Study Guide

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COMMON CORE KEY

HISTORY
THEATRE
ELA- LITERACY
SOCIAL STUDIES
ECONOMICS
World premiere production co-produced by Hudson Valley Shakespeare Festival and Primary Stages; June 24, 2017, Hudson Valley Shakespeare Festival (Davis McCallum, Artistic Director; Kate Liberman, Managing Director); November 19, 2017, Primary Stages (Andrew L Yemen, Artistic Director; Shane D. Hudson, Executive Director). Pride and Prejudice received a presentation as part of The Other Season at Seattle Repertory Theatre 2016-2017. Pride and Prejudice is presented by special arrangement with Dramatists Play Service, Inc., New York. March 20 - April 7, 2019
As you take your students on the exciting journey into the world of live theatre, we hope that you’ll take a moment to help prepare them to make the most of their experience. Unlike movies or television, live theatre offers the thrill of unpredictability.

With the actors present on stage, the audience response becomes an integral part of the performance and the overall experience: the more involved and attentive the audience, the better the show. Please remind your students that they play an important part in the success of the performance.

**A FEW REMINDERS...**

**audience etiquette**

**BE PROMPT**
Give your students plenty of time to arrive, find their seats, and get situated. Have them visit the restrooms before the show begins.

**RESPECT OTHERS**
Please remind your students that their behavior and responses affect the quality of the performance and the enjoyment of the production for the entire audience. Live theatre means the actors and the audience are in the same room, and just as the audience can see and hear the performers, the performers can see and hear the audience. Please ask your students to avoid disturbing those around them. Please no talking or unnecessary or disruptive movement during the performance. Also, please remind students that cell phones should be switched off completely. No texting or tweeting, please. When students give their full attention to the action on the stage, they will be rewarded with the best performance possible.

**GOOD NOISE, BAD NOISE**
Instead of instructing students to remain totally silent, please discuss the difference between appropriate responses (laughter, applause, participation when requested) and inappropriate noise (talking, cell phones, etc).

**STAY WITH US**
Please do not leave or allow students to leave during the performance except in absolute emergencies. Again, reminding them to use the restrooms before the performance will help eliminate unnecessary disruption.
Dear Educator,

The best way of learning is learning while you’re having fun.

WLive theatre provides the opportunity for us to connect with more than just our own story, it allows us to find ourselves in other people’s lives and grow beyond our own boundaries.

We’re the only species on the planet who makes stories. It is the stories that we leave behind that define us. Giving students the power to watch stories and create their own is part of our lasting impact on the world.

We invite you and your students to engage with the stories we tell as a starting point for you and them to create their own.

Sincerely,

Joann Yarrow & Kate Laissle
Community Engagement and Education

2018/2019 EDUCATIONAL OUTREACH SPONSORS

Syracuse Stage is committed to providing students with rich theatre experiences that explore and examine what it is to be human. Research shows that children who participate in or are exposed to the arts show higher academic achievement, stronger self-esteem, and improved ability to plan and work toward a future goal.

Many students in our community have their first taste of live theatre through Syracuse Stage’s outreach programs. Last season more than 15,500 students from across New York State attended or participated in the Bank of America Children’s Tour, artsEmerging, the Young Playwrights Festival, Backstory, Young Adult Council, and/or our Student Matinee Program.

We gratefully acknowledge the corporations and foundations who support our commitment to in-depth arts education for our community.

Wegmans
AXA
Jane Austen, born in 1775, was the seventh of eight children of Anglican rector George Austen and his wife, Cassandra Leigh. George, coming from the poor branch of a wealthy merchant family, supplemented the household income by farming and teaching boys boarded in their home in Steventon, Hampshire, England. The Austens valued education, and the girls, Jane and her only sister, Cassandra, both attended school away from home until finances made it impossible. From then on, the girls learned from their father and brothers in their home.

The Austens encouraged creativity in their children. Cassandra drew pictures, and they staged plays in the rectory barn. Jane showed promise as a writer from an early age, filling notebooks with stories, poems, plays and observations. Her juvenile work included a novel, written in her teens.

