

STATE THEATRE COMPANY SOUTH AUSTRALIA PRESENTS

Sense and Sensibility

BY KATE HAMILL BASED ON THE NOVEL BY JANE AUSTEN



IMAGE BY JAMES HARTLEY

Study Guide

COMPILED BY HANNAH MCCARTHY-OLIVER

*PLEASE USE IN CONJUNCTION WITH THE PRE PRODUCTION BRIEFING

**STATE
THEATRE
COMPANY**
SOUTH AUSTRALIA

Marianne – What has wealth or fame to do with being happy?

Elinor – Wealth has much to do with it.

Marianne – Elinor, for shame!

Suitable for Years 9-12

4 May - 26 May 2018

Dunstan Playhouse

Running Time – Approximately 2 hours and 20 minutes – Including Interval

Synopsis

Set in the gossip filled world of late 18th century England, Hamill's *Sense and Sensibility* is an entertaining, fun, frivolous and heart warming adaptation of Jane Austen's well known novel. It tells the story of the Dashwood family, with the focus on hyper sensitive Marianne and the ever sensible Elinor. The show opens as a group of gossips discuss the death of the Dashwood patriarch. With limited financial means and reduced social standing the Dashwoods find themselves in a troubling situation for a family of women during the Regency period. The only way to rectify their issues... find husbands!

Character Descriptions

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

Gossips 1-5 – a chorus of high-society creatures – They show how Regency society is propelled by an atmosphere of performance and judgement - and where rumour is its currency.

Servants – including Thomas

Doctor

Credits

CREATIVES

Director – Geordie Brookman
Designer – Ailsa Patterson
Lighting Designer – Geoff Cobham
Accent Coach – Jennifer Innes
Musical Arrangement – Stuart Day
Choreographer – Erin Fowler

CAST

Margaret/ Lucy Steele/Gossip – Rachel Burke
Marianne – Miranda Daughtry
John Willoughby/Thomas/Gossip – Rashidi Edward
Fanny Dashwood/Mrs Jennings/Gossip – Lizzy Falkland
John Dashwood/Colonel Brandon/Gossip – Dale March
Mrs Dashwood/Anne Steele/Gossip – Caroline Mignone
Edward Ferrars/Robert Ferrars/Lady Middleton/Gossip – Nathan O’Keefe
Sir John Middleton/Mrs Ferrars/Gossip – Geoff Revell
Elinor – Anna Steen

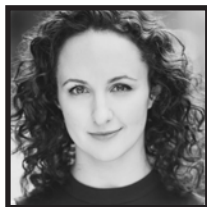
PRODUCTION

Production Manager – Gavin Norris
Deputy Production Manager – Gabrielle Hornhardt
Stage Manager – Nicola Filsell
Assistant Stage Manager – Mark Heuer
Stage Management Secondment – Taylor Scheid
Wardrobe Supervisor – Emma Brockliss
Hair, Wigs & Makeup – Jana DeBiasi

Headshots



Jane Austen
AUTHOR



Kate Hamill
PLAYWRIGHT



Georgie Brookman
DIRECTOR



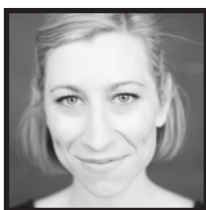
Ailsa Patterson
DESIGNER



Geoff Cobham
LIGHTING DESIGNER



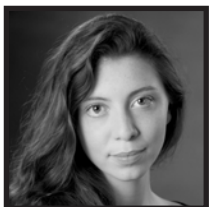
Stuart Day
MUSICAL ARRANGEMENTS



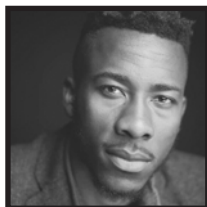
Jennifer Innes
ACCENT COACH



Rachel Burke
MARGARET DASHWOOD / LUCY STEELE
/ GOSSIP / SERVANT



Miranda Daughtry
MARIANNE DASHWOOD



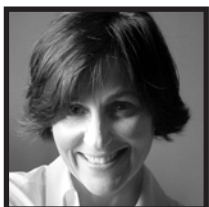
Rashidi Edward
JOHN WILLOUGHBY / THOMAS /
GOSSIP



Lizzy Falkland
FANNY DASHWOOD / MRS
JENNINGS / GOSSIP



Dale March
JOHN DASHWOOD / COLONEL BRANDON
/ GOSSIP / SERVANT



Caroline Mignone
MRS DASHWOOD / ANNE
STEELE / GOSSIP / DOCTOR



Nathan O'Keefe
EDWARD FERRARS / LADY MIDDLETON /
ROBERT FERRARS / GOSSIP / SERVANT



Geoff Revell
SIR JOHN MIDDLETON /
MRS FERRARS / GOSSIP / SERVANT



Anna Steen
ELINOR DASHWOOD



Nicola Filsell
STAGE MANAGER



Mark Heuer
ASSISTANT STAGE MANAGER

Who is Kate Hamill?



Originally from the farms and fields of upstate New York, Kate is a NYC-based actor/playwright. She still knows how to milk a cow - albeit not very well (both she and the cow get nervous).

She is deeply passionate about creating new female classics: stories that centre 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. As an actor, she tends to play truth-tellers, oddballs, and misfits: people who colour outside the lines.

Kate was recently named Playwright of the Year (2017) by the Wall Street Journal. Her plays include *Sense and Sensibility* (in which she originated the role of Marianne) - Winner, Off-Broadway Alliance Award; Nominee, Drama

League Award (Best Revival); 265+ performances off-Broadway. Ben Brantley named *Sense and Sensibility* "Top Ten Theatre of 2014" and the Huffington Post called it "the greatest stage adaptation of this novel in history." Other plays include *Vanity Fair* (in which she originated the role of Becky Sharp; Nominee, Off-Broadway Alliance Award; WSJ Critic's Pick), *Pride and Prejudice* (In which she originated the role of Lizzy Bennet; "Best Theatre of 2017", Huffington Post; WSJ Critic's Pick), *In the Mines* (Sundance Lab semi-finalist), *Little Women*, *Em* (Red Bull New Play finalist), *Little Fellow* (O'Neill semi-finalist). Her plays have been produced off-Broadway, at the Guthrie Theatre, Seattle Rep, PlayMaker's Rep, Hudson Valley Shakespeare Festival, Dallas Theater Centre, Folger Theatre (8 Helen Hayes Award nominations; Winner, best production - S&S) & others. Upcoming productions at Oregon Shakespeare Festival, A.R.T., & more. Kate's *Sense and Sensibility*, *Pride and Prejudice*, and *Vanity Fair* are published by DPS. She is currently working on new adaptations of *Little Women* and *The Odyssey*, as well as several new original plays - including *Love Poem* and *Prostitute Play*. She was one of 2016-2017's top 20 most-produced playwrights; *Sense and Sensibility* was one of the top 10 most-produced plays.

