



Curriculum Guide 2012-2013

Sense and Sensibility by Jon Jory

Adapted from the novel by Jane Austen



Sunshine State Standards

Language Arts

- LA.7-12.2.1.4
- LA.7-12.2.1.8
- LA.7-12.3.1
- LA.7-12.5

Theatre

- TH.A.1.4

Health

- HE.7-12.C.1.2
- HE.7-12.C.2.2
- HE.7-12.C.2.3
- HE.7-12.C.2

Social Studies

- SS.7-12.H.1.2

Common Core Standards

- RL. 9-10.2 RL. 8.2
- RL 9-10.3 RL. 8.3
- RL 9-10.6
- L 9-10.3

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<http://www.actorstheatre.org/StudyGuides>

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A Letter from the Director of Education

“ All the world’s a stage,” William Shakespeare tells us “and all the men and women merely players.” I invite you and your class to join us on the world of **our** stage, where we not only rehearse and perform, but research, learn, teach, compare, contrast, analyze, critique, experiment, solve problems and work as a team to expand our horizons.



We’re “Shakin’ It Up” at Orlando Shakes, with new Lesson Plans designed to assist teachers with curriculum needs while sharing what is unique and magical about the Theater Arts. We’ve designed our Curriculum Guides with Sunshine State Standards in mind. You’ll find a first section which will help you prepare your students for the theatrical experience, a second section suggesting what to watch and listen for during the performance, and lastly, discussion questions and lesson plans to use when you are back in your classroom, to help your students connect what they’ve learned to their lives and your diverse and demanding curriculum.

I believe that as an Educator it is imperative that I continue learning as I teach and teaching as I learn. It is my sincere hope that you will find our Curriculum Guides helpful to you and eye opening for your students. Feel free to contact us at Orlando Shakes should you have any questions or suggestions on how we can better serve you. We are always learning from you.

Thank you for the tremendous work you do each and every day in nurturing our audiences of tomorrow.

Curtain Up!!

Anne Hering
Director of Education

Pre-Performance

Read the Plot Summary

When Henry Dashwood dies, he leaves the bulk of his estate, Norland, his son by his first marriage, John. This leaves his second wife and three daughters (Elinor, Marianne, and Margaret) in tough circumstances. The ladies are taken in by their kind relatives, the Middletons, but their lack of fortune makes it difficult for both the practical Elinor and the romantic Marianne to find a husband. Before leaving for Barton Park, the country home of the Middletons, Elinor meets and develops a relationship with the wealthy Edward Ferrars, brother of the unkind wife of John Dashwood. Edward's family disapproves of the relationship, however, and calls Edward back to town.

At Barton park, Mrs. Jennings, the gossipy mother of Lady Middleton, tries to match the worthy and rich Colonel Brandon to Marianne. Marianne, however, falls hard for the dashing Willoughby, who rescues her after she twists her ankle running down the hills in Barton in the rain. Willoughby courts Marianne, and together the two flaunt their attachment to one another until Willoughby suddenly announces that he must depart for London, leaving Marianne lovesick and miserable.

Meanwhile, Anne and Lucy Steele, relatives of Mrs. Jennings, arrive at Barton Park as guests of the Middletons. Lucy ingratiates herself to Elinor and informs her that she (Lucy) has been secretly engaged to Mr. Ferrars for a whole year. Elinor

initially assumes that Lucy is referring to Edward's younger brother, Robert, but is shocked and pained to learn that Lucy is actually referring to Edward.

When Edward's family discovers his secret engagement, they disown him. Lucy ends up marrying Edwards' brother, Robert, as he is the heir to the Ferrars fortune. Edward, freed from his promise to Lucy, returns to Elinor and asks for her hand. When Marianne runs into Willoughby in London, he ignores her and she learns that he is engaged to another young, rich woman. Marianne eventually realizes that she could never have never been happy with Willoughby. Marianne then allows herself to be courted by the kind Colonel Brandon.

Meet the Characters

Colonel Brandon - A retired officer and friend of Sir John Middleton who falls in love with Marianne Dashwood and acts kindly, honorably, and graciously towards the Dashwoods.

Mrs. Dashwood ,“Fanny”- The kind and loving mother of Elinor, Marianne, and Margaret and the second wife to Henry Dashwood. She has inherited no fortune of her own but wants the best for her daughters.

