

Bedlam's

SUSAN'S BUTTERFLY



TOOLKIT

EXPER
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THE
art.



Welcome!

This Toolkit introduces topics, content, themes, and more about the A.R.T. production of **Bedlam's *Sense & Sensibility***. This exuberant and inventive take on a Jane Austen classic explores questions of balancing reputation, expectation, and love using humor, emotion, and bold theatricality.

This Toolkit is designed for classroom and individual use as preparation for or follow-up to seeing the A.R.T. production of **Bedlam's *Sense & Sensibility***. In its pages you will find articles, activities, and tools that help to illuminate the background and ideas at play in the work on stage: the context of Jane Austen and her classic text, concepts of theatrical adaptation, Bedlam's signature performance style, and more.

See you at the theater!

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BEDLAM'S *SENSE & SENSIBILITY* TOOLKIT

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Sense & Sensibility: The Novel



Photo by Ashley A. Garrett

This section of the Toolkit looks deeply at the source material of the A.R.T. production of **Bedlam's Sense & Sensibility**. First, a brief summary of the novel (pages 5-6) and its colorful cast of characters (page 7-8). Next, examine the concept of "Sensibility" with Harvard Professor of Literature Deidre Lynch (pages 9-11) before exploring the themes that inform this novel and much of Jane Austen's work (pages 12-15). Then, take a cursory peek at the myriad of other adaptations of *Sense & Sensibility* (pages 16-18) and a helpful glossary of terms found in Austen's book (pages 19-20).



"I entreat you to stay!" Hugh Thomson's illustration for the 1904 edition of *Sense & Sensibility*

Image by Hugh Thomson/ austenonly.com

Summary

Adapted from the Jane Austen Society of the United Kingdom

Nineteen-year-old Elinor and seventeen-year-old Marianne Dashwood are sisters, one prudent, the other romantic. On the death of their father they are left with little money or status, and they move with their mother and youngest sister to a humble cottage on the Devonshire estate of a rich relation, Sir John Middleton. Here, Marianne is soon swept off her feet by the handsome, dashing Willoughby. Elinor quietly nurses her preference for Edward Ferrars, a sensible but strangely melancholic young man whose feelings towards her she struggles to understand. Meanwhile, Colonel Brandon, a serious man of thirty-five, is evidently attracted to Marianne, though his grave manner cannot compete with Willoughby's charm. Things go wrong for both sisters when pert, self-serving Lucy Steele confides in Elinor that she is secretly engaged to Edward, and Willoughby suddenly leaves the neighbourhood without explanation. The conduct of the sisters contrasts; Elinor keeping her misery to herself while Marianne indulges and even feeds her grief, encouraged by her fond mother.

The scene moves to London, where the sisters are guests of Mrs Jennings, the vulgar but kindly mother-in-law of Sir John. In the highly contrived world of London society, Marianne's open pursuit of Willoughby leads to more heartbreak as he spurns her and plans to marry an heiress. Lucy's sister Nancy

Summary (cont.)

betrays the secret of Lucy's engagement to Edward, whereupon Edward's snobbish, domineering mother cuts off his allowance, and he decides to become ordained. Colonel Brandon kindly offers him a modest living on his estate, Delaford, in Dorset. As this dwelling is not posh enough for Lucy, she rapidly transfers her affections to Edward's younger brother Robert and persuades him to elope. Meanwhile, while staying with Mrs Jennings' married daughter in Somerset on the way back to Devon, Marianne falls seriously ill through self-neglect. Colonel Brandon rides off to collect Mrs Dashwood. Edward is now free to propose to his true love Elinor, and before too long a recovered and chastened Marianne freely agrees to become the wife of the worthy Colonel Brandon.

This summary is adapted for clarity and length from: www.janeaustensoci.freeuk.com/pages/novels_ss.htm



The Characters of *Sense & Sensibility*

Adapted from janeausten.org

THE DASHWOODS:

Miss Elinor Dashwood – Sensible sister of Marianne and Margaret, eldest daughter of Mrs. Henry Dashwood. Falls in love with Edward Ferrars.

Miss Marianne Dashwood – Sensitive sister of Elinor and Margaret, middle daughter of Mrs. Henry Dashwood. Originally desperately in love with John Willoughby but eventually falls in love with the older Colonel Brandon.

Miss Margaret Dashwood – Sister of Elinor and Marianne, youngest daughter of Mrs. Henry Dashwood.

Mrs. Henry Dashwood – Mother of Elinor, Marianne, and Margaret, stepmother of John.

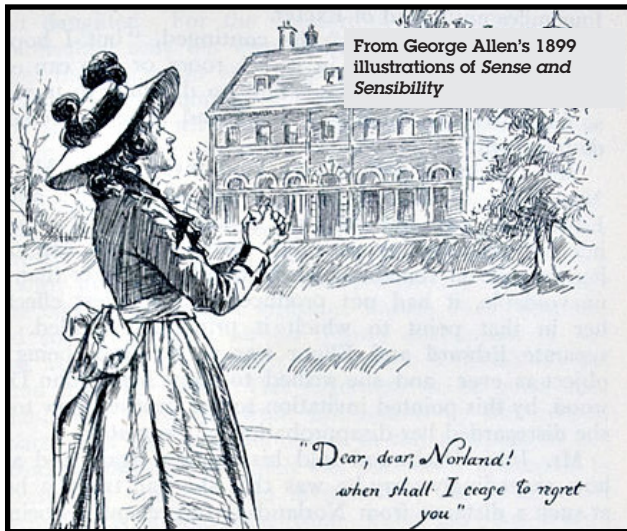
THE FERRARS:

Mr. Edward Ferrars – Eldest son of Mrs. Ferrars, brother of Fanny Dashwood. Seems to court Elinor Dashwood but is secretly engaged to Lucy Steele.

Mr. Robert Ferrars – Younger brother of Edward and Fanny Dashwood and eventual husband to Lucy Steele.

The Characters (cont.)

Image by George Allen, 1899/ Lilly Library, Indiana University



THE MIDDLETONS:

Sir John Middleton – Cousin of Mrs. Henry Dashwood, owner of Barton Park and Barton cottage, husband of Lady Middleton.

Lady Middleton – Wife of Sir John Middleton, daughter of Mrs. Jennings, sister of Charlotte Palmer, cousin of the Steele sisters.

OTHERS:

Colonel Christopher Brandon – Long-time army friend of Sir John Middleton, friend of the Dashwood ladies. Infatuated with Marianne Dashwood.

Mr. John Willoughby – Gentleman, frequent visitor of Barton cottage. Courts Marianne Dashwood but seems unwilling to marry her.

Mrs. Jennings – Mother-in-law of Sir John Middleton, aunt of the Steele sisters, friend of the Dashwood ladies.

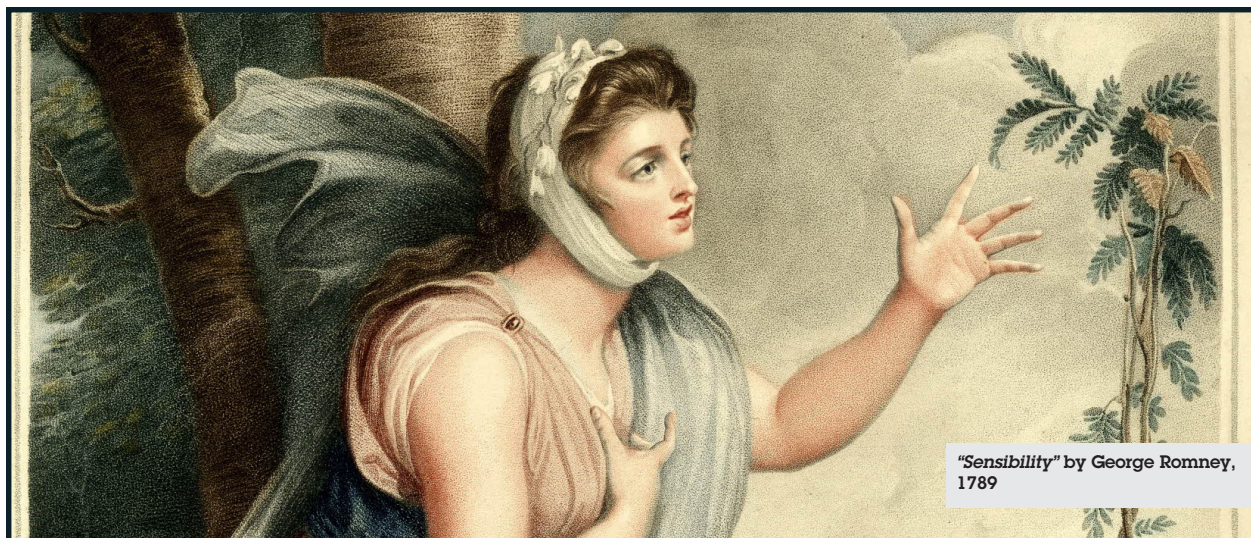
Miss Lucy Steele – Cousin of Charlotte Palmer and Lady Middleton, niece of Mrs. Jennings. Secretly engaged to Edward Ferrars.

Mr. Palmer – Husband of Charlotte, son-in-law of Mrs. Jennings.

Mrs. Charlotte Palmer – Wife of Mr. Palmer, sister of Lady Middleton, daughter of Mrs. Jennings.

Miss Anne Steele – Sister of Lucy Steele, cousin of Charlotte Palmer and Lady Middleton niece of Mrs. Jennings.

This list is adapted for clarity from: www.janeausten.org/sense-and-sensibility/cast-of-characters.asp



The Script of Sensibility

by Deidre Lynch

We tend to remember the eighteenth century in Britain as an age of Reason. But the culture that shaped Jane Austen was also one that had strong feelings about strong feelings. During this century, commentators promoted an account of human nature that centered on individuals' capacity for emotional responsiveness. The term *sensibility* came into vogue as a label for this sensitivity and susceptibility.

In this era, in new ways, to be a self was first and foremost to feel and to express one's feelings outwardly. The physicians, philosophers, and novelists of the mid-eighteenth century all took an interest in the repertory of blushes, tears, tremors, sighs, swoons, and palpitations through which a human body could do that expressing—and took an interest in how it did this in spite of the mind.

When in 1789 George Romney painted the beautiful and notorious Emma Hart (at right) as the personification of Sensibility, he too registered the central role his contemporaries' descriptions of human nature had given to the body's involuntary nervous responses. Facing Emma, Romney places a specimen of mimosa. The leaves of this botanical curiosity contract at the slightest touch, as though the plant were inching from injury. This sensitive plant and sensitive lady who seems to address it are portrayed as soul-mates. As one poet put it in a caption added to another contemporary double-portrait of woman and mimosa, "her tender breast with pity seems to pant / And shrinks at every shrinking of the plant."

The Script of Sensibility (cont.)

To declare oneself a person of sensibility was to announce one's vulnerability, mental and physiological. Tender-hearted Britons put themselves on the record in this era lamenting the emotional upheavals to which they were subject, lamenting, too, how prone they were to feeling others' distresses (even a plant's) as though they were their own. On the other hand, to lay claim to sensibility was also to testify to one's refinement and delicate taste, to assert one's moral superiority over duller souls less ready to sympathize or rhapsodize.