On her father’s sudden retirement from the ministry in 1800, the family moved to Bath, which twenty-five year old Jane apparently did not like. Her output of writing slowed down. After her father died, the family moved to Southampton in 1806 and finally to a cottage on the estate owned by her brother Edward in the Hampshire village of Chawton in 1809. There, her published works were completed.

In 1811, Sense and Sensibility, Jane Austen’s first adult novel was published with the authorship “By a Lady,” since women were not allowed to sign contracts. It quickly sold out. The other three novels published during her lifetime, Pride and Prejudice (1813), Mansfield Park (1814), and Emma (1816) were accredited as “By the Author of Sense and Sensibility.” She never saw her name as author of her popular works printed on the title page of a book.

After her death, Jane’s brother Henry and sister Cassandra had her final novels, Persuasion and Northanger Abbey published as a set in 1818. Although Henry Austen identified her as the author, she wasn’t acknowledged as such until 1833 when her books were republished in Richard Bentley’s Standard Novels series, sold as a set.

Austen wrote many letters to her siblings, but most of them were destroyed or censored by them after her death, fearing that her acid commentary on family affairs or the neighbors might cause problems. As a result, we have little accurate accounts of her life. In 1868, her nephew’s Memoirs of Jane Austen cemented the rather hazy image of a Jane Austen who lived a quiet life in the countryside.

Jane Austen took ill at the beginning of 1816. During her illness, she continued to write, leaving unfinished novels at her death on July 18, 1817. She is buried in Winchester Cathedral.
Jane Austen Literary Works

<table>
<thead>
<tr>
<th>Title</th>
<th>Year Published</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sense and Sensibility</td>
<td>1811</td>
</tr>
<tr>
<td>Pride and Prejudice</td>
<td>1813</td>
</tr>
<tr>
<td>Mansfield Park</td>
<td>1814</td>
</tr>
<tr>
<td>Emma</td>
<td>1815</td>
</tr>
<tr>
<td>Persuasion*</td>
<td>1817</td>
</tr>
<tr>
<td>Northanger Abbey*</td>
<td>1817</td>
</tr>
</tbody>
</table>

*These works were published after her death

Adaptations of work

**Pride & Prejudice**
- Pride & Prejudice (1940 Film)
- Pride & Prejudice (1995 Film)
- Bridget Jones's Diary (2001 Film)
- Pride & Prejudice (2005 Film)

**Sense and Sensibility**
- Sense and Sensibility (1995 Film)
- Sense and Sensibility (2008 Film)
- From Prada to Nada (2011 Film)
- Scents and Sensibility (2011 Film)

**Emma**
- “Emma” (1972 BBC TV Special)
- Clueless (1996 Film)
- Emma (1996 Film)
- “Emma” (2009 BBC TV Special)

**Mansfield Park**
- “Mansfield Park” (1983 BBC TV Special)
- Mansfield Park (1999 Film)
- “Mansfield Park” (2007 TV Special)

**Northanger Abbey**
- Northanger Abbey (1987 TV Special)
- Northanger Abbey (2007 TV Special)
- Ruby in Paradise (1993 Film)
- “Wishbone: ’Pup Fiction’” (90s Children’s Show)

**Persuasion**
- “Persuasion” (1995 TV Special)
- Bridget Jones: The Edge of Reason (2004 Film)
- The Lake House (2006 Film)
- “Persuasion” (2007 BBC TV Special)
Meet the Director

Jason O’Connell

As an actor, Jason’s Off-Broadway credits include Mr. Darcy in the world-premiere of Kate Hamill’s *Pride and Prejudice* at Primary Stages, Harold Ryan in *Happy Birthday, Wanda June* (NY Times Critic’s Pick) for Wheelhouse Theatre Company, Bottom and Puck in *A Midsummer Night’s Dream* at The Pearl, Trigorin in *The Seagull for Bedlam*, and Edward Ferrars/Robert Ferrars in Kate Hamill’s *Sense and Sensibility* at the Gym at Judson. He won the 2014 New York Innovative Theatre award for Outstanding Lead Actor for his work as the title character in *Don Juan in Hell* (also cited as one of the year’s best performances by The Wall Street Journal). He is currently working on several new scripts as a playwright, and will next be seen playing the title role in his *Cyrano* (first at Hudson Valley Shakespeare Festival and then at Two River Theater in NJ). Special thanks: to Bob Hupp for the opportunity, to his fiancée Kate Hamill for her beautiful play, and to his agent, Beth Blickers, for her constant support. Jason dedicates this production to his family on Long Island, specifically his mother Marie and 103 year-old grandmother Philomena.

