

**GREAT  
LAKES  
THEATER**

TEACHER PREPARATION GUIDE

SENSE and  
*Sensibility*



By Kate Hamill

Based on the novel by Jane Austen

Directed by Sara Bruner & Jaclyn Miller



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Winter 2023

Dear Educator,

Thank you for your student matinee ticket order to Great Lakes Theater's production of *Sense and Sensibility* by Kate Hamill and based on the novel by Jane Austen. This production will be performed in the beautiful Hanna Theatre at Playhouse Square from February 10 through March 5, 2023.

Elinor and Marianne Dashwood find themselves in quite the predicament after the sudden death of their father brings a loss of fortune and leaves them socially vulnerable. This playful adaptation of Jane Austen's beloved novel gives a fresh female voice to 18th-century England. Exuberant and inventive, this production is full of humor, emotional depth, and bold theatricality. When reputation is everything, how do you follow 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 *Sense and Sensibility*. We offer special thanks to English teacher and Summit Academy School principal Amy Smilek 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,

A handwritten signature in cursive script that reads "Kelly Schaffer Florian".

Kelly Schaffer Florian  
Director of Educational Services  
[Kflorian@greatlakestheater.org](mailto:Kflorian@greatlakestheater.org)

A handwritten signature in cursive script that reads "David Hansen".

David Hansen  
Education Outreach Associate  
[dhansen@greatlakestheater.org](mailto:dhansen@greatlakestheater.org)



## A NOTE TO STUDENTS: WHAT TO EXPECT AT THE THEATER

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 watch or a silent cell phone (used for checking the time, text messaging, or posting social network updates, 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 our own camera and editor, choosing our own 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.

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 may be 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.





## DIRECTOR'S NOTE

### A Conversation Between Co-Directors

SB: Sara Bruner | JM: Jaclyn Miller

SB: Alright. What is the thing that you like most about this story when you're ruminating on it?

JM: To me, I feel like this is truly a love story between two sisters and that to me, is the most beautiful thing about this entire piece. Sure, there's the relationships, the family dynamic, the social structure, the manners – all of it. But at the heart of it, it is the love between those two sisters.

SB: Yeah, and two sisters that literally could not be any more different as human beings.

JM: Oh, polar-opposites, and yet, also completely complimentary and what's amazing is that they both have things to learn from one another, right? They each need a little bit of the other one's qualities.

SB: How would you characterize them? Like snapshot: Marianne is this. Elinor is this.



JM: I think that Elinor is “duty” and Marianne is “abandon”. Those would be my words for them – what would be yours?

SB: Chaos and order?

JM:: laughs:: Yeah.

SB: Marianne is “chaos”; Elinor is “order”.

JM: Yeah, that’s a good way to put it. So, I just want to note that today, December 16th, happens to be Jane Austen’s birthday. We are having this conversation on Jane Austen’s birthday which I just like the – what’s the word – the kismet of it all.

SB: I know! That was a great surprise...

JM: It was a great surprise.

SB: ...that we decided to have that conversation today. I have to admit, this play to me is daunting. I mean, every play feels daunting to me in some way and it’s like “Well, what brand of daunting is this play?”. This play is daunting to me because there are so many people who know this story better than I do – who grew up with it; who have loved it; read it multiple times; it’s folded into their consciousness so much more than mine. In many ways I was a person who just assumed that I would reject Jane Austen because I thought “She’s not in alignment; not my kind of writer; not my kind of girl”, right?

JM: Sure.

SB: That was so wrong, and I just had to come to her when I did and in the way that I did. Now, my admiration and sort of disbelief that this human being ever existed - ever

wrote these stories - I’m like how, HOW did you do this?

JM: She’s an absolute pioneer. Trailblazer. Extraordinary human.

SB: I know.

JM: The fact that it was such a short, concentrated amount of time that her work was written and published. She was published anonymously and only posthumously her brother insisted that she get the recognition and stated who she was aloud. Talk about

someone who marched to the beat of their own drum.

**I just had to come to her when I did and in the way that I did. Now, my admiration and sort of disbelief that this human being ever existed - ever wrote these stories - I’m like how, HOW did you do this? - SB**



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

SB: And created paths; was creating things beyond these characters - she was creating forms, ideas. She's so feminist for her time – which is extraordinary.

JM: SO feminist.

SB: How intellectually sophisticated she was. How emotionally intelligent she was in her writing. I mean, so, ya know – Happy Birthday, Jane Austen. Thank you.

JM: Happy Birthday, Jane!

SB: And sorry it took me so long! My first little bit of “Wait a minute, I might like this”, was when I saw the original production of this adaptation that Bedlam did in New York City. I knew the playwright – Kate Hamill. I knew one of the stars– Jason O’Connell. I’d been hearing about this production. It was one of those plays that it’s like: “Who’s this company and what are they doing”? People flocked and it was a total critical success. I went and saw that thing by myself; sat in the audience and had one of those theater experiences – that you only have, as far as I can tell – that you have maybe a handful of times in your life. And by handful, I mean like three-five. It was partially about the story. It was partially about that ensemble of actors. It was about the theater language that I saw exhibited that I’d never seen exhibited before. It was a lot about the spirit with which they were approaching it – which was this irreverent, wild, utterly intelligent, and sophisticated but free world that you stepped into, and I will never ever forget it. It was awesome.

JM: I was not fortunate enough to see it. This is my second time working on this show and I

absolutely love this adaptation. I’ve worked on Austen pieces with a more standard approach to the story and there is so much that is beautiful about that approach but what I admire and love about Kate’s [Hamill] adaptation is that it’s exactly what you just identified – even without having seen it – on the page, you can tell.

SB: It’s in the writing.

JM: It’s IN the writing: the wildness, the abandon, the connection, the collective, the ensemble feel, and that it stems from an extraordinary love, respect, and admiration

for Austen – lifting her up in a new way. To use one of Kate’s statements: to be in conversation with the audience now as opposed to the way that it’s, sort of, traditionally done. I think that that’s really remarkable about this adaptation.

SB: Yeah, I agree with you and that’s why I’m excited to work on it because so much of the aesthetic that Kate builds into the script is one that I have found myself chasing now for many years and trying

to hone and share because I think it’s a huge gift to an audience to take a classic, to love the classic but to “yes, and” the classic and go, “yeah this thing has existed – let’s examine why it’s important. Let’s keep it in the here and now. Let’s make it vibrant.” and not to be re-creationists. We are not here to re-create things. We’re here to provide a modern lens and show why these things are classics and make them belong to all of us now, which she [Kate] talks about in her notes in a way that’s very eloquent and whoever is reading this I hope you’ve gone back and read Kate’s notes because they’re...

**It’s IN the writing: the wildness, the abandon, the connection, the collective, the ensemble feel, and that it stems from an extraordinary love, respect, and admiration for Austen – lifting her up in a new way. -JM**



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

today. So, what can you identify – themes, ideas – anything that you feel – and this is really a “we” question but I’m gonna give it to you – what we’re identifying as the how/why it’s relevant and what are the carry-throughs over the generations?

SB: I mean, I’m just gonna make it super simple because it’s something that I find myself thinking about a lot lately which is there no single narrative in here. This thing is awesome because it’s about a lot of different things.

JM: Yep.

SB: Why now? For me, it’s about love. And it’s about different versions of love. It’s about love winning and us finding our paths even when it’s heart-breaking, it’s hard, it seems like it’s not gonna happen. You know we have a story that starts with a death and ends where it ends, right? And I want that in my life right now. I don’t want to ruminate so much on the tougher things, and the hopeless or the ugly things so much about being alive. I know they’re there and I do want to examine those stories sometimes but right now, Love? Yeah.

::High five::

JM: Awesome.

SB: ...awesome.

JM: Let me just do a final, button-up, question.

SB: Okay.