The cult of sensibility thus had a certain democratic potential. It proposed a meritocracy of feeling and taste in place of an aristocracy based on birth and wealth. Not everyone shares Marianne Dashwood's passion for dead leaves, as her elder sister reminds her, wittily and defeatingly, in an early chapter of Austen's *Sense & Sensibility*. But for Marianne the raptures she feels in the autumnal landscape are the sign of how special she is—notwithstanding her disinheritance and dismal prospects in her culture's marriage market.

In the era of the French Revolution—as anxieties about that democratic potential mounted among conservatives in Britain—the privileges that men and women of sensibility had claimed came under attack. Female novel readers especially—who had paid many tributes of tears to fictions like Henry Mackenzie's *The Man of Feeling* (1771) or Goethe's *The Sorrows of Werther* (1774)—were with increasing sternness counselled to turn instead to more improving and sober-minded works of fiction like *The Illusions of Sentiment* (1788), *Arubia: The Victim of Sensibility* (1790), or *Errors of Sensibility* (1793).

Jane Austen was never keen on sermons that disguised themselves as novels; it is hard to imagine her enjoying books with rebarbative titles like those. But at the start of her writing career Austen did participate in the growing campaign against sensibility. She looked at the emotional extravagance indulged in by sensibility's adherents and found that it presented her with the perfect target for her talents for ridicule.

One of her earliest works of fiction, *Love and Freindship* (the misspelling is Austen's own), written in 1796 when Austen was a precocious fourteen-year-old, takes shape as a rollicking burlesque of the novel of sensibility. It portrays two pairs of adolescent lovers—Sophia and Augustus, Laura and Edward—on the lam from their homes, swooning in graceful attitudes, and also with equal grace, or so they say, purloining bank notes from their unworthy elders to finance their escapades. When “the beautifull Augustus” is arrested, Sophia, his young wife, insists that her tender heart obliges her to abandon him to his fate in Newgate prison: “my feelings are sufficiently shocked by the recital of his distress, but to behold it will overpower my sensibility”: “Never shall I

The Script of Sensibility (cont.)

be able so far to conquer my tender sensibility as to enquire after him.” With lines like those the budding satirist gleefully skewers the claim to sensibility, revealing it as a cover for self-absorption and selfishness.

To some extent, the impulse to skewer also shapes *Sense & Sensibility*, the first novel Austen saw into print. Austen does expect us to snicker a bit at Marianne Dashwood. One irony in particular in Marianne’s characterization shouldn’t evade us: this self-declared free spirit, who stands up for authenticity and refuses to be penned in by convention as she believes her sister to be, ends up doing sensibility by the book. It can seem as though while she looks out for what is pathetic and sublime, Marianne follows a check list. Romantic poetry—Check. Piano sonatas—Check. Dead leaves—Check.

“Where do you pick up those phrases?” Elinor asks her sister drily in Kate Hamill’s adaptation, at a moment of meta-theatricality early in the play. At this point Marianne has started sounding as though a novel of sensibility had given her her script.

But by 1811, Austen elicits her readers’ snickers less frequently than in 1796; her understanding of sensibility has deepened and become more complex because her understanding of women’s narrow options has changed. To be sure, her commitment to feeling and to self-expression doesn’t bring Marianne happiness; it leads her instead to the brink of disaster. But in the unjust world that Austen evokes in *Sense & Sensibility* and which Kate Hamill captures in her dramatic adaptation, the contrasting ethos of self-command that Elinor promotes and



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This article originally appeared in the A.R.T. Winter 2017 Guide.

DISCUSSION

- Deidre Lynch describes vulnerability as a hallmark of sensibility. Is this a characteristic admired in modern society? How do we describe vulnerability today?
- If Jane Austen’s perspective changes concerning sensibility, from one against sensibility to eventually respecting it, what could have brought about that change?



Image: Almack's Assembly Room, 1805–1825 by George Cruikshank

The World of *Sense & Sensibility*

by James Montañó

Regency Era class, money, and gender are important themes in Jane Austen's literature and life. Many of her characters' conflicts arise due to their attainment or lack of status, which are directly related to their financial standing and their gender. The novel *Sense & Sensibility* begins with the Dashwood women losing the patriarch of their family, and with him their financial stability. Because of the system of primogeniture, where only male heirs are allowed to inherit money and property, the Dashwood women are unable to receive rights of inheritance, effectively lowering their status from a landowning family to widowed renters in a land far from their home. Much of their future depends on the Dashwood sisters securing marriage to a man with status and money. These same issues become very relevant to Jane Austen's own life, in a case where her art and life became hazy imitations of one another.

The World of *Sense & Sensibility* (cont.)

Class

When *Sense & Sensibility* was published in 1811, the Industrial Revolution was changing the face of Britain's economy. Alongside the glut of factories and new labor streaming into cities came new perspectives on money and the accumulation of wealth. Prior to this time, wealth and social rank were closely tied, and upward class mobility was rare. In fact, the accumulation of wealth was looked down upon as immoral and tasteless. The publication of Adam Smith's *An Inquiry into the Nature and Causes of the Wealth of Nations* in 1776 heralded a new moral conception of becoming "wealthy" and fueled the drive towards industrialism.

A young "nouveau riche" class began to emerge in Britain of mostly merchants or industrialists who were becoming landowners. Previously, land and wealth were passed from generation to generation; wealth being something one was born with, not obtained through work. In *Sense & Sensibility* the Dashwood family sits just below this group, as what is called the "landed gentry" – landowners who did not make much money off of their land. As a new class of "landed gentry", their status caused a shift to the old system of inherited land and wealth and would eventually upend much of the fixed status of class in Britain.

The classes in the Regency Period (early 1800's) were distinguished as such:

Royalty—Called "your Majesty" or "your Highness"—King, Queen, Prince, Princess

One can only be born or marry into royalty.

Nobility—Called "Lord/Lady"—Duke, Marquis, Earl, Viscount, Baron

One can be born or bestowed this rank by royalty. Women usually gained this rank through marriage. It is also a rank that is passed along to one's children.

Commoners—Called "Sir/Lady" or "Mister/Mrs."—Baronet, Knight, Landed gentry (landowners)

Both Baronets and Knights are bestowed this rank. Landed gentry can pass along this status to their children.

Other Gentlemen—Called "Mister" or rank title "Captain, Colonel, etc..."

These were affluent businessmen, Navy and Army officers, and Clergymen.

Peasants—Laborers, servants, farmers.

The World of *Sense & Sensibility* (cont.)



Image by Thomas Wilson, 1811/ Library of Congress

Money

For all of the changing moral opinion of the accumulation of wealth that came with the Industrial Revolution, one perspective of note surrounds Jane Austen's own financial state. After Jane's death, her brother Henry wrote a short biography of his sister and painted a picture of Jane Austen as a woman who wrote mostly as a hobby, without any interest in financial profit, "Neither the hope of fame nor profit mixed with her early motives...She could scarcely believe what she termed her great fortune when '*Sense and Sensibility*' produced a clear profit of about £150" (Fergus, 1).

Unfortunately, it looks like a sweet but possibly incomplete picture of Jane Austen who herself wrote to her brother Frank about her moderate success with *Sense*, "You will be glad to hear that every Copy of S[ense] & S[ensibility] is sold & that it has brought me £140—besides the Copyright, if that sh[e] ever be of any value.—I have now therefore written myself into £250.—which only makes me long for more" (Fergus, 1).

Why would Henry construct such a specific, if not false, image of his sister? It could be because even he felt a certain squeamishness around Jane's desire for a small measure of financial success and independence. A desire for wealth was still seen as immoral and graceless in most of society. But he also could have constructed this image of Jane because she was a woman and if there was one thing more rigid than class structure, it was the gender rules of the Regency Era.



Image from Los Angeles County Museum of Art

Gender

Wealth was held by men due to the system of primogeniture. This system insured that only men could inherit land, property, and money when an ancestor passed. Therefore, in the absence of their father's income, the young women of the Dashwood family must find husbands with some form of status and land. This was a situation Jane Austen found herself in following the death of her own father in

The World of *Sense & Sensibility* (cont.)

1805, when she was 30 years of age. Her own financial situation was imperiled as her father's income was no longer at the family's disposal. Jane's father was never wealthy and his assets were few to pass along to any of his sons. Jane's own income was a slight form of independence and safety for her, though not nearly enough for her survival. But, due to the current mores of the time, it is understandable (and equally unfair) that her brother would choose to portray Jane as uncaring about money. To care about making money would seem untoward for a woman at that time.

In 1792, Mary Wollstonecraft's *A Vindication of the Rights of Women* was published. The book presented a strong argument for equality for women and was popular throughout literary circles in Europe. Its popular reception was due in part to the fact that there had been some smaller social gains for women leading to its publication, such as better access to education and changing status in the household (Janes 1978). It is unclear whether Jane Austen read the book but the Dashwood's sisters' lot, fueled by their step-brother's selfish control of his inheritance from their father, was an exact example of a woman's lack of power in Wollstonecraft's book. In all, both Jane Austen and Mary Wollstonecraft were pointing out that women were still beholden to the success (or failures) of men and had little control over their own lot in life—a common and important theme in Austen's work.

DISCUSSION

- Does class and rank still play a role in modern American society? How and why?
- Jane Austen's brother painted a specific portrait of his sister. Do you think that if Jane could have written her own memoir, she would paint a different perspective about her relationship to financial success? Why or why not?
- Perspectives around wealth were changing dramatically during the Industrial Revolution. What would you say is the collective opinion around the accumulation of wealth in modern society?

Sense in Adaptation



by James Montaña

Bedlam's Sense & Sensibility is a unique stage adaptation of the novel but over the years many films, televisions, and novels have adapted this work for a wide variety of audiences and readers. The timelessness of Jane Austen's writing makes her stories ripe for adaptation. Below is a brief list of films, television shows, and other works adapted from *Sense & Sensibility*:

Television



Sense and Sensibility (1971) – Director: David Giles/BBC 4-Episode miniseries. Starring Joanna David as Elinor and Ciaran Madden as Marianne, this low-budget adaptation focuses mostly on Elinor's relationship with Edward.

Sense and Sensibility (1980) – Director: Rodney Bennett/BBC 7-episode miniseries. This mostly faithful adaptation stars Irene Richards and Tracey Childs as Elinor and Marianne and is beloved by Austen fans. Don't look for the youngest sister, Margaret, though; she is written out of this miniseries.

Sense & Sensibility (2008) – Director: John Alexander/BBC/PBS 3-episode miniseries. With an impressive cast of Dominic Cooper (Willoughby), Charity Wakefield (Marianne), Hattie Morahan (Elinor), Janet McTeer (Mrs. Dashwood), and Dan Stevens (Edward), this adaptation has received mixed reception from audiences.

Sense in Adaptation (cont.)

Film

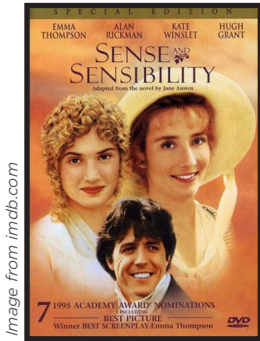


Image from imdb.com

Sense and Sensibility (1995) – Director: Ang Lee. Screenplay: Emma Thompson. This hugely popular film adaptation has an all-star cast including Emma Thompson, Kate Winslet, Alan Rickman, and Hugh Grant and won Thompson an Academy Award for her adapted screenplay.

