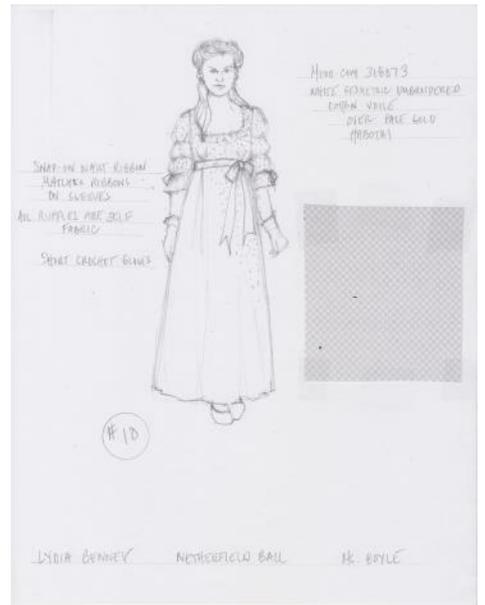
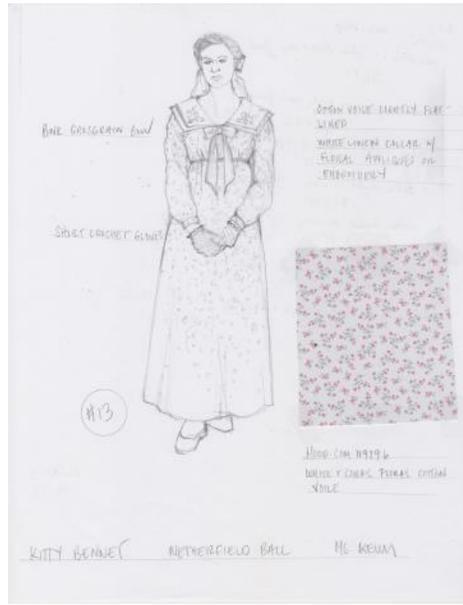


Clockwise from top: Lynn Allison; Laura Welsh Berg; Matt Koenig; Amy Keum; Jillian Kates & Laura Welsh Berg; Nick Steen & Laura Welsh Berg; Andrew May & Laura Welsh Berg; Carole Healey. Photos by DNK Photography.

COSTUME DESIGN

BY MARTHA HALLY





Opposite page: Jillian Kates & Laura Welsh Berg; Nick Steen & Laura Welsh Berg. This page, clockwise from top: Amy Keum, Kailey Boyle, Laura Welsh Berg & Courtney Hausman; Jodi Dominick & Laura Welsh Berg; Laura Welsh Berg, Amy Keum, Carole Healey & Kailey Boyle. Photos by DNK Photography.