Jason O’Connell is a NYC-based director, actor, and playwright whose directing credits include his own adaptation (with co-writer Brenda Withers) of *Cyrano* at Amphibian Stage (Outstanding Director; Outstanding New Play - DFW Critics Forum), *A Midsummer Night’s Dream* (Hudson Valley Shakespeare Festival), *The Complete Works of William Shakespeare* (Abridged) (Texas Shakespeare Festival), *An Ideal Husband* (Phoenix Theatre Ensemble, NYC), *Dances With Pitchforks* (Joe’s Pub and Upright Citizen’s Brigade), and small-cast, all-female productions of both *Midsummer Night’s Dream* and *Hamlet* in NYC. Jason is the writer and performer of several autobiographical solo shows, including *The Dork Knight* (a piece about superhero-worship that enjoyed a critically acclaimed Off-Broadway run at Abingdon Theatre Company) and *Fat and Scant of Breath* (about his complicated relationship with Hamlet).
Pride and Prejudice: Stage, Screen, Radio, and Television

A family of distinguished lineage and considerable land holdings is in a state of emergency because although the lord and lady of the manor have produced winsome and witty daughters, there is no male heir. Eventually, following British law, the entire estate will go to a male distant cousin. Unless they marry well, the smart modern girls will be out in the cold. This may be the television guide synopsis of Pride and Prejudice, but it also fits Downton Abbey, one of the most beloved of recent television series. Happily for the Abbey’s residents, the cousin in question is not toad-like Mr. Collins, but benevolent dreamboat Matthew Crawley.

Downton Abbey is one of the most recent riffs on Jane Austen’s masterpiece, but it certainly isn’t the only one. There have been several major film versions, beginning with MGM’s 1940 picture, Pride and Prejudice starring box office queen Greer Garson and a dashing Laurence Olivier. To our modern eyes, the leads in this very tasteful and lavish adaptation look a little old (Two years later Garson played the mother of grown children in Mrs Miniver), and the blossoming of young love may feel inauthentic.

The novel has been adapted several times for radio, with the most recent example a BBC production in 2014. The most popular of several television versions is the BBC’s 1995 miniseries with Jennifer Ehle as a bright-eyed and age appropriate Lizzie and Colin Firth as Darcy. In this series, Firth emerges from a swim with his wet shirt clinging to his body turning him into a matinee idol.

Other iterations include the Bollywood film Bride and Prejudice, released in 2004, which relocated the story to India and cast Mr. Darcy as a visiting American businessman. In 2005 a youthful Kiera Knightly and Matthew Macfadyen played the roles of the aloof and judgmental protagonists.

There have been several Broadway incarnations of Pride and Prejudice, including the musical First Impressions, which played only eighty-nine performances and put more of a focus on Mrs Bennet, played by stage star Hermione Gingold.

Among looser adaptations, we have Bridget Jones’ Diary (2001), based on Helen Fielding’s bestselling novel. In this movie, Colin Firth is now Mark Darcy, a barrister (lawyer). In Lost in Austen, a 2008 British miniseries, a fan is sucked into Pride and Prejudice through a portal in her bathroom. The British miniseries Death Comes to Pemberly (2013), based on a mystery novel by P.D. James, takes place on the Darcy estate six years after the marriage of Lizzie Bennet and Mr. Darcy. The YouTube series, Lizzie Bennet Diaries, which began in 2012 has a contemporary Lizzie, a grad student, chronicling the Bennet sisters’ dating adventures in a vlog.