Information and photo from <http://www.kate-hamill.com/about/>

Watch – An interview with Kate Hamill on *Sense and Sensibility* - <http://www.kate-hamill.com/interviews3/>

Order of Scenes

ACT I

The Gossips
The Dashwood's
Edward and Elinor
Marianne and Elinor
Dinner
The Cottage
Barton Park
Marianne and Love
Marianne's Gallant Preserver
Willoughby in the County
Willoughby Visits the Dashwood's
Marianne's Future
A Very Wet Spring
Brandon's Letter
A Sad Goodbye
The Visit
Edward in Barton Park
Edward Takes His Leave
Meet the Steels
Visit with the Steels

ACT II

Edward's Engagement
The Proposal
Going to London
London
Colonel Brandon's Visit
The Ball
The Morning After
Colonel Brandon's Revelation
The Gossips Take Measure
After The Scandal
John Calls
The Party
Lucy's Visit
The News
Edward Is To Be Married
John Relates the News
Leaving London
Colonel Brandon's Proposition
Edward and Elinor Meet
Cleveland
Very Serious
Willoughby's Visit
Marianne Recovers
The Recovery
Edward is Married
The End

Q & A

With Geordie Brookman – Director

Why did the State Theatre Company choose to include Kate Hamill's adaptation of *Sense and Sensibility* in their 2018 program?

I programmed the piece because it felt like the perfect way to complete our Ensemble project. It is joyous, life affirming and deeply theatrical and also stretches the comedic muscles of the Ensemble who have mostly concentrated on drama prior to this.

What is it about this show that resonates with you/do you connect with?

Its celebration of the awkwardness and anxiety that lives within us all.

How would you describe your directing style?

I hope that it's highly collaborative (though I'm the last person who can actually answer that!). I always try to be prepared enough so that we've always got a plan to fall back on but open enough to ensure that the inventiveness of the rehearsal room isn't dampened.

In bringing *Sense and Sensibility* to life, what are your main intentions/concepts?

To create a piece that celebrates theatrical storytelling and that speaks to its audience about the importance of speaking from your heart.

In briefing your creative and technical team/designers, what key requests did you make?

When Ailsa Paterson and I started the process we talked a lot about creating a space that could reflect the period of the play without getting trapped by it. I also asked her to make a space that would challenge the actors to be inventive and encourage us to find 'lo fi' solutions.

Please finish this sentence... audiences who attend *Sense and Sensibility* will.....?

Go home with a spring in their step.

What are your favourite moments in this show?

I have no idea yet! I'll tell you after it opens. I can safely say it is the first time I've used Richard Marx and The Clash in the same show . . . that's kind of fun!

How would you describe the theatrical style of this production?

Silly. An amalgam of farce, the raw / poor theatre style that Neil Armfield pioneered at Belvoir and English comedy of manners.

Would you like to have lived in English society in Jane Austen's time? Why/why not?

Not at all! The gender politics were messed up. The class system was a nightmare and many were taken advantage of for the benefit of a few.

Q & A

With Geordie Brookman – Director

Is there anything about the gentility of this era that you think we could benefit from today?

I think we could use a bit of their connection to literature and appreciate how important contemplation can be.

Do you have any favourite quotes from the script?

'A cottage, a cottage, a cottage' (it'll make sense after you see it)

Theatrical Style and Genre

STYLE AND GENRE - Silly. An amalgam of Farce and the raw/Poor Theatre style, pioneered by Neil Armfield at Belvoir and English Comedy of Manners. It is an ensemble driven show. Jane Austen's story is described as being written in the genres; Satire, Romance and Coming of Age.

FARCE - The word farce derives from old French, meaning 'stuff' or 'stuffing' and may have originated in the comic interludes of medieval French religious plays serving as light-hearted stuffing in between more serious drama. Historically, the term meant a literary or artistic production of little merit. Farce is a type of comedy that uses absurd and highly improbable events in the plot. Situations are humorous because of their ludicrous and often ridiculous nature. The choice of setting is a key factor in farce, as the protagonist is sometimes at odds with the environment. Often the central character in a farce does not (or should not) belong in the place of the action. The audience will only accept the situation if they follow the conventions previously established. But characters in a farce can also quite logically belong in the setting they are placed in.

<http://www.thedramateacher.com/farce/>

POOR THEATRE – The “look” of the State Theatre Company's *Sense and Sensibility* certainly isn't “poor” – however the directorial conventions followed come under this definition. Grotowski coined the term ‘poor theatre’, defining a performance style that rid itself of the excesses of theatre, such as lavish costumes and detailed sets (hence ‘poor’). Poor Theatre pieces centre on the skill of the actor and are often performed with only a handful of props. As a director, Grotowski preferred to perform works in non-traditional spaces such as buildings and rooms, instead of mainstream theatre houses with traditional stages. Typically, the audience was placed on many sides of the action or in and amongst the action, itself. Acting in the style of Poor Theatre places emphasis on the physical skill of the performer and uses props for transformation into other objects, sometimes of great significance.

<http://www.thedramateacher.com/poor-theatre-conventions/>

SATIRE is a style of writing that intends to ridicule and point out society's flaws. This ridicule is often masked in humour. When using satire, the writer's intention is to expose what she thinks is a “problem” in society. This “problem” could be popular or political. The point of satire is not only to expose but also to initiate change. The writer sees a problem and wants it corrected. Humour is an effective way to expose flaws because it is generally received better than direct comments.

<https://writingexplained.org/grammar-dictionary/satire>

Theatrical Style and Genre



PHOTO - SIA DUFF © 2018

COMING OF AGE -

Many realistic stories depict their protagonist growing up or coming of age. The coming-of-age stories typically trace the protagonist's growth from a self-absorbed, immature individual into an expansive, mature human being concerned with the welfare of others, and his/her place in the world scheme. In good realistic fiction, the character possesses a clearly defined personality and exhibits growth during the course of

the story. Their growth of self-awareness usually comes with struggling, pain, and even suffering.

Watch Mrs Brown's Lesson on Coming of Age Stories: <https://www.youtube.com/watch?v=QGUTeqBiIPg>

A COMEDY OF MANNERS is a play concerned with satirising society's manners. A manner is the method in which everyday duties are performed, conditions of society, or a way of speaking. It implies a polite and well-bred behaviour.

Comedy of Manners is known as high comedy because it involves a sophisticated wit and talent in the writing of the script. In this sense it is both intellectual and very much the opposite of slapstick, which requires little skill with the script and is largely a physical form of comedy. In a Comedy of Manners however, there is often minimal physical action and the play may involve heavy use of dialogue.

A Comedy of Manners usually employs an equal amount of both satire and farce resulting in a hilarious send-up of a particular social group. Most plays of the genre were carefully constructed to satirise the very people watching them. This was usually the middle to upper classes in society, who were normally the only people wealthy enough to afford going to the theatre to see a comedy of manners in the first place. The playwrights knew this in advance and fully intended to create characters that were sending up the daily customs of those in the audience watching the play. The satire tended to focus on their materialistic nature, never-ending desire to gossip and hypocritical existence.

