



## TEACHER RESOURCE GUIDE

# *Sense and Sensibility*

by

*Kate Hamill*

Based on the novel by



2022.23 Season  
Stanley Industrial Stage

March 2–April 2, 2023



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# Welcome

SENSE AND SENSIBILITY ILLUSTRATION  
HUGH THOMSON, 1928.

This guide was created for teachers and students. It contains an overview of the play's story as well as informative resources and activities for teachers and students. The guide aims to provide background knowledge and critical perspectives on the play that will yield fruitful discussion and foster an understanding and appreciation of theatre arts.

If you have any questions, comments, or suggestions for the guide, please contact our **Education & Community Engagement Manager, Hila Graf** at [hgraf@artsclub.com](mailto:hgraf@artsclub.com).

This study guide was written and designed by Amy Collisson & Braden Griffiths.



*They sang together.*





## About The Arts Club Theatre Company

The Arts Club of Vancouver was founded in 1958 as a private club for artists, musicians, and actors. It became the Arts Club Theatre in 1964 when the company opened its first stage in a converted gospel hall at Seymour and Davie Streets.

Now in its 59th season of producing professional live theatre in Vancouver, the Arts Club Theatre Company is a non-profit charitable organization that operates three theatres: the Granville Island Stage, the Stanley Industrial Alliance Stage, and the Newmont Stage at the BMO Theatre Centre. It's popular productions range from musicals and contemporary comedies to new works and classics.

Learn more about the Arts Club Theatre Company at [artsclub.com](http://artsclub.com)

## About The Stanley Industrial Alliance Stage

The legendary Stanley Industrial Alliance Stage is a newly renovated art deco theatre that originally opened in 1931 as a cinema and Vaudeville House. Now beautifully updated, this 620-seat theatre has been home to musicals such as *My Fair Lady*, *Swing*, and *Sweeney Todd*, revitalized classics such as *Hamlet*, and comedies ranging from *Easy Money* to *Art*. The restoration of the venue received a 1999 City of Vancouver Heritage Award.



# Learning Objectives

After viewing *Sense & Sensibility* and working through the following activities, students will:

- Engage with, and consider critically, adaptations of classic works
- Improvise and take creative risks
- Analyze social systems/class and how they influence modern society

## BC Curriculum Connections

### DRAMA 9:

#### **Big Idea:**

- Drama provides opportunities to gain insight into the perspectives and experiences of people from a variety of times, places, and cultures.

#### **Content:**

- Contributions of innovative artists from a variety of genres, communities, times, and places.

#### **Competency:**

- Explore relationships between identity, place, culture, society, and belonging through dramatic experiences.
- Demonstrate an understanding and appreciation of personal, social, cultural, historical, and environmental in relation to drama.

### DRAMA 10:

#### **Big Idea:**

- Active participation in drama creates personal and cultural connections and reveals insights into human experience.

#### **Content:**

- The influences of time and place on the emergence of dramatic works

#### **Competency:**

- Examine the influences of social, cultural, historical, environmental, and personal context on drama.
- Reflect on dramatic works and make connections with personal experiences.
- Reflect on dramatic experiences and how they relate to a specific place, time, and context.

### DRAMA 11:

#### **Big Idea:**

- Individual and collective expression are founded on history, culture, and community.

#### **Content:**

- Influences of time and place on dramatic works.
- Artists from a variety of genres and cultures.
- History of a variety of dramatic genres, including their roles in historical and contemporary societies

#### **Competency:**

- Examine the influences of social, cultural, historical, environmental, and personal contexts on dramatic works.
- Reflect on aesthetic experiences and how they relate to a specific place, time, and context.
- Explore the impacts of dramatic works on culture and society.

### DRAMA 12:

#### **Big Idea:**

- Drama is a way of sharing and understanding traditions, perspectives, cultures, and worldviews.

#### **Content:**

- History and theory of a variety of dramatic genres, including their roles in historical and contemporary societies.
- Influences of time and place on dramatic works.
- Contributions of innovative artists from a variety of genres, cultures, and periods

#### **Competency:**

- Evaluate the social, cultural, historical, environmental, and personal contexts of dramatic works.
- Reflect on aesthetic experiences and how they relate to a specific place, time, and context.
- Examine the impacts of dramatic works on culture and society

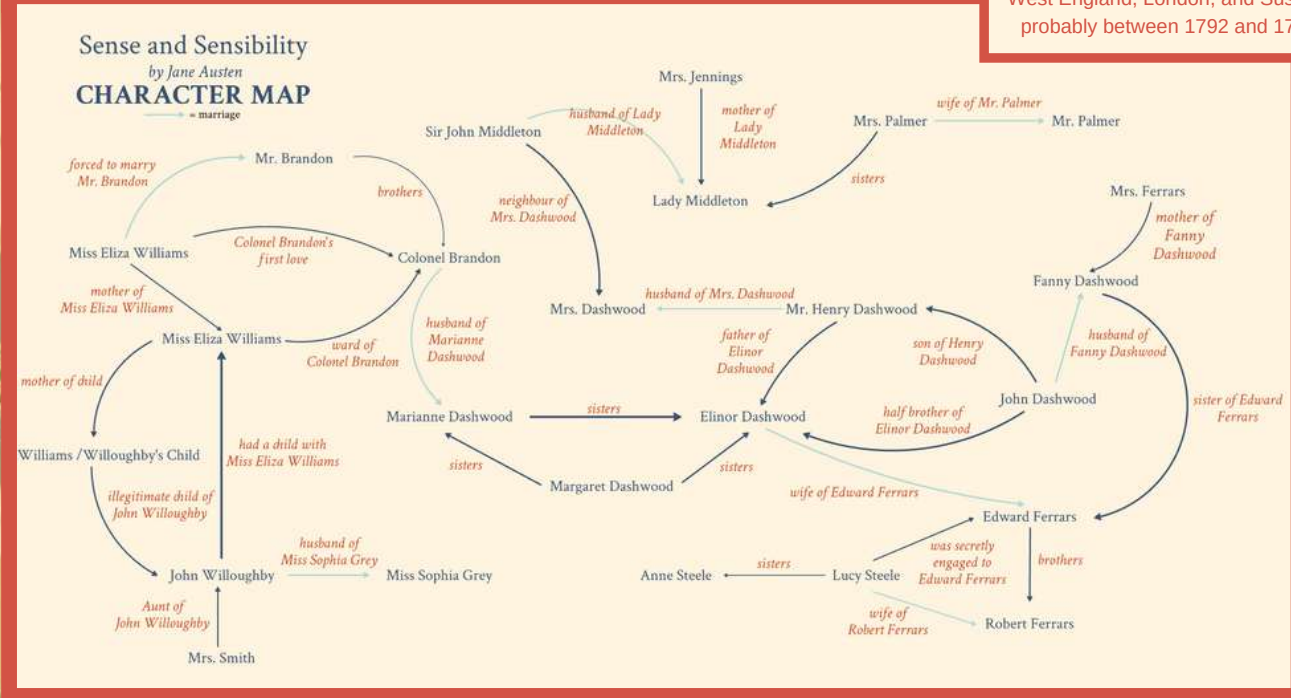
## Synopsis

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

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

[illegible]

The novel and play are set in South West England, London, and Sussex, probably between 1792 and 1797



CHARACTER MAP BY EVA MA, VIA PREZI



about the author

# Kate Hamill



photo by McCarter Theatre Center

Biography Adapted from Kate's Personal Bio on [Kate-Hamill.com](http://Kate-Hamill.com)

Originally from the farms and fields of upstate New York, Kate is an award-winning NYC-based actor/playwright.