SCENIC INSPIRATION & DESIGN

BY LINDA BUCHANAN

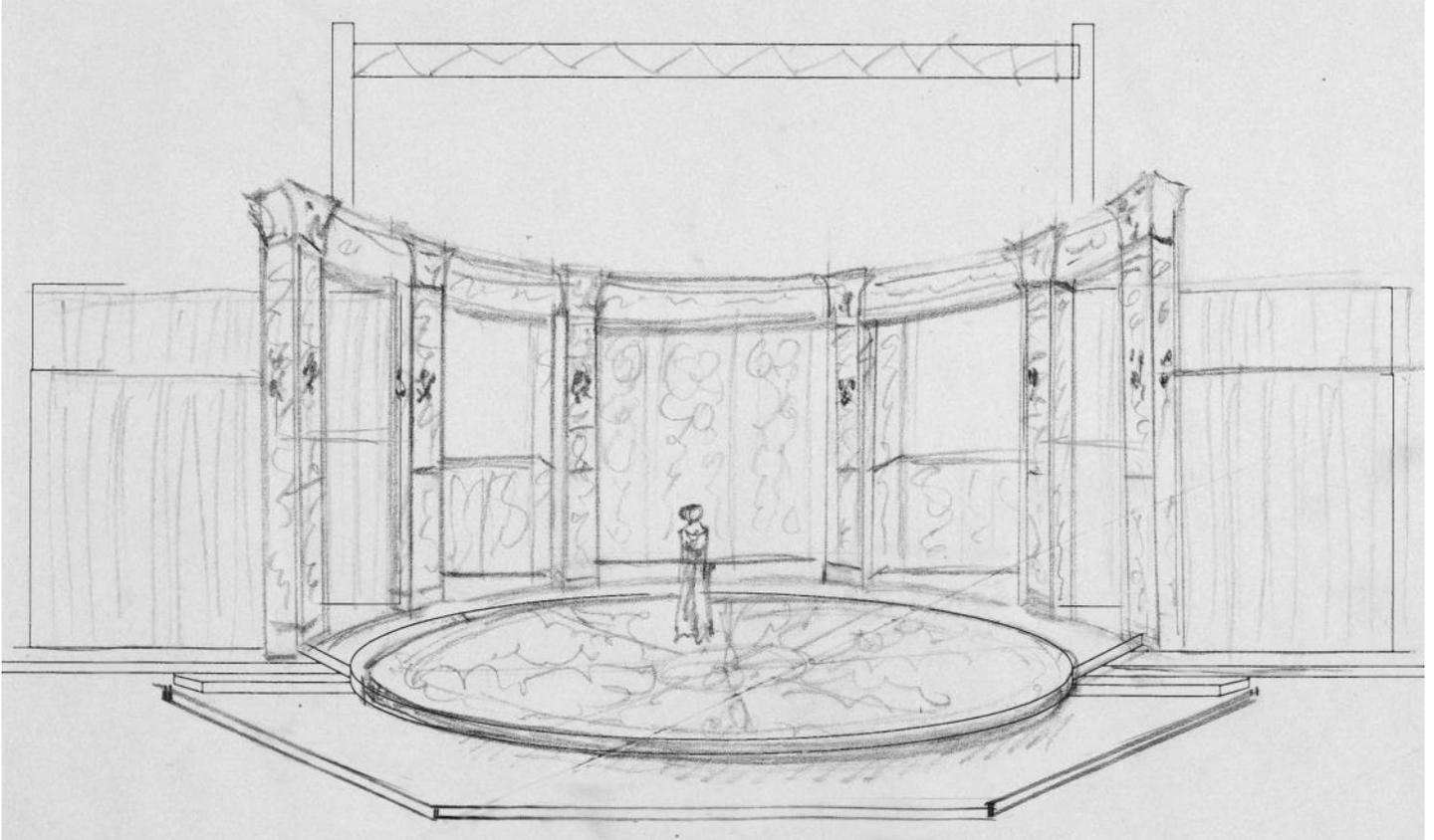
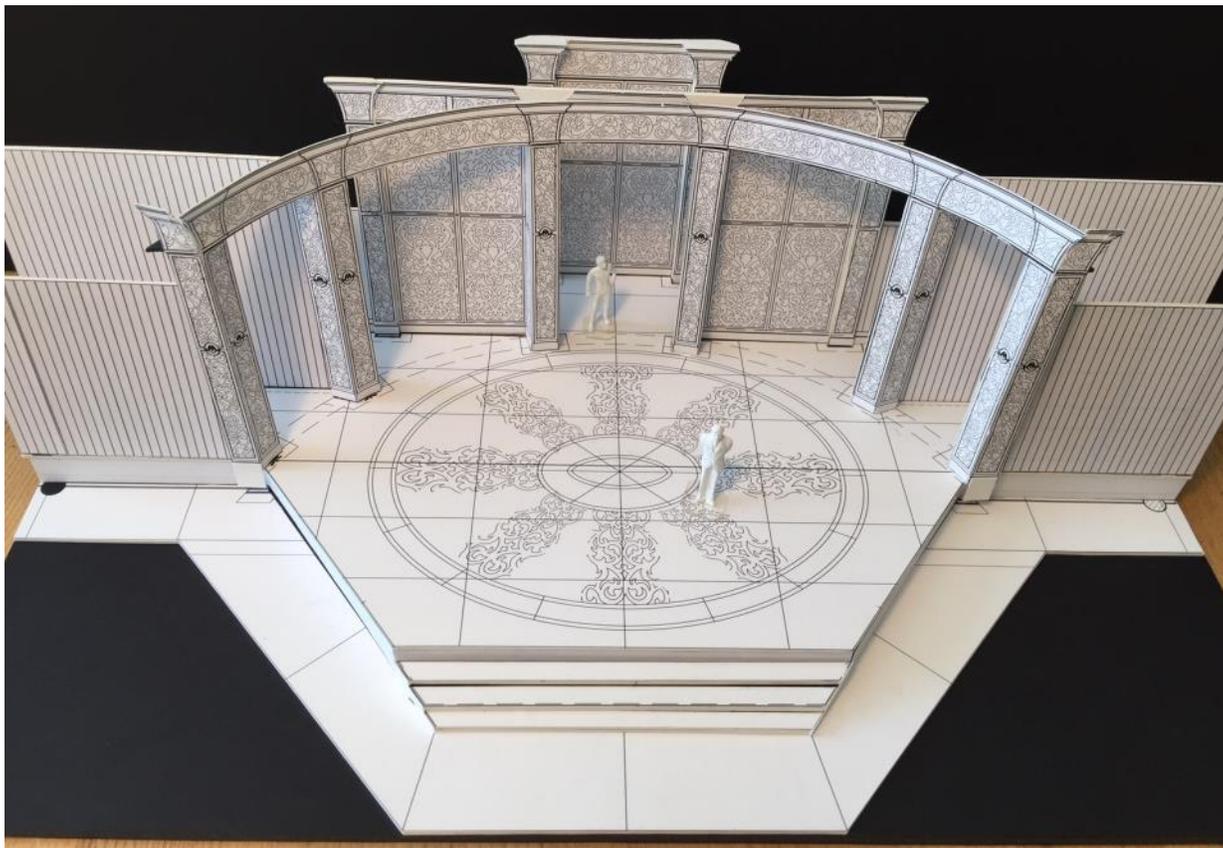


Photo of the scenic model.



Above: Eric Damon Smith. Left: the *Pride and Prejudice* company. Photos by DNK Photography.