<http://www.thedramateacher.com/comedy-of-manners/>

Theatrical Style and Genre



[HTTPS://WWW.HISTORYTODAY.COM/RICHARD-CAVENDISH/REGENCY-PERIOD-BEGINS](https://www.historytoday.com/richard-cavendish/regency-period-begins)
PRINCE REGENT, GEORGE CRUIKSHANK, 1816

THE REGENCY PERIOD

- The Regency in Great Britain was a period when King George III was deemed unfit to rule and his son ruled as his proxy as Prince Regent. On the death of George III in 1820, the Prince Regent became George IV. The term Regency (or Regency era) can refer to various stretches of time; some are longer than the decade of the formal Regency which lasted from 1811–1820.

The period from 1795 to 1837, which includes

the latter part of the reign of George III and the reigns of his sons George IV and William IV, is sometimes regarded as the Regency era, characterised by distinctive trends in British architecture, literature, fashions, politics, and culture. It ended in 1837 when Queen Victoria succeeded William IV.

Once in power in 1811, the Prince Regent was discouraged from making decisions regarding official governing business and issues involving war. Instead, the Prince Regent spent his time indulging in excesses. He spent more money than the Treasury could cover on building projects and lavish parties, thus leaving the burden of restocking the debt to the people he ruled. He was a great patron of the arts and literature. His reputation for excess and self indulgence likely lead to Jane Austen's dislike of him.

<https://www.historytoday.com/richard-cavendish/regency-period-begins/> <https://www.janeausten.org/regency-period.asp>

Pin Interest page on the Regency Period - Pinterest Link –

The Regency Era - <https://www.pinterest.com.au/explore/regency-era/?lp=true>

Themes

MARRIAGE AND CLASS

In *Sense and Sensibility* the characters are from the middle and upper classes. In this time of history inherited property was passed on from man to man. Women might be born into money, but this was not always how things remained. The only way for a woman to ensure her security was through marriage. We rejoice with the Dashwood girls when they find the men they are going to marry. We know that they will be ok.

Video Clip Link on Class and Marriage and source of information for text above

<https://www.bl.uk/romantics-and-victorians/videos/jane-austen-class-and-marriage>

LOVE

Love brings happiness but it can also be painful. In *Sense and Sensibility*, Austen explores the exhilarating side of this emotion through to devastation and pain. The search for love drives the characters. At first finding love is not easy but in the end, it is shown that pure and ideal relationships are possible to find. The Dashwood girls need to kiss a few frogs and endure hurtful experiences before they find their men. This story is pure and romantic. Edward – Miss Dashwood... you must allow me to tell you how ardently... I am sensible of the impropriety... from the moment I first saw you... (sinking to his knee) Oh Elinor, if I loved you less I might be able to talk about it more.

HOME

Losing the family property is one of the traumatic events addressed in *Sense and Sensibility*. The Dashwoods move into a cottage and they work together to make it cosy and a place to call home. Even though the building is not as grand as they are familiar with, they have each other, they make memories there and it contributes to keeping the Dashwood sisters together. As Robert Ferrars says in Hamill's script, For my own part, I am excessively fond of a cottage; there is always so much elegance in a cottage. If I had money to spare, I should build a cottage, and have all my friends visit me. In my cottage. I advise everybody I see to build a cottage.

FAMILY

Families come in different shapes and sizes and in *Sense and Sensibility*, audiences are shown that not all of the Dashwood family are loyal and loving. However, despite losing their monetary support and means, the Dashwood women are rich with love and support for each other. The women bond together and the audience is shown that there is power in the bonds between sisters and their mothers.

Themes

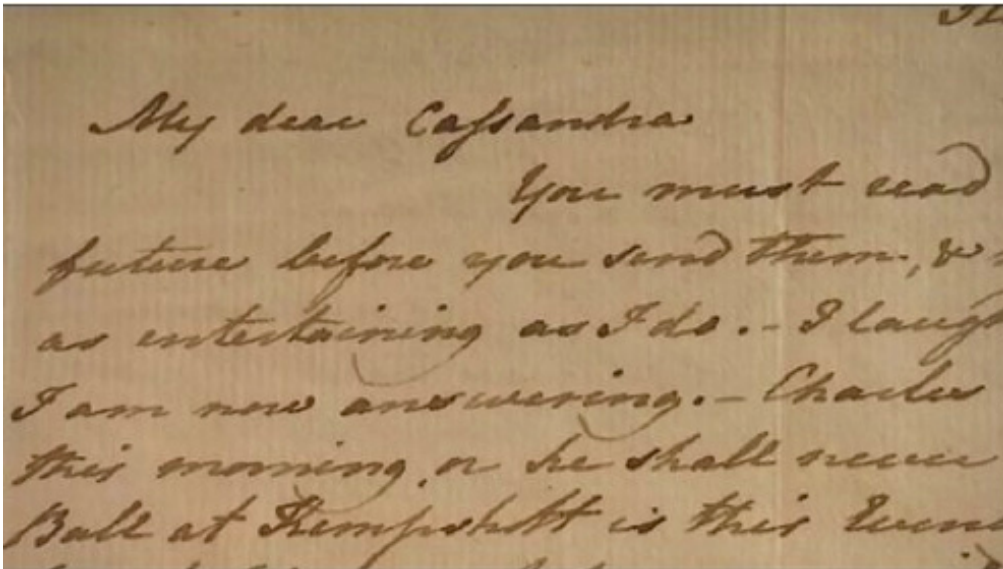
GOSSIP

They say if there was an eighth deadly sin, it would be gossip. Over time it has caused pain for many but has also been used for political gain and social influence. People can manipulate gossip for their benefit. The Gossips in Hamill's version of *Sense and Sensibility* are a device that gives the audience further insight into what is going on in the lives of the characters. They are a physical manifestation of the intensity and power of word of mouth and Chinese whispers. Gossip resolves and initiates conflicts within the plot. It can be both positive but mostly negative. In the 1890's in England a person's reputation, was everything - followed by social status, marriage and relationships. The Dashwood girls are extremely vulnerable to gossip.

Marianne – "All she wants is gossip, and she only likes me because I supply her with it".



Excerpts from Jane Austen Letters



LETTER FROM JANE AUSTEN TO HER SISTER CASSANDRA

No indeed, I am never too busy to think of *S & S*. I can no more forget it, than a mother can forget her sucking child; & I am much obliged to you for your enquiries. I have had two sheets to correct, but the last only brings us to *W[illoughby]*'s first appearance. Mrs. K. regrets in the most flattering manner that she must wait till May, but I have scarcely a hope of its being out in June. —Henry says he will not neglect it; he has hurried the Printer, & says he will see him again today. —It will not stand still during his absence, it will be sent to Eliza. [...] I am very much gratified by Mrs. K.'s interest in it; & whatever may be the event of it as to my credit with her, sincerely wish her curiosity could be satisfied sooner than is now probable. I think she will like my *Elinor*, but cannot build on any thing else.