She is deeply passionate about creating new feminist, female-centred classics, both in new plays and in adaptation: stories that center around complicated women. Her work as a playwright celebrates theatricality, often features absurdity, and closely examines social and gender issues - as well as the timeless struggle to reconcile conscience/identity with social pressures.

Kate was named **2017's Playwright of the Year** by the Wall Street Journal. She has, in the last five years, been one of the 10 most-produced playwrights in the United States annually. In both 2017-2018 and 2018-2019, she wrote two of the top 10 most produced plays in the U.S.; many of her plays have been produced internationally.

#### Accolades for her play *Sense and Sensibility*:

- Winner, Off-Broadway Alliance Award
- Nominee, Drama League Award
- 265+ performances off-Broadway
- "Top Ten Theater of 2014" - Ben Brantley

#### Accolades for her play *Vanity Fair*:

- Nominee, Off-Broadway Alliance Award
- WSJ Critic's Pick

#### Accolades for her play *Dracula*:

- WSJ Critic's Pick

#### Accolades for her play *Pride and Prejudice*:

- Off-Broadway Alliance Award
- "Best Theater of 2017", Huffington Post
- WSJ Critic's Pick

#### **Other Plays by Kate Hamill:**

- *Little Women*
- *Mansfield Park*

Her plays have been produced off-Broadway, at A.R.T., Oregon Shakespeare Festival, the Guthrie Theatre, Portland Center Stage, Seattle Rep, PlayMaker's Rep, Hudson Valley Shakespeare Festival, Dallas Theater Center, Folger Theatre (8 Helen Hayes Award nominations; Winner, best production) & more.

Kate's *Sense and Sensibility*, *Pride and Prejudice*, *Vanity Fair*, and *Little Women* are published by DPS. She is currently working on an adaptation of *The Odyssey* (commissioned by A.R.T.) as well as several new original plays.

Kate is also a screenwriter and has a film in development at the moment... stay tuned.

#### **INTERESTED IN LEARNING MORE?**

More information on this prolific artist, her upcoming written works, her career as a performer, and an even longer list of awards and honours can be found at: [www.kate-hamill.com](http://www.kate-hamill.com)

about the author

# Jane Austen



'The Rice Portrait', which the Rice family insist is a portrait of the young Jane Austen by Ozias Humphry in 1788  
IMAGE SOURCE: [www.theguardian.com](http://www.theguardian.com)

Adapted from the biography provided by JASNA (The Jane Austen Society of North America)  
[Jasna.org/austen](http://Jasna.org/austen)

**Jane Austen (1775-1817)**, one of England's foremost novelists, was never publicly acknowledged as a writer during her lifetime.

Austen was born on December 16, 1775, at Steventon Rectory in Hampshire, the seventh child of a country clergyman and his wife, George and Cassandra Austen. Her closest friend was her only sister, Cassandra, almost three years her senior.

Austen was primarily educated at home, benefiting from her father's extensive library and the schoolroom atmosphere created by Mr. Austen's live-in pupils.

Though she lived a quiet life, she had unusual access to the greater world, primarily through her five brothers. Austen visited her brother, Henry, in London, where she attended the theatre, art exhibitions, and social events and also corrected proofs of her novels. Her brother Edward was adopted by wealthy cousins, the Knights, becoming their heir and later taking their name. During visits to Edward's estate, Austen and her sister took part in the privileged life of the landed gentry, which is reflected in all her fiction.

In her early twenties, Austen wrote the novels that later became *Sense and Sensibility* (first called "Elinor and Marianne") and *Pride and Prejudice* (originally "First Impressions"). Her father sent a letter offering the manuscript of "*First Impressions*" to a publisher soon after it was finished in 1797, but his offer was rejected by return post.

Austen continued writing, revising "*Elinor and Marianne*" and completing a novel called "*Susan*" (later to become *Northanger Abbey*). In 1803 Austen sold "*Susan*" for £10 to a publisher, who promised early publication, but the manuscript languished in his archives until it was repurchased a year before Austen's death for the price the publisher had paid her.

In 1809 Edward provided the women with a comfortable cottage in the village of Chawton, near his Hampshire manor house. This was the beginning of Austen's most productive period. In 1811, at the age of 35, Austen published *Sense and Sensibility*, which identified the author as "a Lady." *Pride and Prejudice* followed in 1813, *Mansfield Park* in 1814, and *Emma* in 1815. The title page of each book referred to one or two of Austen's earlier novels—capitalizing on her growing reputation—but did not provide her name.

Austen began writing the novel that would be called *Persuasion* in 1815 and finished it the following year, by which time, however, her health was beginning to fail. The probable cause of her illness was Addison's Disease.

Austen died in the early hours of July 18, 1817, and a few days later was buried in Winchester Cathedral. She was 41 years old. Interestingly, her gravestone, which is visited by hundreds of admirers each year, does not even mention that she was an author.

Austen's Signature,  
SOURCE: Wikipedia



A detailed oil painting of a woman in 18th-century attire, seated and looking upwards with an expression of surprise or contemplation. She wears a white dress with a red bodice and a large, ornate white wig. The background is dark and indistinct.

# Of Feminism & Context

What was the world like for Austen?  
How did Hamill adapt her writing for the modern era?

*"Austen is writing a lot about people, especially women, who are really confined by the expectation of their class in a very rigid class system and their gender roles in a really rigid gender role system. I think we are dealing with a time when people are really struggling with that currently. There's so much economic disparity and so much pressure to conform to gender roles. But now we realize those roles are confining for people and there are a lot of sacrifices you make to fit into those roles. Then when you step outside of those roles, society makes you pay a cost. I'm explicitly a feminist playwright, and I'm interested in gender roles. I wrote a lot of the roles [in *Pride and Prejudice*] to be gender-neutral. In other productions going up in 2018, those people will not necessarily be the gender they are in the original production. Austen's work is also a lot about hypocrisy and hypocrisy is evergreen—that thing will never go out of style."*

**- Kate Hamill**

Interview with Josh Ferri re: *Pride and Prejudice*.  
Broadway Box, 2017.

