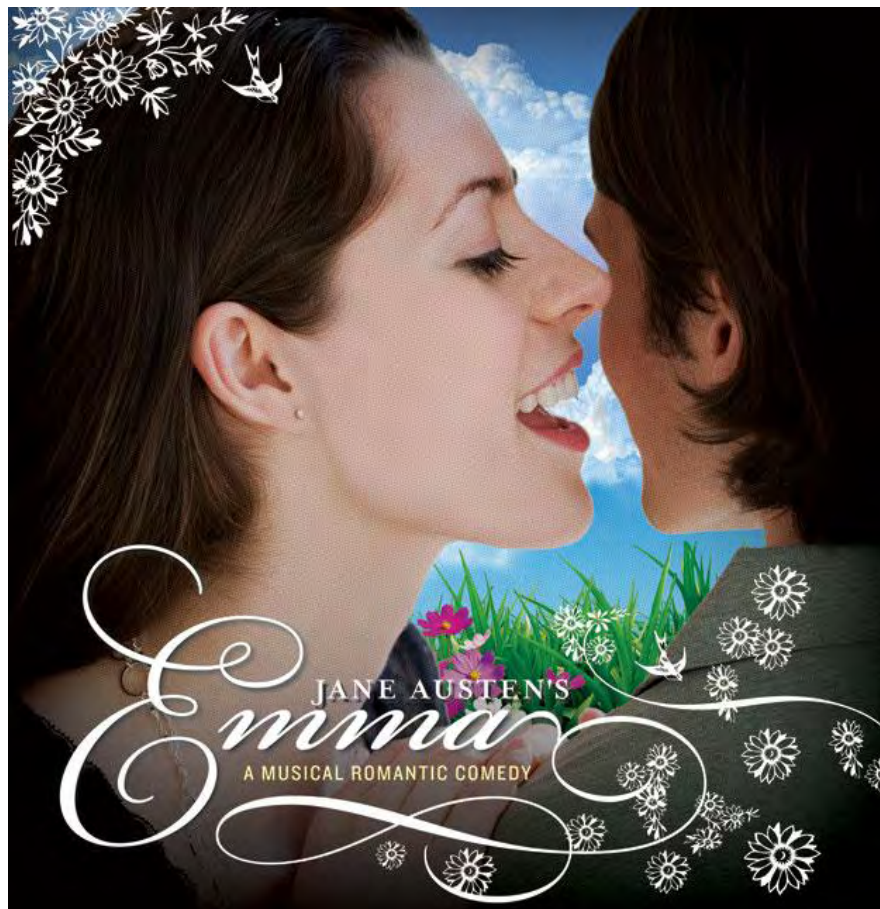


STUDY GUIDE



# THE OLD GLOBE

Presents



Book, Music, and Lyrics by **Paul Gordon**  
Directed by **Jeff Calhoun**

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**Saturday, January 15, 2011 - Sunday, February 27, 2011**

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This Study Guide was prepared by The Old Globe Education Department  
with research and activity designs by Teaching Artist, Radhika Rao.

## WELCOME

Welcome to the Old Globe. We are delighted to present *Jane Austen's Emma: A Musical Romantic Comedy*. The musical, written and composed by Paul Gordon, is based on the novel, *Emma*, written by Jane Austen in the early 19<sup>th</sup> century. This study guide is designed to provide a synopsis of the play, relevant background information as well as activities that will help your students engage with the form and content of the musical.

The study guide is divided into three main sections- 1. *History & Context*: Here, you will learn about the life and works of Jane Austen. You will also learn about the life of members of upper class English society in the 19<sup>th</sup> century, which is the subject of *Emma* and Austen's other novels. 2. *The World of Theatre*: Here, you will learn about the world of musical theatre and the growth and development of musicals from the early 1800s to modern times. We have also provided you with a list of books and online resources that you can access to learn more about musical theatre. 3. *LifeSkills*: This section includes activities that will help students relate to the characters and plot of the play and facilitate student reflections on the diverse aspects of human nature and the different life choices that individuals (including the fictional characters of the play) make in particular situations.

We look forward to welcoming you to The Old Globe for this exciting new musical adaption of Jane Austen's *Emma*.

## ABOUT THE OLD GLOBE

The internationally-acclaimed, Tony® Award-winning Old Globe is one of the most renowned regional theatres in the country, and has stood as San Diego's flagship arts institution for 75 years.

The Old Globe produces a year-round season of 15 plays and musicals on its three stages including its highly-regarded Shakespeare festival. The Globe has become a gathering place for leading theatre artists from around the world, such as Tom Stoppard, Daniel Sullivan, and Chita Rivera, among many others. Numerous Broadway-bound premieres and revivals, such as *Dirty Rotten Scoundrels*, *The Full Monty*, and *Damn Yankees* have been developed at The Old Globe and have gone on to enjoy highly successful runs in New York and at regional theatres across the country. Under the leadership of CEO/Executive Producer Louis G. Spisto, the Globe is at the forefront of the nation's leading performing arts organizations, setting a standard for excellence in American Theatre.



To find additional articles related to the play, visit  
<http://www.theoldglobe.org/tickets/production.aspx?PID=8127>



## ABOUT THE PLAYWRIGHT & DIRECTOR



**Paul Gordon** (Music, Lyrics, and Book) was nominated for a 2001 Tony Award for composing the music and lyrics to the Broadway musical *Jane Eyre*, directed by John Caird and Scott Schwartz. Mr. Gordon's musical, *Emma*, based on the novel by Jane Austen, premiered at TheatreWorks in Palo Alto in September 2007, breaking box office records. *Emma* went on to have successful runs at Cincinnati Playhouse in the Park and The Repertory Theatre of St. Louis. *Daddy Long Legs*, written with John Caird, had its world premiere at Rubicon Theatre Company in Ventura, California in the fall of 2009 where it received seven Ovation nominations including Best Musical and Best Score. It has since gone on to play TheatreWorks, Cincinnati Playhouse in the Park, The Broad Stage, Northlight Theatre, La Mirada Theatre and Laguna Playhouse. His other works include *Lucky Break*, *Death: The Musical*, *Being Ernest* and *Analogue and Vinyl*. Mr. Gordon is currently working on *Little Miss Scrooge*, a contemporary retelling of the Dickens classic. Mr. Gordon won the 2007 Bay Area Critics Circle Award for his original script to *Emma*. He has written several number-one pop songs and is the recipient of nine ASCAP Awards. For more information please visit his website: [paulgordonmusic.com](http://paulgordonmusic.com).