JANE AUSTEN, IN A LETTER TO CASSANDRA AUSTEN, THURSDAY, APRIL 25, 1811

You will be glad to hear that every Copy of *S. & S.* is sold & that it was brought me £140 besides the Copyright, if that should ever be of any value. — I have now therefore written myself into £250 — which only makes me long for more. — I have something in hand — which I hope on the credit of [*Pride and Prejudice*] will sell well, tho not half so entertaining.

JANE AUSTEN, IN A LETTER TO FRANCIS AUSTEN, SATURDAY, JULY 3, 1813

To read more of Austen's letters go to <http://www.pemberley.com/janeinfo/brablets.html>

Quotes from Hamill's Adaptation

GOSSIP 2 – *The Miss Dashwood's are highly thought of throughout all the country. I think! Elinor Dashwood is said to possess a strength of understanding, and coolness of judgement, and yet an affectionate disposition. Marianne Dashwood is a lively enough girl, eager in all that she does. I should think any young man who made a connection with the Miss Dashwood's should have little reason to regret it.*

MARIANNE – *All she wants is gossip, and she only likes me because I supply her with it.*

FANNY – *You know, it is quite burdensome to have such very very high potential as our Edward does.*

WILLOUGHBY – *Queen Mab is still yours, Marianne. I shall keep her only til you can claim her for your more lasting home.*

MARIANNE – *Indeed, this is almost the greatest happiness imaginable!*

EDWARD – *I am to rise high in the world but I must have no profession – that would be too common.*

EDWARD – *"What is a man, If his chief good and market of his time/Be but to sleep and feed? A beast no more" that's from Hamlet.*

MRS JENNINGS – *Poo, I am sure she will not object! On the contrary, she will think me very fit to procure you both a bevy of eligible London bachelors!*

MRS JENNINGS – *It is a fine thing to be young and handsome – or so I do think. I was never handsome, but I was young once, or so I seem to remember.*

COLONEL BRANDON - *Miss Dashwood, I may be able to offer comfort – no, not comfort, but I may be able to relate some – history about Mr Willoughby which may bring... clarity.*

DOCTOR – *Miss Dashwood (he takes the bowl) – I would prefer if you would send a man in. I cannot have you fainting.*

Quotes from Jane Austen's Novel - <https://www.goodreads.com/work/quotes/2809709-sense-and-sensibility>

Q&A With Six of the Cast

DALE MARCH - COLONEL BRANDON AND JOHN DASHWOOD.

What were your initial impressions of your characters and how would you describe their relationships with others in the story?

Being such a classic story, it is very difficult to allow yourself to receive a fresh first impression of the characters from the script. Austen gives very specific indications for who the characters are through their behaviour and the way others talk about them. The first task is listening to what the author has created. This is particularly the case with Brandon. John is more of an enigma. He is clearly easily influenced by his wife, Fanny, but the creative choice is about how reluctant or complicit that relationship is. Thus far, I have discovered that the most useful choice to honour the flavour of the production, is to consider John and Fanny as a well functioning pair of social elites. I have become more aware of John's extreme oblivion to the needs and feelings of others throughout the process of rehearsal.

What is it that makes you connect with your characters the most?

The most pleasurable thing about these two characters is the search for their differences. Brandon is deeply sensitive to the needs and suffering of others. His weakness is that he believes he knows what is best for others. I think his efforts to protect those he cares for is genuine, but his breed of noble reticence comes at a price. John, on the other hand causes pain to his family with an oblivion of exquisite proportions. Though there is no malice in him, his perception of the world is so narrow, that he is able to enjoy terrific quietude in the midst of the deep suffering of others.

What processes have you gone through to bring them to life?

As rehearsals continue, the search for character is still very much alive. Vocal and physical experimentation continues as we try to find the truly satisfying specificity of characterisation. There are two primary criteria for me in terms of this satisfaction. Firstly, it is important for the audience that the two main characters I play are clearly delineated. Secondly, I hope to feel that I am not repeating myself as an actor. This second criteria is a little harder to satisfy. Dramatic writing often falls into archetypes and the challenge is to find a new relationship to the archetype each time you encounter it.

Michael Chekhov offers many approaches to character which I find to be useful. Three that I continue exploring in this process are Imaginary Body, Qualities of Movement and Imaginary Centres.

As an example, taking the indications from text, I intuitively decided that it would be appropriate to find a high centre of movement for the emotionally distant John and a low centre of movement

Q&A With Six of the Cast

for the military Brandon, who values people's actions far more than their words. The specificity of these centres is the consequence of experimentation. If a colourful spinning centre above my head makes me feel too spaced out, then I try bringing the centre into the ridge of the nose and give it a quality of floating. This exploration ultimately gives me a series of options that feel like they serve the function of the character and begin offering me organic impulses for behaviour that I could not have intellectually uncovered. I usually resist attempting to manipulate vocal characterisation, opting to trust that some vocal quality will naturally follow on from the physical and behavioural choices I make. But in this piece I was inspired by a voice I heard online introducing a Shakespeare lecture. Although I am not attempting to mimic the voice I heard, it has given me license to be bolder than I would have been.

What are your character's objectives and what have been some challenges in the process of bringing them to life?

Brandon is a romantic at heart. He has suffered deep loss in his life and lives with painful personal regrets. Despite having resigned himself to a life of bachelor-hood, the longing for the rush of energy that romantic love brings is still pumping just below his stoic surface.

John does his best to see a world in which the rules and strictures of society can smooth all discomfort and uncertainty. If he has a goal in life, it is to live out his time with minimal discomfort of any kind.

The primary challenge is in clearly differentiating character without reducing the work to characterisation.

Q&A With Six of the Cast

CAROLINE MIGNONE - MRS. DASHWOOD / ANNE STEELE / GOSSIP / DOCTOR

Who are your characters and is there anything that endears you to them?

Mrs. Dashwood understands very well that to ensure that all of their future lives prosper and thrive it is vital that her daughters make good marriages to men with comfortable incomes. This is of paramount importance for a woman of diminished circumstances in the Regency period as women rarely had any means of financial support and security. Wealth and position equals power. Marriage is transactional. For the Dashwood girls, with their father gone and only a small income a year on which to live (thanks to the damning calculations encouraged by Mrs John Dashwood!), it becomes necessary for Mamma Dashwood to help nurture the relationships of both Marianne and Elinor to Willoughby and Edward. They are all at the mercy of a strict social structure bound not only by the expectations of their sex but also of their class.

Mrs. Dashwood possesses a romantic temperament which I think is instrumental in shaping her thoughts on love and happiness. Sharing a similar sensibility to her daughter Marianne, she too would prefer to follow the dictates of romantic novels rather than the tiresome economic realities of the society they endure, of which Elinor is constantly reminding them, though possibly never with the same degree of disregard as Marianne does which inevitably spirals into melancholic misery for her following the sudden betrayal of Willoughby. It is clear that Mrs. Dashwood loves and adores all her daughters. It is clear they are bonded by a deep sense of love and mutual respect. I admire and honour Mrs. Dashwood's fierce devotion to her daughters and her passion towards sentimentality. She is a wonderful, warm character to play.