Kate Hamill's adaptations of *Sense and Sensibility* and *Pride and Prejudice* aim to make Austen's stories more relevant within a modern context. She considers her work to be "explicitly... feminist"... though the debate rages as to whether Austen's characters are themselves "feminist"... there are many who would argue that Austen herself *was*.

## fem·i·nism

The advocacy of women's rights on the basis of the equality of the sexes.  
(Definition, Oxford English Dictionary)

*"While none of Austen's characters exhibited an overt feminist desire to challenge and go against a societal norm, Austen herself did. By choosing not to marry and writing novels instead, Austen challenged the notion that unmarried women could not support themselves. Her novels served as vehicles into a realm women had not crossed alone before: the public."*

**- Tess Sohngen**

"Jane Austen Is Having a Moment — But Is She a Feminist Icon?"  
Global Citizen, 2017

It is not for this Resource Guide (and its writers) to judge whether Jane Austen was or was not a Feminist. However, below we will provide a context for the era in which Austen was writing, and, therefore, a context for some of the novels that Hamill has spent her career adapting for the modern stage.

... con't



# Austen's England

The following is adapted from: "[Historical Context for Pride and Prejudice by Jane Austen](#)", by [Deborah Aschkenes, Columbia University](#).

## Late Eighteenth-Century Britain and the Regency Period

Jane Austen's brief life and writing career overlapped with one of the most transformative eras in British history, marked by revolution abroad and unrest at home.

1775 ~ Austen is born.

1776 ~ The start of the American Revolution.

1789 ~ The beginning of the French Revolution.

1793-1815 ~ the Revolutionary and Napoleonic Wars.

These many conflicts created, for England, great financial instability. Austen would also have witnessed the beginning of industrialization in England. Outside of the genteel world we see in (*Sense and Sensibility*), a third of the country's population lived on the verge of starvation, spurring food riots across the countryside. With growing fear of a revolution in England, the government responded with repressive measures that sharply curtailed freedom of speech.

## War with France

Stretching over twenty-two years, Britain's war with France affected every level of British society. An estimated quarter of a million men were mobilized for what was thought to be an impending invasion by Napoleon.

Austen had a close connection to the militia, as her brother Henry joined the Oxfordshire militia in 1793. Though the rural countryside in which Austen's novels are set seems far removed from the tumultuousness of the period, *Sense and Sensibility* bears the traces of turmoil abroad. Colonel Brandon served in the East Indies before returning to England and marrying Marianne Dashwood.

## The Landed Gentry

Austen's novels portray the gentry, an English social class that included those who owned land (the country or landed gentry) as well as the professional classes (lawyers, doctors and clergy) who did not. The most influential sector of society in Austen's time was the landed gentry.

Throughout the eighteenth and nineteenth centuries, ownership of English land was concentrated in the hands of the relatively small landed classes, who retained their hold over the land through a system that encouraged the consolidation and extension of estates by enforcing strict inheritance laws. Entails of the kind referred to in the novel were established during this period in order to concentrate wealth and enlarge estates by funnelling property to male children or male relatives rather than breaking it up and distributing it amongst family members.

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PORTRAIT OF A WOMAN READING A LETTER.  
PIERRE-ALEXANDRE WILLE, 1776.



# Austen's England

Con't ...

## Marriage & Gender Roles

At the time, questions of land ownership and inheritance were closely interlinked with courtship and marriage. In the late eighteenth century, English conceptions of family and the role of women began to change, as British culture became increasingly focused on the accumulation and concentration of wealth within the family. One way for families to rapidly accumulate capital was through advantageous marriages. As a result, the position of daughters within the family changed, as they became the means through which a family could attain greater wealth. Familial aspirations, coupled with women's increased dependence on marriage for financial survival, made courtship a central focus of women's lives.

At the same time, the late eighteenth century also witnessed a transformation in the conception of women's rights following the publication of Mary Wollstonecraft's *Vindication of the Rights of Woman* in 1792. In *Vindication*, Wollstonecraft argues that women should be treated as the rational equals of men. Many of Austen's characters in *Sense and Sensibility* (and other works, especially *Pride and Prejudice*), could be said to reflect Wollstonecraft's arguments.



## Print Culture & the Novel in Austen's Time

By 1800, almost everyone in the middle classes and above could read. At the same time, from 1780 onwards there was a fairly steady rise in the number of new novels being published. By the end of Austen's life, the novel was the dominant form of literature in England. Unfortunately, novels of the kind Austen published would have been an unaffordable luxury for a great deal of the population.

"Taxes on knowledge", which raised prices on paper, newspapers and other texts, were at their height during Austen's career. These taxes were partially motivated by a desire to limit access to information for the lower classes in response to the revolution in France and upheaval at home.