JM: I feel that part of our job and responsibility - when you’re approaching whatever piece you’re about to direct - is to say: “Why here? Why now? How is this relevant?” Often with the classics there are things that are similar but different; there are always things that existed in the past that are still similar and relevant to the way that they exist



# FROM THE PLAYWRIGHT

By Kate Hamill

As a playwright, returning to one of your early plays is an... odd, somewhat removed feeling. If you've written a play correctly, it's an unintentional snapshot of who you were when you wrote it, and the issues that were crowding your subconscious at the time. As Hemingway once said, "There is nothing to writing – all you do is sit down at a typewriter and bleed." When I think about why I adapted *Sense and Sensibility*, and why it contains so much of my DNA from 2013, when I wrote it, I have to go back to its origin story.

I first wrote this show out of an odd combination of love and frustration.

First, the love (you always have to start with the love). To be perfectly clear – I am still in deeply, truly, madly, embarrassingly hearts-and-stars-and-googly-eyes love with the theater. I love that unlike film, it's ephemeral — changing from night to night, from show to show. It's like a sand mandala – more precious because it's temporary; it's only about the present moment. As any theater maker can tell you, no two performances are exactly the same; perhaps there's an especially boisterous laugh in the audience, and everyone's energy is lifted; perhaps an actor fumbles a line (as we all sometimes do), and the resultant jolt of adrenaline makes everyone listen a little bit closer; perhaps a moment hits a bit harder, and everyone's breath is taken away. It's stuff like this that made humanity invent the craft! I love the people gathering to enact an old, old ritual: the audience and actors all feeling and breathing and achieving some kind of catharsis and community together. I love the theater for its potential — for the empathy it can awaken. Nothing makes me feel more connected to others than when I experience a truly amazing play or musical, whether from onstage or off: when I find myself laughing and crying for the lives of imaginary human beings. Nothing cures me of loneliness like seeing the secrets of others' hearts onstage.

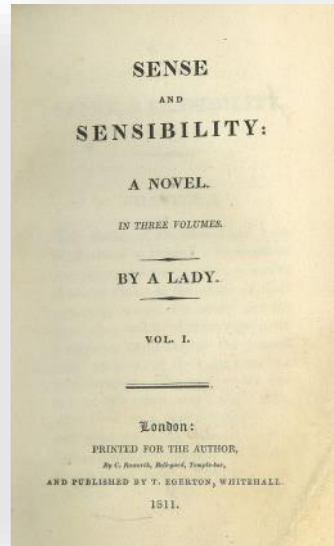


So, that's the love. Now – the frustration.

When I first wrote this play, I was feeling deep, deep irritation and ambivalence about my sometimes-seemingly-contradictory identity as a feminist and a theater maker. At the time, I wasn't always proud of the work I was hired to do, or the auditions I had taken – I sometimes felt as if I was performing a cardboard cut-out of identity. Working as an actor in New York City, I so often was particularly frustrated by a dearth of complex, female-centered characters and storylines. And it wasn't just me: I had so many friends — talented, trained, passionate artists — who were dropping out of the business because of a lack of opportunity. For millennia, women working in the theater (when they were allowed onstage at all) were largely relegated to playing tertiary characters in male narratives: the girlfriend, the wife, the prostitute. This is particularly true, of course, in the classics:



Jane Austen's writing table in Chawton cottage



Title page from the first edition of Jane Austen's novel *Sense and Sensibility*

texts in some cold marble tomb, never to be disturbed. We need to let these narratives run around, living raucously, in the daylight – getting dirty, starting trouble, and having some fun along the way.

Thus, my first draft was written.

Fortunately, some things have changed for the better since 2014, when this play was first produced. More and more artists are breaking through closed doors, and creating bold new narratives (as well as more just and equitable workspaces). I'm tremendously excited by the work I see being created in the American theater, and the ways in which old beliefs are being challenged. I firmly believe that reshaping stories can

help reshape culture. When we ensure that narratives of all types can take center stage, we know that we can all be protagonists, no matter our gender identity or background or circumstance. We can be heroes — or heroines — of our own stories.

there are three female roles for every sixteen male roles in Shakespeare, for example. Now, there are some great roles for girlfriends, wives, prostitutes, but I was tired of non-male artists losing the chance to lead the stories (and thus losing out on career opportunities). I wanted to open doors that had been shut for too many, for too long. I wanted to create new feminist classics.

I started with adaptation because I believe that the classics present an incredible opportunity to reshape and refocus narratives; to kick down doors and let all the people in. They're so often cultural touchstones for us – we teach them in schools, and pass them down from generation to generation. They shape who we think of as protagonists – and what we view as a protagonist's journey. I come at adaptation with a new play lens – which is to say, I think of it as a collaboration between myself and the original author (who is sometimes, like Jane Austen, currently dead.) And I knew that when I started adapting classics, I wanted to create plays that were in conversation with the original, but not copy-and-paste recreations. I wanted to make highly theatrical, inclusive, irreverent, ensemble-based work that embraces the here-and-now, the moment we're all in together – as opposed to retracing old patterns. In an ever-evolving art like the theater, it's important that we not try to freeze

I'm thrilled to have the fantastic duo Sara Bruner and Jaclyn Miller direct this piece, leading so many great artists in collaboration on *Sense and Sensibility* – to find new ways in which this play can evolve. I wrote *Sense and Sensibility* because I believe so deeply that the theater belongs to everyone; that this work can evolve and change to meet the times, and improve upon itself in every iteration. I may have originally written this play out of love and frustration, but it belongs to this ensemble now. It belongs to these audiences and performers; to this ephemeral room, where you'll experience it together. It may contain snapshots of the past, but what I love about the theater is how deeply it is rooted in the present moment. Returning to one of your early plays is an odd, somewhat removed feeling, but I believe the oddness comes because I know it's not just my play, anymore. The moment you all gather together in the old theatrical ritual, this story is no longer just mine or just Jane Austen's – it's yours.



# ABOUT JANE AUSTEN

Jane Austen was born in 1775, in a parsonage in Steventon, Hampshire, England. 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.

While her brothers made their way in the world, Jane and her sister stayed at home. But theirs was not a life of unruffled domesticity. Rev. Austen tutored boarding students in his home. Since space was needed for paying customers, Jane was 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, the widowed mother and her daughters rotated among various relatives for several years. Experiences of financial insecurity and dependency permeate Jane Austen's novels. Jane never married.



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



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

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 in Kent from October 1796 to August 1797, she drafted a book called *First Impressions*, later retitled *Pride and Prejudice*. 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.

*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.

# FROM PAGE TO STAGE

By David Hansen

Austen's novels center famously on the strictures of propriety and behavior in polite English society. Through her play adaptation, Kate Hamill explodes the interior life of the characters in *Sense & Sensibility*, as a small ensemble of performers manically race about to inhabit the Dashwood sisters and the entire community they encounter.

The scenic design and costumes in the Great Lakes Theater production not only highlight but are a necessary component in telling this story. Mieka van der Ploeg's costumes must be functional, as actors and backstage dressers have numerous quick changes throughout the performance. But the costumes also communicate the playful uniqueness of Hamill's adaptation. Black and white base costumes are period-inspired (though, as designer van der Ploeg said, "not strictly period-accurate") then layered over with anachronistically bright and colorful silhouette pieces for individual characters.

These fantastic creations are set against Courtney O'Neil's funhouse of a set, a representation of a parlor and a garden, with a variety of doorways for farcically timed comings and goings. A great eye feature in the floor suggests the constant observation participants in Georgian society found themselves under, which is not so different from ours today.



Scenic designer Courtney O'Neill's rendering sets the stage for this playful and frenetic production. The stage floor features an ever-present, all-seeing eye as a center medallion, while the Toile de Jouy wallpaper matches the actors' custom-printed base costumes, allowing them to blend into the background, all the while observing and commenting on the action.