In respect to Anne Steele, it is so easy to simply dismiss her as a frivolous and tactless embarrassment, particularly to her sister Lucy. However, considering what possibilities in life, or lack thereof, Anne was subject to, I found something possibly a little more tragic. The Steele sisters, like the Dashwood girls, are also of limited financial means and are beholden to the patronage of Mrs. Jennings and the Middleton's and their access to 'society'. Left with a potential future empty of marriage and children, woman of a certain age and without means, were often forced to rely on the charity of their families. They were often the family members left duty bound to care for ailing parents, care for the children of siblings etc. Anne also had to endure the constant abuse from her sister Lucy who viewed Anne rather more of an impediment in her quest to manipulate and foster a path for herself into higher society. Anne's boisterous enthusiasm and I think genuine curiosity of others and life, may be an attempt to block out a much harsher reality. Anne I really do just adore! She takes so much delight in every situation and has a genuineness inside her that is endearing. A joy to play.

How would you describe your characters' relationships with others in the story?

Mrs Dashwood enjoys the love and respect of all in the story apart from possibly Fanny. Mrs.

Q&A With Six of the Cast

John Dashwood views her and her daughters, particularly of course Elinor, as a clear threat to the upward advancement and mobility of her brother in polite society. Dearest Anne on the other hand, receives very little respect or attention from anyone in the story. Her devotion to a phantom Doctor a sad fantasy to simply fill a void exposed to deep loneliness.

What processes have you gone through to bring them to life?

I usually work from the inside out. I find that developing a clear and fulsome interior life for my characters from the very beginning, building a history for them from information garnered from the text and from other characters, creating a life for them from events in their immediate past as well as designing a possible future for them, lays a wonderful foundation for me to work from in rehearsal. From there the particular physical and vocal qualities peculiar to the character almost arrive intuitively, naturally. In this particular production we have also been fortunate to have access to a wonderful vocal coach who has helped us find the Regency voice. We have collectively decided that all the Gossips live in the world of High RP (think the Queen), Mrs. Dashwood I have placed very close to that without adhering to the unique quirks that can be heard in High RP. Anne is someone who is trying terribly hard to sound very, very proper but never quite hits the mark while often getting entire pronunciations wrong. She also has a slight speech impediment and far more variation in pitch which allows her more free and loose quality which also corresponds to giving her a much more freedom physically. Anne is light and free and rather undisciplined in her body, as in character - more of a 'dabber'. Mrs. Dashwood is far more deliberate and efficient in her physicality, far more earthed and grounded. As a Chorus, the Gossips physicality is very deliberate but minimal, their attention feeding always into the story. They almost seem to gather from the shadows.

Rehearsing in similar costuming and the characters shoes also assists enormously in helping to expand on character traits.

What are your character(s) objectives in life?

Mrs. Dashwood's clear objective in life is to facilitate good marriages for her daughters and as such secure a comfortable future for herself and her younger daughter Margaret.

Anne Steele's objective, which I think she simply adopted from Lucy, is to possibly have a chance at manifesting a better life for herself and her sister.

The Gossips objective is the spreading of rumour.

What are some of the challenges you have faced?

This is a particular active piece and requires us all to be alert to the action on stage at all times, whether in the scene or backstage. All of us contribute in the transitions between scenes so my biggest challenge I think may be remembering which door to enter through with which piece of furniture and when! Panic has no place in this production!

Q&A

With Six of the Cast

Are there any lines from Hamill's script that you are particularly fond of?

John Dashwood: "..... I see the natural anxiety upon your faces, but do not worry - there is no material danger to Fanny's health, although she suffers severely, the angel!" I love this line, not simply because as we know Fanny is anything but an angel, but the particular way in which Dale delivers this line never fails to delight me utterly.

Q&A With Six of the Cast

RASHIDI EDWARD - JOHN WILLOUGHBY/THOMAS/GOSSIP

What were your first impressions of John Willoughby and how have your impressions changed throughout the rehearsal process?

I thought he was selfish, careless of the way he treats the women he engages with and seems to not have any principles at all. Over time, however, I've come to find the reasons for some of them. For instance, the reason why he's selfish is simply the fact that he feels like it's the only way to survive in the world he's living in, also he's just like many human beings, we may pretend/lie that we are not selfish but deep down we are, so in that aspect he's just like everyman. He believes in everyman for himself.

What do you like about this character?

I just like the way he talks and how he always seem to find a way to get what he wants.

Do they have any qualities that aren't wholesome?

Selfishness and deceitfulness.

What processes have you gone through to bring them to life?

Like all the characters I have portrayed so far, I usually write a back story for them and then include their moments in the play as parts (certain moments in their life story) of the story. Then with character development I would begin with the way they talk but with Willoughby I started on his physical aspects, how he holds himself in public and in private and also how he walks, how he uses his hands, fingers etc...

Vocally it's been a bit challenging, it's worrying speaking with an accent and whether the audience will buy it or not.

What are Willoughby's objectives in life?

To be loved, to be happy and this comes with being wealthy

What are some of the challenges you have faced in bringing him to life?

I will have to say maintaining the accent on certain phrases.

Do you have a favourite line from the show?

"My name is John Willoughby". It's a silly reason really I just love the pride in his voice when he introduces himself to the Dashwood's. Whereas when introducing myself I would simply say "I'm Rashidi" or just "Rashidi" even if I say "my name is Rashidi" there's always lack of pride in it. Tells me something about that period

Q&A With Six of the Cast

RACHEL BURKE - MARGARET/ LUCY STEELE/GOSSIP

Who are your characters and is there anything that endears you to them?

I love Margaret's desire to be part of the grown up world and taken seriously. I can remember that feeling so distinctly from when I was about her age. It's also very fun to enter the headspace of a young person surrounded by adults and dreaming up the way she interprets the world around her.

Playing Lucy is a great contrast to Margaret because while Margaret was born into a life of privilege, Lucy is a real fish out of water aspiring to be part of that class. She is incredibly determined and will stop at nothing to get what she wants.

How would you describe their relationships with others in the story?

All of Lucy's relationships in the story are defined by her determination to climb the social ladder. As a result she seeks to please people who are of use to her. Her closest relationship is with her older sister Anne who she finds insufferable, and the true nature of her engagement with Edward is revealed at the end of the play.

What processes have you gone through to bring them to life?

I have been exploring the bouncy, bounding and energetic qualities of Margaret. She's like a puppy who wants to be in the middle of the action all the time. She is still growing into her body and is yet to fully subscribe to the ways she is expected to hold herself physically. Margaret gets to be fairly physically impulsive in a way that would be considered unacceptable if she were older. I am also exploring the pitch of my voice and making it higher than I would speak naturally because she is a young character.

On the opposite end, Lucy is so conscious of the way she presents herself to society. Her image and the way she carries herself is everything. She is very conscious of appearing to be a natural fit in these social circles. She is physically very controlled and tries to achieve everything very delicately and with great consideration. Our accent coach has been very helpful in exploring Lucy's vocal quality. At the moment I am playing with a heightened RP that sometimes sounds a bit awkward or forced. The idea being that this is not natural to Lucy but a kind of voice she has deliberately tried to emulate. This accent has a wonderful clipped quality that can be very useful for making language very cutting whilst under the guise of being terribly polite.