Kandukondain Kandukondain (I Have Found It) (2000) – Director Rajiv Menon. A Bollywood adaptation which places the story in contemporary India. Two sisters Sowmya (played by Tabu) and Meenakshi (Aishwarya Rai) lose their family home with the death of their grandfather. The film is noted for lush visuals and lively song and dance moments.

Crouching Tiger, Hidden Dragon (2000) – Director: Ang Lee. Director Lee’s visually stunning film was described as “*Sense & Sensibility* with martial arts” by Lee but the connection is tenuous. Outside of the protagonist’s battle to control her sensibility and follow her sense and the film’s plot driven by the female lead, it is difficult to see story similarities in this Academy Award-winning film (2001 Best Picture).

From Prada to Nada (2011) – Director: Angel Gracia. Two wealthy latina sisters are forced to move in with their aunt in East L.A. after their father dies and leaves their home to their step-brother. Beyond examining love, this adaptation also explores latinidad identity in southern California.

Scents and Sensibility (2011) - Director: Brian Brough. The Dashwood patriarch doesn’t quite die in this adaptation but is taken down by the FBI for financial improprieties. Marianne and Elinor are forced get jobs to survive. They find love and an uncanny ability to make scented lotions.



Image from goodreads.com

Literature

Sense and Sensibility and Sea Monsters (2009) – “Elinor and Marianne are sisters looking for love. Elinor is reserved and sensible, Marianne headstrong and sensitive. Unfortunately, thanks to Britain’s cruel, patriarchal inheritance laws, they’ve been booted from their ancestral estate and, what’s worse, left without dowries sufficient to attract good and handsome husbands. Then, just when the sisters’ prospects are at their lowest ebb, a gigantic man-eating jellyfish drags its gelatinous body from the surf and tries to dissolve them in its corrosive stomach acid.”

Sense in Adaptation (cont.)

- Author Ben H. Winter's description of his adaptation in a 2009 Salon.com article.

Sense and Sensibility: An Amish Retelling of Jane Austen's Classic (2016) - Author Sarah Price moves this story to the Amish communities of Pennsylvania. The Detweiler sisters, Eleanor, Mary Anne, and Maggie experience the loss of their father, Henry, and are forced to move away. Marriage proposals, farmers, and young men with beards ensue.

DISCUSSION

- Adapting classics are commonplace in most media. Can you think of any other adaptations of Jane Austen? How about modern adaptations of Shakespeare?
- Does a good adaptation do anything to help or hurt the original work? What about a bad adaptation?

Sense and Sensibility

Glossary

Compiled by Michelle LoRicco

Jane Austen's novel contains a few terms and concepts that may not be familiar to all modern audiences. The following defined terms are coupled with excerpts from the novel for context.

ANNUITY

Noun: Income from capital investment paid regularly

"Certainly not; but if you observe, people always live for ever when there is any annuity to be paid them; and she is very stout and healthy, and hardly forty. An annuity is a very serious business; it comes over and over every year, and there is no getting rid of it." (Fanny, Chapter II)

BOISTEROUS

Adjective: Noisy and lacking in restraint or discipline

There was nothing in any of the party which could recommend them as companions to the Dashwoods; but the cold insipidity of Lady Middleton was so particularly repulsive, that in comparison of it the gravity of Colonel Brandon, and even the boisterous mirth of Sir John and his mother-in-law was interesting. (Chapter VII)

CONSTANCY

Noun: The quality of being faithful and dependable

Willoughby filled every page. Her mother, still confident of their engagement, and relying as warmly as ever on his constancy, had only been roused by Elinor's application, to entreat from Marianne greater openness towards them both. (Chapter XXXI)

FOREBEARANCE

Noun: Good-natured tolerance of delay or incompetence.

She could consult with her brother, could receive her sister-in-law on her arrival, and treat her with proper attention; and could strive to rouse her mother to similar exertion, and encourage her to similar forbearance. (Chapter I)

Glossary (cont.)

IRREPROACHABLE

Adjective: Free of guilt; not subject to blame

“If it will be any satisfaction to you, however, to be told, that I believe [Colonel Brandon’s] character to be in other respects irreproachable, I am ready to confess it.” (Willoughby, Chapter X)

ODIOUS

Adjective: Undoubtedly detestable

“I abhor every common-place phrase by which wit is intended; and ‘setting one’s cap at a man,’ or ‘making a conquest,’ are the most odious of all.” (Marianne, Chapter IX)

PROPRIETY

Noun: The state or quality of conforming to conventionally accepted standards of behavior or morals

“He [Edward] distrusts his own judgements in such matters so much, that he is always unwilling to give his opinion on any picture; but he has an innate propriety and simplicity of taster, which in general, direct him perfectly right.” (Elinor, Chapter IV)

PRUDENCE

Noun: The quality of being cautious

Elinor though this generosity overstrained, considering her sister’s youth, and urged the matter farther, but in vain; common sense, common care, common prudence, were all sunk in Mrs. Dashwood’s romantic delicacy. (Chapter XVI)

RESPECTABLE

Adjective: Signifying solid wealth

“Men are very safe with us, let them be ever so rich. I am glad to find, however, from what you say, that he [Willoughby] is a respectable young man, and one whose acquaintance will not be in eligible.” (Mrs. Dashwood, Chapter IX)

SANGUINE

Adjective: Confidently optimistic and cheerful

Mr. Harris, who attended her [Marianne] every day, still talked boldly of a speedy recovery; and Miss Dashwood was equally sanguine; but the expectation of the others was by no means cheerful. (Chapter, XLIII)

The Life and Literary Legacy of Jane Austen



A portrait of Jane Austen, drawn and painted by her sister Cassandra Austen

Image drawn by Cassandra Austen/ Courtesy of the National Portrait Gallery: NPG 3630

Jane Austen only lived to age of 41, but her legacy has reached far and wide since her passing in 1817. This section of the Toolkit explores Jane Austen's life and her writing (pages 22-23). "Women in Publishing" (pages 24-25) highlights the barriers that young women like Jane Austen overcame in order to get their writing seen by the public. Then, a look at the ever-expanding legacy of Jane Austen (pages 26-28), alongside a brief spotlight on the fandom surrounding her work (page 28).

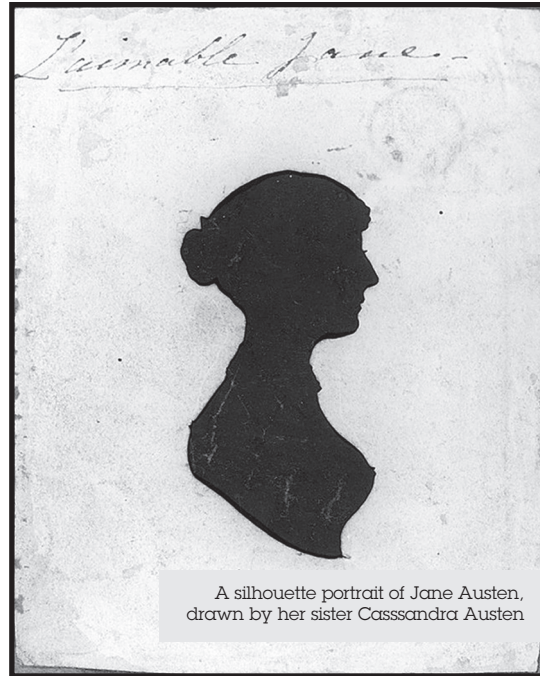


Image from the National Portrait Gallery London

A Brief Biography of Jane Austen

by Michelle LoRicco

Jane Austen was born December 16, 1775 in the tiny village of Hampshire as the seventh child of eight. Jane's father, Reverend George Austen, was a local rector, a member of the Episcopal church who was in charge of the parish. Her father inspired many of Austen's fictional leading men, including Edward Ferrars, who aspires to be a rector in *Sense & Sensibility*. Jane's mother, Cassandra was also from a lineage of scholars, and her family connections allowed for her brothers to attend college on scholarships. Austen's well-educated parents homeschooled their eight children and encouraged Jane to read Shakespeare, English history and fiction, contemporary fiction, and 18th-century philosophers, moralists, and poets. Jane was closest to her eldest sister, Cassandra, who was three years older. Their sisterly bond was also reflected in the novels with characters like Elizabeth and Jane Bennet in *Pride & Prejudice*, and in *Sense & Sensibility*, the sisters Elinor and Marianne. In addition to being an avid reader, Jane would also write and perform in theatricals that were performed for dinner guests and her family from the young age of eleven.

A Brief Biography of Jane Austen (cont.)

As time went on, Jane's siblings married and had children, but Jane remained living with family and focused on her career, endlessly traveling, attending balls, and commenting on social graces and the behaviors of women who 'husband hunt,' which she found silly.

Jane's always dedicated her writing to her family and special friends who encouraged her writings. Jane's father took her writing so seriously that he invested in a mahogany writing desk, which remained in the family for over a century, but now resides in the British Library.

Austen wrote a novel of letters, *Elinor & Marianne*, when she was 19, and published it as *Sense & Sensibility* sixteen years later. Henry, one of Jane's brothers, joined her in the many meetings with publishers, who were all sworn to secrecy to not reveal who wrote *Sense & Sensibility* and *First Impressions*, which was later revised to be titled *Pride & Prejudice*. This was done to protect the family image in society; female novelists were looked-down upon at this time. By the age of 41, Jane had published several editions of her popular books, including *Mansfield Park* and *Emma*.

Austen began working on *Persuasion*, when she became ill. She was able to publish *Persuasion* and left another novel entitled *Sanditon* before her untimely death in Winchester on Friday, July 18, 1817 at the age of 41. By her side was her loving sister Cassandra, who inherited the novelist's small fortune. Jane Austen's works added a singular feminine perspective to late 18th-Century and early 19th-Century literature, and although turbulent times proved difficult for the economic well-being of the Austen family, Jane's resilient spirit and endless humor ventured on through her writing.