**Jeff Calhoun** (Director and Choreographer) is delighted to return to The Old Globe where he co-directed *Himself and Nora* with Joe Hardy. Calhoun directed the Broadway-bound production of *Bonnie & Clyde* at the Asolo Repertory Theatre following an award-winning run at La Jolla Playhouse (Craig Noel Awards for Outstanding New Musical and Outstanding Director of a Musical). He directed and choreographed the First National Tour of the stage musical adaptation of the hit Dolly Parton Film *9 to 5*. Calhoun also directed the world premiere productions, domestic and international tours of *Disney's High School Musical: On Stage* and *Disney's High School Musical 2: On Stage*. He directed and choreographed the Deaf West Theatre production of *Pippin* at the Mark Taper Forum. Calhoun directed and choreographed the award-winning Deaf West Theatre production of *Big River* (Tony and Drama Desk nominations, Best Revival; Drama Desk nomination for Best Director of a Musical; Ovation and L.A. Drama Critics Circle Awards for Direction and Choreography). Calhoun was a producer as well as director/choreographer for the Broadway production of *Brooklyn the Musical* and the director/choreographer of the 1994 Broadway revival of *Grease!* (Tony nomination, Best Choreography). He co-choreographed the Broadway revival of *Annie Get Your Gun* (Tony Award, Best Revival). Calhoun's Broadway directing debut was *Tommy Tune Tonight!*, and his collaboration with Tune led to the 1991 Tony for Best Choreography for the *Will Rogers Follies*. Calhoun is an Associate Artist at Ford's Theatre.

## SYNOPSIS of JANE AUSTEN'S EMMA

*Jane Austen's Emma: A Musical Romantic Comedy* is a play adapted from Jane Austen's famous book, *Emma*, which like Austen's other novels, concerns itself with the subject of young ladies finding proper husbands. Jane Austen portrays human nature and human behavior with artistry and psychological insight. In particular, *Emma* is regarded by critics, as Austen's most sophisticated work, both in its literary technique as well as its plot design.

*Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her* (Opening lines from Jane Austen's *Emma*, Volume 1).

Emma Woodhouse is a rich, confident young lady who, since a young age, has been the caretaker of her father. She loves to manage; whether it be things, events, or people. However things do not work out so well when she embarks on the challenging journey of matchmaking her new friend of unknown parental heritage, Harriet Smith. Unknowingly, in doing so, Emma pits herself against the rigid class system of eighteenth-century England, where it was nearly impossible to step out of the class that one was born into. Emma deludes herself that Harriet's parents must have been of high station and thus begins a troubled sequence of events that mark the plot of the book and the play.

Deliciously charming, this new romantic comedy from Tony Award nominated composer Paul Gordon and directed by Tony Award nominee, Jeff Calhoun, brings Jane Austen's masterpiece to musical life.

Watch a video of the first rehearsal of Jane Austen's *Emma* at The Old Globe  
<http://theoldglobe.org/information/latestnews/index.aspx#INREHEARSAL>

## CHARACTERS in EMMA



**Emma Woodhouse:** Almost 21 years old, Emma is an imaginative yet in some ways, naïve heroine of the story, who fancies herself a matchmaker. She is the companion and mistress-of-the-house for her father.

**Miss Taylor/ Mrs Weston:** Emma's devoted governess and friend who, at the outset of the play, has just married Mr. Weston.

**Mr. Woodhouse:** Emma's elderly father, who basks in routine and is resistant to change.

**Mr. Knightley:** A well-to-do man, 37 years old, whose younger brother married Emma's older sister. He is a calm and rational man who for years has befriended and advised Emma.

**Miss Bates:** Middle aged daughter of the late vicar of Highbury, where the Woodhouses and Westons reside. She is described in the book as "neither young, handsome, rich, nor married"<sup>1</sup>.

**Harriet Smith:** A young woman whose heritage is unknown. Emma befriends her and tries to find a match for her.

**Robert Martin:** An earnest, young farmer who wants to marry Harriet Smith but is repeatedly blocked by Emma from doing so.

**Mr. Elton:** The new vicar of Highbury who is a bachelor seeking marriage.

**Mr. Weston:** A neighbor to the Woodhouses. He has a son named Frank Churchill by a former marriage.



**Jane Fairfax:** Miss Bates's orphan niece who is elegant, accomplished, and hardworking. After a hiatus of two years, she returns to Highbury to visit her aunt.

**Frank Churchill:** Mr. Weston's son, who has never visited Highbury before and decides to visit his father and his new stepmother. He is reputed for his charm and polished manners.

**Mrs. Elton:** A vain and talkative lady whom Mr. Elton meets on a trip to Bath and to whom he quickly gets engaged.

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<sup>1</sup> Alistair M. Duckworth (Editor). *Emma: Jane Austen*. Boston: Bedford/St. Martin's.

# ARTISTIC TEAM

## STAFF

Director and Choreographer..... Jeff Calhoun  
Music Supervisor ..... Brad Haak  
Music Director ..... Laura Bergquist  
Set Designer ..... Tobin Ost  
Costume Designer..... Denitsa D. Bliznakova  
Lighting Designer ..... Michael Gilliam  
Sound Designer ..... John H. Shivers and David Patridge  
Dialect and Voice Coach ..... Robert Barry Fleming  
Stage Manager..... Thomas J. Gates\*  
Assistant Director ..... James Vasquez  
Assistant Scenic Designer ..... Sean Fanning  
Assistant Costume Designer ..... Michelle Hunt Souza  
Assistant Lighting Designer ..... Amanda Zieve and Jason Bieber  
Assistant Stage Manager ..... Erin Gioia Albrecht\*  
Production Interns ..... Kathryn Habib and Hanako Justice

## CAST

(In order of appearance)

Emma Woodhouse ..... Patti Murin\*  
Mr. Woodhouse ..... Richert Easley\*  
Miss Bates ..... Suzanne Grodner\*  
Mrs. Bates/Mrs. Elton ..... Kelly Hutchinson\*  
Mrs. Weston..... Amanda Naughton\*  
Mr. Weston..... Don Noble\*  
Mr. Knightley ..... Adam Monley\*  
Mr. Elton ..... Brian Herndon\*  
Harriet Smith ..... Dani Marcus\*  
Robert Martin..... Adam Daveline  
Jane Fairfax ..... Allison Spratt Pearce  
Frank Churchill ..... Will Reynolds\*

## HISTORY & CONTEXT

### Jane Austen<sup>2,3,4</sup>



Jane Austen was born on December 16, 1775 in Steventon, which is in the county of Hampshire in South Central England (marked in red in the map of England on the right). She was born a year before the American Declaration of Independence. She was thirteen when the Bastille was stormed on July 14, 1789 and seventeen when Britain went to war with France. She died on July 18, 1817, two years after the defeat of Napoleon by the Anglo-Allied armies at Waterloo. Jane Austen was the seventh of eight children. Her novels were based on the manners and interests of the upper middle class in the late eighteenth and early nineteenth century England. These were themes that she was familiar with; her father was a country clergyman and she thus grew up on the fringes of the world of provincial gentry. This led to her unique vantage point where she both had contact with the inhabitants of this world but also was in many senses an outsider who was able to look in with a critical perspective.