What are your character(s) objectives in life?

Lucy is determined to marry into money. At the time the story takes place, there were very few occupations available to women and none of these were very profitable. The only way for a woman to advance socially and ensure her financial security was to marry into wealth. At a time where women had very limited rights and marriage was more often than not a kind of business transaction, it makes absolute sense that Lucy would pursue her engagement with such determination. I think Margaret aspires to be one of the greatest romantic novelists of her time.

Q&A With Six of the Cast

What are some of the challenges you have faced?

Playing multiple characters poses a unique and fun challenge. Most of the scenes in this play are very short which means you don't get the time to really settle into a scene or a character in the way you might in other plays. Both of these challenges mean you have to be very specific in your choices and attack everything with great clarity.

Also I will be playing some music live in the show and that always makes me nervous.

Do you have a favourite line from the show?

Probably when Fanny says, "Edward, there is ink on your face." I love this line because it's a glorious moment of tension that cuts through what has been a scene of great tenderness and intimacy.



PHOTO - SIA DUFF © 2018

Q&A With Six of the Cast

LIZZY FALKLAND - FANNY DASHWOOD, MRS JENNINGS AND GOSSIP.

What were your first impressions of your characters?

Fanny is an absolute snob! Money, prestige and reputation are paramount to her. Any threat to these is a serious matter indeed. She holds on to the mask of civility tightly but can be cutting and ruthless at the same time. - Mrs Jennings has a heart of gold but is certainly not the soul of discretion. She thrives on gossip and innuendo and loves the thrill of match making. Loud, boisterous, generous and fun loving.

Is there anything that endears you to these women?

Fanny rules the roost in her marriage. She is the ideas woman in the relationship. She can be frank and cutting whilst preserving a facade of social niceties. Great fun to play!

Mrs Jennings is large and loose in comparison with the tightly held Fanny! She is well meaning, warm hearted and generous.

Do these women have any not so wholesome qualities?

Fanny is pretentious and judgemental. She cares about money and social standing more than the feelings and wellbeing of others. Mrs Jennings' kind nature and genuine interest in people can be overbearing and just too much! She leaps before she looks and is often too pushy. She loves a bit of gossip and intrigue and always has to have her finger on the pulse (but often misreads and misses the 'truth').

How would you describe their relationship with others?

Fanny sees everyone without money or connections as threat to her family. She manipulates and 'plays' the Steele sisters to keep the Dashwood sisters perceived threat at bay. Mrs Jennings would be match maker to the world!

Q&A With Six of the Cast

What processes have you gone through to bring these characters to the stage and what are their objectives?

This seems to be more an 'outside in' play so far. We are putting a basic shape on the play in terms of blocking then refining and detailing. Playing multiple roles requires vocal and physical shifts literally at the drop (or putting on) of a hat. Having a strong 'hook' in vocally and physically feels the best way to tackle these shifts. Accent, cadence, pitch and rhythm are great ways to delve into the inner workings of a character. Physicality of the characters again is a great way to explore the inner landscape of a character. What are the qualities of movement with the character? Do they lead with a particular part of the body? Are they spatially aware? How do they 'hold' themselves? You can tell a lot about the psychology of a person by the way they walk, move, and inhabit space. Fun to play with social strictures of the day too, in terms of class, etiquette etc in relation to vocal and physical choices for the characters.

Fanny's objectives are to preserve her money, prestige and family name.

Mrs Jennings' objective is; to "find a good husband for very decent girl in the county!"

Do you have any favourite lines from the script?

Jennings: "Colonel, d'you prefer boiled fowls or veal cutlets...". Gets me 'into' Jennings straight away (vocally, physically, psychologically). Large, expansive, fruity.

Fanny: "Edward. You have ink on your face". Again a great hook in for character. Clipped, tight, held.

What are some of the challenges you have gone through to bring your characters to life?

Every show brings its unique challenges. Skipping from one character to the next (sometimes in the same scene) requires being able to shrug off one role and jump straight into another at lightning speed. It's great fun!



Q&A With Six of the Cast

ANNA STEEN - ELINOR DASHWOOD

How would you describe Elinor Dashwood and what is it that endears you to her?

I had already read Jane Austen's Sense and Sensibility, before I read our adaptation and I loved her character in the book and I also love her in Kate Hamill's adaptation. She is such a beautiful soul with such a powerful inner life, always putting other people before herself whilst suffering cruelly underneath and I love that she wins happiness in the end. I also especially love her relationship with her sister Marianne, the unconditional love they share is something very special. She is the "sense" part of "Sense and Sensibility". I love Elinor's awareness of others and what may be going on for them, she's astute, observant, heartfelt and sincere. Her heart is so pure and she really wouldn't hurt a fly.

Does Elinor have any qualities that aren't wholesome?

I think Elinor's only weakness is her self deprecation and the fact that she always puts others before herself and so therefore she suffers in silence very severely, she really does cop a lot of other people's troubles in this play and has to hold onto all of that whilst also hiding her own heartache. She is long suffering.

How would you describe her relationships with others in the story?

Elinor has a wonderful relationship with her family, they are very close and she loves them even above herself. She has a wonderful friendship with Colonel Brandon, she has an awkward but loving relationship with Edward and with the other characters she always tries to be civil and respectful even if sometimes they don't really deserve her respect!

What processes have you gone through to bring them to life?

Well first of all we have English accents so that helps with the vocal development of the character. Elinor is simple Received Pronunciation as is the rest of the Dashwood family. Secondly we are dressed in period Regency costumes so they dictate much of how we move physically. The manners of the time also feed into the physicality of the characters, touching is very specific and sometimes taboo and bows and curtsies are an expected part of communication between the sexes. Apart from vocally and physically I have simply worked hard to delve into the psychology and the heart of Elinor to bring her to life in the most honest and true way that I can. As a character she deserves that.

What are Elinor's objectives in life?

To ensure the happiness and comfort of her family.

And should she be so lucky, perhaps to fall in love and share her life with someone she adores.

Q&A With Six of the Cast

What are some of the challenges you have faced?

The greatest challenge for me is maintaining Elinor's integrity when there is so much hilarity ensuing all around her, she really is the straight character of the play so I have to remain true to her rather than be tempted to be funny too. If I did that I would destroy her character I think. Also I have to keep a straight face when others are being quite ridiculously funny and that isn't always easy!!!

What are some of your favourite lines from the show?

I have so many favourite lines, it is full of brilliant wit, Austen was a very clever writer and Kate Hamill has distilled that wit so beautifully. I don't think I can pick only a few.

One of my favourite lines from the book though which helps me with how Elinor responds to Robert Ferrars is : '...she did not think he deserved the compliment of rational opposition'.

It's such a great line to encapsulate how utterly ludicrous the man is. In the play all Elinor gets to say in response to him is 'Indeed'. Elinor says 'Indeed' a lot, it is easier I suppose than expressing how she truly feels!