IF YOU HAVE ONLY ONE DAY TO PREPARE

IF YOU HAVE NOT READ THE PLAY OR THE BOOK

With students, consider the importance of the title – discuss the ideas of “pride” and “prejudice.” The status game or first impressions activity will help introduce these ideas.

STATUS GAME

Time needed: 15-25 minutes (depending on discussion time). This activity is quick and easy, and gets students involved physically for a few minutes.

Materials needed: a regular deck of playing cards – sorted to use only one set of “face” cards.

1. Hand one card face-down to each student and have him/her (without looking at it) hold it up on forehead so that others can see it.
2. Instruct students not to talk during this exercise. Just use body language (no touching) to react to each other.
3. Next have students walk around and react to others’ cards. Kings will receive fawning praise, aces (the lowest) will be treated scornfully. As students get feedback to their own card, they should take on the body language that is being presented to them.
4. After they have done this long enough to begin to know where they are, have them line up (still without talking) with kings at one end and aces at the other.
5. Once the lineup is complete and everyone is in their places, reveal the cards and discuss the exercise.
6. Discuss how you felt as a “2,” as a “king”

FIRST IMPRESSIONS ACTIVITY

Time needed: 15-25 minutes, students working alone first, and then with a partner.

Ask students to do the following:

1. On a piece of paper, write the names of two people you know well and a favorite literary character.
2. Beside each name, make notes about how they (a) react to stress, (b) experience happiness, (c) treat other people.
3. After that, list what motivates each of these behaviors. Try to be as factual as possible, drawing from things you know.
4. Get with a partner to discuss your notes.
 - a) How might someone who doesn’t know them misinterpret their behavior.
 - b) Share an example of a time you felt out of place or “less than” people you were with. How did you act in this situation? Might it have been misconstrued as arrogant when, in fact, you were uncomfortable or nervous? Was there a time you felt that you were “above” the people you were with? Was that different/ the same as feeling “less than”?
 - c) Share your thoughts / discoveries with the class if you are comfortable doing so.

SL.9-10.2 + SL.11-12.2 Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data.

SL.9-10.3 + SL.11-12.3 Evaluate a speaker’s perspective, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

KEY FACTS ABOUT AUSTEN'S ENGLAND

Briefly explain the class system and a few social differences in England during Austen's time. Here are some key facts:

1. Land was the key to wealth. Tenants worked the land, paid rent, and provided a living for the owners. These rents generally insured income for the entirety of their lives. More land insured greater wealth. Landowners did not "work" for a living. The eldest son inherited everything (primogeniture) and other children would need to marry well. Marriages were often business propositions which kept the system going.
2. Social status was further distinguished as below:
 - a) Titled aristocrats were held the highest in both income and social prestige (Lady Catherine deBourgh)
 - b) Wealthy great families such as Darcy's and Bingley's
 - c) Not so wealthy landed families. They would employ fewer servants and/or include a relative who is an attorney or merchant (he works for a living). Mr. Gardiner, Mrs. Bennet's brother, is an attorney.
3. Women's role in society:
 - a) A woman had no legal rights to own property or money, even if she got it from inheritance or "settlement" as part of her marriage. The money was totally under her husband's control.
 - b) Marrying well was not just a matter of love, but necessary for security and safety of herself and her children.
 - c) Women's value was in their family's money, their looks, their accomplishments, etc.
 - d) With no sons and five daughters the Bennets require well-made marriages. Mr. Bennett has neglected his responsibilities as a father. His wife is silly and irresponsible, and his younger daughters are running wild. If they don't marry well, they will be in trouble.
 - e) Still, Elizabeth, who is intelligent and handsome, but not beautiful, wants to marry for love. This makes her unusual and helps create Austen's reputation as an early feminist.
4. The "Entail." Upon the death of Mr. Bennett, the Bennett home will no longer belong to the family because it has been "entailed" to a male heir and cannot be left to a female. Mr. Collins (a distant cousin) has been named the "rightful heir" and will take ownership of the home.

A great quote to think about:

"It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife."

1. Consider irony
2. Author's purpose and attitude
3. The relationship of money and marriage
4. The truth about the "marriage market"

Things to watch for in the play:

1. Elizabeth's family in relation to the Bingley's, Darcy's, and Lady deBourgh's. Where do pride and prejudice play parts in these families and individuals?
2. Elizabeth's perception of Darcy. Is one of them more judgmental than the other?
3. Darcy's view of Elizabeth's family and other people of the neighborhood
4. Examples of humor – how is it different from some of today's comedy? How is it the same?

IF YOU HAVE MORE TIME:

ACTIVITIES FOR FURTHER EXPLORATION

INTERVIEW PROJECT

Interview someone from an older generation. Ask for specific examples of how social behavior has changed in his/her lifetime. Create a video or power point to share the results of your talk. Consider the following:

A grandparent or older aunt/uncle would be a great choice and would give you an opportunity to share thoughts with them in a unique way. Be sure to prepare for your interview by:

- Creating specific questions in advance.
- Topics of interest might be about school, dating, courtship, marriage, a first job, i.e. What subject did you most enjoy in school? Why? What did you and your friends do to “hang out”? Did you go to Prom, Homecoming? What was it like? Did you go to college? What jobs did you have as a young person? What about your first job after you were married? How did you meet your spouse? What was your wedding like? Did you take a honeymoon trip? When your children came along, what did you feel was important about being a parent? Did you allow your children to be out with their friends all day? Were you in Vietnam? Iraq? What kinds of questions did employers ask you about working for them? Was there anything different than might not be allowed today?
- Audio or video record the answers and then prepare your final product. Use the most interesting responses and put them together in a logical order.
- Create a thesis statement that illustrates an overview of the differences or similarities you discover from the interview.
- Share the interview with the class.