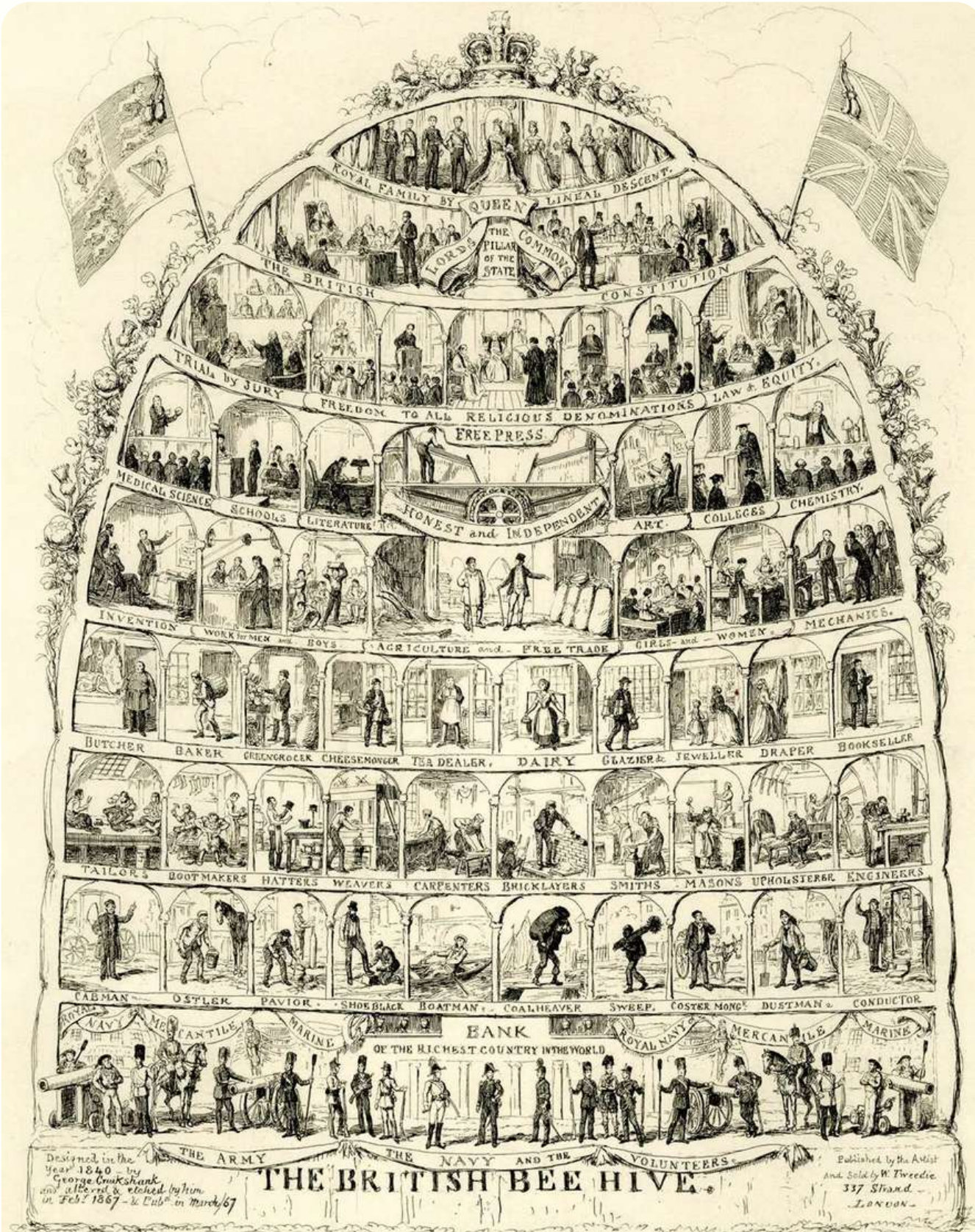
The realist novel, defined by its objective narrator, psychologically developed characters, and description of the realities of domestic life, was in part inaugurated by Austen in *Pride and Prejudice*. Novels in the style of Austen would come to dominate the literary scene in England throughout the rest of the nineteenth century.

The rise of the novel has historically been linked to the rise of the middle-class in England because this expanding social class (and middle-class women in particular) had both the income and the leisure time available to consume them.



PORTRAIT OF A WOMAN READING A LETTER.  
PIERRE-ALEXANDRE WILLE, 1776.





### THE BRITISH BEE HIVE.

GEORGE CRUIKSHANK, 1840.

Cruikshank's famous drawing (sketched briefly after Austen's death) depicts a vast range of Britain's professions within a strictly divided pyramid-based social hierarchy. In the 19th century, the bee was a popular symbol of industry and cooperation.

Incredibly intricate in it's detail, a version can be viewed at a larger resolution here:

[www.bl.uk/collection-items/the-british-bee-hive](http://www.bl.uk/collection-items/the-british-bee-hive)



THE DEATH OF COLONEL  
MOOREHOUSE, SIEGE OF BANGALORE.  
ROBERT HOME, 1793.

COLONEL BRANDON WAS STATIONED  
IN THE WEST INDIES. THE PAINTING IN  
THE BACKGROUND OF THIS PAGE  
DEPICTS THE ASSAULT ON PETTAH  
GATE AT BANGALORE. THOUGH NOT  
NECESSARILY INVOLVED IN THIS  
BATTLE THE COLONEL WOULD HAVE  
BEEN A PART OF BRITAIN'S COLONIAL  
INSURGENCE INTO INDIA.

THE FULL PAINTING CAN BE FOUND  
HERE: [COLLECTION.NAM.AC.UK/](http://COLLECTION.NAM.AC.UK/)

# Character List

**Elinor Dashwood** ~ the eldest Dashwood sister; sensible.

**Marianne Dashwood** ~ the middle Dashwood sister;  
sensitive.

**Margaret Dashwood** ~ the youngest Dashwood sister;  
10–13 years old.

**Mrs. Dashwood** ~ mother to the Dashwood sisters.

**John Dashwood** ~ half-brother to the Dashwood sisters  
(from their father's side; no blood relation to Mrs.  
Dashwood).

**Edward Ferrars** ~ A gentleman; a bachelor.

**Fanny (Ferrars) Dashwood** ~ Wife to John Dashwood and  
sister to Edward; nasty.

**Colonel Brandon** ~ An older bachelor; over 45 years old.

**John Willoughby** ~ An unusually handsome young man.

**Sir John Middleton** ~ A country gentleman; distant  
relation to Mrs. Dashwood.

**Mrs. Jennings** ~ A good-natured, boisterous woman;  
mother-in-law to Sir John and a terror to the countryside.

**Lady Middleton** ~ An over-bred lady.

**Lucy Steele** ~ A young girl from no fortune.

**Anne Steele** ~ Lucy's sister; indiscreet.

**Robert Ferrars** ~ A callow young man; Edward Ferrars'  
younger brother.

*Also, to be doubled (played by actors cast otherwise):*

**Gossips 1–5** ~ A chorus of high-society creatures.

**Servants** ~ Including Thomas.

**Doctor** ~ A doctor.

# Discussion Questions

Through her adaptation, Kate Hamill hopes to provide new relevancy for Austen's works; these questions hope to bring the conversation regarding this adaptation into the present-day classrooms of B.C.

**Are there any similarities between this play's era (the 1790s, Regency Era) to modern-day?**

**Do you find the chorus to be similar to modern-day social apps where people are free to judge and comment freely?**

Many would consider Willoughby to be the great "villain" of *Sense and Sensibility*; even still, at least one character expresses pity for the man...

**Do you feel any pity for Willoughby? Why or why not?**

Expanding on the binary of Sense vs. Sensibility (ne: Sensitivity)...

**Do you relate more to Elinor (sensible) or Marianne (sensitive)?**

And, if you wish to expand on that debate... ↑

**When is it good to be passionate (sensible) about something and when is reason or logic (sense) the best response?**

Organize a debate re: love vs. reason:

- Should you listen to your heart or your mind?
- In which situations do you think it is better to be less emotional and more rational?
- List examples from your shared experiences.