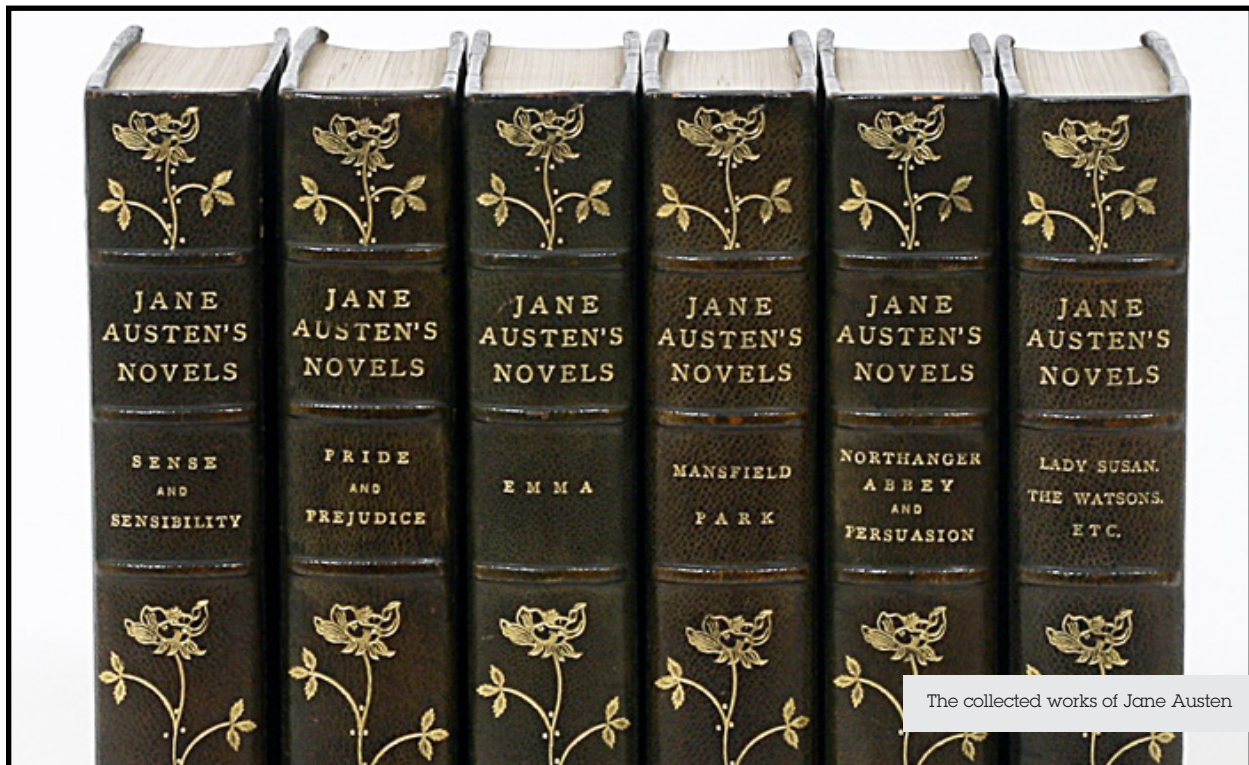


Image from the Manhattan Rare Books Company

Women and Publishing

by James Montañó

When Jane Austen began her writing career at the end of the eighteenth century, female writers were more frequently published than ever before. Works by Maria Edgeworth, Charlotte Smith, Sara Fielding, and Ann Radcliff were finding themselves on the bookshelves of the reading public. But publishing meant notoriety, and the pursuit of notoriety was still seen as distasteful and dangerous to a woman's social position. This stigma is why Jane Austen and many of her female contemporaries, such as Sara Fielding and Ann Radcliffe, published their works anonymously; many of Austen's novels were only printed with "By A Lady" on their cover.

Accepting money for writing novels was deemed vulgar—if the author was a woman. Men accepted money for their authorship with little issue, but women were not supposed to desire financial success (see article "The World of *Sense & Sensibility*" on page 12). Financial success was not to be desired because of the the social importance of marriage in a woman's life; marriage was supposed to be the primary desire of women.

Women and Publishing (cont.)

If a woman were married, she could not claim any financial standing. In fact, at this time, married women had no legal standing. All of their property and contracts were to be signed by their husbands, leading to strange and unfortunate situations, such as author Ann Radcliffe's novels being published under the name of her husband, William. William Radcliffe also received payment for the books that Ann wrote.

Unmarried women such as Jane were under the legal authority of their father until they married. As some fathers were loath to have their daughters gain an "unseemly reputation," there is a high probability that many potential female authors' works never saw the light of day. Jane was fortunate to have a father that advocated for her writing and, early on, secured publication for his daughter's writings.

Such restrictions on female authors may seem archaic and ridiculous to us today, but legal and social change for women has been quite slow. Women were not allowed to vote in the U.S. until 1920, and until 1921 in the U.K. Up until the mid-1960s, women in France were not legally allowed to publish or establish a career without the explicit consent of their husband. It was not until after her death that Jane Austen was able to gain the acclaim she deserves, with her books subsequently published under her own name. Jane's writing has continued to inspire female and male writers alike, yet being a female author daring to publish her own works for an adoring public is certainly a rare and remarkable feat.



Photographer Theo Westenberger's take on a modern Jane Austen.

Photo by Theo Westenberger

200 Years After Her Death, Why Are People Still So Obsessed With Jane Austen?

By Diana Pearl

In July of this year, People magazine looked at the legacy of Jane Austen's fame in popular culture. After all this time, what do new readers cling to in her work, that makes books like Sense & Sensibility find new relevancy for every generation? Reporter Diana Pearl examines the cult and culture of Jane Austen.

A love of Jane Austen is a habit the world just can't seem to kick. The author continues to bring England's Regency period to life (and romanticize it) to her countless fans. In a sign of her legacy's tremendous influence, the Bank of England debuted a 10 pound note with her face on it.

But to call Austen lovers simply "fans" is underselling their devotion. Fanatics, perhaps, is more accurate. They join clubs for Austen lovers in droves—the Jane Austen Society of North America has over 5,000 members and hosts an annual conference. (That's just one—there's societies everywhere from New Zealand to Brazil.) They make pilgrimages to the house she grew up in and the places she spent her life (the city of Bath, in particular, is a hot spot, with its Jane Austen museum) as well as the various homes used in screen adaptations of her books.

There's enough demand for Austen-inspired film and television that there's been at least 26 film, television and theater adaptations of *Pride & Prejudice*

Obsessed with Jane Austen (cont.)

alone since 1938, and several others of each of her remaining five novels (and even a few of her novella, *Lady Susan*, which Austen herself never submitted for publication.) Works of Austen fan fiction, too, aren't banished to the corners of the internet where only the most obsessive of readers can find them. Instead, these Austen-inspired authors nab book deals of their own.

It's not just that Austen's books have remained a presence. Texts far older and far less widely-read remain a part of English class curriculums, on book store shelves. But people aren't shelling out thousands of dollars to go on Henry James-themed tours of England, or gathering at yearly conferences to discuss the works of Fyodor Dostoyevsky. And even beloved literary figures like Charlotte Brontë's Heathcliff fail to inspire the same sort of worldwide adoration that Fitzwilliam Darcy does.

Austen inspires something bigger in her devotees. And the question, really, is why? Why have Austen's books become more than sheer novels, but cornerstones of culture and objects of obsession for thousands, if not millions of readers? The answer differs for each Austen lover, to be sure, but it's all grounded in relatability.

While the customs and expectations of Regency era is so firmly a part of her stories, they're practically a character of their own. There's something about Austen's stories—not unlike another famed Brit, William Shakespeare, a comparison that academics have been making since 1821—that makes them applicable to any time period or scenario. In fact, her heroines, often quick-witted and bright, sometimes seem more at home in the modern era, a time when expectations for women are broader.

"The characters are just universal," literature student and Austen obsessive Siobhan O'Brien told Australia's ABC. "You can recognize them in the people around you."

There's no denying that women love Austen's work the most dearly. And O'Brien's quote explains that, too: They see themselves in them. Her heroines aren't the most wealthy or the most attractive characters in the book. But still, they find love with kind men who deserve them—even if they may not seem it at first. A marriage like Elizabeth and Mr. Darcy's is what you should aspire to, in the world of Austen, one that is based on love (but has practical benefits) versus one like Charlotte Lucas' to Mr. Collins, a union formed out of desperation. Austen reminds people that the former is possible.

Of course, her plots wouldn't matter much if it weren't for the sharpness of Austen's writing, which still sparkles today as it did 200 years ago. And like her plots, her words ring as true today as they did then. "There are people, who the more you do for them, the less they will do for themselves," she

Obsessed with Jane Austen (cont.)

wrote in *Emma*. Or “life seems but a quick procession of busy nothings,” from *Mansfield Park*.

But even with all this, Austen’s continued popularity is somewhat astounding when you consider how close her books came to extinction. Her first book, *Sense and Sensibility*, was published in 1811, and she died in 1817. And though she enjoyed success while she lived, it wasn’t really long enough to make her a household name in those immediate years. By 1820, her publisher destroyed the copies of her final two books, *Northanger Abbey* and *Persuasion*, both of which had not yet sold. Twelve years went by without any Austen work in print. Though they were put back into circulation (for good) in 1833, it was her nephew James Austen’s 1870 book, *A Memoir of the Life of Jane Austen*, that truly put her on the map.

It is a truth universally acknowledged that with every new generation of readers comes a new crop of Austenites. And though times change, fads fade and customs adapt, there will always be something about Austen’s characters that speaks to people, and keeps them hopefully for their own happy ending—and their own Mr. Darcy.

This article is adapted for clarity and length from: people.com/books/jane-austen-legacy-death-anniversary/

Photo by The Jane Austen Society of North America



Fandom

Jane Austen fandom has only grown since her early anonymous publications. Now, more than ever, lovers of Jane Austen have found numerous ways to connect over their favorite Regency Era novelist. Universities offer courses

on Austen, conventions around Jane Austen and her works have popped-up in New York and London, and, as with any beloved fictional world, the internet is brimming with self-published fan fiction expanding on the universe that Austen created.

Austen fans call themselves Janenites and/or Austenites and have formed massive organizations dedicated to the love of Jane Austen and her work. One of the largest, the Jane Austen Society of North America, boasts over 5,000 members. JANSAs was founded in 1979 and hosts regional chapters as well as a huge annual general convening, which looks, in many ways, like Comic Con for Austen fans. There are panels of experts, celebrity fans, and even cosplay events at the convening.

For more information on JANSAs, including the Massachusetts Chapter’s upcoming Jane Austen events, check out their website at: www.jansa.org

Bedlam's *Sense* at A.R.T.



A show on wheels—an example of some of Bedlam's unique staging.

Photo by Ashely A. Garrett

This section of the Toolkit takes a deep dive into the A.R.T. production of **Bedlam's *Sense & Sensibility***. As a young production company, Bedlam brings an energetic and unique aesthetic to classic work. This section examines the roots of Bedlam's aesthetic (pages 30-31) and director of ***Sense*** and co-founder of Bedlam, Eric Tucker chats about his vision for this production (pages 32-34).

Adaptor Kate Hamill discusses her process adapting the novel for the stage (pages 35-36) and a comparison view of Hamill's script and a passage from the novel shows her process at work (pages 37-39). Finally, take a brief look at the rare staging style of this work in the A.R.T. Loeb's theater (pages 40-41).



Photo by Ashley A. Garrett

Cleverly Staging Classics: The Work of Bedlam

By James Montaña

In the few years since Bedlam's 2012 founding in New York, the young theater company has garnered much acclaim for their innovative staging and exciting retelling of the "Classics." Founders Eric Tucker and Andrus Nichols formed Bedlam together in 2012 to create a new production of Shaw's *Saint Joan*, after meeting and working together at Shakespeare and Company in Massachusetts a few years earlier. *Saint Joan* was a small work, with four actors playing twenty-five characters in all, but it fortuitously caught the eye of the Wall Street Journal's critic Terry Teachout, who giddily said that the show was, "The most exciting George Bernard Shaw revival I've ever seen, bar none" (Grode, "Toiling"). The praise of that early review and the subsequent attention received from that thrilling first production led to a production of *Hamlet*, in which four actors again played over 25 characters.