VIDEO DIARY/BLOG

Watch some “Lizzie’s Diaries” on Youtube, and then create your own video presentation about the play. Your video blog should illustrate your understanding of two or three of the main characters in the play. You could become the character as Lizzie does, or create a skit, talk show, news report that illustrates aspects of the characters. This could be done with a small group.

COMPARE THE PLAY AND A MOVIE VERSION

Several films have been made of this book. Watch one of them and write a comparison/contrast essay. Choose one or two aspects of characterization or production to discuss in your essay and use specific details to support your view. Several movies are listed below:

1940 – starring Laurence Olivier and Greer Garson

1995 – a BBC mini-series starring Jennifer Ehle and Colin Firth

1999 – *You’ve Got Mail* with Tom Hanks and Meg Ryan — a film that incorporates major themes from *Pride and Prejudice*

2001 – *Bridget Jones’s Diary*, a modern retelling, starring Renee Zellweger, Colin Firth & Hugh Grant

2005 – starring Keira Knightly (Oscar nomination) and Matthew Macfadyen

2016 – *Pride and Prejudice and Zombies* — starring Lily James

GROUP RESEARCH / PRESENTATION

Divide into small groups to research and prepare a guide on how to create a successful marriage. Compare your guide with those created by other groups.

BENNETS ON SOCIAL MEDIA

What type of Facebook or Instagram account would Elizabeth Bennet have? What about Kitty Bennet, Mr. Darcy or Wickham? Create a Facebook page for a favorite character. What would each character share and what would they hide—or spin to make them appear more favorable?

SL.9-10.4 + SL.11-12.4 Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

SL.9-10.5 + SL.11-12.5 Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

SL.9-10.6 + SL.11-12.6 Adapt speech to a variety of contexts and tasks, demonstrating a command of formal English when indicated or appropriate. (See grades 11–12 Language standards 1 and 3 for specific expectations.)



Nick Steen & Laura Welsh Berg. Photos by DNK Photography.

VOCABULARY

Appraisal: an act or instance of assessment

Astute: having or showing shrewdness and intelligence

Discernment: the quality of being able to grasp and comprehend what is obscure

Orchestrate: to arrange or combine so as to achieve a desired or maximum effect

Suitor: one who courts or seeks to marry a woman

Unrequited: not reciprocated or returned (as unrequited love)

Censure: disapproval

Entail: to limit the inheritance of (property) to a specified line of heirs

Vexed: irritated; annoyed

Condescend: to assume a superior manner

Dissemble: to hide; to disguise

Pompous: pretentious; overly dignified

Affability: friendliness

Ardently: passionately

Discernment: perceptiveness

Scruples: principles of right and wrong

Felicity: great happiness

Impetuous: impulsive

Indolence: laziness

Profligate: recklessly wasteful, pleasure-seeking

Alacrity: speed

Irrevocably: in a manner impossible to reverse

Sauce: teasingly or amusingly bold

Unabated: maintaining full force

Lament: to express sorrow or regret

L.9-10.6 + L.11-12.6 Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

WRITING PROMPTS

1. The opening line of the novel *Pride and Prejudice*, “It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife,” introduces the novel’s theme. This sentence tells us much about the author’s purpose and attitude and states one of the main themes: the relationship of money and marriage. How does the author use tone, humor, and irony in this quote to surprise and amuse the reader? In your essay, examine this quote through the use of specific examples of characters’ actions and words.
2. In *Pride and Prejudice*, one of the two main characters seems to represent pride, the other prejudice. Could these two qualities, however, be applied to the characters in reverse? In other words, does pride play a part in explaining Elizabeth’s behavior? What scenes bring out this quality? Does Darcy show himself to be prejudiced? In what ways? Which do you think is the greater fault: pride or prejudice? Elaborate on one or more of these ideas in a brief essay.
3. Compare and contrast the characters of Lydia, Jane, and Elizabeth. Examine their personalities and their interactions with men. What kinds of people do they eventually choose as husbands, and why? Which two characters, do you think, provide the greatest contrast?
4. Elizabeth Bennet is an intelligent woman of depth and substance. Think about Elizabeth in relation to her society. Does she seem to accept society’s limits on her as a woman? How do you think Austen views the restrictions on her heroine? Do you think her purpose in writing the novel was merely to entertain, or did her work contain a deeper message of social criticism?
5. The title of the novel clearly suggests one of the important themes of the novel: pride and its consequences. Two characters strongly exhibit the quality of pride: Fitzwilliam Darcy and Lady Catherine de Bourgh. These characters are quite different from each other, however. Compare and contrast the character trait of pride, which is not a simple concept, in life or in fiction. It can be a positive quality as well as a negative one. Examine these ideas in a brief essay.