Elinor Dashwood - The nineteen-year-old eldest daughter of Mr. and Mrs. Henry Dashwood and the heroine of the play. Elinor is composed but affectionate, both when she falls in love with Edward Ferrars and when she comforts and supports her younger sister Marianne.

Marianne Dashwood - The seventeen-year-old second daughter of Mr. and Mrs. Henry Dashwood.

Mrs John Dashwood “Fanny” - The selfish, snobbish, and manipulative wife of John Dashwood and the sister of Edward and Robert Ferrars.

John Dashwood - The weak-minded and money-grubbing heir to the Norland estate.

Mrs. Jennings - Lady Middleton's gossipy but well-intentioned mother who invites the Dashwood sisters to stay with her in London and makes it her "project" to marry them off as soon as possible.

Mrs. Jennings - Lady Middleton's gossipy but well-intentioned mother.

Lady Middleton - A distant relation of the Dashwoods who lives at Barton Cottage with her husband Sir John Middleton and their four spoiled children

Mrs. Ferrars - The wealthy, manipulative mother of Edward and Robert who disinherits her first son when he refuses to marry a rich heiress.

Lucy Steele - Mrs. Jennings' cousin secretly engaged to Edward Ferrars.

Miss Sophia Grey - The wealthy heiress whom Willoughby marries after abandoning Marianne.

Sir John Middleton - The jovial but vulgar distant relation of the Dashwoods who invites Mrs. Dashwood and her three daughters to stay at Barton Cottage.

Edward Ferrars - The sensible and friendly older brother of Fanny Dashwood and Robert Ferrars.

Robert Ferrars - The younger brother of Edward and Fanny. Robert inherits his mother's fortune after she disinherits Edward.

John Willoughby - An attractive but deceitful young man who wins Marianne Dashwood's heart but then abandons her (greedily) in favor of the wealthy Miss Sophia Grey.

Pre-Performance

Jane Austen (1775-1817) A Brief Biography



Jane Austen, one of England's foremost novelists, was never publicly acknowledged as a writer during her lifetime. She

was born on December 16, 1775, at Steventon Rectory in Hampshire, the seventh child of a country clergyman and his wife, George and Cassandra Austen. She was primarily educated at home, benefiting from her father's extensive library and the schoolroom atmosphere created by Mr. Austen's live-in pupils. Her closest friend was her only sister, Cassandra, almost three years her senior.

Though Austen lived a quiet life, she had unusual access to the greater world, primarily through her brothers. Francis (Frank) and Charles, officers in the Royal Navy, served on ships around the world and saw action in the Napoleonic Wars. Henry, who eventually became a clergyman like his father and his brother James, was an officer in the militia and later a banker. Austen visited Henry in London, where she attended the theater, art exhibitions, and social events and also corrected proofs of her novels. Her brother Edward was adopted by wealthy cousins, the Knights, becoming their heir and later taking their name. On extended visits to Godmersham, Edward's estate in Kent, Austen and her sister took part in the privileged life of the landed gentry, which is reflected in all her fiction.

As a child Austen began writing comic stories, now referred to as the *Juvenilia*. Her first mature

work, composed when she was about 19, was a novella, *Lady Susan*, written in epistolary form (as a series of letters). This early fiction was preserved by her family but was not published until long after her death.

In her early twenties Austen wrote the novels that later became *Sense and Sensibility* (first called "Elinor and Marianne") and *Pride and Prejudice* (originally "First Impressions"). Her father sent a letter offering the manuscript of "First Impressions" to a publisher soon after it was finished in 1797, but his offer was rejected by return post. Austen continued writing, revising "Elinor and Marianne" and completing a novel called "Susan" (later to become *Northanger Abbey*). In 1803 Austen sold "Susan" for £10 to a publisher, who promised early publication, but the manuscript languished in his archives until it was repurchased a year before Austen's death for the price the publisher had paid her.

When Austen was 25 years old, her father retired, and she and Cassandra moved with their parents to Bath, residing first at 4 Sydney Place. During the five years she lived in Bath (1801-1806), Austen began one novel, *The Watsons*, which she never completed. After Mr. Austen's death, Austen's brothers contributed funds to assist their sisters and widowed mother. Mrs. Austen and her daughters set up housekeeping with their close friend Martha Lloyd. Together they moved to Southampton in 1806 and economized by sharing a house with Frank and his family.

