



# Curriculum Guide 2010 - 2011

## Pride and Prejudice



by Jane Austen

### Sunshine State Standards

#### Language Arts

- LA.7-12.1.7.2
- LA.7-12.1.7.3
- LA.7-12.2.1
- LA.7-12.3.1
- LA.7-12.3.3
- LA.7-12.5

#### Health

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

#### Theatre

- TH.A.1.7-12
- TH.D.1.7-12

#### Social Studies

- SS.7-12.H.1.2

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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.

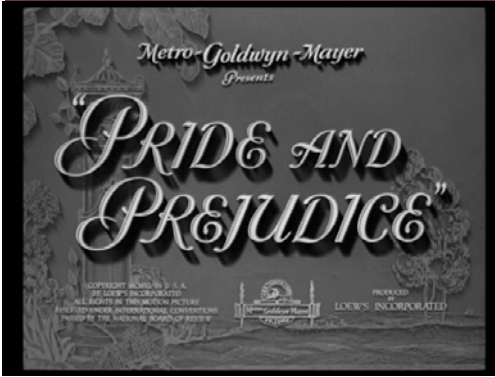
Thank you for the tremendous work you do each and every day in nurturing our audiences of tomorrow.

Curtain Up!!

Anne Hering  
Director of Education

## Pre-Performance

### Read the Plot Summary



The village of Longbourn, home to the Bennet family, is excited by the news that a wealthy young man named Bingley has rented the nearby manor at Netherfield.

After all, the five unmarried Bennet sisters know “it is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.” Mr. Bingley brings his good friend Mr. Darcy with him, who is as rude as Bingley is kind. Darcy gets off on the wrong foot with Elizabeth, the clever but plain-looking Bennet daughter. They engage in several verbal spars, and as Elizabeth tries in vain to speak for women, Darcy cannot help but fall in love with her quick wit—and her. Meanwhile, Mr. Bingley and Jane are growing closer, despite the Bennet family’s modest social status, a deterrent that nearly pries them

apart forever. The pompous Mr. Collins is in town to make arrangements to inherit the Bennet home (as only men could), and plans on marrying any one of the sisters while he is visiting Longbourn. Mr. Wickham, a dashing young soldier, is in town, too, and he’s got his eyes on more than one of the Bennet sisters... Who does he charm, and what transpired between he and Mr. Darcy years ago Mrs. Bennet is constantly troubled by as she attempts to see all five of her daughters married and secure, a feat that often seems impossible. The joys are romantic, but the troubles bring heartache as these young women struggle for a place behind their husbands, or perhaps, beside.

## Pre-Performance

### Meet the Characters

**Elizabeth Bennet:** Lizzie, as she is sometimes called, is the protagonist of the play and second eldest daughter. She has a passionate, if sometimes jumbled, relationship with Mr. Darcy.

**Mr. Darcy:** The rich friend of Mr. Bingley, he quarrels and eventually falls in love with Elizabeth.

**Mr. Bennet:** Patriarch of the Longbourn estate, Mr. Bennet is a placid husband to Mrs. Bennet and protective father to five girls.

**Mrs. Bennet:** The Bennet girls’ mother, who is set on their making auspicious marriage arrangements.

**Jane Bennet:** The eldest of the sisters, she marries Mr. Bingley.

**Mr. Bingley:** The gentleman who rents Netherfield Park and falls in love with Jane.

**Miss Bingley:** Mr. Bingley’s snobby sister.

**Lady Catherine de Bourgh:** Mr. Darcy’s aunt who is sure no one is good enough for their family. She is also the patroness of Mr. Collins, meaning she pays for his parsonage of their church.

**Mr. Collins:** A distant cousin of the Bennets; a foolish parson who proposes to Elizabeth. He eventually marries Charlotte Lucas.

**Mary Bennet:** The middle Bennet sister, not as flighty as Kitty & Lydia, but not as refined as Jane & Elizabeth.

**Lydia Bennet:** A flirt who elopes with Mr. Wickham – a very scandalous action!

**Mr. Wickham:** The soldier who romances Elizabeth and then Lydia. He also had a romantic relationship with Georgiana, Darcy’s younger sister, and knew Darcy when they were younger.