W.9-10.2 + W.11-12.2 Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Establish a clear and thorough thesis to present and explain information.

Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia to aid comprehension, if needed. Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience’s knowledge of the topic.

Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

Use precise language, domain-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic.

Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.

g. Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

W.9-10.4 + W.11-12.4 Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.9-10.5 + W.11-12.5 Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 11–12.)

W.9-10.9 + W.11-12.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

a. Apply grades 9-10, 11–12 Reading standards to literature (e.g., “Demonstrate knowledge of eighteenth-, nineteenth- and early- twentieth-century foundational works of American literature, including how two or more diverse texts from the same period treat similar themes and/or topics”).

b. Apply grades 9-10, 11–12 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning [e.g., in U.S. Supreme Court Case majority opinions and dissents] and the premises, purposes, and arguments in works of public advocacy [e.g., *The Federalist*, presidential addresses]”).

QUIZ

1. Why is Mrs. Bennet so excited as the play opens?
2. What does Darcy do that causes Elizabeth and Mrs. Bennet to believe he is too proud?
3. What does Elizabeth overhear Darcy say about her?
4. How does Bingley feel about Jane Bennet?
5. What is it about Jane's behavior that leads Darcy to believe she doesn't really love Bingley?
6. What advice does Charlotte give to Elizabeth about marriage and about Jane's behavior?
7. How does Caroline try to undercut Elizabeth in the eyes of Darcy?
8. Do the Bennets deserve any of the negative thoughts of their neighbors? Explain.
9. Why does Mrs. Bennet deny the use of the carriage to Jane?
10. Why does Elizabeth walk to Netherfield (the Bingleys' home)?
11. Why does Mr. Collins believe he will marry one of the Bennet girls?
12. Why does Elizabeth object to marrying Mr. Collins?
13. What does Wickham tell Elizabeth about Darcy?
14. How does Mr. Bennet react when he finds that Elizabeth has turned down Mr. Collins' proposal of marriage?
15. Why does Darcy make it a point to end Jane and Bingley's relationship?
16. At the end of the act, Darcy proposes marriage to Elizabeth. What is her reaction?
17. Why does Elizabeth keep her knowledge about Wickham to herself?
18. Who are the Gardiners?
19. Why is Elizabeth surprised at Darcy's treatment of the Gardiners?
20. What information does the housekeeper give about Darcy?
21. Why is Elizabeth so sure that Wickham will not marry Lydia?
22. How does Mrs. Bennet take the news of Lydia's elopement?
23. Who was actually behind Wickham's agreement to marry Lydia?
24. How does Elizabeth find out the details of Lydia's marriage to Wickham?
25. How does Darcy find out that Elizabeth may still be interested in him?

Answer Key:

1. A new young man is moving into the “neighborhood.” (He is rich and single, and provides a needed marriage opportunity.)
2. He refuses to dance with the young ladies at the ball.
3. He says that she is “tolerable” but not handsome enough to tempt him.
4. It’s love at first sight....or dance. He is smitten.
5. She is “discreet” in her manner, and is generally kind to all without seeming to show special attention to Bingley.
6. She suggests that Jane should show her affections more openly and that in any event, a husband’s disposition is not going to be the same after marriage.
7. She suggests that Elizabeth’s mother may come to live with them.
8. Yes. Mrs. Bennet is silly and obvious, Mary is less than sociable, and the two younger girls are immodest and too flirty. Mr. Bennet does not seem to do his fatherly duty in raising the girls.
9. She hopes that Jane will get caught in the rain and have to stay at Bingley’s home.
10. Her sister Jane has fallen ill and Elizabeth is going to visit her.
11. The estate is “entailed” and he will be the owner/heir after Mr. Bennet dies. He will then have the right to turn the family out, but he believes he is being kind in marrying one of the girls so that the family will have a home.
12. He is self-important and pompous, and she could never love him.
13. That Darcy has cheated Wickham out of a promised monetary settlement.
14. He says he will never speak to her if she marries Collins.
15. He believes that Jane does not truly love Bingley, his best friend, and doesn’t want to see him hurt.
16. She says she will not marry him and goes on to give the reasons that he has come between Jane and Bingley as well as his treatment of Wickham.
17. Jane convinces her that Wickham can’t be that bad, and since Wickham is going away, Elizabeth decides she won’t say anything.
18. Mrs. Bennet’s brother and sister-in-law. He is an attorney (he works for a living).
19. Even though they “work” for a living and are not part of the gentry, Darcy treats them kindly, even offering to let Mr. Gardiner fish on the property. This is totally opposite of her view of him as prideful and condescending.
20. She speaks about his kindness to staff and his special love of his sister.
21. She knows that Wickham is interested only in money and that Lydia has none.
22. She is more concerned about proper wedding clothes than about the family’s possible ruin from the event.
23. Darcy.
24. Mrs. Gardiner tells her.
25. His Aunt, Lady deBourgh tells him that Elizabeth wouldn’t say she had “irrevocably decided against him.”