Mieka van der Ploeg's costume design allows the acting company to change characters quickly and in full view of the audience. The quick changes are made possible by utilizing the black and white Toile de Jouy base costume and layering other costume pieces as necessary.



# SUMMARY

*Sense and Sensibility* tells the story of the impoverished Dashwood family, focusing on the sisters Elinor and Marianne, personifications of good sense (common sense) and sensibility (emotionality), respectively. They become destitute upon the death of their father, who leaves his home, Norland Park, to their half brother, John. Although instructed to take care of his sisters, John is dissuaded of his duty by his greedy wife, Fanny. The family—which, in addition to Elinor and Marianne, includes their mother and a younger sister—moves to Barton Cottage in Devonshire. There the open and enthusiastic Marianne meets Colonel Brandon, a staid and settled bachelor 20 years her senior. Although he expresses an interest in Marianne, she discourages his attention and instead becomes infatuated with the attractive John Willoughby, who seems to be a romantic lover but is in reality an unscrupulous fortune hunter. He deserts Marianne for an heiress, and she eventually makes a sensible marriage with Colonel Brandon.

During this time, Marianne's elder sister, the prudent and discreet Elinor, and Edward Ferrars, Fanny's brother, have formed an attachment. However, she is outwardly reserved about her affections, especially after learning that he has been secretly engaged to Lucy Steele for several years. Although Edward loves Elinor, he is determined to honour his commitment to Lucy. When the engagement is revealed, Edward is disowned, and Colonel Brandon offers him a living as a clergyman. Later Elinor is told that Mr. Ferrars has married. Believing that the Mr. Ferrars in question is Edward, she is both shocked and relieved to discover that Lucy has wed Edward's brother, Robert. Edward arrives at Barton Cottage and proposes to Elinor, who accepts.

-*Britannica*

# CHARACTERS

ELINOR DASHWOOD, the eldest Dashwood sister

MARIANNE DASHWOOD, the middle Dashwood sister

MARGARET DASHWOOD, the youngest Dashwood sister

MRS. DASHWOOD, their mother

JOHN DASHWOOD, half-brother to the Dashwood sisters

EDWARD FERRARS, a bachelor gentleman

FANNY (FERRARS) DASHWOOD, wife to John Dashwood and sister to Edward

COLONEL BRANDON, an older bachelor

JOHN WILLOUGHBY, an unusually handsome young man

SIR JOHN MIDDLETON, a country gentleman; distant relation to Mrs. Dashwood

MRS. JENNINGS, a good-natured, boisterous woman; mother-in-law to Sir John

LADY MIDDLETON, Mrs. Jennings' daughter; an over-bred lady

LUCY STEELE, a young girl from no fortune

ANNE STEELE, Lucy's older sister

ROBERT FERRARS, a callow young man; Edward Ferrars' younger brother

# COSTUME DESIGN

by Mieka Van der Ploeg







Gossip 2



Lady Middleton



Anne Steele



Mrs. Pashwood



Gossip



Margaret



Lucy Steele



Rafe



Edward



Mrs Jennings



Gossip 5



John Pashwood



John Middleton

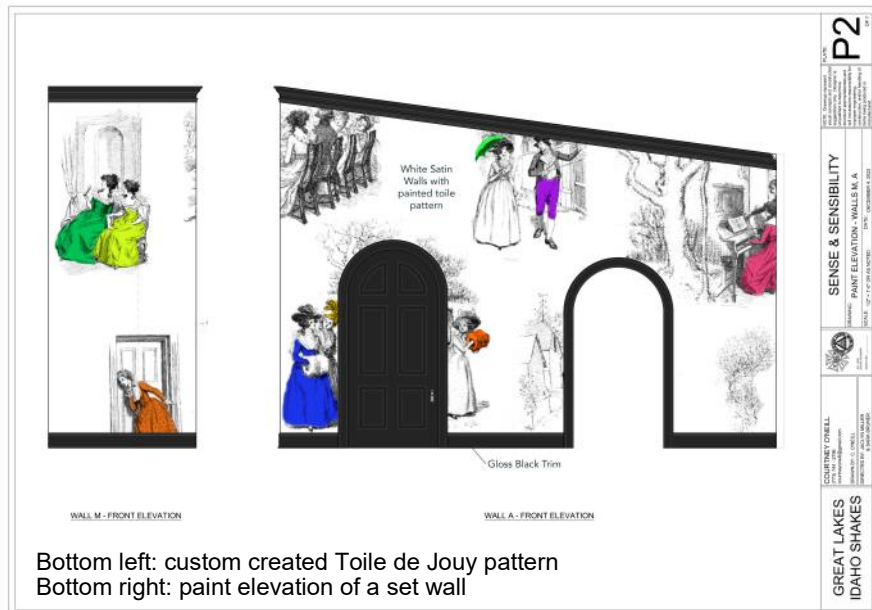


Doccotz

# SCENIC DESIGN

by Courtney O'Neill

Rough sketch of the set



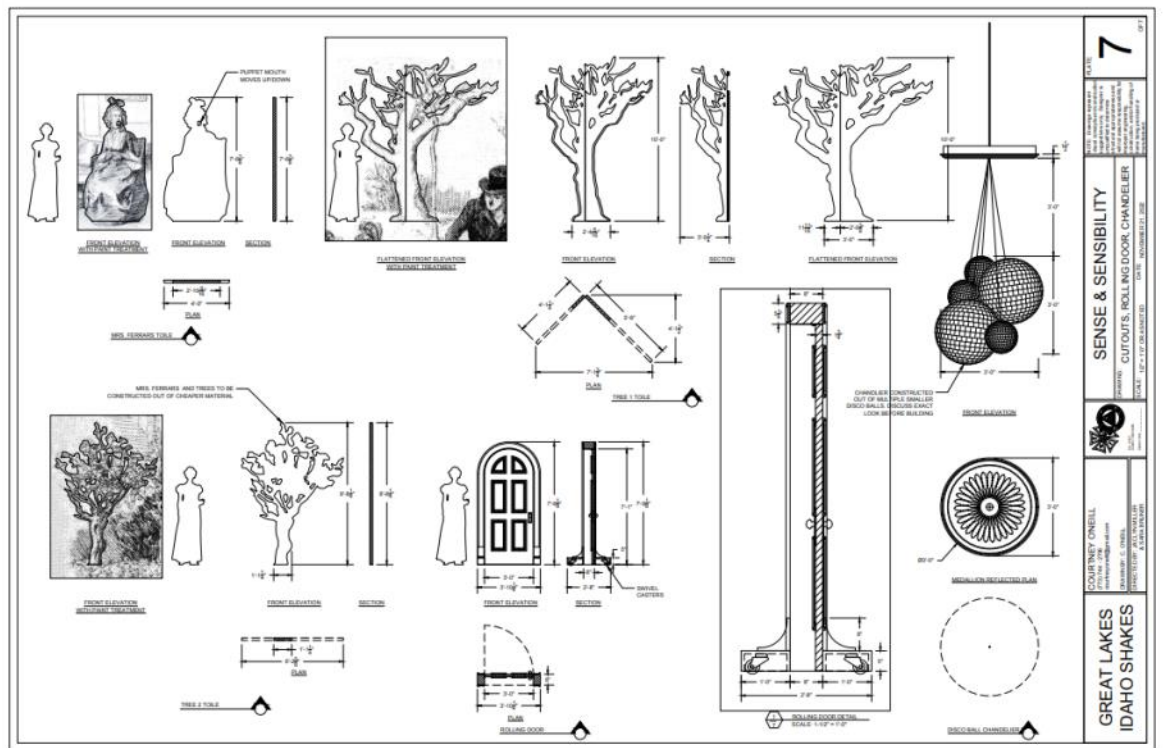
Bottom left: custom created Toile de Jouy pattern  
 Bottom right: paint elevation of a set wall





Top: Paint elevation of the deck plan

Bottom: Scenic drawings of the cutouts, rolling door and chandelier



# CULTURAL CONTEXT

## BLOODLETTING

Bloodletting was the name given to the removal of blood for medical treatment. It was believed to rid the body of impure fluids to cure a host of conditions. Originally, bloodletting involved cutting a vein or artery — typically at the elbow or knee — to remove the affected blood.