In 1809 Edward provided the women a comfortable cottage in the village of Chawton, near his Hampshire manor house. This was

the beginning of Austen's most productive period. In 1811, at the age of 35, Austen published *Sense and Sensibility*, which identified the author as "a Lady." *Pride and Prejudice* followed in 1813, *Mansfield Park* in 1814, and *Emma* in 1815. The title page of each book referred to one or two of Austen's earlier novels—capitalizing on her growing reputation—but did not provide her name.

Austen began writing the novel that would be called *Persuasion* in 1815 and finished it the following year, by which time, however, her health was beginning to fail. The probable cause of her illness was Addison's Disease. In 1816 Henry Austen repurchased the rights to "Susan," which Austen revised and renamed "Catherine."

During a brief period of strength early in 1817, Austen began the fragment later called *Sanditon*, but by March she was too ill to work. On April 27 she wrote [her will](#), naming Cassandra as her heir. In May she and Cassandra moved to 8 College Street in Winchester to be near her doctor. Austen died in the early hours of July 18, 1817, and a few days later was buried in Winchester Cathedral. She was 41 years old. Interestingly, Austen's gravestone, which is visited by hundreds of admirers each year, does not even mention that she was an author.

Persuasion and *Northanger Abbey* were published together in December 1817 with a "Biographical Notice" written by Henry, in which Jane Austen was, for the first time in one of her novels, identified as the author of *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, and *Emma*.

Pre-Performance

Research the Historical Context

Love & Marriage

“Anything is to be preferred or endured rather than marrying without Affection.” Jane Austen, letter to her niece Fanny, 1814

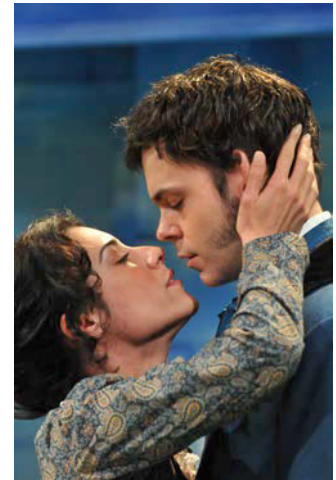
Jane Austen was never married, and we can only speculate through her correspondence with her sister Cassandra as to whether she was ever truly in love. Even the work of J.E. Austen-Leigh, Jane’s nephew and biographer, does not provide concrete answers with regard to Austen’s own experience of love. The characters, relationships and stories she crafted in her novels provide the clearest window into Jane Austen’s personal opinions of love, friendship and marriage. In *Pride and Prejudice*, Charlotte Lucas, Elizabeth Bennet’s friend and confidante, accepts the insufferable Mr. Collins’ loveless marriage proposal, though Lizzie was unable to resign herself to such a bleak future. In this situation, our heroine’s love life mirrors that of her authoress. Austen’s best friend, Harris Bigg-Wither, proposed to her in 1802, when she was 27 years old—the same age as Charlotte. Jane accepted his

proposal, knowing that he was the heir to a fine estate and that she would inherit a decent life. But a future without love prompted Jane to withdraw her acceptance the very next morning. Though she was committing herself to spinsterhood, dependent on the generosity of her brothers, she remained convinced that “nothing can be compared to the misery of being bound without Love, bound to one, and preferring another.”

Jane Austen’s views on love helped to give purpose to her writing. Her desire was to be a good influence on her readers and society, and her novels are centered upon being a decent and moral person. She did not, however, believe that such a person must also be devastatingly beautiful. While Jane’s beauty far eclipses Elizabeth’s, Darcy eventually proclaims Elizabeth, not Jane, to be one of the “handsomest women” he knows. Additionally, Elizabeth is principally a woman of good character and sensitivity, and despite her voracious reading, does not harbor any snobbery towards others. She is a worthy companion and partner for Darcy, but is not defined by him. This makes Elizabeth

Bennet, as expressed by Jane Austen, “as delightful a creature as ever appeared in print.”

During Regency era in which Elizabeth lived, the question was not whether to marry, but to whom. Elizabeth’s independence in the face of this society is estimable. Her refusal to Darcy and Collins, and later, her strength in the face of Lady Catherine’s threat shows a character that is above all, worthy of happiness. And for Jane Austen’s heroines, a fitting husband was of the utmost significance, and who was more deserving of such a reward than Elizabeth Bennet?