QUESTIONS FOR DISCUSSION:

AFTER ATTENDING THE PERFORMANCE

1. In theater, actors are often told to “raise the stakes” for their characters in order to help them create stronger actions. How does the social situation of the Bennets raise the stakes for the family?
2. Elizabeth and Darcy overcome prejudice and learn to love each other. Discuss a relationship that you know of that needed to overcome prejudice or misconceptions and relate how you dealt with this.
3. Many marriages take place in this play. What kinds of relationships do they suggest? How does Elizabeth and Darcy’s marriage represent Austen’s ideal?
4. In Austen’s world, class is an important part of daily life. Do you think class consciousness is a part of American society? Why or why not?
5. Consider the characters that struck you and look at them in terms of their thematic importance. Elizabeth, Darcy, Mr. Collins, Lady Catherine deBourgh, or someone of your choosing.
6. If you have read the book, discuss the experience of seeing the play versus reading the novel. Which did you prefer and why?
7. How does the play criticize the society in which the characters live? Which of the characters openly object to or violate its conventions? How and when do they do it, and what is the result? Living in today’s world, would Austen’s characters still encounter the same problems?
8. Elizabeth was disappointed that Charlotte married Mr. Collins. If you were in Charlotte’s position would you do the same? Do you know anyone that is dating, or married to, someone who is “beneath” them in intelligence? Have you ever dated someone whom your friends do not approve of? Why did they not approve? How did that make you feel? Would you consider marrying a person for their extreme wealth?
9. Most women in Austen’s time could not work or own property, let alone vote, open a bank account or travel unaccompanied. In view of their limited options, how important was marriage to them? What was important to Jane in a marriage partner? What was important to Elizabeth? What was important to Mrs. Bennet in her daughters’ partners? Why?
10. Marriage continues to be an important expectation today. What pressures are put on women to marry? What about the pressure on men? Is it the same?
11. *Pride and Prejudice* was originally called titled *First Impressions*. What was Elizabeth Bennet’s first impression of Mr. Darcy? What was his impression of her? Are first impressions usually a good indicator of a person’s true self? Have you ever formed an impression that turned out to be incorrect?
12. Mr. and Mrs. Bennet do not often agree. How would the Bennet sisters’ lives be different if their parents were better marriage partners and parents? Which daughter is more like Mr. Bennet? Which is more like Mrs. Bennet? How do those likenesses inform their life choices?
13. Elizabeth and Mr. Darcy communicate by letter in a key scene. Is it more difficult is it to express yourself in a letter (or text) instead of in person or on the phone? What changes? Which communication style do you prefer?

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14. How would this story be different if a man wrote it? What if the story was told from Mr. Darcy's point of view? Would the message be different? How?
15. Who changes the most in this story? Why? How realistic is it for a person to not only change their mind, but their entire demeanor? Which characters do not change at all?
16. Jane Austen often referred to *Pride and Prejudice* as her "own darling child." Ms. Austen never married or had any children of her own. Her sister, Cassandra, burned most of her letters after Jane's death, so we have no way of knowing if she was ever in love. Do you think a writer can write novels like *Pride and Prejudice* without that knowledge? Jane did briefly accept one marriage proposal, then rejected him a few days later. She wrote six novels, including *Pride and Prejudice*, *Sense and Sensibility* and *Emma*. Several of these novels were started in adolescence and finished as an adult. Do you think Jane would have been a novelist if she had married?
17. What do you imagine Lydia and Wickham's marriage will be like? Do you think their relationship will resemble Elizabeth's? Mr. & Mrs. Bennet's? Do you think Lydia will mature now that she is married? What line of work do you imagine Wickham will seek? Will he stay a soldier?
18. Were you familiar with Jane Austen prior to seeing the Great Lakes Theater's production of *Pride and Prejudice*? Which, if any, movie versions of Jane Austen's work have you seen? Do you have a favorite? If you haven't seen or read anything by Jane Austen, are you interested in exploring her other works?

SL.9-10.1 + SL.11-12.1 Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grades 11–12 topics, texts, and issues*, building on others' ideas and expressing their own clearly and persuasively.

- a. Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.
- b. Work with peers to promote civil, democratic discussions and decision making, set clear goals and deadlines, and establish individual roles as needed.
- c. Propel conversations by posing and responding to questions that probe reasoning and evidence; ensure a hearing for a full range of positions on a topic or issue; clarify, verify, or challenge ideas and conclusions; and promote divergent and creative perspectives.
- d. Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the task.



Laura Welsh Berg & Andrew May. Photos by DNK Photography.