Bloodletting was the stand treatment for various conditions, from plague and smallpox to epilepsy and gout.

## MISS GRAY'S FIFTY THOUSAND POUNDS

The Dashwoods had been reduced to living on £500 (the symbol “£” means pounds) per year, or around £17,000 in

today's terms (or, a little over \$21,000 US dollars). Marianne mentions a sum of £1,800 – £2,000 a year as being adequate in an age when male servants earned from £20 to £60 a year and a female servant from £5 to £15 per year. While these incomes seem desperately low, room and board were usually included. Coal cost £50 per year, and the rent of a medium sized house in London ranged from £12 to £25 per year.\* If a family's income was less than £100 for a single person or £200 for a couple, then the head of the house would probably have to work for a living.

“An income of two thousand pounds was considered quite comfortable, allowing people to maintain a large house, keep horses and a carriage, and employ eleven servants.” (*Life in Regency England: More Than Games*). Such an income would not have been enough to maintain Norland Park, but it would have been quite enough for Willoughby, who married an heiress (Miss Gray) with £50,000. The interest on that sum would have been £2,000 per year.

*From: Jane Austen's World, "Money in Regency"*

## LIVING

A living was a parish church and meant a guaranteed income and home for the lifetime of the clergyman lucky enough to be appointed to one. In the Regency period, once installed in a living, a



St Nicholas's Church, Chawton. The village of Chawton was the home of Jane Austen for the last eight years of her life.

man was there for life.

Approximately 1,500 benefices or livings existed in England and Wales at the end of the 18th century. This sounds like a sufficient number; however, over half the ordained clergy never received a living. The gentry and aristocracy held the largest share of livings, on the order of 60%. Most great families had at least one or two livings at their disposal.

The majority of England's parishes were small. An 1802 figure suggests a third of the benefices brought in less than £150 a year and some 1,000 of those less than £100 (about £50 a



year was more or less equivalent to our minimum wage). A clergyman needed a living of £300-400 per annum to be on the level with the lesser gentry.

A living also included a parsonage house. The patron, not the church, took responsibility for providing housing for the clergy. Landowners might improve the parsonage in the hope of attracting an incumbent of education and breeding, fit to dine at his patron's table. Many vicarages, though, were in poor condition.

The surest way of obtaining a benefice was to be related to the patron. A well-placed relative might well mean walk into a living immediately after ordination. Less well-connected individuals could wait ten or twenty years. The right to appoint a clergyman to a living was called an *advowson* and considered a form of property to be bought, sold and inherited.

*From: Random Bits of Facination.com*

## SET ONE'S CAP

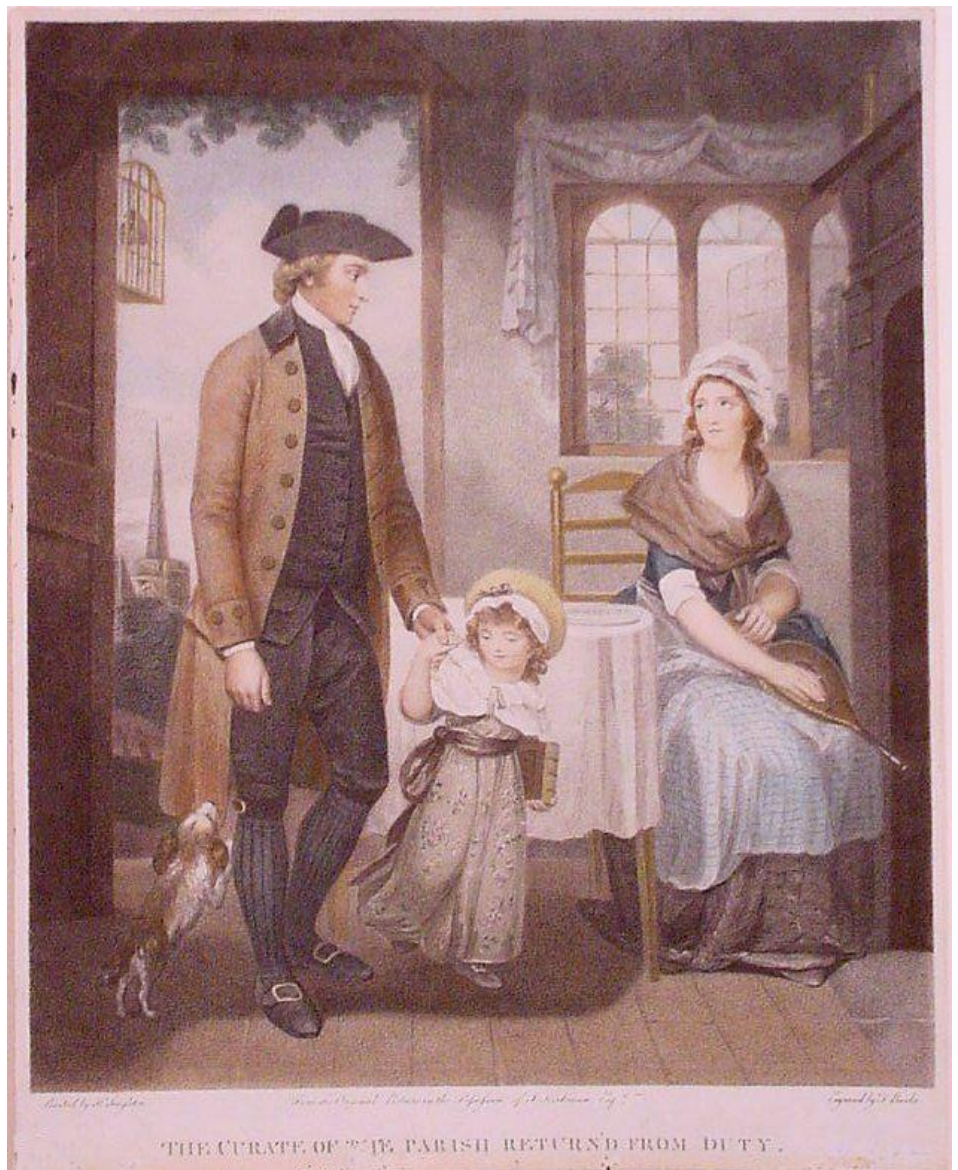
Said of a woman who determines to gain the affections of a man. likely to be a straightforward reference to the setting of a woman's cap on her head.

Women commonly wore caps of white linen or muslin in the 18th century. Any woman who was intent on attracting a man would certainly wear her best cap, probably ornamented with lace and ribbons, and set it at the most becoming angle.

*From: Phrase Finder*

## TAKING ORDERS

By the second half of the 1700's traditional 'learned' professions: the church, the law and medicine, took on a respectable character as



Henry Singleton: "The Curate of the Parish Returned From Duty." London, circa 1800. Engraved by T. Burke.

'liberal professions' befitting gentlemen. So these, together with the armed forces formed the primary options for gentlemen's sons. To be considered for ordination, a candidate needed a degree from Cambridge or Oxford. No theological colleges or courses of study existed so a standard honors degree satisfied the requirement.

The clergyman's basic duties were to hold church service on Sundays and hold Holy Communion at least three times

a year. Most priests took their sermons from books published for the purpose. Midweek duties included baptisms, marriages and funerals and visiting the sick. In addition, parish meetings, at which the clergyman officiated, discussed local affairs including charity, parish employment, care of the poor, repair and maintenance of the church and election of the churchwardens.