After the death of her father in 1805, her mother and sister moved to Southampton where they remained until 1809, when they moved to the little town of Chawton. Before this move, while Austen was still in her early twenties, she had written three unpublished novels: *Pride and Prejudice*, *Sense and Sensibility*, and *Northanger Abbey*. After moving to Chawton, she began writing again and before her death on July 18, 1817, she had completed, in order, *Mansfield Park*, *Emma*, and *Persuasion*.

<sup>2</sup> Stephen M. Parish (Editor). 1993. *Emma: Jane Austen*. New York: W.W. Norton & Company.

<sup>3</sup> Alistair M. Duckworth (Editor). 2002. *Emma: Jane Austen*. Boston: Bedford/St. Martin's.

<sup>4</sup> History & Social Science Standards for California Public Schools. 10.3.7. Students will learn about the emergence of Romanticism in art and literature (e.g., the poetry of William Blake and William Wordsworth), social criticism (e.g., the novels of Charles Dickens), and the move away from Classicism in Europe.

Jane Austen was writing at the same time as many authors from the era of Romantic Revival (Revival of the Imagination)<sup>5</sup>. She was born a few years after William Wordsworth, Samuel Taylor Coleridge, and Walter Scott. When she died, Byron was famous and Shelley had already been published. However her works cannot be considered to belong to the genre of Romantic Revival; if anything they were critical of some of the romantic notions of the day (Bradley, 1911)<sup>6</sup>. Rather than focus on nature as many of her contemporaries did, Austen concentrated upon the eternally complex qualities of human nature and relationships as she witnessed them in her provincial surroundings. By focusing on this particular population, she spoke to the universal aspects of humanity, such as love, marriage, rivalry, pride, poverty, gender and class divides.

Jane Austen took on two major points of view in her writing—of a moralist and of a humorist<sup>7</sup>. She was primarily concerned with how people behave, often setting up opposing characters that choose to behave in different ways in similar situations. For example, the imaginative and risk-taking Emma Woodhouse chooses to give herself the task of arranging the marriage of her friend of lower station, Harriet Smith to Mr. Elton who is of far higher social status. On the other hand, the reasonable and realistic Mr. Knightley strongly disapproves of her meddling in the business of marriage. In creating characters and storylines, Austen uses satire to implicate what is right and wrong. As the plot unfolds and Emma's well meaning but deluded efforts to preside over the potential marriage of Harriet stagger and fail, the reader is confronted, humorously, with Emma's naivete about class divides and her inappropriate, paternalistic behavior towards Harriet. Each of the characters in *Emma* has a central failing that contributes to the morality of Austen's plot—Mr. Woodhouse is passionately against change, Emma is manipulative and naïve, Miss Bates is too talkative, Harriet is too gullible, Jane is aloof, etc. Each character must deal with the consequences of their failings and in the end, through either the characters' self realization and inner change or through a turn of events, the plot reaches a happy resolution.

It took Jane Austen fourteen months to write *Emma*, which was coincidentally the amount of time that is covered by the action in the book. Like her other books, *Emma* documents the life that Jane Austen was leading in Hampshire—quiet,

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<sup>5</sup> The Romantic Romanticism (or the Romantic Era) was a complex artistic, literary and intellectual movement that originated in the second half of the 18th century in Europe, and gained strength in reaction to the Industrial Revolution. Romanticism focuses on Nature; a place free from society's judgment and restrictions. Romanticism blossomed after the age of Rationalism, a time that focused on scientific reasoning.

<sup>6</sup> A.C. Bradley. Jane Austen: A Lecture. From *Essays and Studies by Members of the English Association*, 2(1911(7-36)).

<sup>7</sup> Thomas J. Roundtree. 1967. *Cliff Notes on Austen's Emma*.

secluded, empty of high excitement or drama. Austen famously commented that she wrote about the world she knew, not one she dreamt of.

In the winter of 1816, at the height of her success following the publication of *Emma*, Austen fell ill, and despite periods of remission never fully recovered her health. Though unconfirmed, biographers guess that she probably had ‘Addison’s disease’—a terminal condition that leads to weight loss, weakness, back pain, gastrointestinal disturbance, and the discoloration of skin. On May 14, 1817, she was taken to Winchester, not far from Chawton, to receive the attention of a physician. Less than two months later she died, and on July 24, she was buried in the cathedral. Jane Austen was only 41 years old (which was the approximate life expectancy age for women of that time).



## Jane Austen Got Lots of Writing Help

Though Jane Austen was known for her precise and exquisite prose, new research shows that Jane Austen was a poor speller and erratic grammarian who was greatly aided by her editor. Oxford University English professor Kathryn Sutherland studied 1,100 handwritten pages of unpublished work from the author. She said the papers show “blots, crossings out, messiness” and a writer who “broke most of the rules for writing good English”<sup>8</sup>.

## Jane Austen Was Not Formally Schooled

In general, girls were not schooled in England in the 18<sup>th</sup> century in the same way that boys were. Young women in the upper classes were often sent to school, but it was mainly to learn deportment and the ‘accomplishments’ of a woman, rather than academic subjects, although they did learn French and possibly Italian.

That said, Jane Austen did go to school for a short time. Her sister Cassandra was being sent to a school in Portsmouth and the two girls refused to be separated, so even though George Austen thought his youngest daughter too young at the age of seven, he sent her along as well. They were not there long. An outbreak of infectious disease occurred and the Austen sisters returned home again.

Much of Jane’s learning came from her own father, who taught her along with several boys that he took in as lodgers to teach for extra income, and from her own inquisitiveness in her father’s library<sup>9</sup>.

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<sup>8</sup> Jill Lawless. Oct 24, 2010. *Jane Austen Got Lots of Help, Study Shows*. San Diego Union-Tribune.

<sup>9</sup> <http://janeaustensworld.wordpress.com/2010/09/20/jane-austen-went-to-school/>



## Jane Austen's Novels and 19<sup>th</sup> Century English Women<sup>10</sup>

**Marriage:** During the late 1700's and early 1800's, England was embroiled in the Napoleonic Wars and Romanticism dominated European literature. However, Jane Austen made absolutely no reference in her novels either to the historical events of the literary movement taking place in the world around her. Instead, she wrote about what she knew: women and the conditions in which they lived. Due to the narrow scope of her works, Austen was able to show that in eighteenth and nineteenth century society, women had little status other than being a wife or daughter and that a good marriage was probably the most worthy ambition they could strive for.

**Limited Alternatives:** The only viable alternative to marriage was to become a governess. Those who became governesses were not guaranteed financial stability since unemployment among them was common. In 1869, the "Home for Unemployed Governesses took in 24,000 women and turned away many more". It was for this reason - to avoid being a governess - that many of Austen's female characters, such as Mrs. Weston/Miss Taylor in *Emma*, married.