Following *Saint Joan* and *Hamlet*, Bedlam gained a reputation for clever doubling (when an actor plays one or more characters), ingenious physicality, and creative use of unconventional theater spaces. A clear example is of these virtuositities the current production of ***Sense & Sensibility***. This play is staged using rolling chairs and spare scenery, capitalizing on runway-style stage space. The majority of the action occurs in a large aisle, with audience placed on both sides. Known as staging in *traverse* (see article "Stages and Spaces in the Theater" page 38), this runway-style staging is unique and notoriously difficult to work with, as solid sets can block some audience's view, and performance requires an almost 360-degree engagement with an audience.

Cleverly Staging Classics (cont.)

Hence, rolling furniture and ingeniously simple props allow for free movement across the space.

Another important hallmark of Bedlam's work is the type of stories they tell. Over the last five years, they have crafted a variety of shows that are based on classic works, with only a few original works by contemporary playwrights. The company remains firmly committed to staging classic plays, saying that they wish, "to upend audiences' perspectives on Classic texts, to subvert their relationship to Chekhov, Shaw and Shakespeare, for example, so that they hear old texts anew" (BEDLAM, "Vision"). Their upcoming New York productions will riff on Shakespeare, Chekhov, and Shaw's *Pygmalion* (possibly playing one after the other). For a small cast of six, it sounds like a huge challenge, but challenges like that are how Bedlam thrives.

Sources:

Eric Grode, "A Company's Double, Double Toiling," *New York Times*, November 21, 2013, <http://www.nytimes.com/2013/11/24/theater/the-bedlam-troupes-many-roles-on-and-offstage.html>

"Vision," *About Bedlam*, BEDLAM, accessed October 18, 2017, <http://bedlam.org/about-bedlam/vision/>

DISCUSSION

- Is there a way that an actor doubling a character can change the dramatic meaning of one or more of their characters? Do you have an example of this in other plays or movies?
- What does it mean to "subvert" an audience's relationship to a classic text? Can you think of a time when a film, book, or play "subverted" a classic text?

Austen On Wheels

Director Eric Tucker's exuberant staging.

*Eric Tucker is the Artistic Director of New York-based theater company Bedlam and the director of their **Sense & Sensibility**, adapted from Jane Austen's novel by Kate Hamill. Revisiting classic texts with a signature wit and vibrancy, Bedlam's minimalist approach to design relies on actors, language, and fast-paced staging to reimagine entire worlds onstage. In this interview, Eric shares reflections on the inspiration, and the creative process, for this production.*

Bedlam was formed only five years ago, but your productions, including *Saint Joan*, *Hamlet*, and *Twelfth Night* have run for multiple years (and visited Boston theaters including, most recently, Central Square Theater). What makes this theater company's work unique?

We place a premium on the text. We've always gone about trying to tell the stories from an angle that makes them feel like they are new. We work to get the words into our bodies, and I think that's what people respond to: they become able to hear the play, hear the magic and genius of the writing. People hear things they haven't heard before, and I think that's where the success started.

The other added element, that you'll see in ***Sense & Sensibility***, is the fact that we try to use only what we need so that our imaginations have to fill in quite a few holes, and then the audience's imagination has to beat us there. That's what keeps it theatrical, and different from a movie.

How did *Sense & Sensibility* get started?

We were in the middle of doing *Hamlet* and *Saint Joan*, and those shows actually took up our first couple years, because people liked them, and they were able to keep running.

And in the middle of that, Andrus, who was my producing partner at the time, and who was playing Joan and performing in *Hamlet*, was Kate Hamill's roommate. In the middle of those productions, Andrus said, "Kate's doing an adaptation of *Sense & Sensibility*." Andrus brought it to me, and I read it, and I thought it was great because it moved the action forward without narration.

So many literary adaptations depend on narration—Kate's adaptation is so economical. Because of the way it moves, I think it's satisfying for audiences in the same way that a musical can be. It's really funny and quirky, and so Jane Austen.

Austen On Wheels (cont.)

The set of *Sense & Sensibility* moves with or around the characters on stage. What inspired this unique staging?

When I read this script, I thought, “Wow, there are so many locations. This thing could take forever if we stage it traditionally and don’t find a way to make it flow: now we are in a different room, now we are in a parlor, now a park...”

A lot of that has to depend on people’s imagination. I wanted to find a way for the text to keep moving forward while the scenery keeps catching up, so that you don’t really have to stop and wait for a traditional transition. That’s actually kind of a theme in my work.

So I thought, “What if everything was on wheels—all the chairs, windows, doors, tables?” I asked our set designer to build that stuff so we could play with it, and that’s how it came about.

In addition to a moving set, you’ve also double-, triple-, even quadruple-cast actors—Is this typical in productions that you direct?

Doing things very bare has always been my directing style. I’m always talking a lot about ideas and then paring things down. When you set yourself up with obstacles from the beginning, such as, “we are going to do this giant play with only four actors and not a lot of stuff,” you’re giving yourself a ton of hurdles that you have to figure out how to get over.

It forces you to use your imagination in ways that you might not if you had a lot of scenery and props and money. That has always been a part of my style as a director, and when I direct for Bedlam, I try and push the line—I try and scrap everything we don’t need. And our audiences expect that.

In Kate’s play there are the gossips— people are always watching other people in this story—and you need those bodies. You could do it very traditionally, with 18-20 people, but I think part of the fun is the presentation of the double casting. I think that is very satisfying for an audience.

Could you talk about the role that rumors play in this adaptation of *Sense & Sensibility*?

That aspect of the play is universal. That sort of intrigue and gossip resonates with everybody. Now, more than ever, talk—even when it’s not necessarily founded in truth— can whip up a whole restorm, and people will believe everything they hear. If there are enough people saying it, it has to be true. And when it’s really intriguing, you kind of want it to be true. There’s also an

Austen On Wheels (cont.)

aspect of it, too, that sounds like, “so-and-so is having a rough time, and that makes me feel better about myself.” Nobody says that to themselves explicitly, but we certainly feel it—that’s human, right?

We tried to get that aspect of *Sense* into our staging. It’s an animal thing, like sharks or a piranha, or a wild pack of dogs that can’t help themselves. It’s fun to sit around in a group and talk about people, even when it’s not malicious. That’s just the way it is. But in *Sense & Sensibility*, Austen explores how that behavior can be insidious and how it can really hurt people’s lives. Because for those women, their reputation was everything. It’s still like that today, maybe more than we would like to believe.

Regardless of their exposure to Jane Austen, what should audiences know coming into Bedlam’s *Sense & Sensibility*?

Whether you already love, love, love Jane Austen and know Jane Austen, or you’ve never read one of her books or seen a movie, this show is a great time in the theater. It’s not going to feel like you’re sitting reading a big literary novel. It doesn’t feel antiquated. It feels very fresh and now.

Of course, we manipulate that a little bit by allowing some modern-day civilities to creep in, but at the same time we try to stick to the social forms of the time in the production. You feel like you’re part of the action. It’s very communal. It’s really fun. I want people to know that: it’s just fun. And nowadays, it’s nice to go and have things that are a little bit of an escape from the everyday.

Interview by Annabeth Lucas, a dramaturgy student at the A.R.T. Institute for Advanced Theater Training at Harvard University (‘18).

Bedlam can also be seen in Boston in March 2018, when their productions of Hamlet and Saint Joan (both directed by Eric Tucker) will run in repertory at ArtsEmerson.

This article is excerpted from the Winter 2017 A.R.T. Guide.

Love and Frustration

By Korte Hornill

Beldam's Sense & Sensibility Adaptor Kate Hamill addresses the creation of women-centered classics.

Quite often, I get asked: “What made you adapt *Sense & Sensibility*?”

The truth is: an odd combination of love and frustration.

I love the theater. The theater, specifically; unlike film, it's ephemeral—changing from night to night, from show to show. A group of people gather in a room together and enact an old, old ritual: the audience and actors, all feeling and breathing 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 openly for the lives of imaginary human beings. Nothing cures me of loneliness like seeing the secrets of others' hearts onstage.

And I love the classics: both theatrical and literary. I love stories that are so powerful they've stayed with us for centuries. My love for Jane Austen's writing began when I was a teenager in a small town in rural America. Reading the novels of a woman who had died centuries before I was born, I recognized the eccentricities of my own neighbors. I read about people just like me, who struggled to reconcile their consciences with the dictates of society. And I felt a strong sense of kinship with Jane Austen—an intense love for her work that's gone on to shape my life... the frustration came a bit later.

I grew up and moved out of that small town, and started working as an actor in New York City. Quickly, I became frustrated by the dearth of complex, female-centered characters and storylines in the theater. And it wasn't just me: I had so many friends—talented, trained, passionate female artists—who were dropping out of the business for lack of opportunity.

For millennia, women working in the theater were largely relegated to playing tertiary characters in male narratives: the girlfriend, the wife, the prostitute. This is particularly true, of course, in my beloved classics: 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

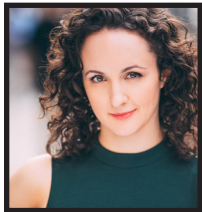
Love and Frustration (cont.)

women losing the chance to lead the stories (and thus losing out on career opportunities). I wanted to create women-centered narratives. I wanted to create new female classics.

And then I thought, where better to start than with Jane Austen: also a young woman, and one with whom I had felt a long-standing connection? I started writing.

The play born of that love and frustration—*Sense & Sensibility*—has gone on to productions in theaters nationwide, employing dozens of women and men in a female-centered storyline. I think its popularity is a testament to how many people—like me—are hungering for female-centered stories. I'm very proud to have ***Sense & Sensibility*** at A.R.T., directed by Eric Tucker, who directed the world premiere and several ensuing productions, all of which bear Bedlam's invariably inventive and exciting style.

The theater offers powerful opportunities for connection: with our past, with others, with ourselves. I adapted *Sense & Sensibility* because I believe so deeply that the classics belong to everyone. When we ensure that narratives of all types can take center stage, we know that we can all be protagonists, no matter our gender or background or circumstance: heroes—or heroines—of our own stories.



*Kate Hamill is the Adaptor of **Bedlam's Sense & Sensibility** (for which she originated the role of Marianne). Her other adaptations include Vanity Fair, Pride & Prejudice, and Little Women (forthcoming).*

This article first appeared in the 2017 A.R.T. Guide

DISCUSSION

- Have you noticed a lack of compelling female characters in entertainment (theater, film, television, etc.)? Do you notice any artists or characters that are challenging or changing this trend?
- Hamill related to Austen's writing as a teenager, despite being born over 150 years after Austen's death. How is this possible? What makes a work of literature stand the test of time? Are there authors you can relate to in this way?

Adapting a Classic

Compiled by James Montañó

Adapting a novel like Sense & Sensibility for the stage is no small feat. Much of Austen's writing contains descriptions of character's history and feelings. How does one translate such details onto the stage? Kate Hamill's adaptation, coupled with Bedlam's unique theatrical style, engages those details in unique and surprising ways. For instance, sometimes the backstory is expressed through the use of the "Gossips", a sort of Greek chorus that remark on the action of the story to each other and the audience.

Below is an example of Jane Austen's novel compared with Hamill's adaptation.