## Discussion Questions ~ Social Studies

Due to the historical context in which Jane Austen was writing her original texts, *Sense and Sensibility* holds specific relevance within Social Studies classrooms. The following questions might be particularly relevant in a History, Philosophy or Social Justice class:

**What does the term "class system" mean?**

- Austen's characters are mostly part of the 'middle class'...
- **What other classes exist?**
- **In what ways is a life limited when a part of certain classes?**

The Dashwood sisters find themselves in a difficult situation because they could not inherit their father's money.

**What were the rules of inheritance in the 18th and 19th centuries?**  
**What are the rules now? What are the rules in your country today?**

### FORBIDDEN BOOKS

ALEXANDER MARK ROSSI, 1897.

"...THE PATRIARCHAL SOCIETY OF (18TH AND) 19TH CENTURY BRITAIN TRIED TO LIMIT WOMEN'S READING BY PROMOTING THE DANGER OF READING SOME LITERARY WORKS THAT WERE NOT APPROPRIATE FOR WOMEN, MAKING PROHIBITIONS AND CREATING A STANDARD ABOUT WHAT WOMEN WERE SUPPOSED TO READ. GENDER MATTERED IN THE VICTORIAN PATRIARCHAL SOCIETY THAT BELIEVED WOMEN MUST BE PROTECTED FROM READING PARTICULAR TEXTS."

STEFANI HID, 2013,  
[STEFANIHID.WORDPRESS.COM](http://STEFANIHID.WORDPRESS.COM)





**SNAPDRAGON**  
GABRIEL NICOLET, 1889.

**DO NOT TRY AT HOME!!**  
TO PLAY "SNAPDRAGON", A POPULAR PARLOUR GAME FROM THE REGENCY ERA, A BOWL WAS FILLED WITH BRANDY OR SOME OTHER KIND OF ALCOHOL, ALL LIGHTS WERE EXTINGUISHED, AND THE ALCOHOL WAS SET ABLAZE. PARTICIPANTS WOULD THEN TOSS CANDIED FRUITS, NUTS, AND OTHER SMALL PRIZES INTO THE FIRE. THE GOAL WAS THEN TO "SNAP" AS MANY TREATS FROM THE FLAMES AS POSSIBLE.

## Warm-Up Activity ~ Charades ~ Drama

*Without Nintendo Switch or Netflix to entertain them, many middle-class families played Parlour Games during parties or gatherings. Though a number of these games are still played today, "Charades" might be considered the reigning champion of classic party-pleasers.*

### CLASSIC CHARADES – A timeless parlour game for the ages.

**PREP:** Small slips of paper and one (or two) hats/baskets are needed. For greater control, the instructor should provide the "prompts" (movies, books, plays or musicals are good). Otherwise...

- Divide students into equal groups and name them (i.e. 1 & 2).
- Each student will write down a "prompt" on a slip of paper.
- Group 1's "prompts" will be given to Group 2, and vice-versa.
- The instructor (or a volunteer) will be the score/timekeeper.
- Groups can either alternate turns, or perform simultaneously.
- No words. No pointing at objects in a room. No lip movements. Only gestures, "acting out" words or "pantomiming" similar sounding words.
- The actor can make any gesture (within the guidelines of classroom etiquette) to "act out" the word.
- One member from each group will randomly pick a "prompt" from the hat/basket. That player will then "act out" the "prompt" for their Group to guess.
- No player may "act" more than once until all group members have had a chance to be the actor.
- **If Groups perform one at a time (in turns):** Each player has 2 minutes (or a greater, agreed-upon amount of time) to "act" until the point for that round is lost. Most points, after all "prompts" have been performed, wins.
- *Note: If instructor has provided "prompts", and one Group fails to guess the "prompt", the opposing Group should have a chance to "steal" the point.*
- **If playing simultaneously:** the group to guess all "prompts" first wins.

### **ANAGRAM CHARADES** – A (hot-take: *better*) Charades remix

**NOTE:** Anagram Charades requires more time to play.

- Refer to "Classic Charades" for the basic rules (two equal teams, no-words-only-gestures, etc.).
- A greater number of smaller groups may be desirable for this version.
- The Instructor will have an answer sheet with a list of "prompts" (a blank sheet of paper will be needed to cover the answer sheet and allow each "prompt" to be revealed, one at a time).
- Each Group will receive a worksheet (See page ?)
- Groups play simultaneously... though, as each team will be performing the same "prompts", guesses should be kept quiet so as to remain secret from opposing teams.
- One player from each team will approach the instructor.
- The instructor will reveal the first prompt to all players.
- Those players return to their groups and "act out" the prompt until their team guesses the correct answer.
- Correct answers should be recorded on the worksheet.
- The next player will then approach the instructor, they must provide the previously guessed correct answer before receiving the next prompt.
- Once a team has guessed all the prompts, they will use the first letter of each correct answer as the letters for an anagram.
- Using the clue provided on the worksheet, and the (hangman-style) blank spaces on the worksheet, students will unscramble the first letters of each answer to solve the anagram.
- The first team to unscramble the anagram wins!

# Activity #1 ~ A Walk in the Park & Tea Time ~ Drama

In all of Austen's works, the characters are motivated by the expectations, manners and etiquette of their time (the Regency era). In this exercise, students will learn about, and then experiment with, some of the mannerisms that were prevalent during Austen's lifetime.

## **A WALK IN THE PARK** - A sunny afternoon in Regency England

- In order to engage with this Activity, students should be familiar with at least some of the "RULES" on the following page, "**The Gentleman's Guide to Etiquette and Manners**".
- The sections "**General Behaviour**", "**Greetings/Introductions**", "**Conversation**", and "**Women**", should be sufficient to enact this activity.

**NOTE:** The Regency era was not one that could be considered inclusive! Gender, and any conversation therein, must be treated with mindfulness and empathy. Those students who identify as gender-fluid or non-binary should always be allowed to adhere to (or ignore) any rules that do (or do not) resonate with their lived experience.

- Students should either choose (or be assigned) a certain "**Class**". To keep things fairly simple: **Upper-class** (lesser royalty, Dukes, Duchesses, Barons and Lords), **Middle-class** (Landowners and successful business owners), and **Lower-class** (workers, labourers, servants, etc.).
- A few students at a time should enter the scene, imagining that they are simply walking through the park.
- As they encounter other students, they must engage with them, *always following the RULES of etiquette and manners*.
- One student should be secretly appointed "**Monarch**". Though this "**Monarch**" might enter the park and engage with other students, (as whatever class seems most interesting) their role should not be revealed until the midpoint of the exercise.
- Both the instructor and the "**Monarch**" should be considered "**The Arbiters of Behaviour: Good and Proper**".