**Other Restrictions:** Financial pressures as well as severe restrictions and laws and customs of eighteenth and nineteenth century England placed on women made women look to marriage as a means of stability and made women even more dependent on men. For instance, inheritance laws dictated that a family's inheritance would go to a male heir.



**Social Decorum:** Social decorum taught women "to practice propriety instead of displaying their intelligence, to practice self-denial instead of cultivating self-assertion, and to think of themselves collectively, in terms of universals of the sex, instead of contemplating individual autonomy, talents, and capacities or rights"<sup>11</sup>.

**Freedom:** Due to the confinements society placed on women, Austen's heroines looked to different activities not only for enjoyment but also for freedom. They kept themselves busy with activities such as needlework, sketching, music, visiting, walking, and even, as Austen humorously depicts, gossiping. These activities were not just recreational; they were often a way to gain freedom from the strictures of society.

<sup>10</sup> The content of this article was retrieved from <http://www.uah.edu/colleges/liberal/education/S1998/jennyd.html>

<sup>11</sup> Mary Poovey. 1983. *Persuasion and the Promises of Lover in Representation of Women in Fiction*, Edited by Carolyn G. Heilbrun and Margaret R. Higonnet. Baltimore: John Hopkins University Press.

Instead of creating characters or plots that would defy the existing social structures of her day, Austen's storylines exposed the relentlessness of the system of social stratification in nineteenth century England. By choosing women as her protagonists, she was able to focus on their plight—their limitations and their resilience.



Photo: Joan Marcus



## Critique of *Emma*<sup>12,13,14</sup>

Many have accused Jane Austen of not engaging the major events of her time, especially since she lived through one of the most perilous periods in English history. Many have accused her of not being at the vanguard of social justice issues, such as those pertaining to class and gender inequalities of the day. However when viewed from another perspective, Jane Austen can be credited for casting light on the plight of women and especially economically vulnerable and socially powerless women. For example, in *Emma*, the character of Miss Bates who is a middle-aged daughter of the late vicar of Highbury who took care of her old and ailing mother lived in a very modest way in cramped quarters. Though she had been born into some comfort, upon the death of her father, she was sunk into “genteel poverty”<sup>15</sup>. Her character represents a huge segment of the nineteenth century British Society—where women of the middle and upper classes who either lived in this “genteel poverty” or worked as governesses or teachers, as did the character of Jane Fairfax.



*Harriet's portrait.*  
emma.

Girls of genteel families in Austen’s time did not receive an education that would prepare them for jobs in the world of industrialized capitalism. Instead they learned to speak some French, to do intricate needlepoint, to play a keyboard instrument such as the piano or harp, to sing and dance gracefully, and to sketch and paint—all of which qualified them for marriage but none of which qualified them to join the professional world. Thus in focusing on the limitations placed upon, and the devaluation of, women, Jane Austen could be considered a writer with feminist leanings.

(Left): *A Picture of Emma Drawing a Portrait of Harriet*<sup>16</sup>

While some may accuse Austen of being preoccupied with the upper classes and of endorsing class distinctions, some critics like Devoney Looser<sup>17</sup> insist that she was actually being critical of the class hierarchies in society. Austen, writes Looser, chose not to represent sisterhood within the or across the social levels, but instead chose to expose the hypocrisy and potential of damage of hierarchical female relations such as the one that exists between the characters of Emma and Harriet.

<sup>12</sup> Stephen M. Parish (Editor). 1993. *Emma: Jane Austen*. New York: W.W. Norton & Company.

<sup>13</sup> Alistair M. Duckworth (Editor). 2002. *Emma: Jane Austen*. Boston: Bedford/St. Martin’s.

<sup>14</sup> English Language Arts Content Standards for California Public Schools. 3.12 Analyze the way in which a work of literature is related to the themes and issues of its historical period. (Historical approach) 58

<sup>15</sup> Fowkes Tobin, B., in Alistair M. Duckworth (Editor). 2002. *Emma: Jane Austen*. Boston: Bedford/St. Martin’s.

<sup>16</sup> [http://academic.brooklyn.cuny.edu/english/melani/novel\\_19c/austen/knightley.html](http://academic.brooklyn.cuny.edu/english/melani/novel_19c/austen/knightley.html)

<sup>17</sup> Alistair M. Duckworth (Editor). 2002. *Emma: Jane Austen*. Boston: Bedford/St. Martin’s.



## Recent Revival of *Emma*

In the 1990s, Jane Austen's work went through a dramatic revival in cinema and television. In 1995, Alicia Silverstone starred as the Emma-esque, Cher Horowitz in a loose, modern adaptation of *Emma*. In 1996, Gwyneth Paltrow starred as Emma in the movie of the same name. In 1996, Kate Beckinsale starred as *Emma* in the British television series. In the 21<sup>st</sup> century, *Emma* continues to grab the imagination of the film and television world, internationally, and new adaptations are still being produced in dozens of languages. Examples include *Eikoku koi monogatari Emma* (Japan, 2005); *Emma* (Belgium, 2007); *Emma* (UK, 2009); *Emma* (Spain, 2009); *Aisha* (India, 2010).

Photo Below: Gwyneth Paltrow as Emma and Jeremy Northam as Mr. Knightley



Photo Below: Gwyneth Paltrow and Toni Collette as Harriet Smith.



## HISTORY & CONTEXT ACTIVITIES

Jane Austen led a quiet but by her own definition, happy life for that time. Even though she lived and operated very much within societal norms of her times, she was also quite unconventional for her time. She chose to stay single at a time when marriage was a norm. She was one of the few female writers of her generation and certainly the most prominent one.

Try the following activities as a means to contextualize *Jane Austen's Emma: A Musical Romantic Comedy*:

**Activity 1<sup>18</sup>**. Investigate Austen's life:

1. Find three facts about Jane Austen that you did not know before.
2. In what ways was her life and work a reflection of its time?
3. In what ways was her life and work progressive?
4. Did something surprise you about her? What?

**Activity 2<sup>19</sup>**. Investigate 19<sup>th</sup> Century England:

1. Find three facts about social life in 19<sup>th</sup> century England—about the plight of women, about the rules of marriage, about British society.
2. Trade those facts with a partner. What did you learn?
3. What were some of the things that you can appreciate about that time period?
4. What are some of the things from that time period that you are critical of?
5. If you had a time machine and could go back to the 19<sup>th</sup> century, would you like to do so? If yes, what would you like to see or do? If no, why not?

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<sup>18</sup> VAPA 1.2. Visual and Performing Arts Standards for California Public Schools, Theatre Comprehension and Analysis of the Elements of Theatre: Research, analyze, or serve as a dramaturg for a play

<sup>19</sup> VAPA 1.2. Visual and Performing Arts Standards for California Public Schools, Theatre Comprehension and Analysis of the Elements of Theatre: Research, analyze, or serve as a dramaturg for a play

# THE WORLD OF THEATRE

## Musicals On Stage: A Capsule History<sup>20,21</sup>

by John Kenrick

The ancient Greeks had plays with songs, and Roman comedies included song and dance routines. But the music of these eras disappeared long ago, so they had no real influence on the development of modern musical theatre and film. The Middle Ages brought traveling minstrels and musical morality plays staged by churches, but these had little if any influence on the development of musicals as an art form.