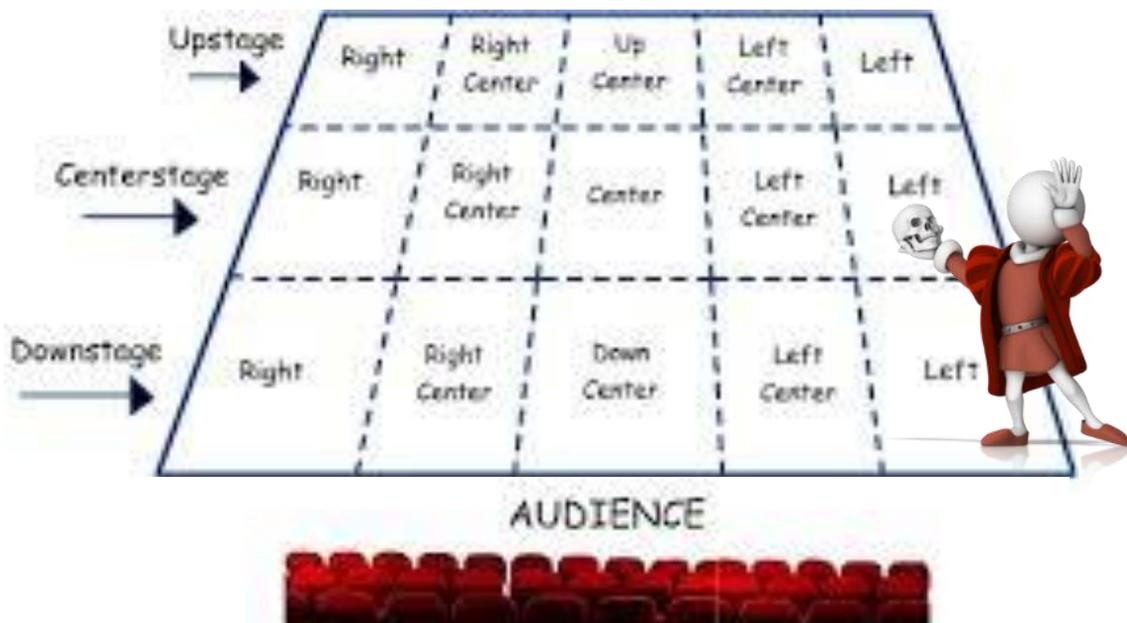
A BRIEF GLOSSARY OF THEATER TERMS

Apron	The part of the stage in front of the curtain
Auditorium or House	Where the audience sits
Beam Spread	The area a single light covers
Blackout	Turning off all the lights in the theatre at once
Board	The control center for lights, sound, or both
Book (The)	A copy of the script containing all notes and blocking
Box Office	Where the audience buys tickets
Box Set	A set in a proscenium with three walls
Call	The time certain members of the production need to be at the theatre
Cheat	When an actor takes a realistic action and modifies it for the audience to see
Cloth	Scenery painted on fabric
Cue	A line or action that immediately leads to another action by the actor (for them to speak) designer or stage manager (to change the lights or sound)
Curtain Call	The bows at the end of the show
Dimmer	Equipment that controls the brightness of a light
Director	The creative head of a production. They create a vision for the show and work with actors, designers, and crew to bring that vision to life
Flat	A frame covered with canvas, cardboard, or some other light material which is then painted as part of the set
Floodlight	A light that has a wide unfocused beam covering most of the stage
Fly	A system used to raise set backgrounds, set pieces, or potentially actors
Follow-spot	A spotlight that can follow an actor as they move across around the stage
Footlights	Floodlights on the floor at the front of the stage.
Gel	A piece of plastic placed over the light to change its color
Greenroom	A room where the company can relax, eat, or potentially watch the show if a TV and a camera has been rigged
Notes	The director's notes on the performance or rehearsal
Pit	An area between the stage and the audience where an orchestra can sit (typically below audience level)
Producer	The person responsible for all logistical and financial aspects of a production (as opposed to the creative head, the director).
Properties or Props	Items used by actors in a show (such as swords, plates, watches, etc.)
Proscenium	A type of stage defined by a proscenium arch. Proscenium theatres typically

distinctly separate the audience and stage by a window (defined by the proscenium arch). The stage typically will not go far past the proscenium arch (the Ohio Theatre, for example).

Raked Stage	A stage that is angled (upstage is the top of the hill and downstage the bottom) so that the audience can see the action more clearly
Set	The scenery used in a scene or throughout the play
Set Dressing	Parts of the set that don't serve a practical function but make the set look realistic.
Spotlight	A type of light that is focused so that it can light a very specific area
Strike	Taking apart and removing a set from the theatre
Thrust	A stage that goes beyond the proscenium arch so that the audience is sitting on three sides of the set - in front, and on either side (the Hanna Theatre, for example).
Tracks	The rails on which curtains (tabs) run.
Trap	A hole in the stage covered by a door where actors or set pieces can exit or enter
Understudy	An actor who learns all of the lines and blocking of another actor (typically one of the actors in a lead role) who can perform in case the main actor cannot go on
Upstage	The rear of the stage
Wings	The sides of the stage typically blocked off by curtains where actors and crew can stand and wait for their cues

STAGE DIRECTIONS



HOW TO WRITE A REVIEW

MORE HOW AND LESS WHAT

A theater review is not a book review, you do not need to summarize what happens. Provide the necessary background so the reader knows the name of the play and the basics of what kind of play it is, and then move into your commentary. You do not need to explain WHAT the play is, instead write about HOW successfully it was presented.

THE ACTOR NOT THE CHARACTER

You can disapprove of the decisions a character makes, but how well did the ACTOR perform the role? Was their behavior appropriate to the part as written? Feel free to share your opinions, comparing or contrasting their work with other actors with whom you are familiar.