... can't ↑

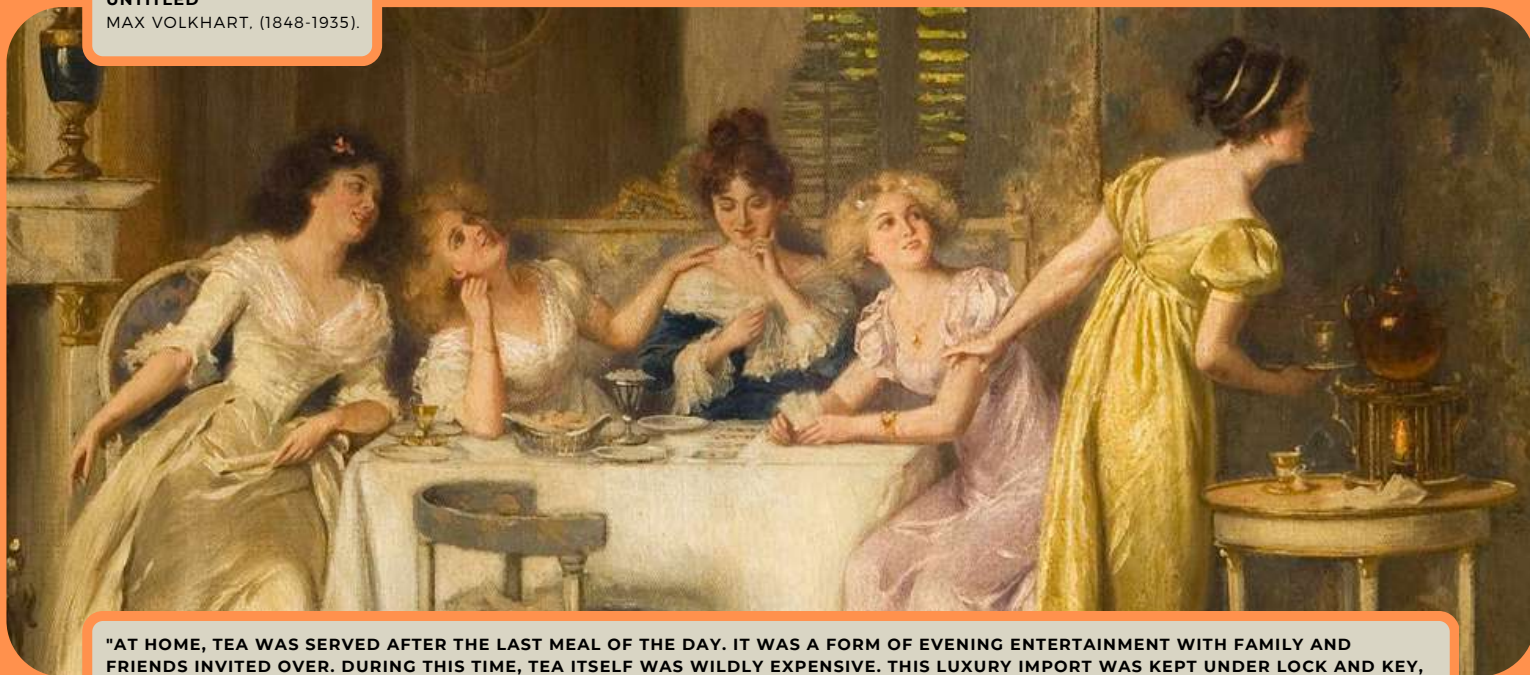
- "**The Arbiters**" are able to raise and or lower a student's "class" based on their adherence to, or ignorance of, particular etiquette RULES.
- In the most extreme cases of "**Uncouth Behaviour**", students should be sent to languish in the "**Workhouse**", where they must stack and unstack chairs until the exercise ends.
- After the exercise, debrief questions might include:
  - ~ How did it feel to embody your "class"?
  - ~ What were the hardest RULES to follow?
  - ~ How are these RULES similar or different from those we follow in "polite society" today?
  - ~ In your opinion, should any of these RULES return to use in the modern-day? Why or why not?

## **EXTENSION!!**

### **A TEA PARTY** - Pinkies up (actually down, pinkies up is *uncouth*)!!!

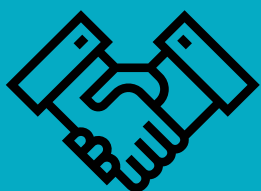
- Now that students have practiced their Regency Era mannerisms, they are ready for a tea party!
- Students should be tasked with bringing in a mug or tea cup (to be filled with either water or tea), and creating a drawing room or parlour setting to socialize over a nice cup of tea.
- Before tea, students should review "**The Gentleman's Guide to Etiquette and Manners**", this time, integrating the sections "**Visiting/Travel**" and "**Dancing/Balls**".
- Particular attention should be paid to the RULES surrounding "**Conversation**".
- Students should imagine they are attending "**High Tea**" at the Queen's Palace! Though somewhat informal (ideally, music will be played for a dance at some point), the RULES of "**A WALK IN THE PARK**" still apply ("**Arbiters**" and all).
- For more information on some particular RULES of "**Tea Time**", see: [destinationtea.com/how-to-host-regency-tea/](https://destinationtea.com/how-to-host-regency-tea/)

UNTITLED  
MAX VOLKHART. (1848-1935).

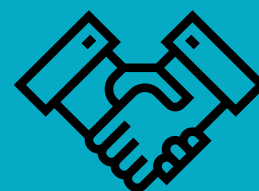


"AT HOME, TEA WAS SERVED AFTER THE LAST MEAL OF THE DAY. IT WAS A FORM OF EVENING ENTERTAINMENT WITH FAMILY AND FRIENDS INVITED OVER. DURING THIS TIME, TEA ITSELF WAS WILDLY EXPENSIVE. THIS LUXURY IMPORT WAS KEPT UNDER LOCK AND KEY, BREWED ONLY BY THE LADY OF THE HOUSE WHILE IN VIEW OF HER GUESTS TO PROVE SHE WAS SERVING GENUINE TEA LEAVES." [1]





# The Gentleman's guide to



## Etiquette and Manners

Adapted from "Manners in Regency England" by Kimberly Colburn. The full guide can be found [HERE](#)

### General Behavior

- You should **NOT** fidget, bite your nails, or scratch.
- You are expected to stand or sit sedately and move in a smooth and graceful manner.
- Be cheerful and smile, but **DO NOT** laugh loudly.
- Ladies, you should **NOT** sit with your legs crossed (unless gracefully at the ankles).
- **NEVER** lift your skirts above the ankles, ladies!
- Gentleman, you should bow to a lady before leaving, **DO NOT** simply walk away.
- Gentlemen, handshakes are only exchanged between those of equal class.