Although there were many musical stage entertainments in the 1700s, none of them were called "musicals." The first lasting English-language work of this period was John Gay's *The Beggar's Opera* (picture below) in 1728, a ballad opera that reset popular tunes of the day to lyrics that fit a satirical spoof of respectable citizens who are no better than common thieves. This, and other British ballad operas, burlettas and pantomimes, formed the majority of musicals offered on American stages right into the early 1800s.



The musical as we know it has some of its roots in the French and Viennese Operettas of the 1800s. The satiric works of Jacques Offenbach (Paris) and the romantic comedies of Johann Strauss II (Vienna) were the first musicals to achieve international popularity. Continental operettas were well received in England, but audiences there preferred the looser variety format of the Music Hall.

While the contemporary Broadway musical took its form from operetta, it got its comic soul from the variety entertainments that delighted America from the mid-1800s onward. Crude American Variety and Minstrel Shows eventually gave way to the more refined pleasures of Vaudeville -- and the rowdy spirit of Burlesque.

<sup>20</sup> Retrieved from <http://www.musicals101.com/stagecap.htm>

<sup>21</sup> Visual and Performing Arts Standards for California Public Schools. History of Theatre: 3.3 Identify key figures, works, and trends in world theatrical history from various cultures and time periods

The success of *The Black Crook* (1860) opened the way for the development of American musicals in the 1860s, including extravaganzas, pantomimes, and the musical farces of Harrigan & Hart. The comic operettas of Gilbert & Sullivan (1871-1896) were witty, tuneful and exquisitely produced - leading to new standards of theatrical production. After Gilbert and Sullivan, the theatre in Britain and the United States was re-defined - first by imitation, then by innovation.

During the early 1900s, imports like Franz Lehar's *The Merry Widow* (1907) had enormous influence on the Broadway musical, but American composers George M. Cohan and Victor Herbert gave the American musical comedy a distinctive sound and style. Then (1910s) Jerome Kern, Guy Boulton and P.G. Wodehouse took this a step further with the Princess Theatre shows, putting believable people and situations on the musical stage. During the same years, Florenz Ziegfeld introduced his *Follies*, the ultimate stage revue.

In the 1920s, the American musical comedy gained worldwide influence. Broadway saw the composing debuts of Cole Porter, Rodgers and Hart, the Gershwins and many others. The British contributed several intimate reviews and introduced the multi-talented Noel Coward. Kern and Oscar Hammerstein II wrote the innovative *Showboat* (1927) the most lasting hit of the 1920s.

The Great Depression did not stop Broadway - in fact, the 1930s saw the lighthearted musical comedy reach its creative zenith. The Gershwin's *Of Thee I Sing* (1931) was the first musical ever to win the Pulitzer Prize for Drama. Rodgers & Hart (*On Your Toes* - 1936) and Cole Porter (*Anything Goes* - 1934) contributed their share of lasting hit shows and songs.

The 1940s started out with business-as-usual musical comedy, but Rodgers & Hart's *Pal Joey* and Weill and Gershwin's *Lady in the Dark* opened the way for more realistic musicals. Rodgers and Hammerstein's *Oklahoma* (1943) was the first fully integrated musical play, using every song and dance to develop the characters or the plot. After *Oklahoma*, the musical would never be the same - but composers Irving Berlin (*Annie Get Your Gun* - 1946) and Cole Porter (*Kiss Me Kate* - 1947) soon proved themselves ready to adapt to the integrated musical.



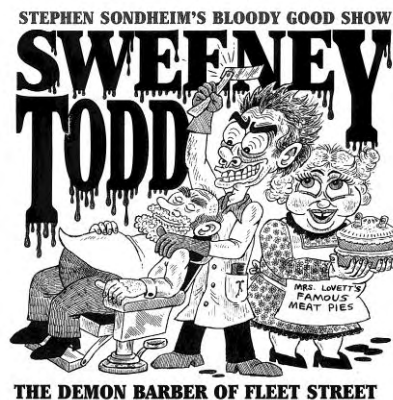
During the 1950s, the music of Broadway was the popular music of the western world. Every season brought a fresh crop of classic hit musicals that were eagerly awaited and celebrated by the general public. Great stories, told with memorable songs and dances were the order of the day, resulting in such unforgettable hits as *The King and I*, *My Fair Lady* (see photo on right with actors, Rex Harrison and Julie Andrews), *Gypsy* and dozens more.



These musicals were shaped by three key elements: *Composers*: Rodgers & Hammerstein, Loesser, Bernstein; *Directors*: George Abbott, Jerome Robbins, Bob Fosse; and *Female stars*: Gwen Verdon, Mary Martin, Ethel Merman.

At first, the 1960s were more of the same, with Broadway turning out record setting hits (*Hello, Dolly!*, *Fiddler on the Roof*). But as popular musical tastes shifted, the musical was left behind. The rock musical "happening" *Hair* (1968) was hailed as a landmark, but it ushered in a period of confusion in the musical theatre.

Composer/lyricist Stephen Sondheim and director Hal Prince refocused the genre in the 1970s by introducing concept musicals - shows built around an idea rather than a traditional plot. *Company* (1970), *Follies* (1972) and *A Little Night Music* (1973) succeeded, while rock musicals quickly faded into the background. The concept musical peaked with *A Chorus Line* (1974), conceived and directed by Michael Bennett. *No, No, Nanette* (1973) initiated a slew of popular 1970s revivals, but by decade's end the battle line was drawn between serious new works (Stephen Sondheim's *Sweeney Todd*) and heavily commercialized British mega-musicals (Andrew Lloyd Webber's *Evita*).



The public ruled heavily in favor of the mega-musicals, so the 1980s brought a succession of long-running "Brit hits" to Broadway - *Cats*, *Les Misérables*, *Phantom of the Opera* and *Miss Saigon* were light on intellectual content and heavy on special effects and marketing.

By the 1990s, new mega-musicals were no longer winning the public, and costs were so high that even long-running hits (*Crazy for You*, *Sunset Boulevard*) were unable to turn a profit on Broadway. New stage musicals now required the backing of multi-million dollar corporations to develop and succeed - a trend proven by Disney's *Lion King*, and Livent's *Ragtime*. Even *Rent* and *Titanic* were fostered by smaller, Broadway-based corporate entities.

As the 20th century ended, the musical theatre was in an uncertain state, relying on rehashed numbers (*Fosse*) and stage versions of old movies (*Footloose*, *Saturday Night Fever*), as well as the still-running mega-musicals of the previous decade. But starting in the year 2000, a new resurgence of American musical comedies took Broadway by surprise. *The Producers*, *Urinetown*, *Thoroughly Modern Millie*, *Hairspray* -- funny, melodic and inventively staged, these hit shows offered new hope for the genre.