SENSE AND SENSIBILITY

By Jane Austen

Selection from Chapter 8

Mrs. Dashwood, who could not think a man five years younger than herself, so exceedingly ancient as he appeared to the youthful fancy of her daughter, ventured to clear Mrs. Jennings from the probability of wishing to throw ridicule on his age.

"But at least, Mama, you cannot deny the absurdity of the accusation, though you may not think it intentionally ill-natured. Colonel Brandon is certainly younger than Mrs. Jennings, but he is old enough to be MY father; and if he were ever animated enough to be in love, must have long outlived every sensation of the kind. It is too ridiculous! When is a man to be safe from such wit, if age and infirmity will not protect him?"

"Infirmity!" said Elinor, "do you call Colonel Brandon infirm? I can easily suppose that his age may appear much greater to you than to my mother; but you can hardly deceive yourself as to his having the use of his limbs!"

"Did not you hear him complain of the rheumatism? and is not that the commonest infirmity of declining life?"

"My dearest child," said her mother, laughing, "at this rate you must be in continual terror of MY decay; and it must seem to you a miracle that my life has been extended to the advanced age of forty."

"Mama, you are not doing me justice. I know very well that Colonel Brandon is not old enough to make his friends yet apprehensive of losing him in the course of nature. He may live twenty years longer. But thirty-five has nothing to do with matrimony."

"Perhaps," said Elinor, "thirty-five and seventeen had better not have anything to do with matrimony together. But if there should by any chance happen to be a woman who is single at seven and twenty, I should not think Colonel Brandon's being thirty-five any objection to his marrying HER."

Adapting a Classic (cont.)

“A woman of seven and twenty,” said Marianne, after pausing a moment, “can never hope to feel or inspire affection again, and if her home be uncomfortable, or her fortune small, I can suppose that she might bring herself to submit to the offices of a nurse, for the sake of the provision and security of a wife. In his marrying such a woman therefore there would be nothing unsuitable. It would be a compact of convenience, and the world would be satisfied. In my eyes it would be no marriage at all, but that would be nothing. To me it would seem only a commercial exchange, in which each wished to be benefited at the expense of the other.”

“It would be impossible, I know,” replied Elinor, “to convince you that a woman of seven and twenty could feel for a man of thirty-five anything near enough to love, to make him a desirable companion to her. But I must object to your dooming Colonel Brandon and his wife to the constant confinement of a sick chamber, merely because he chanced to complain yesterday (a very cold damp day) of a slight rheumatic feel in one of his shoulders.”

“But he talked of flannel waistcoats,” said Marianne; “and with me a flannel waistcoat is invariably connected with aches, cramps, rheumatisms, and every species of ailment that can afflict the old and the feeble.”

“Had he been only in a violent fever, you would not have despised him half so much. Confess, Marianne, is not there something interesting to you in the flushed cheek, hollow eye, and quick pulse of a fever?”

SENSE & SENSIBILITY

Act 1, Scene 8

Adaptation by Kate Hamill for Bedlam

(The Dashwoods' drawing room. Elinor and Mrs. Dashwood sit, embroidering.)

MARIANNE

Colonel Brandon is nearly old enough to be my father, and if he was ever animated enough to be in love, has long outlived the sensation. When is a man to be safe from such wit, if age and infirmity do not protect him?

ELINOR

Infirmity! Do you call Colonel Brandon infirm?

MARIANNE

Yesterday he spoke of his flannel waistcoat!

ELINOR

...and?

Adapting a Classic (cont.)

MARIANNE

A flannel waistcoat for his aching joints! The commonest signifier of declining life!

MRS DASHWOOD

My dearest child, if you estimate the Colonel thus, I imagine you must be in continual terror of MY decay. It must seem to you a miracle that I still live.

MARIANNE

Mamma, you are not doing me justice. I know that Colonel Brandon is not in any danger of immediate expiration; he may live twenty years longer. But a man of his age should have nothing to do with matrimony.

ELINOR

Perhaps a man of his age and a lady of your age should not have anything to do with matrimony together. But if there were a woman who was single at thirty, I do not think anyone would object to the Colonel marrying HER.

MARIANNE

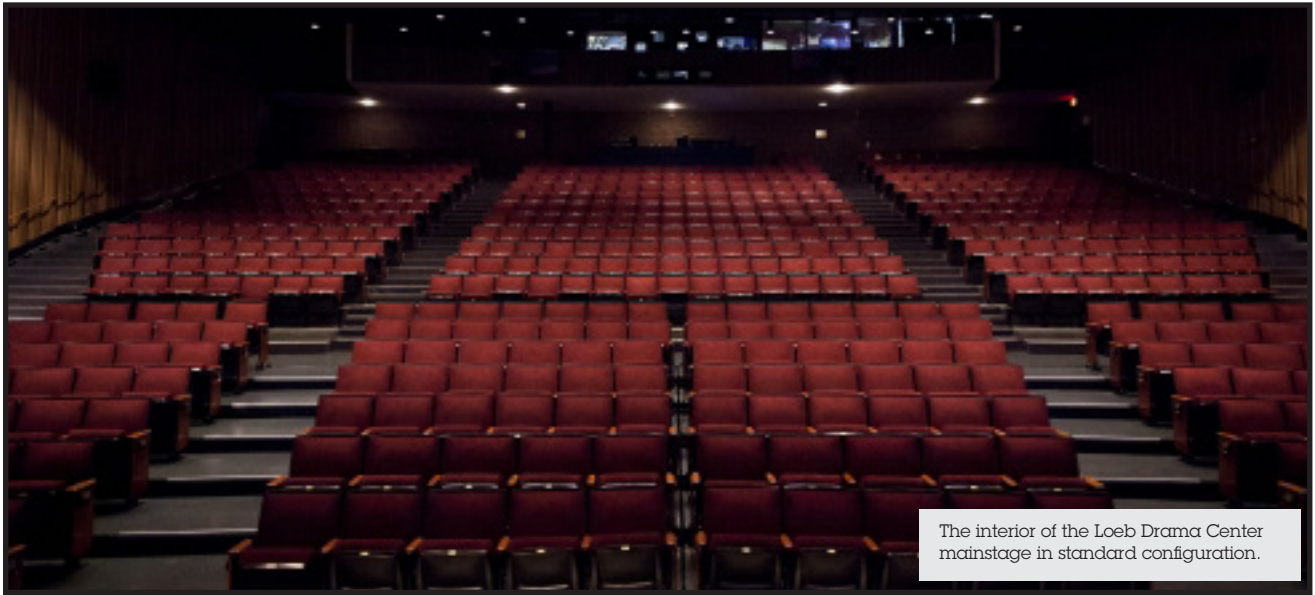
A woman of thirty can never hope to feel or inspire affection again. If her fortune is small, I suppose that she might bring herself to be a nurse, for the security of being a wife.

ELINOR

Must you doom Colonel Brandon to a slow decline because he happened to complain of an ache in his shoulder? If he had been in a violent fever, you would not despise him half so much. Confess, Marianne, is not there something thrilling to you in the flushed cheek, hollow eye, and quick pulse of a fever?

DISCUSSION

- In looking at the passages side-by-side, what details in the novel are missing in the script? What do you think Hamill edited out these details?
- What does Hamill do with the language of Austen's original dialogue? What is similar to the novel and what does she change? What about Hamill's use of language is effective?



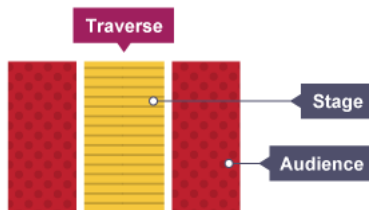
The interior of the Loeb Drama Center mainstage in standard configuration.

Staging Spaces

by James Montaña

Across the world, theater is being staged in every type of space imaginable; from site-specific works, such as a *Midsummer Night's Dream* staged in an actual forest, or in traditional theater spaces, such as London's Globe theater which may place the same play on their stage, with an audience standing all around. Performance spaces make a huge difference in the audience's experience of theater. The audience in the forest, for example, will have a much different visceral experience with the *Midsummer* action occurring around them, compared to the Globe's audience looking up at the play.

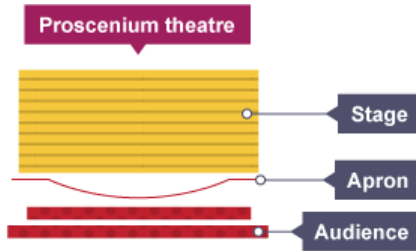
Image from Bitesize at bbc.co.uk



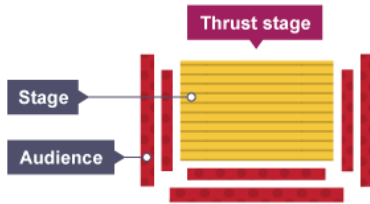
This type of consideration is important to a theater company like Bedlam. Their aesthetic hopes to engage the audience in a closer, more energetic way. This is why they have staged ***Sense & Sensibility*** in a uncommon performance formation called *Traverse*. *Traverse* is a staging style in which the audience sits on either side of

the performance space, with the majority of the action occurring in the aisle in the middle. It is a difficult way to stage, as the audience's sight lines make it impossible to have tall sets or action that faces in one direction for too long.

Staging Spaces (cont.)

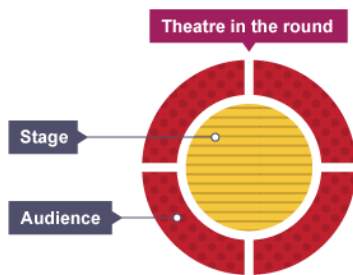


The most common space is the *Proscenium* theater. This formation has the audience sitting in front of the stage, while much of the action is framed by a sort of huge stage window. This allows for set pieces that can be any size, while allowing for audience's views to be unobstructed.



Similar to *Traverse* staging, *Thrust* stages places much of the performance in a space between audiences. However, there is a back wall to the stage, allowing for sets and for the audience to sit in front, also like *Proscenium*. One other unique facet to this type of staging is that the audience can also see one another (if sitting on right or left of the stage), potentially allowing

for a different experience than *Proscenium* performances.



Two challenging but exciting staging spaces are *Arena* and *Theatre in the round*. Having the action occur with audiences sitting on all sides changes how an actor engages with the entire room and gives the audience a three dimensional experience of the action. Also, sets must be thoughtful so that all audiences can see. Yet, both *Arena* and *Theatre in the*

round can be uniquely intimate. Audiences are watching the action and one another at all times—becoming participants and observers at the same time.

Educational Activities

Lesson Plan Index

THE READER'S THEATER (or 18TH-CENTURY MADLIBS)

Pages 43-49

*In this activity students will identify the eight parts of speech. They will reconstruct scenes from Austen's *Sense & Sensibility* using the parts of a sentence to complete Jane Austen's writing with their own vocabulary.*

*Students will use colloquial and contemporary speech to complete sentences and then compare and contrast the pieces they choose with Jane Austen's writing. Finally, students will perform their scenes with the language they compiled as groups within the scenes from Kate Hamill's adaptation of **Sense & Sensibility**.*

*This activity can either precede or follow a viewing of **Sense & Sensibility**.*

MATCHMAKING IN SOCIETY

Pages 50-53

In this activity, students will examine characters and themes of the story. Using character profiles, students will construct persuasive arguments to match-up characters in the book/play. They will explore thematic concepts of "sense" and "sensitivity", deciding which matches they would consider as most "sensible" matches.