The echos of Pride and Prejudice can be even played by a dog. Wishbone, the canine hero played Mr. Darcy in the popular PBS children’s show about classic literature. In “The Day the Earth Stood Stupid,” a 2014 episode of Matt Groening’s Futurama, a villainous “Big Brain” places hapless hero Fry and friends into several classics, including Pride and Prejudice where they disrupt an elegant gathering. Pride and Prejudice and Zombies, based on a popular novel, hit the big screen in 2016.

Pride and Prejudice may have started its published life as an anonymously written comedy of manners, but Jane Austen’s gently feminist look at class and gender roles in England has resonated across the arts.
Q & A with playwright Kate Hamill

WHAT MOST INSPIRES YOU ABOUT JANE AUSTEN?
Jane was writing in a time when many women were not given an outlet to express themselves—when “respectable” women were not supposed to have any occupation at all. I’m inspired by the way that Jane wrote theses absolutely incisive, insightful, funny, cutting novels from a female perspective during a time when the path to self-expression was not always clear. She’s every bit as brilliant as her male contemporaries were, but she’s regularly dismissed as a kind of “chick lit,” and I find that viewpoint quite reductive. This woman was a genius!

HOW ARE YOU APPROACHING HER LITERARY CANON?
I’m not interested in just reproducing the novels: I want to create works of theater, and my tastes run towards the highly theatrical. The novels are so brilliant—why not let them be themselves, and try to make something new? I want to collaborate with Austen and make unique pieces, versus some cut and paste job. My goal is ultimately to adapt each of her novels in the order they were written—and grow and change myself alongside Jane. I’m also a young woman writing from a female perspective—relatively rare for adaptations—so I bring that lens to it. And I’m a feminist playwright, so that always comes into play.

HOW DO YOU APPROACH ADAPTING AUSTEN’S WORK. DO YOU FIND IT READILY THEATRICAL?
I’m a big believer that you shouldn’t make any work of art without a strong point of view. I also believe if you’re making a piece of theatre, it should be THEATRICAL—you shouldn’t try to duplicate some television/film experience. I like to explore how high and low a piece can go: I believe plays can have extreme emotional depth AND absurd, wonderfully big humor. So I always try to make pieces surprising and celebratory of the theatrical—I love when audiences leave going, “Wow, that wasn’t what I expected!”
HOW DO YOU MAKE DECISIONS ABOUT NARRATIVES, CHARACTERS, AND LANGUAGE AND RETAIN AND WHAT TO OMIT IN YOUR ADAPTATIONS?

I think every play teaches you how to write itself. So if something isn’t dramatically engaging to me, I tend to axe it. That’s why poor Kitty had to die in the play: because (for me) this play is about how people find partners in life, and I found Kitty’s viewpoint less interesting than Charlotte’s. *Pride and Prejudice* comes with a lot of expectations: people really know the novel well. I wanted to create something that honored what we love about the novel but was still surprising and new. There are already good, straightforward adaptations of *Pride and Prejudice*. I wanted to take risks, rattle the cage a bit, and write something that explored the “games” we play in love. Also, I love farce, so this is my homage to farce—I liked the idea of doing a funny version of something that is sometimes presented uber-seriously. I think the humor doesn’t detract: it opens it up! Falling in love is inherently so silly and ridiculous, and I wanted to mirror it in the play.

WHAT ABOUT JANE AUSTEN DO YOU THINK SPEAKS THE MOST TO CONTEMPORARY AUDIENCES?

I mean, her work explores universal themes: love, hypocrisy, social pressures, partnership, friendship, the dictates of family. I think those themes are evergreen. They also deal a lot with class and the tensions and restriction encountered therein—and I think that now, especially, we’re struggling with those issues in society. We so often see how quickly our own dreams—our hopes, our fears, our vulnerabilities—can run up against societal restrictions. The heroines of Austen’s novels are often struggling with how to reconcile the dictates of their consciences with the demands of their society, and I think that many of us identify with that.

WHY ADAPT HER WORK NOW?