REHEARSAL PHOTO - SOPHIE POTTS

Design Notes

Joyful, full of colour

Fast transitions/scene changes thus the flat floor

Highly physical show

Permanent fixtures are feather chandelier and piano which the ensemble will play

Heightened colour palette in set but more realistic/naturalistic in costume.

Pull out screens to help separate the space

Transitional ideas to create laneway gardens

Festooning for ball scene

Space behaves in a hyper version of a period piece

1811-1820 - Regency Period. Furniture heavy.

Soundtrack of show will have rearranged piano-like pop songs

Apron front costumes will go over the base gossip costume

Costume rack will be on stage



Musical References

There is a number of modern day songs that have been arranged by Stuart Day for this production of *Sense and Sensibility*. Here are some you might recognise...

London Calling	The Clash
The Day You Went Away	Wendy Matthews
Take On Me	Ah Ha
Tainted Love	Gloria Jones / Soft Cell
Love Will Tear Us Apart	Joy Division
Under Pressure	Queen / David Bowie
Right Here Waiting For You	Richard Marx
Friday on My Mind	Easybeats



PHOTO: SYNDICATION INTERNATIONAL

Q&A

with Geoff Cobham - Lighting Designer

What are the main concepts behind your lighting designs for *Sense and Sensibility*?

Big bold colour choices and snappy transitions

What is the purpose of lighting in theatre?

Theatre Lighting is a tool for the creative team to focus the audience's attention and provide tone and texture to the design. It can enhance the colours of costumes and sets and create an atmosphere. It also assists with defining location and in transitions.

What are some of the lighting effects or types of lights you will use?

In Sense and Sensibility the main lighting effects will be provided by colour. I intend to use rich colours to create a heightened almost cartoon environment. LED colour wash units will help me get the depth of colour.

What do you hope to “visually communicate” to your audience with your designs?

I hope to make the characters visually “pop” out of the set. The actors should be the brightest thing onstage

Could you summarise the process you go through to bring a lighting design to the stage?

- *Read the Play*
- *Meet with the Director and Designer*
- *Watch rehearsals*
- *Develop a Cue Synopsis*
- *Draft a Lighting plan*
- *Create a lighting list*
- *Liaise with tech team and Production Manager about hire of extra gear and any onstage or in set fittings (we call these “Practicals”)*
- *Watch the first run through*
- *Complete final lighting plan*
- *Attend the bump in where lights are hung*
- *Focus the lights with the tech team*
- *Plot the lighting in collaboration with the Director and Designer. (This is where the lighting looks or states are recorded into a computer so they can be played back during the show)*
- *Adjust the lighting at the Tech rehearsal, Dress Rehearsal and Previews.*
- *Provide an updated plan*

Q&A

with Geoff Cobham - Lighting Designer

If someone wanted to become a lighting designer, what advice would you give them?

Volunteer at a local theatre company or at school and keep trying things till it looks good!

Technology is advancing at a rapid pace...

What do you think we will be able to achieve with theatre lighting in the future?

Theatre Lighting has been reasonably stable, we still use lights that are basically the same as they were in the 1960s. The big changes have been moving or intelligent lighting and the addition of LED. I suspect all lights will be LED and perhaps will become more like Projectors, enabling you to apply images, texture or colour to every part of the stage.

What do you like about working with theatre lighting?

Light is never ending wonder to me and I never tire of exploring the possibilities. Theatre is also full of like minded people and is truly a bit like a big family.

Geoff Cobham's Website - www.bluebottle.com.au

Vocabulary from Jane Austen's Novel

ABSTRUSE: Obscure or difficult to understand.

Chapter 19: "“But I had no inclination for the law, even in this less abstruse study of it, which my family approved.”"

CLAMOROUS: Confusing and loud noise.

Chapter 32: "The calm and polite unconcern of Lady Middleton on the occasion was a happy relief to Elinor's spirits, oppressed as they often were by the clamorous kindness of the others."

COUNTENANCE: A person's face or facial expression.

Chapter 26: It was late in the morning before they returned [home]; and no sooner had they entered the house than Marianne flew eagerly upstairs, and when Elinor followed, she found her turning from the table with a sorrowful countenance, which declared that no Willoughby had been there.

COXCOMB: A vain conceited man or a dandy.

Chapter 24: "“Not at all — I never saw him; but I fancy he is very unlike his brother — silly and a great coxcomb.”"

DISSIPATED: Intemperate in the pursuit of pleasure.

Chapter 31: "“His character is now before you — expensive, dissipated, and worse than both.”"

ENTREAT: Ask someone earnestly or anxiously to do something.

Chapter 44: "Miss Dashwood, for half an hour — for ten minutes — I entreat you to stay."

GENTILITY: Social superiority demonstrated by polite or refined manners, behavior, or appearance.

Chapter 21: Their engagements at Exeter instantly gave way before such an invitation, and Lady Middleton was thrown into no little alarm on the return of Sir John, by hearing that she was very soon to receive a visit from two girls whom she had never seen in her life, and of whose elegance, — whose tolerable gentility even, she could have no proof; for the assurances of her husband and mother on that subject went for nothing at all.

INCONSOLABLE: Unable to be comforted or consoled.

Chapter 50: "But that he was for ever inconsolable — that he fled from society, or contracted an habitual gloom of temper, or died of a broken heart, must not be depended on — for he did neither."

IRREPROACHABLE: Above criticism or faultless.

Chapter 10: "“I have three unanswerable reasons for disliking Colonel Brandon: he has threatened me with rain when I wanted it to be fine; he has found fault with the hanging of my curricle, and I cannot persuade him to buy my brown mare. If it will be any satisfaction to you, however, to be told that I believe his character to be in other respects irreproachable, I am ready to confess it.”"

Vocabulary from Jane Austen's Novel

PREPOSSESSING: Attractive or appealing in appearance.

Chapter 19: "Her manners were by no means so elegant as her sister's, but they were much more prepossessing. "

PRODIGIOUSLY: Extraordinary or remarkable in size, amount, extent, or degree.

Chapter 34: "The Dashwood's were so prodigiously delighted with the Middleton's, that though not much in the habit of giving anything, they determined to give them a dinner, and soon after their acquaintance began, invited them to dine in Harley Street, where they had taken a very good house for three months."

PROPRIETY: Conforming to conventionally accepted standards of behavior or morals (this form first appeared about 1782).

Chapter 36: "The consideration of Mrs. Dennison's mistake, in supposing his sisters their guests, had suggested the propriety of their being really invited to become such, while Mrs. Jennings's engagements kept her from home."

SANGUINE: Optimistic particularly in a depressing or difficult situation.

Chapter 1: "Mr. Dashwood's disappointment was at first severe; but his temper was cheerful and sanguine, and he might reasonably hope to live many years, and by living economically, lay by a considerable sum from the produce of an estate already large, and capable of almost immediate improvement."

SIMPERING: Smile or gesture in a coquettish, coy, or ingratiating manner.

Chapter 32: "There now," said Miss Steele, affectedly simpering, "everybody laughs at me so about the Doctor, and I cannot think why."