*This activity can either precede or follow a viewing of **Sense & Sensibility**.*

EXPLORING THEMES

Page 54-56

In this activity, students will be able to effectively activate prior knowledge about concepts and opinions that relate to the themes within the novel. They will be able to convey their opinions about important themes in the novel.

Also, students will be able to articulate their perceived and the real definition of "sense" and "sensitivity" and to understand the relationship between actions and reactions for decisions.

*This activity can either precede or follow a viewing of **Sense & Sensibility**.*

Lesson Plan: The Reader's Theater

OBJECTIVES

*Students will identify the eight parts of speech and will reconstruct scenes from Jane Austen's **Sense & Sensibility** using the parts of a sentence to complete Jane Austen's writing with their own vocabulary. Students will use colloquial and contemporary speech to complete sentences and then compare and contrast the pieces they choose with Jane Austen's writing.*

*Finally, students will perform their scenes with the language they compiled as groups within the scenes from Kate Hamill's adaptation of **Sense & Sensibility** and reflect on the importance of language and style within adaptations.*

*This activity can either precede or follow a viewing of **Sense & Sensibility** and will provide students with a firsthand context for the structure of the play.*

SUGGESTED STANDARDS ALIGNMENT

L.6.3a. Maintain appropriate consistency in style and tone while varying sentence patterns for meaning and audience interest.

L.6.3b. Recognize variations from standard English in writing and speaking, determine their effectiveness/appropriateness, and make changes as necessary.

RL.7.4 Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning, tone, or mood, including the impact of repeated use of particular images. (See grade 7 Language Standards 4–6 on applying knowledge of vocabulary to reading.)

MATERIALS

18th-Century Madlibs Handouts (provided on page 47)
Writing Utensils
Projected Excerpts from Jane Austen's writing
Possible props and/or costumes for performing pieces

PROCEDURE

Setup

Students will work in groups of 3+.
Students may read the full scene from the play on page 45-46 before the activity, or it may be used as a reference tool after the activity.

Process

1. Review the basic parts of speech:
Noun - a person, place, thing, or idea
Adjective - describes, modifies or gives more information about a noun
Verb - shows an action or a state of being
Adverb - modifies a verb, an adjective or another adverb. It tells how (often), where, when
2. Split class into groups according to which scene you assign each group. Multiple groups will be doing the same scene. Hand out Madlib page with blanks.
3. Allow groups 2-3 minutes to fill in their Madlibs.
4. Once groups have completed their Madlibs, hand out their corresponding scenes (example provided on pages 48-49) and give students a few minutes to fill in the scenes with their Madlibs.
5. Ask for a volunteer to share with the class their scene with their original text.
6. Give students 5-10 minutes to distribute parts within their group and rehearse a 'Reader's Theatre' style performance - where they can hold their scripts, but they should be encouraged to stay in character, no matter how silly their script is. Small blocking,

The Reader's Theater (cont.)

or stage movement should be encouraged. You may also give students the freedom to include costumes and/or props to enhance their performance.

7. Have each group perform their scene, and give students the opportunity to respond after each performance.

Variation

If you have multiple groups of each scene, you can allow all of the students to participate in the creation of the text, but allow one group to perform the scene as written in the staged version, so students can compare and contrast the language with their versions of the text.

Things to Consider

- Students should be encouraged to be as silly as they would like for these Mad-libs. They do not have to follow the style of Jane Austen's dialogue, but they may try to.
- Students should also be reminded to keep all of their text school-appropriate.
- Also remind students that whatever they place in the Mad-lib must be acted out. For example: If the new stage direction says to 'place Marianne on a Noun', and the students choose to 'place Marianne on a duck', then this action should be reflected in their blocking.

REFLECTION

- Did you find differences in style and tone between your adaptations of the scene and the original text?
- Did your adaptation change the meaning of the scene? Or adjust the relationships? Or change the character's behavior? If so, how?
- Why is style and tone important to an author? How is it important to maintain the tone and style within an adaptation?

The Reader's Theater (cont.)

ORIGINAL SCENE (without madlibs)

Scene 12: A Very Wet Spring

By Kate Hamill

(Willoughby, Marianne, and Elinor amuse themselves on the lawn at Barton Park.)

WILLOUGHBY

Colonel Brandon is the kind of man everybody speaks well of, and who nobody cares about.

(Marianne giggles at his badness)

ELINOR

Why should you dislike him?

MARIANNE

Why should you like him?

ELINOR

He is very civil. He has seen a great deal of the world, and always answers my inquiries with good-breeding and good nature.

MARIANNE

That is to say he has told you that in the East Indies the climate is hot, and the mosquitoes are troublesome!

ELINOR

You are both unfair to him, and it is not witty in either of you.

WILLOUGHBY

Oho! In defence of your protégé, Miss Dashwood, you can even be saucy!

ELINOR

My protégé, as you call him, is a sensible man; and sense will always have attractions for me. Yes, Marianne, even in a man over forty.

WILLOUGHBY

Oh, he is very respectable! As respectable as a statue or a monument, our terrible stiff perfectly inhuman Colonel. I'm amazed he can still bend at the waist.

(He struts around imitating Brandon's stiff walk. Marianne giggles again)

ELINOR

(Rather stiffly herself)

Well. I have always found him to be a perfect gentleman.

The Reader's Theater (cont.)

WILLOUGHBY

.... but not me?

MARIANNE

Elinor!

WILLOUGHBY

No, no - I fear she is only too right. Miss Dashwood, forgive me. In utter self-reproach, I cast myself at your feet. To once again bask in the light of your sweet approbation, I surrender my case entirely. I, John Willoughby, confess that Colonel Brandon's character is completely and entirely irreproachable!

And yet, somehow, I dislike him as much as ever.

(Colonel Brandon approaches)

WILLOUGHBY

Speak of the devil....

MARIANNE

Oh, we are never safe from him!

WILLOUGHBY

You have poor timing, Brandon- I was just about to take Miss Marianne to look at the greenhouse. There are some very interesting orchids there.

MARIANNE

Orchids? Yes, we must go look at the... orchids. I so adore an orchid. Please do excuse us, Colonel.

(They leave, barely keeping their laughter in check.)

The Reader's Theater (cont.)

MADLibs

1. _____
Noun
2. _____
Noun
3. _____
Verb ending in -s
4. _____
Adjective
5. _____
Adjective
6. _____
Adjective
7. _____
Noun / Plural
8. _____
Adjective
9. _____
Adjective
10. _____
Adjective
11. _____
Noun
12. _____
Noun
13. _____
Verb
14. _____
Adverb
15. _____
Adjective
16. _____
Adjective
17. _____
Verb
18. _____
Adjective
19. _____
Verb ending in -s
20. _____
Noun
21. _____
Verb ending in -s
22. _____
Adverb
23. _____
Noun / Plural
24. _____
Verb

The Reader's Theater (cont.)

MADLib Prompt

SCENE 12 - A VERY WET SPRING

(Willoughby, Marianne, and Elinor amuse themselves on the _____ (1. *Noun*) at Barton Park.)

WILLOUGHBY

Colonel Brandon is the kind of _____ (2. *Noun*) everybody speaks well of, and who nobody cares about.

(Marianne _____ (3. *Verb ending in -s*) at his badness)

ELINOR

Why should you dislike him?

MARIANNE

Why should you like him?

ELINOR

He is very _____ (4. *Adjective*). He has seen a _____ (5. *Adjective*) deal of the world, and always answers my inquiries with good-breeding and good nature.

MARIANNE

That is to say he has told you that in the East Indies the climate is _____ (6. *Adjective*), and the _____ (7. *Noun / Plural*) are troublesome!

ELINOR

You are both unfair to him, and it is not _____ (8. *Adjective*) witty in either of you.

WILLOUGHBY

Oho! In defence of your protégé, Miss Dashwood, you can even be _____ (9. *Adjective*)!

ELINOR

My protégé, as you call him, is a _____ (10. *Adjective*) man; and sense will always have attractions for me. Yes, Marianne, even in a man over forty.

WILLOUGHBY

Oh, he is very _____ (10. *Adjective*)! As _____ (10. *Adjective*) as a _____ (11. *Noun*) or a _____ (12. *Noun*), our terrible stiff perfectly inhuman Colonel. I'm amazed he can still bend at the waist.

(He _____ (13. *Verb*) around imitating Brandon's _____ (14. *Adjective*) stiff walk. Marianne _____ (3. *Verb ending in -s*) again)

ELINOR

(Rather _____ (14. *Adverb*) herself)

Well. I have always found him to be a _____ (15. *Adjective*) gentleman.

The Reader's Theater (cont.)

WILLOUGHBY

.... but not me?

MARIANNE

Elinor!

WILLOUGHBY

No, no - I fear she is only too _____ (16. *Adjective*). Miss Dashwood, forgive me. In utter self-reproach, I cast myself at your feet. To once again _____ (17. *Verb*) in the light of your _____ (18. *Adjective*) approbation, I surrender my case entirely. I, John Willoughby, confess that Colonel Brandon's character is completely and entirely irreproachable!

And yet, somehow, I dislike him as much as ever.

(Colonel Brandon _____ (19. *Verb ending in -s*))

WILLOUGHBY

Speak of the _____ (20. *Noun*)....

MARIANNE

Oh, we are _____ (21. *Adverb*) safe from him!

WILLOUGHBY

You have poor timing, Brandon—I was just about to take Miss Marianne to look at the _____ (22. *Noun*). There are some very interesting _____ (23. *Noun / Plural*) there.

MARIANNE

_____ (23. *Noun / Plural*)? Yes, we must go look at the... _____ (23. *Noun / Plural*). I so adore an _____ (23. *Noun*). Please do excuse us, Colonel.

(They _____ (24. *Verb*), barely keeping their laughter in check.)

Lesson Plan: Matchmaking

OBJECTIVES

Students will examine characters and themes of the story. Using character profiles, students will construct persuasive arguments to match-up characters in the book/play. They will explore thematic concepts of “sense” and “sensibility”, deciding which matches they would consider as most “sensible” matches.

SUGGESTED STANDARDS ALIGNMENT

RL 6.1 Cite textual evidence to support analysis of what a text states explicitly as well as inferences drawn from the text, quoting or paraphrasing as appropriate.

RL.7.6 Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.

MATERIALS

Writing materials

Character Profiles (provided on pages 51-53)

PROCEDURE

Setup

Display Character Profiles for all to see

Process

1. Choose a volunteer to represent each character on the board. Have each chosen student read their profiles to the class.
2. Ask students, who are not representing characters, to pick a character with which they will work.
3. In their character groups, ask students to use persuasive language to discuss who would be the best marital match for their chosen character and why. Give students 5-10 minutes to have students choose one match for their character that their group can support. Each group should write down bullet points to reference for their argument.
4. Have each group share their choice and reasoning. Facilitate the discussion, and allow character groups to counter-argue which matches would serve them best.
5. Students should take notes of the discussion, and allow their arguments to be written in a one-page letter written to their potential match, speaking in their chosen character's voice. They may use textual evidence from play selections or selections from the book to support their letter.