I’m a feminist playwright. One of my favorite (or least favorite depending on how you look at it) statistics to quote is that of last year, three-quarters of all the new plays and adaptations produced in the American theatre were written by men. Believe it or not, that percentage actually represents an uptick! This means that the majority of what the audiences are seeing—the “mirror[s] held up to nature,” as Hamlet said—are male-centric narratives, even though theatre audiences are predominantly female. When you add to that statistic the classics—in which men were often the only people allowed to write the storylines, for millennia—that represents a problem. Now, there’s nothing wrong with male narratives—

I love many male-centric scripts with every inch of my being, I am a huge Hamlet fangirl—but when those are the only stories being told, we’re missing out on other perspectives. That’s a problem not only for audiences, who aren’t seeing reflections of their own life journeys, but also for female artists. And because I love Jane Austen and she is a young female artist who explored social and class structures that still resonate, I thought, well, that’s a natural fit for collaboration—to create new female classic stories that would employ both men and women. This is my second Austen adaptation and I just love playing around in her world.
The Bennets

**Mr. Bennet:** A middle-aged gentleman of modest means, he is the father of four unmarried young women (in the novel, there are five daughters. Hamill’s adaptation omits one).
He dryly comments on the chaos that swirls around his household.

**Mrs. Bennet:** His wife, who believes her main mission in life is to see her daughters married to wealthy men.

**Jane Bennet:** The eldest and comeliest Bennet daughter, she is ready for marriage and is in love with Mr. Bingley. She is kind and idealistic.

**Elizabeth “Lizzy” Bennet:** The clever and sharp-tongued second Bennet sister. She makes judgments on first impressions. Lizzy holds the “Prejudice” of the title.

**Mary Bennet:** The “Plain-Jane” sister, she is serious and sulky. In Hamill’s adaptation, she can be downright frightening.

**Lydia Bennet:** The youngest Bennet daughter, she is lively and naive. She is prone to eavesdropping.
The Darcys

Mr. Fitzwilliam Darcy: A very rich man. He is aloof, proper, socially awkward, and a thorn in Lizzy’s side. Mr. Darcy is the “Pride” of the title.

Lady Catherine De Bourgh: Darcy’s middle-aged, overbearing aunt.

Miss De Bourgh: Lady Catherine’s daughter. She’s a gremlin.

The Bingleys

Mr. Bingley: Mr. Darcy’s best friend, he’s like a lively puppy. Jane is in love with him.

Miss Bingley: His sister, she’s rich, snobbish, and fancies herself witty.

The Others

Charlotte Lucas: Lizzy’s sensible friend. She has a good sense of humor.

Mr. Wickham: A very handsome and charming man who was raised with Mr. Darcy.
Gender Roles: Then & Now

Jane Austen is often referred to as a feminist based on her constant criticism of the pressure put on women to marry and create families. One of the most humorous parts of Kate Hamill’s *Pride and Prejudice* adaptation is the mother, Mrs. Bennet, who has made it “the business of her life to get her daughters married.” Although this pressure to marry still exists in some cultures for some women, it might be hard for modern audiences to understand the full responsibility placed on the Bennet women. Thus, some historical context might be helpful.

Women and Education

19th Century researchers comment how, while women were definitely subjugated to men at that time, there was some progress made in comparison with previous centuries. While the main duties of a woman at the time were to marry and have kids, it was common for women of higher classes to study and receive an education. In fact, this was seen as an important step in becoming a desirable wife. It is worth noting that while women were encouraged to study, they were never to become more educated than their male counterparts. According to Katherine Hughes in the article, “Gender Roles in the Nineteenth Century,” “Some doctors report that too much study actually had a damaging effect on the ovaries, turning attractive young women into dried prunes.”

Two Spheres: The Private and the Public

According to Hughes, “The ideology of the Separate Spheres rested on a definition of the ‘natural’ characteristics of women and men. Women were considered physically weaker yet morally superior to men, which meant that they were best suited to the domestic sphere. Not only was it their job to counterbalance the moral taint of the public sphere in which their husbands labored all day, they were also preparing the next generation to carry on this way of life. The fact that women had such influence at home was used as an argument against giving them the vote.”