**Kitty Bennet:** Lydia’s companion, who also enjoys ribbons and flirting.

**Charlotte Lucas:** Lizzie’s good friend and confidante, who marries for security, not love.

**Mr. Lucas:** Charlotte Lucas’ father.

**Mr. & Mrs. Gardiner:** Elizabeth’s aunt and uncle who bring Jane to London and accompany Lizzie to Pemberley.

**Georgiana:** Mr. Darcy’s younger sister, once wooed by Wickham.

## 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

author. 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?

#### Time Period

All of Jane Austen’s novels were published during the Regency Era, that is to say, when the Prince Regent was England’s monarch. Jane Austen was born in 1775, near the beginning of the American Revolution. King George III, though alive longer than Austen, was replaced by his son, George IV, in 1811 due to the King’s insanity. Thought today to be only a metabolic disorder, the King’s symptoms were so severe that upon fear of political upheaval the 1811 Regency Act was passed to put the younger George in the throne as England’s Prince Regent. War colored most of Jane Austen’s life. The American Revolution raged during her childhood years, the French Revolution was sparked when she was a teenager, leading into the French and Napoleonic Wars. With mass communication not instantaneous as it is today, families were not too connected to world affairs. Because half of Jane’s brothers were in the military, though, the Austen family had more accurate reports of military news. In *Meryton*, we see the youngest Bennet girls cavort with the militia. Lydia, in fact, pursues a relationship with Mr. Wickham. England’s militia was only active when the army was stationed abroad. The purpose of the militia was for home defense and the men were all volunteers. Usually poor or imprisoned men were given the opportunity to be soldiers instead of, as the Duke of Wellington said, “the scum of the earth.” Officers, however, were of a more genteel upbringing. To have a career in the military required money or connections with influential men. Jane Austen’s novel *Emma* was dedicated to the Prince Regent. He considered himself a great patron of arts and architecture, and kept copies of Austen’s books in all his residencies. Due to his self-indulgent, spendthrift, and immoral ways, Austen did not return the regard he gave to her. In fact, upon hearing of the Prince Regent’s separated wife’s grievances, Austen wrote, “Poor Woman, I shall support her as long as I can, because she is a Woman, and because I hate her Husband.” Unfortunately for Jane, two years later the Prince, gross in manner and appearance, proved that he appreciated the beauty of literature by insisting that she dedicate *Emma* to him. Considering his offenses to women, Jane Austen must have been sorely displeased to oblige.



# 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 18<sup>th</sup> and early 19<sup>th</sup> 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.

### From Page to Stage

Bringing a novel to life on stage is difficult, and not just because fitting 400 pages of story into 90 pages of script means cutting out events, storylines and even whole characters. It’s also difficult because there are things Austen can tell a reader of her book that the audience watching a play can’t know. For instance, Jane Austen can write “her thoughts naturally flew to her sister,” but there is no way for Jon Jory to tell his audience what a character is thinking. To make things even harder, when you’re working with a story as well-loved as *Pride and Prejudice*, you have to make sure that die-hard fans will love your play.

Jon Jory sat down to write his adaptation with all of these things in mind. He has said that adaptors have two options: “You can follow the main story and do so fully, or you can sample all of the stories that are told in the book, putting in four lines of this and four lines of that. That tends to wear out the audience. I stuck with the central story, making it as complete as possible, and then filled in around the edges.” For *Pride and Prejudice*, this meant focusing on the love story between Elizabeth and Darcy. Events like Lydia’s elopement (which fills 40 pages in the novel!) are downplayed significantly (10 pages in the play). Additionally, more than 90 percent of the language Jory uses in the play comes directly from Austen’s novel, and he has the characters narrate events directly to the audience. Die-hard Austen fans can rest assured that the witty narration that makes her novels so wonderful is recreated on the stage, and Jory can explain details to his audience that he might otherwise have to leave out.

On the following page is an example of exactly how this works. Compare the original passage by Jane Austen with Jon Jory’s version for the play.

## From Jane Austen:

It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife. However little known the feelings or views of such a man may be on his first entering a neighborhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of some one or other of their daughters. “My dear Mr. Bennet,” said his lady to him one day, “have you heard that Netherfield Park is let at last?” Mr. Bennet replied that he had not.

“But it is,” returned she; “for Mrs. Long has just been here, and she told me all about it.”

Mr. Bennet made no answer.

“Do not you want to know who has taken it?” cried his wife impatiently.

“You want to tell me, and I have no objection to hearing it.”