Top Ten Ways to be Vulgar in Regency England:

1. Broadcast your knowledge and opinions as widely as you can.
2. Remember: what happens in Scotland, stays in Scotland. This neighboring country was the place of choice for hasty marriages and elopements.
3. Be cutting edge with your fashions. Put some plums on your bonnet, even if no one else is doing it!
4. Carry on a conversation with someone to whom you have not been introduced.
5. Have a prominent or affluent relative, and be sure to spread the word so everyone knows of your influence in society.
6. Gossip! And use slang when you do.
7. Hey fellas! Do you fancy a special lady? Take her for a ride in your carriage...without an escort!
8. Laugh. Loudly! And as often as you can. It doesn’t really matter what you’re laughing at.
9. Touch a member of the opposite sex anywhere but their hand in public.
10. As a woman, write and publish a novel, and take credit for your work!

Pre-Performance Research the Historical Context

Roles of Women

“No [woman] can be really esteemed accomplished, who does not... have a thorough knowledge of music, singing, drawing, dancing, and the modern languages [...] she must possess certain something in her air and manner of walking, the tone of her voice, her address and expressions.”

—Miss Bingley, *Pride and Prejudice*



A great deal was expected of women during the Regency Period (the late 18th and early 19th century, when King George IV was a regent—replacement leader—for his father George III, who had become too ill to lead the country himself). In addition to the talents Miss Bingley lists, women were also expected to adhere to strict rules of behavior. Often referred to as the “Cult of True Womanhood” or the “Cult of Domesticity,” these rules were created and enforced by novels, textbooks and magazines many women read. According

to the Cult of Domesticity, a true woman should always show piety, purity, submissiveness and domesticity. The first and most important womanly quality was piety. This means not only a fervent belief in the Christian God and his power, but also a devotion to living life in a Christian manner. For a woman, this meant marrying, having children, and raising those children to have firm, Christian beliefs.

Next, it was required that women remain pure. This meant not having any kind of improper contact with a man (which includes things like kissing or even holding hands!), and reading only what was considered appropriate for women (such as books of letters about how to behave or novels with good, Christian morals). It was also considered a very important part of a woman’s purity not to seek any kind of recognition outside of the home. Writing novels, for instance, was scandalous, and women like Jane Austen had to use pen names or risk ruining their reputations. To avoid impropriety, first Austen’s father and later her brother communicated with publishers for her. Furthermore, on her first novel, *Sense and Sensibility*, the author was listed as “A Lady,” and *Pride and Prejudice* was attributed to “The Author of *Sense and Sensibility*.” Acting was another occupation that was considered impure for cultured young women.

The Regency woman was also expected to be submissive at all times. For single women, this meant obeying

their fathers in everything. Though marriages were no longer arranged and the new, fashionable manners allowed a young man to propose to a young woman before asking her father’s permission, it was still illegal for a young woman under twenty-one to marry without her father’s consent. This is because women did not have the legal right to sign a contract or own property; their fathers had to do these things for them. When a woman married, her husband took over these duties, and she was expected to be submissive to her husband just as she had been to her father.

Finally, women had to be domestic. For lower-class women, this meant learning to cook, sew, clean, and perform any other household chores. For wealthier women like those in *Pride and Prejudice*, it meant knowing how to hire, supervise, and control servants and household spending. A high-society woman might also learn to sew, but only for decorative purposes, or if her family was having financial trouble and needed to make their own clothes.

And to all these traits, as Miss Bingley points out, a gentlewoman was expected to add artistic accomplishment. She took classes in drawing and music, and studied languages to be able to use French phrases in everyday conversation. The life of the Regency woman was, without a doubt, a difficult one.

Pre-Performance A Chronology of *Sense and Sensibility*

2011 - *Sense and Sensibility* (play) by Jon Jory

2011 - *Jane Austen's Sense & Sensibility: the stage play* by Paula K. Parker

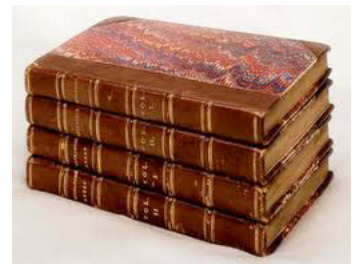
2009 - *Sense and Sensibility*: PBS Masterpiece Theatre

2009 - *Sense & Sensibility: The Musical* by Jeffrey Haddow and Neal Hampton

2008 - *Sense and Sensibility* (TV serial), BBC serial starring Hattie Morahan and Charity Wakefield

1995 - *Sense and Sensibility* (film) starring Emma Thompson and Kate Winslet

1981 - *Sense and Sensibility* (TV serial)



Pre-Performance

Classic quotes from the novel you may have heard somewhere before...