Reflection

- What is the most important thing to consider when marrying someone? Sense or Sensibility? Why?
- Compare and contrast the matches you made versus the ones that were matched within the play. Were they different or similar? In which ways and why?
- In thinking about the character profiles, do you think Mrs. Ferrars and Fanny (Edward's Mother & Sister) were wrong to disapprove of Elinor from the start? Why or why not?
- If the Dashwoods were your responsibility, who would you persuade them to marry? How might you frame your opinion to Marianne, who is passionate? How might you frame your opinion to Elinor, who is sensible?

Matchmaking (cont.)

CHARACTER PROFILES

Elinor Dashwood

Female, 19, £500 per year divided by her household of four women (under £17,000 per year today). Daughter of Henry Dashwood (deceased). Draws amazing landscapes.

Gossip

"The Miss Dashwoods are highly thought of throughout all the county, I think!"

"Elinor Dashwood is said to possess a strength of understanding, and coolness of judgment, and yet an affectionate disposition."

Marianne Dashwood

Female, 16, £500 per year divided by her household of four women (Under £17,000 per year today). Daughter of Henry Dashwood (Deceased). Plays the piano-forte beautifully.

Gossip

"Marianne Dashwood is a lively enough girl, eager in all she does."

"I should think any young man who made a connection with the Miss Dashwoods should have little reason to regret it!"

"[The Dashwoods] the prettiest girls in all England!" - Sir John Middleton

"Marianne's ideals are all very romantic, but they tend to discard propriety entirely. She would benefit from a more mature understanding of certain realities." - Elinor Dashwood

Lucy Steele

Female, 18, unknown how much she would have inherited - but not much.

Gossip

"[The Steeles] are the sweetest girls in the world!" - Sir John Middleton

"Mrs. Ferrars says that the Miss Steeles are exceedingly pretty." - John Dashwood

"Mother says how unusual it is, nowadays, to encounter young women who are as modest and respectful as les jolies Miss Steeles." - Fanny Dashwood

Matchmaking (cont.)

Miss Morton

Female, 20, £30,000 a year (£1,018,800 a year today),

Gossip

"The honorable Miss Morton. She does everything well." - John Dashwood

"We should ask Miss Morton to paint something for us. She DOES paint most delightfully!" - Fanny Dashwood

Sophia Grey

Female, 17, £50,000 a year (About £1,698,000 today)

Gossip

"The young Miss Grey - a stylish girl, they say, but not handsome." - Mrs. Jennings

Edward Ferrars

Male, 23, £100 a year if he doesn't marry Miss Morton (Less than £4,000 a year). Well-educated.

Gossip

"I have the highest opinion possible of Edward! I think him every thing in the world this is worthy and amiable." - Marianne Dashwood

"I think that Edward is very...sensible. His mind is excellent. Once you notice his eyes, which are uncommonly good, well, I find him very handsome indeed." - Elinor Dashwood

"An eligible man of my brother's station will always attract upwardly-minded young ladies." - Fanny Dashwood

Colonel Brandon

Male, 35, £2,000 per year (Approximately £68,000 per year today)

Gossip

"Colonel Brandon is a VERY eligible bachelor!"

Why, my Cassandra set her cap at him, and that was ten years ago!"

Oooh, that great big property he inherited! I cannot think of it but I am breathless!"

Such a sober man - a young woman's touch would liven him up!

"Colonel Brandon is the kind of man everybody speaks well of, and who nobody cares about." - John Willoughby

"He is very civil. He has seen a great deal of the world, and always answers my inquiries with good-breeding and good nature." - Elinor Dashwood

Matchmaking (cont.)

John Willoughby

Male, 25, £700 per year depending on a possible inheritance from an old cousin (Under £25,000 a year today)

Gossip

"As good a fellow as ever lived! Not a bolder rider in England." - Sir John Middleton

"I hear that Mr. Willoughby visits the Dashwoods every day"

"He has no money to marry! Depend entirely on that old cousin."

"He is known to have expensive tastes."

Robert Ferrars

Male, 19, £1,000 for just the estate. He will inherit all of his family's accounts if Edward doesn't marry Miss Morton (About £33,900 a year).

Gossip

"He is a very rich man!"

Lesson Plan: Exploring Themes

OBJECTIVES

In this activity, students will be able to effectively activate prior knowledge about concepts and opinions that relate to the themes within the novel. They will be able to convey their opinions about important themes in the novel. Students will also be able to articulate their perceived and the real definition of “sense” and “sensitivity” and to understand the relationship between actions and reactions for decisions.

*This activity can either precede or follow a viewing of **Sense & Sensibility**.*

SUGGESTED STANDARDS ALIGNMENT

Standard 1: Objective 2 (Comprehension of Informational Text): Comprehend and evaluate informational text (e.g., literary analysis/criticism, historical commentary, political statements, research documents, workplace/consumer documents). A: Identify an author’s implicit and stated assumptions about a subject based on the evidence in the text.

Standard 1: Objective 3 (Comprehension of Literary Text): Comprehend and compare culturally and historically significant literary forms. A: Evaluate the author’s use of common literary elements (e.g., plot, characterization, point of view, theme, setting). C: Analyze themes in literature and how they represent or comment on humanity or life in general.

MATERIALS

Student handout provided on page 55
Excerpt of Chapter 3 on page 56
Dry erase board and markers

PROCEDURE

1. Have the students fold their handout to cover the “Consider” and “Personal: A or D,” and “Group: A or D” columns. Allow the students about ten minutes to write what they feel about each question, then unfold the handout and then for five minutes write whether they agree or disagree with the statements in the “Consider” column.
2. Place students into groups of three or four. They must discuss each statement and decide as a group whether they agree or disagree.
3. Students should now read the selected text (Excerpt: Chapter 3, Pages 56-57) evaluating the statements from the anticipation guide in light of both Elinor and Marianne’s feelings. They should mark on their handout whether the each would agree or disagree with the statement.
4. Students should revisit the guide again and respond in the “Revisited Personal” column in order to compare and contrast their original responses with their current ones as they may have changed after reading the text. This should reflect what the passage helped them learn or assimilate.

DIRECTING THE LEARNING

The anticipation guide allows students to anticipate major concepts that will be encountered during their reading of **Sense & Sensibility**. Writing (within the guide) and discussion stimulate review of what students know and believe and allow them to expand these concepts. This type of previewing allows students to take charge of their own learning and to focus their reading. Use the anticipation guide to preview students’ beliefs and knowledge about the subject so you can gear your instruction toward fulfilling their needs.

EXTENSION: GUIDED PRACTICE

Stand at the board and ask students to construct a definition of both “sense” and “sensitivity” as a class. Write all of the responses on the board until the students feel they have their definition. Provide them with the words “logic/reason” and “passion.” Discuss with the students again to correct any misinterpretations.

Explain that the way we act is guided by either logic/reason or passion. Explain how every action has a reaction—cause and effect. Our decisions have consequences just like those of the characters in the novel.

Exploring Themes (cont.)

	Question:	Answer:	Consider:	Personal: Agree or Disagree	Group: Agree or Disagree	Elinore: Agree or Disagree	Marianne: Agree or Disagree	Revisited Personal: Agree or Disagree
1	What does it mean to “passionate” in making decisions?		Decisions should come from the heart.					
2	What does it mean to use “sense” in making decisions?		Level-headed decisions are the best one.					
3	What is true love?		Love is not finding the perfect person, but finding an imperfect person who is perfect for you.					
4	Is love something that just happens to you?		Love is a conscious decision.					
5	What is most important in deciding to marry someone?		Marriage is a matter of the heart.					

Exploring Themes (cont.)

EXCERPT from Chapter 3 of Jane Austen's *Sense & Sensibility*

Edward had been staying several weeks in the house before he engaged much of Mrs. Dashwood's attention; for she was, at that time, in such affliction as rendered her careless of surrounding objects. She saw only that he was quiet and unobtrusive, and she liked him for it. He did not disturb the wretchedness of her mind by ill-timed conversation. She was first called to observe and approve him farther, by a reflection which Elinor chanced one day to make on the difference between him and his sister. It was a contrast which recommended him most forcibly to her mother.

"It is enough," said she; "to say that he is unlike Fanny is enough. It implies everything amiable. I love him already."

"I think you will like him," said Elinor, "when you know more of him."

"Like him!" replied her mother with a smile. "I feel no sentiment of approbation inferior to love."

"You may esteem him."

"I have never yet known what it was to separate esteem and love."

Mrs. Dashwood now took pains to get acquainted with him. Her manners were attaching, and soon banished his reserve. She speedily comprehended all his merits; the persuasion of his regard for Elinor perhaps assisted her penetration; but she really felt assured of his worth: and even that quietness of manner, which militated against all her established ideas of what a young man's address ought to be, was no longer uninteresting when she knew his heart to be warm and his temper affectionate.

No sooner did she perceive any symptom of love in his behaviour to Elinor, than she considered their serious attachment as certain, and looked forward to their marriage as rapidly approaching.

"In a few months, my dear Marianne," said she, "Elinor will, in all probability be settled for life. We shall miss her; but SHE will be happy."

"Oh! Mama, how shall we do without her?"

"My love, it will be scarcely a separation. We shall live within a few miles of each other, and shall meet every day of our lives. You will gain a brother, a real, affectionate brother. I have the highest opinion in the world of Edward's heart. But you look grave, Marianne; do you disapprove your sister's choice?"

"Perhaps," said Marianne, "I may consider it with some surprise. Edward is very amiable, and I love him tenderly. But yet—he is not the kind of young man—there is something wanting—his figure is not striking; it has none of that grace which I should expect in the man who could seriously attach my sister. His eyes want all that spirit, that fire, which at once announce virtue and intelligence. And besides all this, I am afraid, Mama, he has no real taste. Music seems scarcely to attract him, and though he admires Elinor's drawings very much, it is not the admiration of a person who can understand their worth. It is evident, in spite of his frequent attention to her while she draws, that in fact he knows nothing of the matter. He admires as a lover, not as a connoisseur. To satisfy me, those characters must be united. I could not be happy with a man whose taste did not in every point coincide with my own. He must enter into all my feelings; the same books, the same music must charm us both. Oh! mama, how spiritless, how tame was Edward's manner in reading to us last night! I felt for my sister most severely. Yet she bore it with so much composure, she seemed scarcely to notice it. I could hardly keep my seat. To hear those beautiful lines which have frequently almost driven me wild, pronounced with such impenetrable calmness, such dreadful indifference!"

"He would certainly have done more justice to simple and elegant prose. I thought so at the time; but you WOULD give him Cowper."

"Nay, Mama, if he is not to be animated by Cowper!—but we must allow for difference of taste. Elinor has not my feelings, and therefore she may overlook it, and be happy with him. But it would have broke MY heart, had I loved him, to hear him read with so little sensibility. Mama, the more I know of the world, the more am I convinced that I shall never see a man whom I can really love. I require so much! He must have all Edward's virtues, and his person and manners must ornament his goodness with every possible charm."

"Remember, my love, that you are not seventeen. It is yet too early in life to despair of such a happiness. Why should you be less fortunate than your mother? In one circumstance only, my Marianne, may your destiny be different from hers!"

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