To this end, it was expected for women to use their education in the private sphere, such as entertaining at parties. It was not highly regarded for women to publish their writing, but many who did, wrote under pseudonyms. Of course, even Jane Austen wrote under a pseudonym “A Lady,” and her identity as the author of her books was not revealed until after her death.

The Financial Responsibility of Women

Once a woman married, she owned no property. Anything she owned before marriage would become her husband’s, as he was deemed her “caretaker.” Therefore, many women looked for a husband of means who could provide a “good life” for his wife. Women were not allowed to work, so marriage was often the only way women could achieve financial stability. These facts made it extremely difficult for a woman to end her marriage, for she literally had no other way to support herself.
The Business of Marriage

Marriage is one of the oldest social institutions in the world. Perhaps one of the biggest decisions a person can make in their life is who they decide to marry or if they decide to marry at all. In *Pride and Prejudice*, marriage is undoubtedly the most important event in a young woman’s life. Mrs. Bennet judges and ranks her daughters’ potential suitors in terms of how wealthy they are. The sense of urgency she displays word her daughters’ marriage prospects is indicative of the reality that women had fewer opportunities for financial independence.

The irony of Austen’s legacy is that she kick-started the romantic fiction genre. The modern day obsession that popular culture has with love and marriage can be traced in part to the growing reputation of Austen as a cult figure. Every year, there is a new romantic comedy film, romance novel, and fresh new romance blog that captivates the masses. People young and old yearn for the love they see every day via the various forms of media. Given the omnipresence of romance in the media, it’s natural for people to draw a correlation between love and marriage. According to the Merriam-Webster Dictionary, marriage is defined as “The state of being united as spouses in a consensual and contractual relationship recognized by law.” Nowhere in this definition is “love” mentioned. Rather, the definition suggests that marriage is a transaction: a business proposition in which two parties agree upon a mutual exchange of some kind. This definition is consistent with the customs of the society that Austen depicts in *Pride and Prejudice*. When you think about it, even love is a transaction that potentially leads to marriage. **So let’s examine all of this a little bit. What does it mean to be married in the world of Pride and Prejudice? And what does it mean to be married in 2017 America?**

**Just How Rich Are We Talking?**
Mr. Darcy is a highly sought after bachelor because he makes £10,000 a year ( £ is the monetary symbol for an English pound). It probably goes without saying that £10,000 a year is not equivalent to the same amount today. During Austen’s time, men were inheritors of land. They would then make money off this land by charging farmers to work it, then investing those profits in other land-owning and financial endeavors. In this way, the most successful men were able to allow their land holdings to work for them, thereby never needing to hold own a steady job, themselves.

According to a currency calculator devised by Eric Nye at the University of Wyoming in 2017, the incomes of characters of Pride and Prejudice translate into the figures in this chart.

<table>
<thead>
<tr>
<th>Character</th>
<th>England</th>
<th>America now</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mr. Darcy</td>
<td>£10,000</td>
<td>$693,106.22</td>
</tr>
<tr>
<td>Mr. Bingley</td>
<td>£4,500</td>
<td>$311,897.80</td>
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<tr>
<td>Mr. Bennet</td>
<td>£2,000</td>
<td>$138,621.24</td>
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<td>Shopkeepers</td>
<td>£150</td>
<td>$10,396.59</td>
</tr>
<tr>
<td>Governess</td>
<td>£15</td>
<td>$1,039.66</td>
</tr>
</tbody>
</table>
1.) In Austen’s world, status is determined by personal wealth. Pretend that you are at a party and hoping to find a suitor. We’re going to play a game that takes place at an imagined late 19th century garden party in the English countryside. Here are the rules:

You will need: One deck of cards
The teacher will distribute a card to each student, and instruct them not to look at their own card. Holding their card on their foreheads so others can see it, students will walk around the room and react to their classmates' cards. The higher the card, the more money they have, and the more alluring they are to potential suitors. (Aces are the most wealthy and twos are the least.) The class has 5 minutes to match themselves with a potential spouse. After students have paired themselves up, they should see their own cards.