"At present, I know him so well, that I think him really handsome; or at least, almost so."

Elinor Dashwood's opinion of Edward Ferrars. What she means is that she's in love with him, but she's not going to admit it.

"That is what I like; that is what a young man ought to be. Whatever be his pursuits, his eagerness in them should know no moderation, and leave him no sense of fatigue."

Marianne Dashwood, after meeting Mr Willoughby.



"When he was present she had no eyes for any one else. Every thing he did, was right. Every thing he said, was clever. "

We're talking about Marianne and Mr Willoughby, of course. Oh dear...can't you tell it's all going to end in tears?

"Oh dear, yes; I know him extremely well," replied Mrs. Palmer;--"Not that I ever spoke to him, indeed; but I have seen him for ever in town."

Mrs Palmer, when asked by Marianne if she is acquainted with Mr Willoughby. Clearly, he's one of her best friends.

"To your sister I wish all imaginable happiness; to Willoughby that he may endeavour to deserve her."

Colonel Brandon, trying to be noble at the thought that Marianne and Mr Willoughby might be engaged, when he's in love with her himself.

"But there is one comfort, my dear Miss Marianne; he is not the only young man in the world worth having; and with your pretty face you will never want admirers."

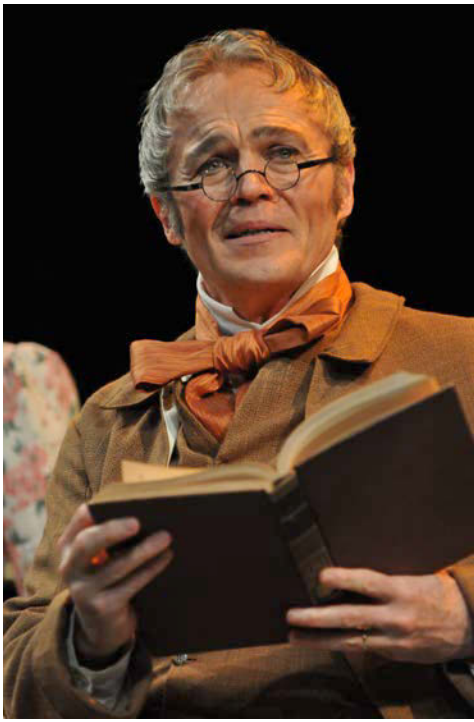
Mrs Jennings, on discovering that Mr Willoughby is to marry Another Woman. She's doing her best, but Marianne isn't falling for it. Well, not right now, anyway; she's too busy being miserable.

"Where so many hours have been spent in convincing myself that I am right, is there not some reason to fear I may be wrong?"

Colonel Brandon, who has been dithering over whether to tell Elinor about something very disgraceful in Willoughby's past. He does tell her, and she is duly grateful, although Marianne is less grateful than she should have been.

"She was determined to drop his acquaintance immediately, and she was very thankful that she had never been acquainted with him at all."

Mrs Palmer, once she discovers what Mr Willoughby has been up to. No longer one of her best friends, then.



"..when they all sat down to table at four o'clock, about three hours after his arrival, he had secured his lady, engaged her mother's consent, and was not only in the rapturous profession of the lover, but, in the reality of reason and truth, one of the happiest of men."

Edward Ferrars has had a busy afternoon - but he's not complaining, and neither is Elinor.

"And if they really do interest themselves," said Marianne, in her new character of candour, "in bringing about a reconciliation, I shall think that even John and Fanny are not entirely without merit."

Marianne on the subject of her brother and sister-in-law. As you can tell, she's never been one of their fans, but she's prepared to admit that they might have their uses.

"..though sisters, and living almost within sight of each other, they could live without disagreement between themselves, or producing coolness between their husbands."

Elinor and Marianne end up happily...

"But that he was for ever inconsolable, that he fled from society, or contracted an habitual gloom of temper, or died of a broken heart, must not be depended on--for he did neither."

...and Willoughby manages to survive Marianne's loss.