*From: Random Bits of Facination.com*



# DISCUSSION QUESTIONS & WRITING PROMPTS

1. Jane Austen includes classic European tropes in her novel *Sense and Sensibility*: an evil step-sister(-in-law) and a heartless brother with power; a deceased parent; moving to a small, quaint cottage closer to nature; true love disguised; a patient lover; thwarted love, etc. Why do you think Jane Austen chose fairy tale tropes to tell this story? If you could pick a different genre, what would you choose to tell this story?
2. Define and then compare and contrast the words of the title: “sense” and “sensibility.” Why do you think Jane Austen chose these two words for the title?
3. Which character(s) is the “sense” of the title and which is/are the “sensibility”? Which category would you pick for yourself? Why? Marianne often tells her sister that she wished she was more feeling - do you agree? Is one better than the other? If you could create the perfect person using the characteristics of Marianne and Elinor, which would you choose?
4. Many of Jane Austen’s novels involve families with several siblings, with the eldest 1 or 2 being the main characters. Why do you think she focuses on the eldest? What general characteristics do we put on the oldest child in a family? The youngest? The middle child? If you wrote a story, which kind of sibling would you choose? Why?
5. During the time this story takes place, much of one’s destiny was determined by the amount of money that was in one’s family. What are some examples of events in the play that revolve around the issue of money. What is the overall role that money plays in *Sense and Sensibility*? What are examples of inheritance? How do they impact each family member? How does inheritance relate to equity and equality in today’s society?
6. Discuss how the marriages were arrived upon at this time. 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 do you think was important to Marianne in a marriage partner? What about Elinor? What do you think was important to Mrs. Dashwood in her daughters’ partners? Why? What do you believe are non-negotiable elements in a marriage today? Do you think you will choose marriage? If so, at what age do you think you would like to marry? Which character from the play would make the best spouse? Why?
7. The word “gossip” has such a negative connotation in our society today and is usually associated with lies; in what ways were the gossips in the play harmful to the Dashwood sisters? In what ways were they helpful? Think of a time when gossip either helped or harmed you.
8. Women’s lives in 19<sup>th</sup> century England were restricted in many ways, so they had to be creative, witty, and calculating to achieve the things they wanted, or needed. Which women use creativity and wit to get what they want in *Sense and Sensibility*? Do you agree with the action they took? Do you believe women do the same things today, in order to get the things they want, or need?
9. Elinor (among other characters) is concerned with duty. What is duty, for the characters in *Sense and Sensibility*? Do we concern ourselves with duty today? If so, what form does duty take in today’s society? If not, what changed?
10. Why do you think Kate Hamill adapted Jane Austen’s novel with so few actors playing so many characters? After watching the performance, how did that information help to tell the story of the play? If you have read the book, discuss the experience of seeing the play versus reading the novel. Which did you prefer and why?

11. Which character would you most likely invite to be in your friend group? What qualities does that character have that would make a good friend? Which character would be least likely to be invited in your friend group? Provide reasons. What traits does this character possess and/or lack that would not work with you and your friends?
12. 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?
13. 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 do you think was important to Marianne in a marriage partner? What about Elinor? What do you think was important to Mrs. Dashwood in her daughters' partners? Why?
14. In British society in the early 19th century, when the play is set, there were many expectations placed upon family members, to the family, and to the society at large. How to these pressures affect Elinor and Marianne? Why were these expectations held, and how were they different for each generation in the Dashwood family? Do we still have these expectations today? Does your family have expectation for you to fulfill? Do you feel pressured to fulfill them?
15. Gossip is often associated with persons identifying as female - how did seeing masculine looking bodies and hearing masculine voices affect how you watched the gossips? How did the performance of gender or age affected how you viewed the gossips?
16. How might this story be different if a man wrote it? What if the story was told from a male point of view? How might the message be different? In addition to Jane Austen's focus on love and marriage in her novels, her work has often been described as Feminist. What is Feminism?
17. Were you familiar with Jane Austen prior to seeing the Great Lakes Theater's production of *Sense and Sensibility*? There have been several modern film adaptations of Austen's work, including:
  - *Sense & Sensibility* (starring Emma Thompson and Kate Winslet, dir. Ang Lee, 1995)
  - *Emma* (starring Gwyneth Paltrow, dir. Douglas McGrath, 1996)
  - *Pride & Prejudice* (starring Keira Knightly and Matthew Macfadyen, dir. Joe Wright, 2005)
  - *Emma* (Starring Anya Taylor-Joy, dir. Autumn de Wilde, 2020)
  - And let's not forget *Clueless* (starring Alicia Silverstone and Paul Rudd, dir. Amy Heckerling, 1995) which is an 90s adaptation of Jane Austen's *Emma*!
18. Which, if any, movie versions of Austen's work have you seen? Do you have a favorite, and how do they compare to this adaptation by Kate Hamill?

# VOCABULARY

## FROM THE PLAY

**Alarum**, a danger signal or warning

**Ardently**, very enthusiastically or passionately

**Aria**, an air or melody; an elaborate melody sung solo with accompaniment

**Banns**, a notice read out on three successive Sundays in a parish church, announcing an intended marriage and giving opportunities for objections

**Beaux**, a lover, sweetheart, or escort of a girl or woman

**Bombazine**, a silk fabric in twill weave dyed black

**Charmante comme**, French for 'charming as'

**Chide**, scold or rebuke

**Christian name**, your first name, given to you when you were born

**Civil**, courteous and polite

**Conjectures**, an opinion or conclusion formed on the basis of incomplete information

**Crape**, a piece of black crepe as a sign of mourning, often worn as a band around the arm

Curricule, a two-person open carriage driven by two horses

**Esteem**, to regard highly or favorably; regard with respect or admiration

**Gouty**, affected with gout, disease in which defective metabolism of uric acid causes arthritis, especially in the smaller bones of the feet, deposition of chalkstones, and episodes of acute pain

guinea, a coin worth a pound plus a shilling;

**Hectoring**, talking in a bullying way

**Impertinent**, not showing proper respect; rude

**Impropriety**, a failure to observe standards or show due honesty or modesty; improper language, behavior, or character.

**Infirmity**, physical or mental weakness

**Irreproachable**, blameless, impeccable

**Libertine**, a person, especially a man, who behaves without moral principles or a sense of responsibility, especially in sexual matters

**Lief**, happily; gladly

**Melancholy**, a feeling of pensive sadness, typically with no obvious cause

**Natural** (daughter), a child born out of lawful wedlock: an illegitimate child.

**Nonsensical**, having little or no meaning; making little or no sense

**Orator**, a public speaker, especially one who is eloquent or skilled.

**Plain**, not beautiful, distinctive, or remarkable in appearance

**Pounds**, the unit of money which is used in Britain. It is represented by the symbol £. One British pound is divided into a hundred pence

**Preserver**, someone who keeps safe from harm or danger



**Protégé**, a person who is guided and supported by an older and more experienced or influential person

**Reserved**, slow to reveal emotion or opinions

**Signifier**, a symbol, sound, or image (such as a word) that represents an underlying concept or meaning

**Tres jolie**, French for 'very pretty'

**Waistcoat**, a vest, especially one worn by men over a shirt and under a jacket

**Wretched**, of poor quality; very bad

## FROM THE NOVEL

**Abstruse**, hard to understand

**Acquiescence**, to assent agreement or consent by silence or without objection, compliance

**Adorn**, to decorate your add beauty to as by ornaments

**Affliction**, a state of pain, distress, misery

**Alteration**, the process of changing

**Annuity**, a specified amount, paid at intervals for a fixed or contingent period

**Approbation**, approval

**Ardent**, heavy expression characterized by intense feeling; passionate, fervent

**Assuage**, to make milder or less severe, relieve

**Atonement**, satisfaction or reparation for an injury; amends

**Avail**, to be of use of value to, profit, advantage

**Bequeath**, to dispose of personal property, especially money

**Breach**, the act or result of breaking; break or rupture

**Caprice**, a sudden unpredictable change as a woman's mind or the weather

**Complacency**, a feeling of quiet pleasure/security, often unaware of some potential danger

**Compunction**, a feeling of uneasiness or anxiety of the conscience caused by regret for doing wrong and causing pain, contrition, remorse