VOUCHSAFE: Guarantee, give, or grant in a gracious or condescending manner.

Chapter 33: "Elinor would not vouchsafe any answer."

Source - <https://www.geriwalton.com/jane-austens-vocabulary-from-sense-and/>

Things to Think About and Explore

- Compare and contrast the difference between modern dating and 18th century courtships.
- Would you like to have lived in 18th century English society? Why, why not?
- Some say Marianne “sold out” marrying Colonel Brandon. Do you think this is so? Discuss.
- The title *Sense and Sensibility* tells us much about the characters in the story, how are these qualities represented throughout?
- The characters of the Gossips are Kate Hamill’s new addition to Austen’s story. In what ways did gossip feed and guide the events unfolding in the show?
- Create a character arc for Marianne Dashwood. How does she change throughout the story?
- Do you think the Dashwood sisters’ father did enough to provide for his wife and daughters?
- What are the differences between Willoughby and Colonel Brandon? Compare and contrast the two characters.
- Do you think women are portrayed as being weak or strong in this production? Why is this so?
- In life is it more important to follow your heart or your head? Discuss.
- Is Willoughby truly a “love rat”? Discuss.
- Some people think that the conclusion of *Sense and Sensibility* is bittersweet. Why do you think this is so?
- What are the main differences between Elinor and Marianne? Why do you think they are so different, especially in response to losing their father and financial means?
- In *Sense and Sensibility* there are many opposites. What are some examples of these and why are they important device in this production?
- Why not try and make a recipe from Jane Austen’s time? <http://www.janeausten.co.uk/online-magazine/regency-recipes/>
- In what way is Jane Austen a woman of influence? Why do you think that people from all around the world are in love with her stories? Discuss.
- How does Kate Hamill’s adaptation differ from Jane Austen’s original story?



REHEARSAL PHOTO -

Drama Review Preparation

- Summarise *Sense and Sensibility* using descriptive language.
- What was unique about *Sense and Sensibility* compared to other shows?
- What was the plot?
- What themes were explored in *Sense and Sensibility*?
- What were the director's intentions? What evidence could you see in the show that reinforced these?
- Describe the blocking/stage movement.
- What was the playwright's intention?
- What was the historical context and background of *Sense and Sensibility*?
- Evaluate the cast's performance overall then choose individuals and write about their character portrayals. Describe how they brought their characters to life, their relationships with the audience, energy levels, physical and vocal expression, focus and character interpretation... Did they do all of this successfully?
- List any direct quotes from *Sense and Sensibility* and who said them?
- Describe and evaluate the sets, lighting, costumes, music and any other technical elements used in *Sense and Sensibility*. (Write at least 3 paragraphs on this)
- How did these technical elements, as well as the acting and direction all work together to create the final experience for the audience?
- What were some key moments in *Sense and Sensibility* and how did the audience react?
- What was the overall audience reaction to *Sense and Sensibility*?
- What might have they been thinking about or considering after leaving the theatre?
- Come up with one statement to describe *Sense and Sensibility*.
- Why/why wasn't this production successful?

Very good guide on how to review and respond to theatre;
<https://www.bbc.com/education/guides/zxs9xnb/revision>



PHOTO: SIA DUFF © 2018

More Activities

DESIGN YOUR OWN PRODUCTION OF *SENSE AND SENSIBILITY*.

Brainstorm as many adjectives as you can to describe *Sense and Sensibility*? Research all you can! Make notes.

What colours come to mind when reflecting on this production?

Make a list of all the themes and symbolism.

Who is the audience for this show?

What will your production make the audience think, feel and see?

Collect a number of images which incorporate/symbolise all of the above and stick them into a Visual Diary.

Sketch out or list your ideas.

Stick these in.

Work towards a final product and let all of the above inform your designs. Everything included should be there for a reason.

PUBLICITY

Follow the design process above and create your own *Sense and Sensibility* poster, billboard program cover or public installation.

FRONT OF HOUSE.

Following the design process above, can you create your own front of house experience for *Sense and Sensibility*?

FILM

Using the process listed above, design (create a story board) and film a one minute trailer or advertisement for your own production of *Sense and Sensibility*

SET AND COSTUMES

Following the process above, design your own set and costumes for *Sense and Sensibility*.

More Activities

WRITE AND PERFORM

In groups of 3 or 4 and using the terms on pages 29-30, write your own 2 minute script, set in the Regency Period about characters on a quest to find their future husband or wife.

Either individually or in pairs, write the next chapter in the Dashwood sister's story... What happens Next? It should be approximately one page in length.

In groups of threes or pairs, choose one of the *Sense and Sensibility* scripts below. Read through them and see how you go managing the language. If time, cast, block and rehearse, then perform.

<http://metrotheatre.com/wp-content/uploads/2016/06/MARIANNE-ELINOR-WILLOUGHBY-Script-Side.pdf>

<http://metrotheatre.com/wp-content/uploads/2016/06/EDWARD-ELINOR-Script-Side.pdf>

<http://metrotheatre.com/wp-content/uploads/2016/06/LUCY-ELINOR-Script-Side.pdf>

<http://metrotheatre.com/wp-content/uploads/2016/06/SIR-JOHN-LADY-MIDDLETON-MRS.-JENNINGS-script-Side.pdf>

<http://metrotheatre.com/wp-content/uploads/2016/06/MARIANNE-MRS.-HENRY-DASHWOOD-Script-Side.pdf>

Other Useful Links



JANE AUSTEN

LINKS TO JANE AUSTEN SOCIETIES ALL AROUND THE GLOBE

<https://jasa.com.au/links/>

<https://www.telegraph.co.uk/culture/books/booknews/6183907/Values-of-Jane-Austen-novels-are-as-important-as-the-characters.html>

<http://www.gutenberg.net.au/ebooks03/0300031.txt> Project Gutenberg's text of Virginia Woolf's essay "Jane Austen" in The Common Reader, 1925

<http://www.janeausten.co.uk/> The Jane Austen Centre in Bath

<http://elf.chaoscafe.com/austen/> The Works of Jane Austen presented by the Electronic Literature Foundation

<http://www.janeaustensoci.freeuk.com/#> The Jane Austen Society of the United Kingdom

FILMS

Sense and Sensibility adapted by Emma Thompson. Directed by Ang Lee. Emma Thompson as Elinor, Kate Winslet as Marianne, Hugh Grant as Edward, Alan Rickman as Colonel Brandon and Greg Wise as Willoughby. 1995

Sense and Sensibility adapted by Andrew Davies. Directed by John Alexander. Hattie Morahan as Elinor, Charity Wakefield as Marianne, Dan Stevens as Edward, David Morrissey as Colonel Brandon and Dominic Cooper as Willoughby. 2008

“But remember that the pain of parting from friends will be felt by everybody at times, whatever be their education or state. Know your own happiness. You want nothing but patience; or give it a more fascinating name: call it hope.”

JANE AUSTEN - *SENSE AND SENSIBILITY*

****All links included in this study guide were available and working at the time of publication. Apologies if any have been removed in the meantime.**