Pre-Performance BEST AND WORST DRESSED



A woman dressed appropriately for taking a walk, as Jane Austen often did.



What a sophisticated lady may have worn to a ball.



This overcoat is trimmed with lace.



The woman on the left is ready for a ball, and on the right is a woman ready for her afternoon walk.

Pre-Performance BEST AND WORST DRESSED



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These London women were drawn in 1814.

Pre-Performance DANCES



Dancing was a rare and welcome opportunity for couples to be together.



This room was where the city of Bath held their social gatherings and dances.



A poster for the Angel Inn from 1862. An assembly room was above the stables and could hold up to 30 couples for monthly dances.



These chorus girls from *First Impressions* exemplified vulgarity.

Performance

Theater is a Team Sport (“Who Does What?”)

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say, and gives the Designers guidelines on how the play should look.

The **Director** creates the vision for the production and works closely with the actors, costume, set and lighting designers to make sure everyone tells the same story.

The **Actors** use their bodies and voices to bring the author’s words and the director’s ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes and sound that will compliment and complete the director’s vision.



Stage Manager Amy Nicole Davis
Photo: Rob Jones

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound, as well as entrances and exits.

The **Shop and Stage Crew** builds the set, props and costumes according to the designer’s plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes and operates sound, lighting and stage machinery during each performance.

The **Front of House Staff** welcomes you to the theater, takes your tickets, helps you find your seat and answers any question you may have on the day of performance.

The Theater is where it all takes place. Orlando Shakespeare Theater In Partnership with UCF is the only professional, classical theater company in Central Florida, reaching students and audiences in the surrounding eight counties.

Mission/Vision:

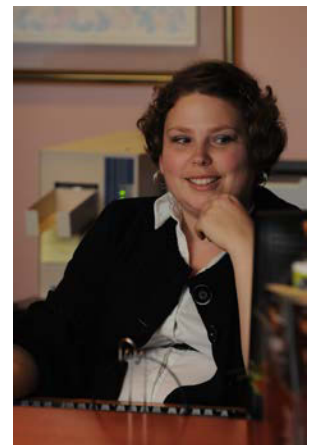
With Shakespeare as our standard and inspiration, the Orlando Shakespeare Theater In Partnership with UCF produces bold professional theater, develops new plays, and provides innovative educational experiences that enrich our community. Our vision is to create theater of extraordinary quality that encourages the actor/audience relationship, embraces the passionate use of language, and ignites the imagination.



Sound Designer Bruce Bowes
Photo: Rob Jones



Costume Designers
Denise Warner and Mel Barger
Photo: Rob Jones



Box Office Manager Gina Yolango
Photo: Rob Jones

Performance

The Actor/Audience Relationship

The Audience is the reason Live Theater exists. At Orlando Shakes, we cherish the Actor/Audience relationship, the unique give and take that exists during a performance which makes the audience an ACTIVE participant in the event. The actors see the audience just as the audience sees the actors, and every, laugh, snuffle, chuckle and gasp the audience makes effects the way the actor plays his next moment. We want you to be engaged, and to live the story with us!



Photo: Rob Jones

There are certain Conventions of the Theatrical Event, like, when the lights go down you know that the show is about to start, and that the audience isn't encouraged to come and go during a performance. Here are some other tips to help you and your classmates be top notch audience members:

- Please make sure to turn off your cell phones. And NO TEXTING!
- Please stay in your seat. Try to use the restroom before you take your seat and stay in your seat unless there is an emergency.
- Please do not eat or drink in the theater.

Performance

Enjoying the Production

1. Notice how the period costumes affect the way the actors move, sit, stand, etc. How do we move differently in today's clothing?
2. How do you know when the location has changed? Does the scenery change? The lighting? The sound?
3. Do actors playing more than one character enhance or detract from the story?

Post-Performance

Reflect, Connect, Expand

Talkback

After the performance, the actors will stay on stage for about 10 minutes to hear your comments and answer any questions you have about the play, the production and what it means to be a professional actor. We'd love to hear what you felt about the play, what things were clear or unclear to you, and hear your opinions about what the play means. This last portion of the Actor/Audience Relationship is so important to help us better serve you!

Discuss

How to Get a Girl in 1813

Consider each of these steps and discuss whether or not it is different today.

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

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

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

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

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

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

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

Step 8: Publish your engagement in the papers.