**Contrition**, sincere penitence or remorse

**Dawdle**, to waste time; be idle, lazy

**Decorum**, dignified propriety of behavior, speech, and/or dress

**Diabolical**, extremely wicked or cruel

**Droll**, amusing in an odd way, musical, humorous

**Dupe**, a person who is easily deceived or fooled; to deceive, delude, trick

**Efficacy**, capacity for producing a desired result or effect, effectiveness

**Entreaty**, request with petition supplication

**Extort**, to gain money, information, etc. from a person by violence, intimidation, or abuse of authority obtained by force, torture, or the like

**Exulting**, to raise in rank, honor, power, character, quality; elevate

**Felicity**, the state of being happy especially in a high degree; bliss

**Foible**, a minor weakness or failure in character, slight flaw or defect

**Forbearance**, refraining from something

**Frivolous**, characterized by lack of seriousness or sense

**Impetuous**, relating to or characterized by sudden or rash action, emotion, etc.; impulsive

**Importunate**, urgent or persistent in solicitation, sometimes annoyingly so

**Imprudence**, lack of caution, discretion, or circumspection

**Inclination**, a disposition or bent, especially of the mind or will of liking or preference

**Incumbent**, currently holding an indicated position

**Insolence**, contemptuously rude or impertinent or speech

**Insurmountable**, incapable of these are mounted Passover or overcome insuperable

**Malice**, desire to inflict injury, harm, or suffering on another because of a hostile impulse or out of deep-seeded meanness

**Poignant**, distressing to one's emotional feelings

**Propriety**, conformity to established standards of good or proper behavior or manners

**Rapturous**, ecstatic joy or delight; joyful, ecstasy

**Refinement**, so elegant in feeling, taste, manners, language, etc.

**Solicitude**, a state of anxiety or concern

**Supplication**, an act or instance of humble prayer or petitioning

**Treachery**, violation of faith; betrayal of trust; treason

**Trifling**, of very little importance, insignificant or frivolous conduct, talk, etc.

**Vindication**, the act of clearing, as from an accusation or suspicion

# ACTIVITIES

## TEA TIME

1. Split the class into two groups. Assign one group to be Marianne and the other group to be Elinor. Have each group brainstorm how they, as their assigned character, feel, think and act regarding the following topics:
  - a. Men
  - b. Poetry
  - c. Painting
  - d. Love
  - e. Money
  - f. Themselves
  - g. Their sister
2. Separate the class into pairs: one Elinor and one Marianne. Assign each pair one of the 7 topics they discussed in their groups. Imagine meeting for tea. Speak on your assigned topic and remain in character.
3. After “tea”, discuss how you may see the other character in a new way. What did you learn about your own character during these conversations? How might “having tea” with others help us in today’s world?

## WHY MARRY?

Consider each couples, check off the boxes that describe their marriage.

	Married for Money	Married for Love	Married for Security	Married for Reputation
John Dashwood & Fanny Ferrars				
Col. Brandon & Marianne Dashwood				
John Willoughby & Sophia Grey				
Robert Ferrars & Lucy Steele				
Edward Ferrars & Elinor Dashwood				



## THE EMOJI ILLUMINATION

Draw an appropriate emoji for each character that corresponds with each given topic.

Trade charts with a partner. First, try to figure out what each emoji means. Then, guess, explain or defend why each emoji makes sense for that column.

	Wealth	Romance	Family	Friends	Sense	Sensibility	Honesty
<b>Elinor</b>							
<b>Willoughby</b>							
<b>Marianne</b>							
<b>Edward Ferrars</b>							
<b>Fanny (Ferrars) Dashwood</b>							
<b>John Dashwood</b>							
<b>Colonel Brandon</b>							
<b>Lucy Steele</b>							
<b>Mrs. Jennings</b>							

## WHO LIVES WHERE?

1. List characteristics of each estate in the box below their titles.
2. Using your lists as a guide, make your own design for each house to represent the 3 main estates in *Sense and Sensibility*.
3. List all of the characters who live, at some point, on each of these estates.

### Barton Park with Barton Cottage

Characteristics:

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Characters:

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# Norland Park

Characteristics:

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Characters:

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# Delafor

Characteristics:

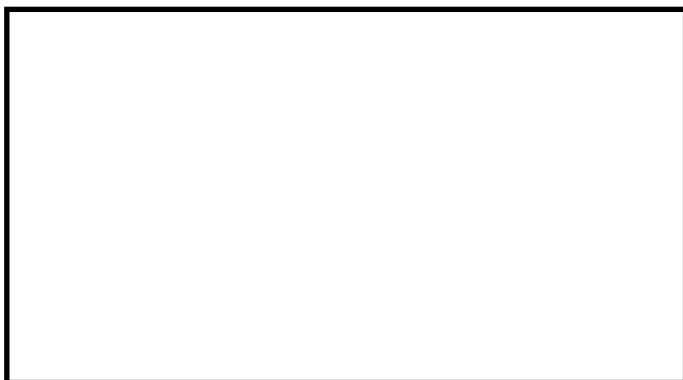
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Characters:

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## PRISMATIC FACETS OF RELATIONSHIPS

There are many facets to a characters' relationships in *Sense and Sensibility* just as there are in your own relationships. You may choose to be respectful to your parent or guardian, but you may also give them a hard time when you lack patience. This is why we can look at relationships with others like a prism: each surface of the prism being one facet of our relationship with that person.

I. Write down 5 important people in your life. They could be a family member, friend, teacher, neighbor, coach, classmate, etc. These do not necessarily have to be positive connections.

1. \_\_\_\_\_ ○

2. \_\_\_\_\_ ○

3. \_\_\_\_\_ ○

4. \_\_\_\_\_ ○

5. \_\_\_\_\_ ○

II. Now, only using those 5 people listed above, write the number next to each person's name (above) next to each adjective (below) for just one facet of your relationship with that person. Only put one number for each adjective. (Most adjectives below are from: <https://thegoalchaser.com/words-to-describe-a-relationship/>)

Accepting _____	Energetic _____	Loyal _____	Spiritual _____
Adoring _____	Fair _____	Modest _____	Stable _____
Affectionate _____	Faithful _____	Natural _____	Successful _____
Agreeable _____	Familial _____	Nurturing _____	Supportive _____
Appreciative _____	Flawed _____	Optimistic _____	Tender _____
Calm _____	Forgiving _____	Peaceful _____	Trusting _____
Candid _____	Friendly _____	Playful _____	Uncomfortable _____
Cheerful _____	Generous _____	Quirky _____	Unconditional _____
Close-knit _____	Genuine _____	Reliable _____	Unique _____
Cohesive _____	Goofy _____	Reserved _____	Unselfish _____
Communicative _____	Harmonious _____	Respectful _____	Warm _____
Competitive _____	Honest _____	Romantic _____	Wild _____
Complex _____	Imaginative _____	Safe _____	Wonderful _____
Considerate _____	Imperfect _____	Sentimental _____	
Dependent _____	Interesting _____	Serious _____	
Discreet _____	Jealous _____	Solid _____	
Dutiful _____	Loving _____	Sophisticated _____	

III. Now, count the number of times you used each person's name in the list above in II. Place that number in the circle next to their name in your list of 5 names in I.

IV. Looking at those numbers next to those names, what does that tell you about your relationship with each person? Describe what you learned about each relationship below.