WHAT IS DIRECTION?

Maybe you have heard of a “director” in theater or film, but do you know what they do? It is not a director’s job to tell the actors how to say every line, but they are the person responsible for creating the general mood and concept for the production. What was your impression of the production as a whole? Was it too funny for a serious play? Or not amusing enough for a comic play? Use words to reflect back to the director how successful the production is as a whole.

DON’T FORGET THE DESIGN

The set you see and the sounds you hear are also unique to this one production of this play. Describe what you see and hear, but also be sure to make clear how successful these designs are in telling the story of the play.

IN CONCLUSION ...

While it is not necessary to give a “thumbs up” or “thumbs down” your concluding sentence should summarize your impression of the production as a whole.

THEATER REVIEWS IN THE NEW MEDIA

Reviews in news websites may be 1000 words, they may be as brief as 300 words. Can you write a one-page review? Can you write a 100 word review, to post on Facebook? Do you think you could create a 140-character review that sums up the production for posting on Twitter?

A sample review written by a student follows this page.

A SAMPLE REVIEW WRITTEN BY A STUDENT

"Gambit": More Poetry Than History — Mark Wood

If Aristotle was correct when he said that poetry “is a higher thing than history,” then “Royal Gambit,” which opened Friday night at Pentacle Theater, is, I suppose, on the right track.

For those who were expecting a representational treatment of the life of England’s Henry VIII, “Royal Gambit” was a shock, if not a disappointment. Those who sought poetry got it, although of a very dogmatic and simplistic sort.

This unusual, highly presentational play by Hermann Gressieker, directed by Ed Classen, is an indictment of modern man as a ruthless opportunist. The Tudor king is a representative of a rationalizing, shifty society which has become “superior to the highest” while “wallowing in the depths.”

As Henry uses the banners of “reason” and “humanism” to obtain then dispose of his six wives, so modern man uses them for his own pleasure and glorification, uses them to wage war in the name of peace, to hate in the name of love.

Such is the grim theme pleasingly presented by a company of seven actors, who performed their roles energetically, if unevenly. The presentational acting style employed here is difficult to perfect. It should be theatrical, yet believable; aimed at the head, yet acceptable to the heart.

Louise Larsen was a standout as Catherine of Aragon, Largely because she utilized this presentational approach and was not afraid of open theatricality. Her flamboyant stage presence, which needed to be toned down in her recent role in “Last of the Red Hot Lovers,” found full vent here.

Henry's fourth wife, Anne of Cleves, was portrayed by Gale Rieder, who quickly became an audience favorite. Her thick accent was letter-perfect and her direct humor was a welcome contrast to the bitter satire of the rest of the play.

The other four actresses—Kathy Stratton, Marcia Engblom, Polly Bond and Patricia Sloan—each had their exceptional moments. However, they generally seemed tied to more conventional, representational acting styles.

Ron Fox was superb in the role of Henry. Tuxedoed, leering with the look of a demonic marionette, the vacant stare of a deranged orator, Fox dominated the stage fully, commanding both in voice and stage presence.

The technical elements of the play were more than adequate. Musical accompaniment was appropriately sparse and simple.

At one point the play, King Henry roared, “In my realm I decide what constitutes tragedy!” Ironically, Gressieker strips modern man not only of his possibilities as a tragic figure worthy of any sympathies at all. In the final moments of the play, Catherine of Aragon announces the death of modern man and the birth of a new era. It is a scene of great hope, but it is not as profound as her earlier pronouncement to her husband that “the ways of the world are not so cut and dried!”

For my own part, I wish that “Royal Gambit’s” statement were not so cut and dried. By making man out to be such a simple monster the play defeats its own purposes and turns poetry into scathing dogma, which is probably even less interesting than, say, history.

<http://faculty.chemeketa.edu/jrupert3/eng105/Annrev.html>

NOTES

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ABOUT GREAT LAKES THEATER



Charles Fee, Producing Artistic Director

The mission of Great Lakes Theater, through its main stage productions and its education programs, is to bring the pleasure, power and relevance of classic theater to the widest possible audience.

Since the company's inception in 1962, programming has been rooted in Shakespeare, but the company's commitment to great plays spans the breadth of all cultures, forms of theater and time periods including the 20th century, and provides for the occasional mounting of new works that complement the classical repertoire.

Classic theater holds the capacity to illuminate truth and enduring values, celebrate and challenge human nature and actions, revel in eloquent language, preserve the traditions of diverse cultures and generate communal spirit. On its mainstage and through its education program, the company seeks to create visceral, immediate experiences for participants, asserting theater's historic role as a vehicle for advancing the common good, and helping people make the most joyful and meaningful connections between classic plays and their own lives. This Cleveland theater company wishes to share such vibrant experiences with people across all age groups, creeds, racial and ethnic groups and socio-economic backgrounds.

The company's commitment to classic theater is magnified in the educational programs (for both adults and students) that surround its productions. Great Lakes Theater has a strong presence in area schools, offering an annual series of student matinees and, for over 30 years, an acclaimed school residency program led by teams of specially trained actor-teachers.

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greatlakestheater.org