### Greeting/Introductions

- A man **ALWAYS** waits for a woman; she must acknowledge him first (with a bow), and then he may tip his hat, using the hand furthest away from her.
- It is **RUDE** to introduce yourself, you must wait to be introduced formally by someone else.
- A lady should **NEVER** fail to acknowledge someone.
- When first meeting a gentleman, a lady should acknowledge them with a bow of the head and curtsy.
- When a lady knows a gentleman she may acknowledge him with a bow of the head.
- A lady **ALWAYS** waits to be introduced to a gentleman and **NEVER** introduces herself.
- When introduced to a man a lady **NEVER** offers her hand, she merely bows/curtsies politely and says, "I am happy to make your acquaintance."
- If greeted, by anyone, you **MUST** respond in kind.

### Conversation

- Conversation **MUST** be appropriate to your gender, age, and class.
- Women **DO NOT** debate... they may comment on the price of veal or the well-being of male relatives undertaking military service.
- Shouting, arguing, and whistling are **FORBIDDEN**.
- When speaking to someone of higher social standing, it is critical to remember the correct forms of address.
- Be polite, but not overly familiar.

### Visiting/Travel

- A lady may **NEVER** call on a man alone.
- Visitors **MUST** give advance warning of their arrival. An unannounced visit is shocking and uncouth!
- A lady under thirty years old should **NOT** walk alone without another lady, man, or servant, unless walking to Church in the early morning.

### Dancing/Balls

- A lady **NEVER** dances more than two dances with the same partner.
- Whilst dancing, a woman may indeed make private conversation with her dance partner... *how exciting!*
- Turning down an offer to dance is inadvisable.
- A man at a ball should **ALWAYS** offer to dance if there are any ladies not already engaged in the dance.

### Women

- A woman should be "accomplished". Reading, riding, singing, playing piano, sewing, dancing and playing music, are advisable pastimes.
- A woman of Society, **MUST NOT** be employed professionally.
- A woman **CANNOT** make money. It is a lady's duty to marry well.
- An unmarried woman **MUST** rely upon the charity of male relatives.
- A married woman's inheritance is instantly bequeathed to her husband.
- An unmarried woman who engages in **ANY** form of sexual activity will be considered ineligible for marriage and any respectable position such as a governess, or teacher.
- Formal, academic education is **NOT** important for a woman.

### Dress

- A lady **NEVER** wears pearls or diamonds in the morning.
- Gloves **MUST** be worn at all times and may only be removed at the supper table (or buffet).



IN LOVE  
MARCUS STONE, 1907.

## Activity #2 ~ Language Arts (and Drama)

In this exercise students will be tasked with researching a character of their choice from *Sense and Sensibility*. Courtship was an incredibly high-stakes affair during the Regency era. Women were expected to be unemployed, and men were expected to seek connections that would better the family fortune and status. The modern world of Social Media and Dating Apps is perhaps just as complicated in it's own way... but, how might Austen's characters present themselves in the digital world, were they around today?

### CREATING A CHARACTER PROFILE - Of long walks on the beach...

- After having attended the Arts Club production, and referencing the **"Character List"** (Page 12), students should choose (or be assigned) a specific character from *Sense and Sensibility* to profile.
- Using details that students might remember from the show, and a little bit of research, students will hopefully gain a deeper understanding of the characters and context of the play and Austen's pivotal works.

For an extremely in-depth process for creating a character profile see the outline created by ReedsyBlog, [HERE](#).

### PART 1 ~ Character Profile Worksheet

- Students should begin by filling out the **"Character Questionnaire"** (Page 21).
- In order to fill out some of the sections, students may have to research Austen's characters.
- Some detailed information, as compiled by other fans of Austen's work, can be found at the following link: [https://janeausten.fandom.com/wiki/Category:Characters\\_in\\_Sense\\_and\\_Sensibility](https://janeausten.fandom.com/wiki/Category:Characters_in_Sense_and_Sensibility).
- It should also be noted that, though students should, of course, draw from memory and research sources, they should not be afraid to fill-in-the-blanks with their own imagination.
- Sections like, "Favourite Food" and "Soundtrack" would be good examples of sections that will require the student to hypothesize about the character they are profiling.

EXAMPLE BY SHANNON WINSLOW, CREATED FOR ELIZABETH BENNET (FROM AUSTEN'S *PRIDE AND PREJUDICE*)... FURTHER EXAMPLES [HERE](#).

### PART 2 ~ Creating a Dating Profile

- Now that students have a good idea of the character they are studying, the next task should be to create a brief paragraph introducing their character to the many, many various suitors whom they might meet in the online world.
- Their dating profile should be written in "first-person" (from the perspective of the character, and should include:
  - ~ A Picture.
  - ~ The type of relationship they seeking.
  - ~ Some likes: "Long walks on the beach", "Raspberry vinaigrette on leafy greens", etc.
  - ~ Some dislikes: "Mornings", "Political discourse", and "The word 'blouse'", etc.
  - ~ And, of course, any deal breakers: "I am allergic to peanuts, therefore, Peanut Farmers need not apply."
- These profiles can then be posted throughout the classroom, or, even better, shared via a thread on Teams (or alternate online in-school communication platform).

### EXAMPLE



#### Elizabeth Bennet

A gentleman's daughter of independent spirit seeks companion with open manner and amiable temper. Must be honorable, generous, and in possession of a quick, lively mind. He who thinks too well of himself and too meanly of others need not apply. As to fortune, I am not completely indifferent. Plain or handsome, one must have something to live on, after all. But my needs are fairly modest. Where there is true affection, I should be just as happy with a curate as with a lord. I love to laugh, to take long walks in the countryside, and to improve my understanding by reading widely. I play the pianoforte only moderately well, but I am often complimented for my light figure, my pleasing singing voice, and my ability to hold my own with the best in a joust of words and wit.



# Further Resources

## **KATE HAMILL**

For more information on Kate Hamill, her personal website is wonderful. Featuring information on her writing, productions of her plays (both present and past) and an extensive archive of interviews (both video and text format), there is no greater resources for one of the modern theatre's most exciting voices.