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

Step 10: Get married!

Bibliography

Actors Theatre of Louisville, <http://www.actors theatre.org/StudyGuides>

The Republic of Pemberley, <http://www.pemberley.com/>

Encyclopedia Britannica Online, <http://www.britannica.com/>

Post-Performance Lesson Plans

Journeys Into Arts & Culture *Status Card Game* Lesson Plan 1, page 1

Name of Organization: Orlando Shakespeare Theater in Partnership with UCF

Event title: *Sense and Sensibility*

Grade levels appropriate: 7-12

Objectives:

The student will pretend to be in a room of strangers in which they know his status and he knows theirs', but not his own.

The student will communicate in an improvised situation to convey the status of others.

The student will assess how others treat him and rate his status in relation to theirs.'

The student will evaluate how status affects relationship and behavior in groups.

The student will appraise the significance of status in the school community.

Sunshine State Standards:

The student will:

- Describe how historical events, social context, and culture impact forms, techniques, and purposes of works in the arts, including the relationship between a government and its citizens. SS.7-12.H.1.2
- Explain how ideas, values, and themes of a literary work often reflect the historical period in which it was written; LA.7-12.2.1.8
- Identify examples of mental/emotional, physical, and social health. HE.7-12.C.1.2
- Explain the important role that friends/peers may play on health practices and behaviors. HE.7-12.C.2.2
- Explain the important roles that school and community play on health practices and behaviors. HE.7-12.C.2.3
- Recognize types of school rules and community laws that promote health and disease prevention. HE.7-12.C.2
- Act by developing, communicating, and sustaining characters in improvisation and formal or informal productions. TH.A.1.4

Materials needed: One deck of playing cards

Introductory/background information for teachers and students:

Post-Performance Lesson Plans

Journeys Into Arts & Culture

Status Card Game

Lesson Plan 1, page 2

Name of organization: Orlando Shakespeare Theater in Partnership with UCF

Event title: *Sense and Sensibility*

Lesson process:

Distribute a card to each student, and instruct them not to look at their own card. Tell the students to improvise a situation in which they are in a room of strangers. Perhaps they are in the cafeteria on their first day at a new school, or at a meeting of a club they have just joined. Instruct them to communicate verbally and non-verbally. Holding their card on their foreheads so others can see it, allow them to walk around the room and react to their classmates' cards. The higher the card, the higher the status they have, and the more respect they should be given. (Aces and face cards would be the highest, whereas a two would have the least amount of status.) After a few minutes, ask your students to arrange themselves into a line according to what they think their status is, based on how they have been treated for the past few minutes.

You may choose to do this in one large group or two smaller ones, having each group observe the other.

Post-Performance Lesson Plans

Journeys Into Arts & Culture *Status Card Game* Lesson Plan 1, page 3

Name of organization: Orlando Shakespeare Theater in Partnership with UCF

Event title: *Sense and Sensibility*

Assessment:

The student successfully:

- Pretended to be in a room of strangers in which they know his status and he knows theirs', but not his own.
- Communicated in an improvised situation to convey the status of others.
- Assessed how others treat him and rate his status in relation to theirs.'
- Evaluated how status affects relationship and behavior in groups.
- Appraised the significance of status in the school community.

Reflection:

Discussion questions:

- 1 . How does it feel to be treated poorly by your peers?
- 2 . How did it feel to be treated extremely well, even though you were no different?
- 3 . How could you tell what your status was, and what were some clues you gave to your classmates to help them figure out who they were?
- 4 . Was it difficult to find your place if you held a middle card? Why?
- 5 . Think about which characters have the most and least status in *Sense and Sensibility*. How are they treated in the play by other characters?
- 6 . Does status matter in that time period? Does it matter today?

Post-Performance Lesson Plans

Journeys Into Arts & Culture *Write an Adaptation* Lesson Plan 2, page 1

Name of organization: Orlando Shakespeare Theater In Partnership with UCF

Event title: *Sense and Sensibility*

Grade levels appropriate: 7-12

Objectives:

The student will identify characters, settings, events and themes of a chosen novel.

The student will decide which characters, settings, events and themes are essential to their adaptation of the novel.

The student will collaborate on an adaptation pitch following defined criteria.

The students will defend their group's adaptation pitch.

The student will evaluate the adaptation pitches of their peers.