This was invitation enough.

“Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week.”

“What is his name?”

“Bingley.”

“Is he married or single?”

“Oh! single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!” “How so? how can it affect them?”

“My dear Mr. Bennet,” replied his wife, “how can you be so tiresome! You must know that I am thinking of his marrying one of them.”

“Is that his design in settling here?”

“Design! Nonsense, how can you talk so! But it is very likely that he may fall in love with one of them...”

## From Jon Jory:

MRS. BENNET . My dear Mr. Bennet, have you heard that

Netherfield Park is let at last?

MR. BENNET . I have not.

MRS. BENNET . But it is, for Mrs. Long has just been there and she told me all about it.

LYDIA. Probably an elderly bachelor with a King Charles spaniel.

MRS. BENNET . Indeed, Mr. Bennet, do you not want to know

who has taken it?

MR. BENNET . You want to tell me, and I have no objection to

hearing it.

MRS. BENNET . Mrs. Long says that Netherfield is taken by a

young man of large fortune...

LYDIA. Married or single?

MR. BENNET . We might first enquire of the gentleman's name, Lydia.

MRS. BENNET . Bingley.

KITT Y. But, married or single?

MRS. BENNET . Oh, single, my dears, to be sure! A single man

of large fortune; four or five thousand a year.

MARY, KITT Y, LYDIA: (To the audience) It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.

ELIZABETH . However little known the feelings or views of such a man may be, this truth is so well fixed in the minds of the surrounding families... (Now speaking to Jane) That he is considered the rightful property of some one or others of their daughters.

JANE . Oh dear.

MRS. BENNET . Hush, Lizzy. What a fine thing for our girls.

MR. BENNET . How so?

KITT Y. That he might marry one of us, Papa.

MR. BENNET . And that is his design in settling here?

MRS. BENNET . Design? Nonsense. But it is not unusual that a

young man may fall in love.

## Pre-Performance

### A Chronology of *Pride and Prejudice*

In the nearly 200 years since it was first published, Austen's novel has been adapted to different formats countless times. In addition to more than 30 sequels, here are a few of the different versions:

**2008:** *Lost in Austen* (A modern Austen fan magically switches places with Elizabeth Bennett)

**2007:** *Pride and Prejudice* (Play by Jon Jory)

**2005:** *Pride & Prejudice* (Film starring Keira Knightley)

**2004:** *Bride and Prejudice* (Modern film version set in India)

**2003:** *Pride and Prejudice: A Latter-Day Comedy* (Modern film adaptation set in Mormon community in Utah)

**1995:** "Furst Impressions" (Episode of children's television show, *Wishbone*)

**1995:** *Pride and Prejudice* (BBC Television series starring Jennifer Ehle and Colin Firth)

**1967:** *Pride and Prejudice* (The first filmed version to appear in color)

**1959:** *First Impressions* (Broadway musical)

**1940:** *Pride and Prejudice* (A film version starring Greer Garson and Laurence Olivier)

**1938:** *Pride and Prejudice* (The first television adaptation)

**1936:** *Pride and Prejudice* (A Broadway play by Helen Jerome)



## Pre-Performance

### SPEECH - What's the Big Deal?

Jane Austen's work has seen countless adaptations on the BBC, for feature film, in Bollywood, and on the stage. Why? If you haven't read the books, you may be wondering that very thing. Is it really those two magical words: Mr. Darcy? Likely, it's not. Though actors portraying

Elizabeth Bennet's surly, passionate match often have no equal in physical splendor, Jane Austen's immense talent probably has more to do with her work's popularity. Besides, as Austen said, "A lady's imagination is very rapid; it jumps from admiration to love, from love to matrimony in a moment." Of course, when confronted with such specimens of male beauty—with just the right amount of curmudgeonly class, it is not a surprise that audible gasps emerge not just from the armchair anymore, but the audience.

Where Austen's magic truly lies is in her speech. Divided opinions of her work may exist, but none can contest her interesting characters, clever dialogue, and a plethora of ironic situations. Jane Austen was an accomplished writer, from the beginnings in *Juvenilia* (a collection of short stories, poems, and plays she wrote as a child) to the posthumously published *Persuasion* and *Northanger Abbey*. It is no surprise that, despite the multitude of adaptations, no silent film adaptation exists—her words are too important.