1. My relationship with Person #1: \_\_\_\_\_

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2. My relationship with Person #2: \_\_\_\_\_

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3. My relationship with Person #3: \_\_\_\_\_

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4. My relationship with Person #4: \_\_\_\_\_

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5. My relationship with Person #5 : \_\_\_\_\_

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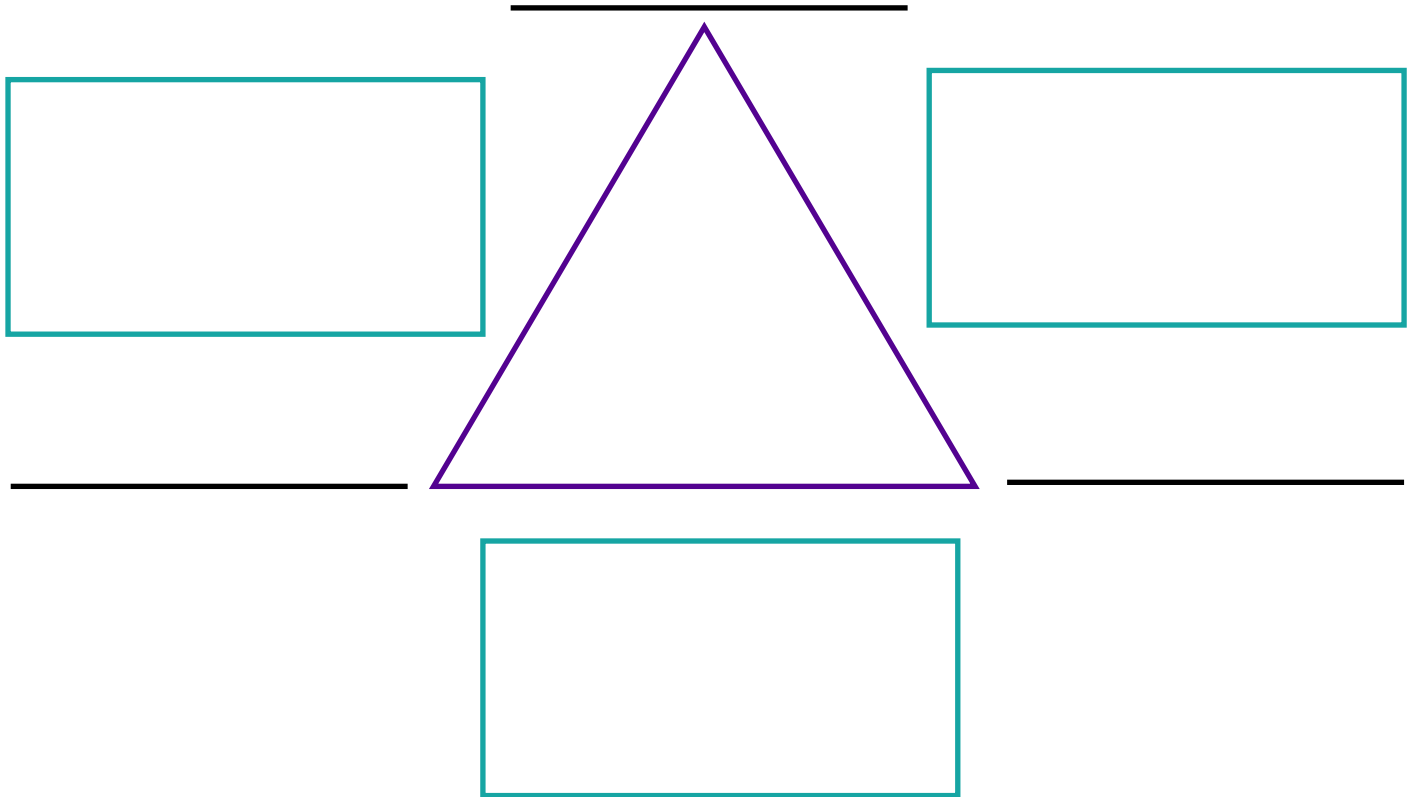
V. REFLECT:

1. Do your analyses of these relationships make you see things differently with any of these people in your life?

2. Do you think anything will change as a result of this new understanding?

## The Triangle Effect

1. There are intertwined characters in *Sense and Sensibility*. Choose 3 characters and write their names at a different point of the triangle. In the boxes between each pair of characters, list all the ways those two characters are connected to each other. It could be feelings, labels of who they are to the other, plot events they shared, etc.



II. Of the three relationships above, which do you think is the most complex? Healthiest? Etc. Explain your thoughts with supporting evidence from the play as well as adding your own interpretation.

1. The most complex relationship is between \_\_\_\_\_ and \_\_\_\_\_ because:  
\_\_\_\_\_

2. The healthiest relationship is between \_\_\_\_\_ and \_\_\_\_\_ because:  
\_\_\_\_\_

3. The frailest relationship is between \_\_\_\_\_ and \_\_\_\_\_ because:  
\_\_\_\_\_

4. The most sensible relationship is between \_\_\_\_\_ and \_\_\_\_\_ because:  
\_\_\_\_\_



# 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>

# LEARNING STANDARDS

## CCSS.ELA-LITERACY.SL.11-12.1.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.

## CCSS.ELA-LITERACY.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.

## CCSS.ELA-LITERACY.RL.11-12.7

Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

## CCSS.ELA-LITERACY.SL.11-12.1.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.

## CCSS.ELA-LITERACY.SL.11-12.1.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.

## CCSS.ELA-LITERACY.L.11-12.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

## CCSS.ELA-LITERACY.L.11-12.5.A

Analyze nuances in the meaning of words with similar denotations.

## CCSS.ELA-LITERACY.SL.11-12.1.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.

## CCSS.ELA-LITERACY.RL.11-12.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

## CCSS.ELA-LITERACY.L.11-12.1.A

Apply the understanding that usage is a matter of convention, can change over time, and is sometimes contested.

## CCSS.ELA-LITERACY.L.11-12.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

## CCSS.ELA-LITERACY.L.11-12.5.A

Interpret figures of speech (e.g., hyperbole, paradox) in context and analyze their role in the text.

## CCSS.ELA-LITERACY.L.11-12.5.B

Analyze nuances in the meaning of words

## CCSS.ELA-LITERACY.SL.11-12.1.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.

## CCSS.ELA-LITERACY.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.

## CCSS.ELA-LITERACY.RL.11-12.5

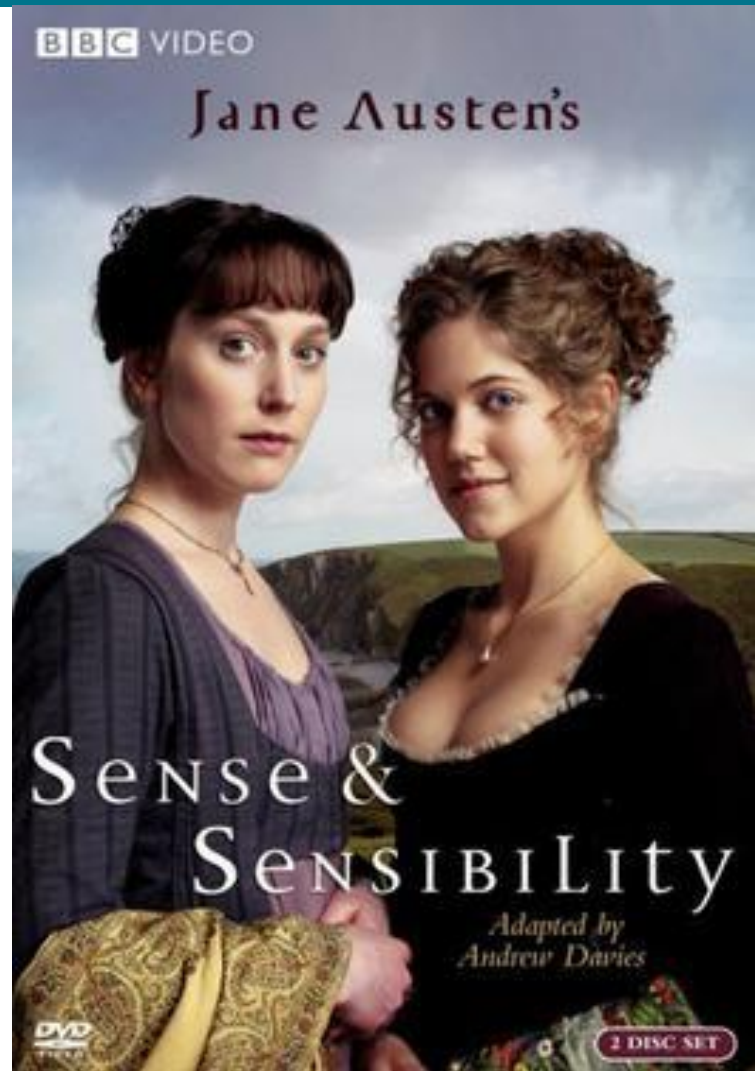
Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

## CCSS.ELA-LITERACY.RL.11-12.6

Analyze a case in which grasping a point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).