<http://www.kate-hamill.com/>

## **JANE AUSTEN**

One of the most profiled authors and artists of all time, there are countless sources and sites that might provide valuable insights into Austen and her work. Here are two that hold nigh endless information on Austen and her works:

*The Jane Austen Society of North America:*  
[Jasna.org/austen](http://jasna.org/austen)

*Jane Austen Fan Wiki ~ Being crowd-sourced - not a strong academic resource, but still provides a wonderfully thorough outline of Austen and her novels.*  
[janeausten.fandom.com/wiki/The\\_Jane\\_Austen\\_Wiki](http://janeausten.fandom.com/wiki/The_Jane_Austen_Wiki)

## **FEMINISM**

*Feministing ~ An, unfortunately, discontinued website featuring multimedia articles from some of the leading Feminists of the modern era.*  
[feministing.com/](http://feministing.com/)

*Everyday Feminism ~ A site with countless articles on countless topics: privilege, sexuality, bodies/body image/body positivity, religion, and a valuable section for those beginning to learn about the subject: feminism 101.*  
[everydayfeminism.com/](http://everydayfeminism.com/)

## **OTHER RESOURCES**

*A fun video focused on Pride and Prejudice, featuring some great info on Jane Austen and a quick review of Regency Era History.*  
[www.youtube.com/watch?v=5xTh44G6RYs](http://www.youtube.com/watch?v=5xTh44G6RYs)

*An EXTREMELY in-depth guide on creating a Character Profile.*  
<https://blog.reedsy.com/character-profile/>

*The full text of Jane Austen's original novel, "Sense and Sensibility".*  
[www.gutenberg.org/files/161/161-h/161-h.htm](http://www.gutenberg.org/files/161/161-h/161-h.htm)

CALL BELLS, USED TO "CALL" SERVANTS FROM THE SERVANT QUARTERS, WERE CONNECTED WITH VAST ARRAYS OF WIRES, THREADED THROUGHOUT THE HOMES OF THE REGENCY MIDDLE AND UPPER CLASSES.



# Sources

## PAGE 5

- Synopsis adapted from: *Sense and Sensibility*, novel by Jane Austen, by Vybarr Cregan-Reid. <https://www.britannica.com/topic/Sense-and-Sensibility>
- *Sense and Sensibility Character Map*, by Eva Ma. <https://prezi.com/p/8utc6bsauwln/sense-and-sensibility-character-map/>

## PAGE 6

- Kate Hamill's bio adapted from Kate Hamill's personal bio: <http://www.kate-hamill.com>

## PAGE 7

- Jane Austen bio adapted from bio provided by JASNA (The Jane Austen Society of North America): [jasna.org/austen](http://jasna.org/austen)

## PAGE 8

- *Five Burning Questions with Pride and Prejudice Star & Creator Kate Hamill*, by Josh Ferri. Dec. 20th, 2017. <https://www.broadwaybox.com/daily-scoop/5-burning-questions-with-pride-and-prejudice-i-star-kate-hamill/>
- *Jane Austen Is Having a Moment — But Is She a Feminist Icon?*, by Tess Sohngen. July 20th, 2017. <https://www.globalcitizen.org/de/content/was-jane-austen-a-feminist/>

## PAGES 9-10

- *Historical Context for Pride and Prejudice by Jane Austen*, by Deborah Aschkenes, Columbia University. <https://www.college.columbia.edu/core/node/1765>

## PAGE 11

- *The British Beehive*, drawing by George Cruikshank, 1840. [www.bl.uk/collection-items/the-british-beehive](http://www.bl.uk/collection-items/the-british-beehive)

## PAGE 13

- *The Woman Reader in the 19th Century Britain*, by Stefani Hid. February 7, 2013. <https://stefanihid.wordpress.com/2013/02/07/the-woman-reader-in-the-19th-century-britain/>

## PAGE 14

- *Skull-Cracking and Snapdragon: Games We Won't Be Playing on Halloween*, by Hannah Moses. <https://www.georgeranch.org/skull-cracking-and-snapdragon-games-we-wont-be-playing-on-halloween/>

## PAGE 15

- *How to Host: A Regency Tea*. DestinationTea. March 22nd, 2022. <https://destinationtea.com/how-to-host-regency-tea/>

## PAGE 16

- *Manners in Regency England*, by Kimberly Colburn. <http://theatrekimberly.com/portfolio/sense-and-sensibility/manners-in-regency-england/>

## PAGE 17

- *P&P Dating Profiles*, by Shannon Winslow. June 19th, 2021. <https://austenvariations.com/pp-dating-profiles/>

**ANAGRAM CHARADES ~ WORKSHEET**  
*Sense and Sensibility*

INSTRUCTIONS FOR STUDENTS:

- Record the **FIRST LETTER** of each correct answer in the blanks next to the numbers.
- These letters will be unscrambled, becoming a phrase that will answer the question at the bottom of the page.
- One letter per blank space in the answer.
- The first group to unscramble the letters correctly wins.

1.    \_\_\_\_\_

2.    \_\_\_\_\_

3.    \_\_\_\_\_

4.    \_\_\_\_\_

5.    \_\_\_\_\_

6.    \_\_\_\_\_

7.    \_\_\_\_\_

8.    \_\_\_\_\_

9.    \_\_\_\_\_

10.   \_\_\_\_\_

11.   \_\_\_\_\_

12.   \_\_\_\_\_

13.   \_\_\_\_\_

14.   \_\_\_\_\_

15.   \_\_\_\_\_

16.   \_\_\_\_\_

**QUESTION:** SHOULD I TRUST MY SENSE OR MY SENSIBILITY?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_.



**ANAGRAM CHARADES ~ ANSWER SHEET**  
*Sense and Sensibility*

LAUGHTER

OCTOPUS

BOUNCE

TEACH

HELP

TIME

INSIDE

FANCY

TEA

ICE

LIE

ANTEATER

OPPOSITE

BLOOD

ESCAPE

TANGO

**ANSWER:** SHOULD I TRUST MY SENSE OR MY SENSIBILITY?

  A         L     I     T     T     L     E    
  B     I     T         O     F    
  B     O     T     H   .

# ANAGRAM CHARADES ~ ANSWER SHEET

## *Sense and Sensibility*

Name: \_\_\_\_\_

Date: \_\_\_\_\_

<b>Character's Name</b>	<b>Age</b>
	<b>Birthday</b> <b>Zodiac</b>
<b>Pronouns</b>	<b>Occupation</b>
<b>Fashion</b> (how do they present themselves?)	<b>Hair</b> (colour and style)
<b>Favourite Food</b>	<b>Favourite Colour</b>
<b>Likes</b>	<b>Dislikes</b>
<b>Hobbies</b>	<b>Soundtrack</b> (if they had a theme song, what would it be?)
<b>Pets</b>	<b>Family / Friends</b> (Who is this person in-relationship with?)
<b>Life Goal(s)</b>	<b>General Demeanor</b> (How does this person behave? e.g. peaceful, energetic, sombre)
<b>Catch Phrase</b> (Something this character might often say)	<b>You might find them...</b> (Where does this person like to hang out?)
<b>Other Important Information</b> (What influences, drives, motivates, this character?)	