DISCUSS: Did you end up paired with someone of similar status? A little higher or lower? How does it feel to be treated poorly or even shunned by your peers? How did it feel to be treated extremely well, even though you are no different than everyone else? How could you tell what your status was, and what were some clues you gave to your classmates to help them figure out who they were? If it became clear to you that you had low status, what tactics did you use to gain attention? Was it difficult to find a match if you held a middle card?

DISCUSS THE PLAY: Think about which characters have the highest and lowest social statuses in Pride and Prejudice. How are they treated in the play by other characters? Besides wealth, what are other measures of status in the 21st century?

2.) Any gender can read for any part- think, especially in the case of this adaptation, how gender can create humor within the scene. Feel free to try using accents as well.

Observe the YACS: Young Adult Council of Syracuse Stage acting out a few scenes and a monologue from Pride & Prejudice. Aiden, plays Lydia in Act 1, Scene 2 and Sam does Mr. Darcy's monologue from Act 2.

Observe how changing roles can create a bit of humor and create a different, more whimsical, feel to the scene.

Click the link > https://youtu.be/5u0KcoShTs
1.) Having read and seen *Pride and Prejudice*, can you spot three differences between the staging and the novel? These can be in characters, tone, interpretation, order of events, or any other differences you notice. Can you describe how these different choices impact the final product?

2.) Love and marriage is a prominent theme in a lot of young adult content – books, film, and music. Does it seem like there are certain social expectations and pressures surrounding love? Marriage? Where do we see love represented most in our current culture?

3.) Knowing Jane Austen’s focus on gender roles, and playwright Kate Hamill’s gender bent casting and character doubling, how might this play be different if all characters were played by the intended gender? Would this theme be as highlighted? As humorous?
elements of drama

PLOT
What is the story line? What happened before the play started? What do the characters want? What do they do to achieve their goals? What do they stand to gain/lose?

THEME
What ideas are wrestled with in the play? What questions does the play pose? Does it present an opinion?

CHARACTER
Who are the people in the story? What are their relationships? Why do they do what they do? How does age/status/etc. effect them?

LANGUAGE
What do the characters say? How do they say it? When do they say it?

MUSIC
How do music and sound help to tell the story?

SPECTACLE
How do the elements come together to create the whole performance?


Any piece of theatre comprises multiple art forms. As you explore this production with your students, examine the use of:

WRITING
VISUAL ART/DESIGN
MUSIC/SOUND
DANCE/MOVEMENT

ACTIVITY
At its core, drama is about characters working toward goals and overcoming obstacles. Ask students to use their bodies and voices to create characters who are: very old, very young, very strong, very weak, very tired, very energetic, very cold, very warm. Have their characters interact with others. Give them an objective to fulfill despite environmental obstacles. Later, recap by asking how these obstacles effected their characters and the pursuit of their objectives.

INQUIRY
How are each of these art forms used in this production? Why are they used? How do they help to tell the story?
elements of design

**LINE** can have length, width, texture, direction, and curve. There are five basic varieties: vertical, horizontal, diagonal, curved, and zig-zag.

**SHAPE** is two-dimensional and encloses space. It can be geometric (e.g. squares and circles), man-made, or free-form.

**FORM** is three-dimensional. It encloses space and fills space. It can be geometric (e.g. cubes and cylinders), man-made, or free-form.

**COLOR** has three basic properties: HUE is the name of the color (e.g. red, blue, green), INTENSITY is the strength of the color (bright or dull), VALUE is the range of lightness to darkness.

**TEXTURE** refers to the “feel” of an object’s surface. It can be smooth, rough, soft, etc. Textures may be ACTUAL (able to be felt) or IMPLIED (suggested visually through the artist’s technique).

**SPACE** is defined and determined by shapes and forms. Positive space is enclosed by shapes and forms, while negative space exists around them.


A site for all things Austen, a deep dive into the books, places, and culture surrounding the author.

A fine study guide for Kate Hamill’s adaptation of Pride and Prejudice.

Trinity Rep. Pride and Prejudice Study Guide


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