# SENSE AND SENSIBILITY ADAPTATIONS



Clockwise from top left:

The 1995 movie of *Sense and Sensibility* featured Kate Winslet (left) as Marianne Dashwood, Emilie Françoise (center) as Margaret Dashwood, and Emma Thompson (right) as Elinor Dashwood and was directed by Ang Lee. Emma Thompson also wrote the screenplay.

The DVD cover shows Hattie Morahan as Elinor and Charity Wakefield as Marianne in the 2008 BBC TV mini series of *Sense and Sensibility*. The screenplay was written by Andrew Davies and directed by John Alexander.

Jason O'Connell, Stephan Wolfert, Andrus Nichols, Jessica Frey, Gabra Zackman, Edmund Lewis, Samantha Steinmetz, Kate Hamill in Bedlam's *Sense & Sensibility*, 2016. Photo by: Gregory Constanzo.

The 2008 BBC TV mini series of *Sense and Sensibility* featured Charilty Wakefield as Marianne Dashwood and Dominic Cooper as Willoughby.

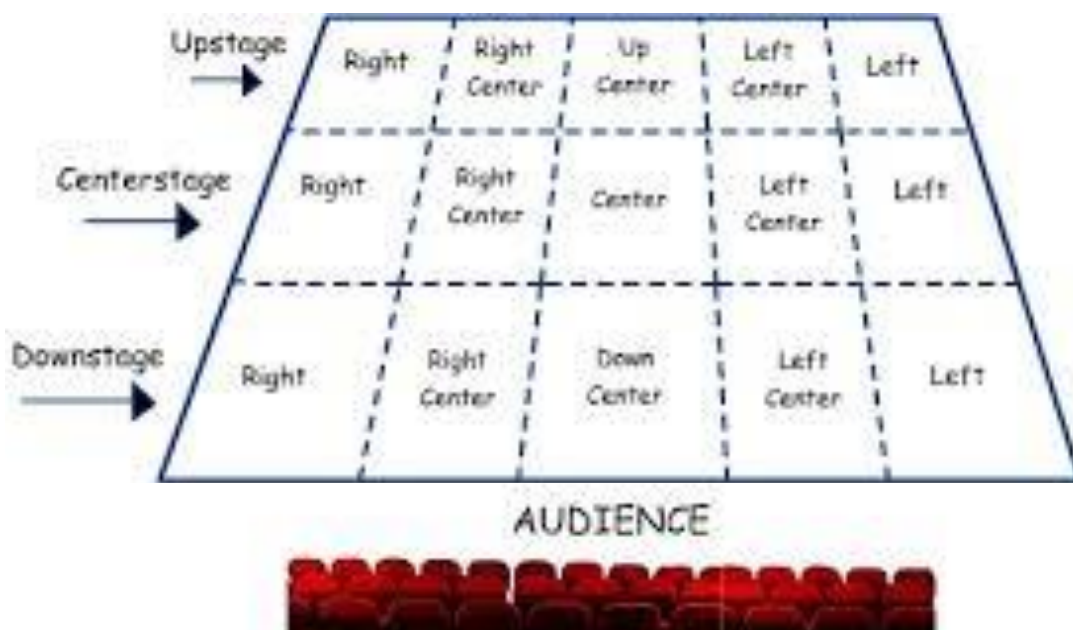


# A BRIEF GLOSSARY OF THEATER TERMS

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

<b>Proscenium</b>	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).
<b>Raked Stage</b>	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
<b>Set</b>	The scenery used in a scene or throughout the play
<b>Set Dressing</b>	Parts of the set that don't serve a practical function but make the set look realistic.
<b>Spotlight</b>	A type of light that is focused so that it can light a very specific area
<b>Strike</b>	Taking apart and removing a set from the theatre
<b>Thrust</b>	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).
<b>Tracks</b>	The rails on which curtains (tabs) run.
<b>Trap</b>	A hole in the stage covered by a door where actors or set pieces can exit or enter
<b>Understudy</b>	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
<b>Upstage</b>	The rear of the stage
<b>Wings</b>	The sides of the stage typically blocked off by curtains where actors and crew can stand and wait for their cues

## STAGE DIRECTIONS







**GREAT  
LAKES  
THEATER**

Student Matinee Series  
2023-2024 Season

**Natasha, Pierre & The Great Comet of 1812** by Dave Malloy

**Dracula: The Bloody Truth** by Le Navet Bete & John Nicholson

**A Christmas Carol** by Charles Dickens

Agatha Christie's **Murder on the Orient Express**, adapted by Ken Ludwig

**The Merry Wives of Windsor** by William Shakespeare

**Always...Patsy Cline** - by Ted Swindley

**Make Classic Theater Come Alive for Your Students!**

Since 1962, students have enjoyed the thrill of experiencing classic plays, professionally produced by Great Lakes Theater. Our student audiences experience the same top-quality productions offered in our public performances, but at a fraction of the cost. The state-of-the-art classical thrust stage configuration in the gorgeously renovated Hanna Theater affords students a dynamic audience experience unequaled in our region.

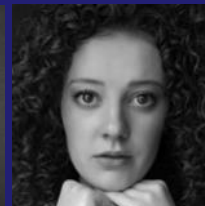
[Greatlakestheater.org/education](https://greatlakestheater.org/education)





School  
**Residency Program**  
Bring the Classics to Your Classroom!

Launched in 1981, Great Lakes Theater's in-school residency program is now one of the most successful artist-in-residence programs in the country. Each year over 16,000 students in over 100 schools experience the pleasure, power and relevance of classic literature brought to life in their own classrooms.



From *The Sneetches* to *Romeo and Juliet* (and so many more in between!) each week-long residency uses an interactive, hands-on

approach, and is designed to meet the common core education standards. We visit your school with scripts, props, costumes—and for high schools, swords, daggers and stage blood—to explore classic literature in an unforgettable way!

For more information contact Lisa Ortenzi at 216.453.4446  
[Greatlaketheater.org/education](http://Greatlaketheater.org/education)

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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, bringing students to the theater for matinee performances and sending specially trained actor-teachers to the schools for weeklong residencies developed to explore classic drama from a theatrical point of view. GLT is equally dedicated to enhancing the theater experience for adult audiences. To this end, GLT regularly serves as the catalyst for community events and programs in the arts and humanities that illuminate the plays on its stage.

Great Lakes Theater is one of only a handful of American theaters that have stayed the course as a classic theater. As GLT celebrates over a decade in its permanent home at the Hanna Theatre, the company reaffirms its belief in the power of partnership, its determination to make this community a better place in which to live, and its commitment to ensure the legacy of classic theater in Cleveland.

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[greatlakes theater.org](http://greatlakes theater.org)