What lies ahead in the future? It's hard to say, but there will most assuredly be new musicals. The musical may go places some of its fans will not want to follow, but the form will live on so long as people like a story told with songs.

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## Resources for Further Research on Musical Theatre<sup>22</sup>

### Websites

#### **Musicals101.com**

<http://www.musicals101.com/>

This extremely comprehensive site provides information on many aspects of musical theater: from the history of stage and film musicals to reviews and essays on current and past productions; from profiles of New York City venues that have housed musicals to an encouraging guide explaining how to put on your own show! Also find several indexes on unique topics, like "Musicals Who's Who," which has bios of more than 400 individuals, and a Special Features section with in-depth information important figures and topics in the world of musical theater.

#### **TheatreHistory.com: American Theatre: Musicals**

<http://www.theatrehistory.com/american/musicals.html>

Learn about some of the most important musicals ever written here. Start with the introduction to musical theater history, which is followed by links to musicals from "Annie Get Your Gun" through to "The Wizard of Oz" complete with information about the historical relevance of the show.

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<sup>22</sup> Retrieved from <http://www.pbs.org/wnet/broadway/resources.html>

### **Talkin' Broadway: Broadway 101**

<http://www.talkinbroadway.com/bway101/>

Broadway 101 explores the history of the theater one decade at a time. Beginning with the period before 1900, the site currently covers the years up until 1950, but further installments are on the way. Also included on the page is a photo gallery that contains images and prints dating from 1650 to 1905, which provides a visual history of Broadway, the street.

### **Musicals.Net**

<http://musicals.net>

On Musicals.Net find details about more than 50 different musical productions. Each profile has its own page that may include links to such items as lyrics, a discussion forum, plot synopsis, song list, and more.

Playbill®

### **Playbill**

<http://www.playbill.com>

The online version of this comprehensive theater magazine offers everything from Broadway theater seating charts to articles on the history of the musical and trivia quizzes. Also, read news about your favorite Broadway stars, find out how to buy tickets online, and get box-office grosses and attendance figures for every show on Broadway.

### **THE NEW YORK TIMES: Theater**

<http://www.nytimes.com/pages/theater/index.html>

The online theater section of the venerable paper contains a wealth of information on events happening in the New York City theater world. From reviews of debut shows to statistics on the top-grossing Broadway performances, this site is an efficient and comprehensive resource.

### **Internet Broadway Database**

<http://www.ibdb.com>

The Internet Broadway Database (IBDB) is a vast storehouse of Broadway theater information. The archive provides records of productions from the beginning of New

York theater until today. It includes information concerning the people involved in the theater over the years as well as statistics on the number of productions of a particular show, or the history of a certain theater.

## **Books**

### **Broadway**

By Brooks Atkinson

The Macmillan Company, New York: 1970

### **From the Bowery To Broadway: Lew Fields and The Roots of American Popular Theater**

By Armond Fields and L. Marc Fields

Oxford University Press, New York: 1993

### **The Season: A Candid Look at Broadway**

By William Goldman

Harcourt, Brace and World, Limelight Editions, New York: 1969

### **Stephen Sondheim: A Life**

By Meryle Secrest

Alfred A. Knopf, New York: 1998

### **Broadway Babies Say Goodnight: Musicals Then and Now**

By Mark Steyn

Routledge, New York: 1999

## Costumes & Set Design

**Costumes:** Here are some photos from the production of *Jane Austen's Emma: A Musical Romantic Comedy*. Notice the costumes designed by Denitsa Bliznakova to represent people in the 18<sup>th</sup> century. Notice the difference in the way Emma (right photo) is dressed and the way Harriet (left photo) is dressed and the way Mr. Knightley (right photo) and Robert Martin (left photo) are dressed.



Left Photo: Adam Daveline as Robert Martin and Dani Marcus as Harriet Smith+  
Right Photo: Adam Monley as Mr. Knightley and Patti Murin as Emma Woodhouse+  
+ Photos by Henry DiRocco

The costumes in *Jane Austen's Emma* describe gender, social class, age, and profession (as in the case of Mr. Elton, the rector of Highbury, shown in the center of the below photo).



## Set Design

In a recent interview, Jeff Calhoun, the director of *Jane Austen's Emma*, remarked that the musical is a period piece “but with modern sensibilities”<sup>23</sup>. The set, designed by Tobin Ost, is the modernizing factor in the play and a metaphor for the salient themes in the play. The set (shown below in the photo) consists of an elaborate hedge resembling a maze. While it is inspired by English gardens of the 19<sup>th</sup> century, it is also constructed in a very contemporary sense and has openings through which the actors enter and exit. Calhoun commented that the set design is metaphoric of the characters’ internal and relationship struggles. In addition there is a turntable that encircles center stage with Emma usually in the center of it as the other characters of Highbury revolve around her. Calhoun remarks that the turntable is metaphoric of Emma’s narcissism and her ultimate self-awareness. What else do you notice about the set design that is visually striking? What purpose do you think it might serve in the play?



*Jane Austen's Emma* Scenic design by Tobin Ost. Photo by Henry DiRocco.

<sup>23</sup> For the entire transcript of the interview with Paul Gordon and Jeff Calhoun, visit the KPBS website at <http://www.kpbs.org/news/2011/jan/13/jane-austens-emma-comes-old-globe/>

# THEATRE ETIQUETTE

Your students are representatives for your school when you are at the theatre. The pointers below will help you prepare your students for their visit to The Old Globe. Please take the time to educate your students on appropriate behavior at the theatre.

1. **Arrive on time**

The time posted is the time the show actually starts. Unlike at the movies, there are no commercials or previews! If you have arrived after the performance has begun you may be asked to wait to take your seats until it is appropriate to do so. Since parking can be a challenge, we suggest you plan on arriving in Balboa Park one hour prior to the scheduled start time. If you are coming to a designated Student Matinee, please follow the instructions given by our Education Department.

2. **Keep the theatre clean**

We allow no food or drinks in the theatre. However, after the show you may picnic on the plaza or eat at the tables in front of Lady Carolyn's Pub.

3. **Be considerate of other audience members**

Talking, whispering, shuffling about in your seats or rattling candy wrappers during a live performance is disruptive to other audience members who are trying to enjoy the show.

4. **Do not distract the actors**

The actors can see and hear what goes on in the audience. While our actors appreciate your enthusiasm for their performance, please do not attempt to interact with, talk to or touch them while they are on stage or entering/exiting via the aisle. If you need to take notes for your class, please make sure you are not seated in the first three rows as it can be extremely distracting to the actors. Your comments to one another (both good and bad) can be heard by the actors. Please do not talk about their performances while the show is going on.