In adapting the novel for the stage, Jon Jory faced the exceedingly difficult task of cutting a 350 page book into a 90 page play. He remarks, “I tried to include as close to every damn word of it as I could.” And there was plenty of fodder; Jane Austen’s books are dripping in dialogue – good dialogue, too, where characters have voices and motivations. The result? Leaving dialogue where he could, transforming some of the authoress’ narration into dialogue, and letting some narration stay narration. A unique way to present a play, surely, but because even the narration is so stylistically similar to Austen, the important part of Austen’s work is realized. Her words, when given to us on the stage, remind the audience of being read a book, but this time, there are pictures.

**At the end of the novel, Elizabeth asks Darcy “to account for his having ever fallen in love” with her:**

“I can comprehend your going on charmingly once you had made a beginning, but what could set you off in the first place?” “I cannot fix the hour, or the spot, or the look, or the words, which laid the foundation. It is too long ago. I was in the middle before

“I knew I had begun.”

“My beauty you had early withstood, and as for my manners – my behavior to you was at least always bordering on the uncivil, and I never spoke to you without rather wishing to give you pain than not. Now be sincere; did you admire me for my impertinence?”

“For the liveliness of your mind, I did.”



### **Top Ten Ways to be Vulgar in Regency England:**

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

## 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



This gentleman was the height of fashion.



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.

## Not quite an English Country Dance...

Survivors of the Terror (or French Revolution) whose relatives had been executed used to give what they called 'Bals des victimes,' or Victims' Balls, around the turn of the nineteenth century. The certificate of admission? Prove that a member of your family had been guillotined. Ladies were sure to accessorize with a thin red ribbon tied around the neck at the point of the guillotine blade's impact. Men, instead of bowing to their partner before dancing, would salute by jerking their heads down sharply, in order to mimic the moment of decapitation



# 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 *Contemporary Jane Austen* Lesson Plan 1, page 1

**Name of Organization:** Orlando Shakespeare Theater in Partnership with UCF

**Event title:** *Pride and Prejudice*

**Grade levels appropriate:** 7-12

### Objectives:

The student will paraphrase the dialogue in a scene from Jon Jory's *Pride and Prejudice* into contemporary speech.

The student will dramatize a scene from Jon Jory's *Pride and Prejudice* maintain the themes while modernizing the setting.

The student will perform the updated scene.

The student will compare and contrast dialogue, characterization and relevant details in original to the contemporary version.

### Sunshine State Standards:

The student will:

- Analyze the author's purpose and/or perspective in a variety of text and understand how they effect meaning; LA.7-12.1.7.2
- Determine the main idea or essential message in grade-level or higher texts through inferring, paraphrasing, summarizing, and identifying relevant details; LA.7-12.1.7.3
- Develop an interpretation of a literary work by describing an author's use of literary elements (e.g., theme, point of view, characterization, setting, plot) and explaining the literary techniques used to develop them (e.g., symbolism, allusion, omniscient, conflict, dialogue). LA.7-12.2.1.5
- Describe changes in the English language over time, and support these descriptions with examples from literary texts; and LA.7-12.2.1.9
- Make a plan for writing that addresses purpose, audience, a controlling idea, logical sequence, and time frame for completion; and LA.7-12.3.1.2
- Apply appropriate tools or strategies to evaluate and refine the draft (e.g., peer review, checklists, rubrics). LA.7-12.3.3.4

**Materials needed:** Handout #1 – Sample Scenes

### Introductory/background information for teachers and students:

- 1) Discuss From the *Page to Stage* (p. 7) with your students reading out loud both the excerpt from Jane Austen's book and the dialogue from Jon Jory's play.
- 2) Read and discuss *Speech - What's the Big Deal?* (p. 9)



# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Contemporary Jane Austen* Lesson Plan 1, page 2

**Name of organization:** Orlando Shakespeare Theater in Partnership with UCF

**Event title:** *Pride and Prejudice*

**Lesson process:**

**Paraphrase:** n. a rewording of the meaning of something spoken or written.

A paraphrase is NOT a translation of the text, but a *rewording* of the text. Paraphrasing is the tool we use to align our understanding with Shakespeare's meaning at Orlando Shakespeare Theater.

There are two basic kinds of paraphrases- **Figurative** and **Literal**.