Sunshine State Standards:

The student will:

- Analyze the way in which the theme or meaning of a selection represents a view or comment on life, providing textual evidence for the identified theme. LA.7-12.2.1.4
- Use prewriting strategies to generate ideas and formulate a plan. LA.7-12.3.1
- Demonstrate effective listening skills and behaviors for a variety of purposes, and demonstrate understanding by critically evaluating and analyzing oral presentations. LA.7-12.5.2.1
- Apply oral communication skills in interviews, formal presentations, and impromptu situations according to designed rubric criteria. LA.7-12.5.2.2
- Use appropriate eye contact, body movements, and voice register for audience engagement in formal and informal speaking situations. LA.7-12.5.2.4
- Research and organize information and demonstrate effective speaking skills and behaviors for a variety of formal and informal purposes. LA.7-12.5.2.5
- Analyze, criticize, and construct meaning from formal and informal theater, film, television, and electronic media. TH.D.1.4

Materials needed:

- Copies of at least three novels read by the entire class

Introductory /background information for teachers and students:

Many movies and plays were originally written as books or poems until someone adapted them. Shakespeare adapted *Macbeth*, *Hamlet* and *Romeo & Juliet* from other works. Jon Jory adapted his play *Sense and Sensibility* from Jane Austen's novel of the same name. When adapting a novel, playwrights and screenwriters decide what they must save to maintain the spirit of the original work. Characters are sometimes cut or lines are assigned to other characters so the cast doesn't have to be as big. Events are often left out if they are not crucial to the arc of the story. Settings are simplified or cut because there isn't always the ability to create seven different locations on stage.

Post-Performance Lesson Plans

Journeys Into Arts & Culture *Write An Adaptation* Lesson Plan 2, page 2

Name of organization: Orlando Shakespeare Theater In Partnership with UCF

Event title: *Sense and Sensibility*

Lesson process:

Split students into groups and allow each group to choose a novel (that does not already have a popular adaptation) to adapt into a play. Regarding the original novels, have each group:

- List characters
- List settings
- List all events anyone in the group deems important
- List themes

Tell students that their play may not exceed 8 total scenes/events and six total characters.

Suggest that students:

1. Pick ONE theme to focus on
 - Which theme does the majority of the group feel is most central in this book?
2. Select the most important events that must be in the play
 - Which events are vital to the plot? Note what it is about each event that is so important.
3. Select which characters are vital to their interpretation of the story
 - Can characters that only appear in a small part of the story be replaced by more central characters? Can their purpose be served by someone else?
4. Decide which settings are vital
 - Can any of these events take place in other locations? Which events are absolutely married to their locations and which can be relocated?

Have each group make a pitch to the rest of the class answering the following question: How will your writing style, scene design, theme choice, and character choices make the story in the novel fit the limitations of the play?

Post-Performance Lesson Plans

Journeys Into Arts & Culture

Write An Adaptation

Lesson Plan 2, page 3

Name of organization: Orlando Shakespeare Theater In Partnership with UCF

Event title: *Sense and Sensibility*

Assessment:

The class will evaluate each group's pitch on their ability to:

- Identify the characters, settings, events and themes of the novel.
- Decide which characters, settings, events and themes are essential to the novel.
- Collaborate on an adaptation pitch following defined criteria.
- Successfully defend their group's adaptation pitch.

Reflection:

What plays or films have you seen that were adaptations of a novel or story?

Did the adaptation maintain the thematic essence of the original?

Was there anything in the original that you felt was missing in the adaptation?

Can you think of any adaptations that were significantly different from the original and yet just as good?

Additional Materials:

2011 - *Sense and Sensibility* (play) by Jon Jory

2011 - *Jane Austen's Sense & Sensibility: the stage play* by Paula K. Parker

2009 - *Sense and Sensibility*: PBS Masterpiece Theatre

2009 - *Sense & Sensibility: The Musical* by Jeffrey Haddow and Neal Hampton

2008 - *Sense and Sensibility* (TV serial), BBC serial starring Hattie Morahan and Charity Wakefield

1995 - *Sense and Sensibility* (film) starring Emma Thompson and Kate Winslet

1981 - *Sense and Sensibility* (TV serial)

Connections to other learning:

Reading: The student will compare and contrast the importance of peripheral characters in other literature.

Social Studies: The student will recognize the importance of collaboration when working in a group.