5. **Turn off electronic devices**

Pagers, cell phones and electronic watches are disruptive and may interfere with the theatre sound system. The lights from text messaging are distracting to the actors. Turn electronic devices off completely during the show.

6. **Remain seated during the performance (except for emergencies)**

Actors frequently enter and exit via the aisles and so for safety reasons the aisles need to remain clear during the show. Be sure to use the washroom before the show or during intermission.

7. **No photographs or recording devices**

For the safety of cast members, stage crew and the enjoyment of other patrons, no photography (flash or no flash) or recording devices are permitted during the performance. It is also illegal, since we are bound to the copyright rules of several labor and artists' unions. Avoid a situation in which the house manager might be forced to confiscate photographic equipment.

With your cooperation in preparing your students to follow theatre etiquette, rules and guidelines, we are sure you and your students will have an enjoyable and entertaining theatre experience!

## THEATRE ACTIVITIES

Introduce your students to the storyline of *Emma* and the main characters in the play. Encourage them to read the book. Using quotes from the book or lines from the play provided below as examples, conduct the following activity.

### DEFINING OURSELVES, DEFINING OTHERS

Jane Austen's characters each have very particular qualities that are highlighted in the lines and lyrics of the play. Below are some defining lyrics of songs sung by principal characters in *Jane Austen's Emma: A Musical Romantic Comedy*. Read through these and say them out aloud. As you read these lyrics out, think about why the characters say what they say.

#### Mr. Woodhouse

I like things the way they are  
I don't like change

#### Emma

(speaking about Harriet)  
She's eager  
He's common  
She must be instructed  
I'll make her a gentleman's daughter  
Yes, I will improve her  
I'll form her opinions  
For she needs me more than she knows

#### Harriet

Everyone in Highbury knows Miss Woodhouse. I have long admired her.

#### Knightley

You are so naïve  
Impossible misguided  
And even worse - immune to common sense  
I know you, Emma

#### Elton

Good heaven! I have never once thought of Miss Smith, but as your friend. Never cared whether she were dead or alive... Well, she's a very good sort of girl and no doubt, there are men who might not object to—well, we all have our *level* now.

The other characters— **Frank Churchill** and **Jane Fairfax**—are introduced to us in the play through Emma’s eyes:

**Emma** (about Frank)  
The esteemed Frank Churchill  
The esteemed Frank Churchill  
A very good looking and dashing  
And noble young man

**Emma** (about Jane)  
She’s distant and boring  
I don’t like her day dress  
And she’s not a gentleman’s daughter  
I cannot improve her  
Or form her opinions  
Though she seems to have none of her own.

What can you infer about the characters after having read these lines?

Try one or more of the following activities to further explore character descriptions.<sup>24,25</sup>

1. **Develop a monologue**, either in verse or prose, that defines you<sup>26</sup>. List personal attributes or create a word-web of attributes and put them in the form of phrases or sentences that are modeled on the lines of the script.
2. **Find a song** that defines you. Musicians in the classroom might write a song that defines them or how they feel in the current moment<sup>27</sup>. Have a “concert in the class” where the students play their song and talk about why they chose that song. *Jane Austen’s Emma: A Musical Romantic Comedy* includes songs

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<sup>24</sup> Visual and Performing Arts Standards for California Public Schools, Theatre VAPA 2.1, 2,2, 2,3: Development of Theatrical Skills, Creation/Invention in Theatre.

<sup>25</sup> English language arts content Standards for California Public Schools. Explain how voice, persona, and the choice of a narrator affect characterization and the tone, plot, and credibility of a text: 3.10 Identify and describe the function of dialogue, scene designs, soliloquies, asides, and character foils in dramatic literature.

<sup>26</sup> English language arts content Standards for California Public Schools. 2.1 Write biographical or autobiographical narratives or short stories. 2.2 Write responses to literature.

<sup>27</sup> Visual and Performing Arts Standards for California Public Schools. Music: Compose, Arrange, and Improvise. 2.7 Compose and arrange music for voices or various acoustic or digital/electronic instruments, using appropriate ranges for traditional sources of sound. 2.8 Arrange pieces for voices and instruments other than those for which the pieces were originally written. 2.9 Improvise harmonizing parts, using an appropriate style. 2.10 Improvise original melodies over given chord progressions.

that introduce the different characters and that music is used to emphasize aspects of the character’s personality and to enhance the plot of the play. So if students were to make a musical based on their own lives, what song(s) would they choose to include in that musical? Again, just as in the play, students could also find or write a song that defines someone close to them or someone they are intrigued by (for example, as Emma is intrigued with Frank Churchill).

3. **Form pairs and create “strength and weakness tableaux.”** Each person will create two self-tableaus, frozen, silent images of themselves using their bodies. One tableau will represent their strongest positive characteristic (e.g, their passion, or humor, or love for music, or compassion, etc). The other tableau will represent their greatest weakness (e.g, their tendency to worry, their short temper, their laziness, etc). After one student designs a double-tableau, the other student in the pair designs her/his double tableau in similar fashion. Students are invited to show their tableaux to the class and the others guess the positive and negative characteristics that were being embodied by the students. Ask: What did you learn about yourself? What did you learn about your partner? How did you choose to portray your positive and negative characteristics? While designing your tableau, what factors influenced your artistic choices? Actors and directors are always making similar choices when developing characters in a play. These choices involve that actor’s body, voice, costume, and movements.



## POST- SHOW DISCUSSION



### OBJECTIVES, OBSTACLES, and RESOLUTION<sup>28, 29</sup>

In every scene in a play, the main characters each have a motivation, an **objective**, or desire that they seek to fulfill. For instance, one of Emma’s goals is to find a husband for her friend Harriet Smith. However every plot presents **obstacles** in the character’s path that prevent her/him from reaching that goal. The process to overcome those obstacles leads to a final **resolution** where the character’s goals are either met or are not. For example, Emma’s goal of matching Mr. Elton with Harriet is unsuccessful. However with her own love life, she ends up realizing that she desires Mr. Knightley and finally, despite some obstacles, the story ends with Emma and

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<sup>28</sup> Visual and Performing Arts Standards for California Public Schools, Theatre VAPA 1.1. Development of Vocabulary of Theatre.

<sup>29</sup> English language Arts Content Standards for California Public Schools. Narrative Analysis of Grade-Level-Appropriate Text: 3.3 Analyze interactions between main and subordinate characters in a literary text (e.g., internal and external conflicts, motivations, relationships, influences) and explain the way those interactions affect the plot. 3.4 Determine characters’ traits by what the characters say about themselves in narration, dialogue, dramatic monologue, and soliloquy.

Knightley together and in love. Consider the characters in the play (some of whom are shown in the photos below)<sup>30</sup>:

1. What is this character's objective?
2. What were the obstacles in this character's path?
3. Did the character achieve her/his objective?
4. How was the narrative resolved for this character?