**Figurative:** 1. Representing by means of a figure or symbol 2. Not in its usual or exact sense; metaphorical 3. Using figures of speech

**Literal:** 1. Following the exact words of the original 2. In basic or strict sense 3. Prosaic; matter of fact 4. Restricted to fact

We ask that the paraphrases the student creates are **Figurative** in nature. We don't ask them to create a word for word paraphrase of the text; but a common, lively rewording using their own daily expressions to capture the meaning of the original text.

Individually or with a small group, choose a small scene from the adaptation to contemporize. (See Handout #1 – Sample Scenes) Your scene should be guided by the dialogue and stage directions, but fit well into the 21st century.

Some things to consider:

- What would your characters be wearing?
- If the original scene took place at a ball, where could today's scene happen?
- How does the contemporary scene reflect that?
- In the original scene, find what each character wants from the other.
- What is the point of the scene?
- Is it possible to adapt the scene's modernity without compromising the themes?

1. Paraphrase and write out the dialogue.
2. Read it out loud to hear how the dialogue sounds. Does it convey the essence of the original? Make any changes you feel necessary.
3. "Cast" your scene from current, famous actors
4. Read the scene to the class and tell them who is in your "cast."

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Contemporary Jane Austen* Lesson Plan 1, page 3

**Name of organization:** Orlando Shakespeare Theater in Partnership with UCF

**Event title:** *Pride and Prejudice*

**Assessment:**

The student successfully:

- Paraphrased the dialogue in a scene from Jon Jory's *Pride and Prejudice* into contemporary speech
- Dramatized a scene from Jon Jory's *Pride and Prejudice* maintain the themes while modernizing the setting.
- Performed the updated scene.
- Compared and contrasted dialogue, characterization and relevant details in original to the contemporary version.

**Reflection:**

Discussion:

- Why do you think that *Pride and Prejudice* is still so popular? Are there any themes in the book/play that would not make sense in a contemporized adaptation?
- Have attitudes changed as to how men and women can behave, as individuals and especially, with each other?

**Additional Materials:**

**Connections to other learning:**

***Shakespeare Alive!***

**Want more paraphrasing? Orlando Shakes' Actor/Educators will come to your classroom and lead your students in an exploration of the Shakespeare play of your choice through an interactive plot summary and paraphrasing! 407-447-1700 ext. 208**

# Post-Performance Lesson Plans

## Journeys Into Arts & Culture *Status Card Game* Lesson Plan 2, page 1

**Name of Organization:** Orlando Shakespeare Theater in Partnership with UCF

**Event title:** *Pride and Prejudice*

**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 2, page 2

**Name of organization:** Orlando Shakespeare Theater in Partnership with UCF

**Event title:** *Pride and Prejudice*

**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 2, page 3

**Name of organization:** Orlando Shakespeare Theater in Partnership with UCF

**Event title:** *Pride and Prejudice*

**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 *Pride and Prejudice*. How are they treated in the play by other characters?
- 6 . Does status matter in that time period? Does it matter today?

**Additional Materials:**

**Connections to other learning:**

# Post-Performance Lesson Plans

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

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *Pride and Prejudice*

**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 *Pride and Prejudice* 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 1, page 2

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *Pride and Prejudice*

**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 1, page 3

**Name of organization:** Orlando Shakespeare Theater In Partnership with UCF

**Event title:** *Pride and Prejudice*

#### **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:**

**2008:** *Lost in Austen* (A modern Austen fan magically switches places with Elizabeth Bennett)

**2007:** *Pride and Prejudice* (Play by Jon Jory)

**2005:** *Pride & Prejudice* (Film starring Keira Knightley)

**2004:** *Bride and Prejudice* (Modern film version set in India)

**2003:** *Pride and Prejudice: A Latter-Day Comedy* (Modern film adaptation set in Mormon community in Utah)

**1995:** "*Furst Impressions*" (Episode of children's television show, *Wishbone*)

**1995:** *Pride and Prejudice* (BBC Television series starring Jennifer Ehle and Colin Firth)

**1967:** *Pride and Prejudice* (The first filmed version to appear in color)

**1959:** *First Impressions* (Broadway musical)

**1940:** *Pride and Prejudice* (A film version starring Greer Garson and Laurence Olivier)

**1938:** *Pride and Prejudice* (The first television adaptation)

**1936:** *Pride and Prejudice* (A Broadway play by Helen Jerome)

#### **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.