Adam Daveline as Robert Martin and Dani Marcus as Harriet Smith+



Left Photo: Will Reynolds as Frank Churchill and Patti Murin as Emma Woodhouse+



Right Photo: Adam Monley as Mr. Knightley and Patti Murin as Emma Woodhouse+

+ Photos by Henry DiRocco

<sup>30</sup> English Language Art Content Standards for California Public Schools. Listening and Speaking Strategies. 1.1 Formulate judgments about the ideas under discussion and support those judgments with convincing evidence.

## LIFESKILLS

As many literary historians have argued, Jane Austen's works were concerned with morality. Jane Austen addressed these moralities by using humor and bringing characters with conflicting personalities and motivations in dialogue with each other. Use the following section to spark discussions that draw from the plot of the play and connect to our daily lives<sup>31</sup>.

### 1. DIFFERENCES- CONFLICTING OR COMPLEMENTARY?

In the play, the two characters that stand clearly in moral opposition to each other are Emma and Mr. Knightley. Emma has a great imagination—Despite the tremendous class divides, she imagines that Harriet, a young girl of unknown parentage would be married to a gentleman of higher social status such as Mr. Elton; Despite having never met him, she imagines that Frank Churchill could be her potential marriage partner. In stark contrast to Emma's optimistic, imaginative nature, Mr. Knightley is realistic and even pessimistic. He believes that matchmaking, as was being attempted by Emma, frequently goes wrong, especially when it goes against the norms of society. Emma is naïve about human nature and desires—she fails to judge Mr. Elton's and Mr. Churchill's true feelings; Mr. Knightley is more worldly wise and skeptical of Mr. Elton's and Mr. Churchill's superficial charms. In *Emma*, Austen exposes, with humor, the limitations of the extreme personality types represented by the characters of Emma and Mr. Knightley. Emma's plots to find a match for Harriet all subsequently fail and she realizes the folly of her ways. Mr. Knightley, despite being critical of Emma's behavior, falls hopelessly in love with her and realizes that his feelings for Emma defy all reason and logic and come purely from the heart.

#### QUESTIONS FOR STUDENTS:

Are there people in your life (friends, family members) who are very different from you but that you still love and enjoy being with? What can we learn from people who are very different from us? Why is it challenging to be around people who are very different from us? Share examples and experiences to illuminate your point.

### 2. STRENGTHS, WEAKNESSES, AND LIFE CHOICES

Each of the characters in *Emma* has a quality that is desirable and endearing but each also has a weakness that plays itself out in the story. Emma is imaginative but naïve, Knightley is realistic but overly cautious, Harriet is vibrant and joyful but not very

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<sup>31</sup> Visual and Performing Arts Standards for California Public Schools, Theatre VAPA 5.1. Connecting and Applying what is learned in Theatre to Other Art Forms and Subject Areas and to Careers.

clever. Her unconditional admiration for Emma is deeply flawed and results (for much of the play) in steering her away from her true love, Mr. Martin. Mr. Elton is respectful, likeable, and an eligible bachelor, but his insistence on finding a partner of his social standing leads him to Mrs. Elton who is loud, vain, and disruptive. Frank Churchill is charming and chivalrous but dishonest. Mr. Woodhouse is liberal and humorous but fearful of change. In discussing *Emma*, students can consider their own strengths and limitations as they perceive them. Through a consideration of *Emma*'s principal characters, students can reflect on their own personalities.

#### QUESTIONS FOR STUDENTS:

1. What are some of your strengths?
2. What are some of your weaknesses?
3. Think of a time when you were able to use your strengths to your advantage.
4. Think of a time when your weakness landed you in trouble.
5. Are you a person who thinks mostly with your head or with your heart?
6. What are the advantages and disadvantages of thinking with your head?
7. What are the advantages and disadvantages of thinking with your heart?

*Note: Write narratives based on personal experiences or visually represent personal strengths and weakness through drawing, collage making, etc.*



After seeing the show, discuss the different characteristics of the various characters in *Emma*—their strengths, weaknesses, the choices they make, and the consequences of those choices.

#### QUESTIONS FOR STUDENTS:

1. Which character did you identify with the most? Why?
2. What were some of Emma's strengths? What were her weaknesses?
3. Where were some of Mr. Knightley's strengths? What were his weaknesses?

## PUT YOURSELF IN THE CHARACTER'S SHOES:

- If you were Emma and wanted your friend Harriet to meet a partner suitable for marriage, *what would you do?*
- If you were Mr. Churchill and wanted to keep your relationship with Ms. Fairfax a secret, *what would you do?*
- If you were Harriet and your friend Emma was trying to convince you not to marry a man you really loved, *what would you do?"*

Having a discussion in response to some of the above posed questions can lead students to recall aspects of the play and characters that stood out for them. It can lead them to consider different choices that characters (and individuals in general) make and the consequences that these different choices have for those characters (individuals) and others in their environment.

## ADVANCED ACTIVITY: WRITE A THEATRE REVIEW

Write a theatrical review of *Jane Austen's Emma*. How would you summarize the plot of the play? What were some of the salient features of the play? What aspects of the play (for instance, set design, costumes, actors, lighting) appealed to you the most? Why? What were some weaknesses of the play? Would you recommend this play? Why? Why not?

Look for theatre reviews in your local newspaper for examples.

Send your reviews of The Old Globe's production of *Jane Austen's Emma* to:

Education Department  
The Old Globe  
PO Box 122171  
San Diego, CA 92112

Or email them to: [GlobeLearning@TheOldGlobe.org](mailto:GlobeLearning@TheOldGlobe.org)

## The Old Globe's Education and Outreach Programs are supported by

Donald and Darlene Shiley;  
The James Irvine Foundation;  
The City of San Diego Commission for Arts and Culture;  
The County of San Diego at the recommendation of Chairwoman Pam Slater-Price;  
The Shubert Foundation;  
Legler Benbough Foundation;  
the Globe Guilders;  
Mary Ann Blair;  
QUALCOMM;  
California Bank & Trust;  
Wells Fargo;  
The San Diego Foundation - a grant made possible by the Colonel Frank C. Wood Memorial Fund,  
Ariel W. Coggeshall Fund, Kantor-Lebow-Stroud Memorial Endowment Fund, Mary E. Hield and  
Robert R. Hield Endowment Fund;  
Bank of America;  
US Bank;  
Anonymous;  
Union Bank of California;  
Sempra Energy;  
Torrey Pines Bank;  
Peter Cooper and Norman Blachford;  
National Endowment for the Arts;  
ResMed Foundation;  
The Mr. Isaac C. Malamud and Mrs. Agustina R. Malamud Endowment;  
Price Family Charitable Fund;  
National Corporate Theatre Fund;  
Samuel I. and Henry Fox Foundation;  
Allison & Robert Price; WD-40;  
and The Arthur & Jeanette Pratt Memorial Fund