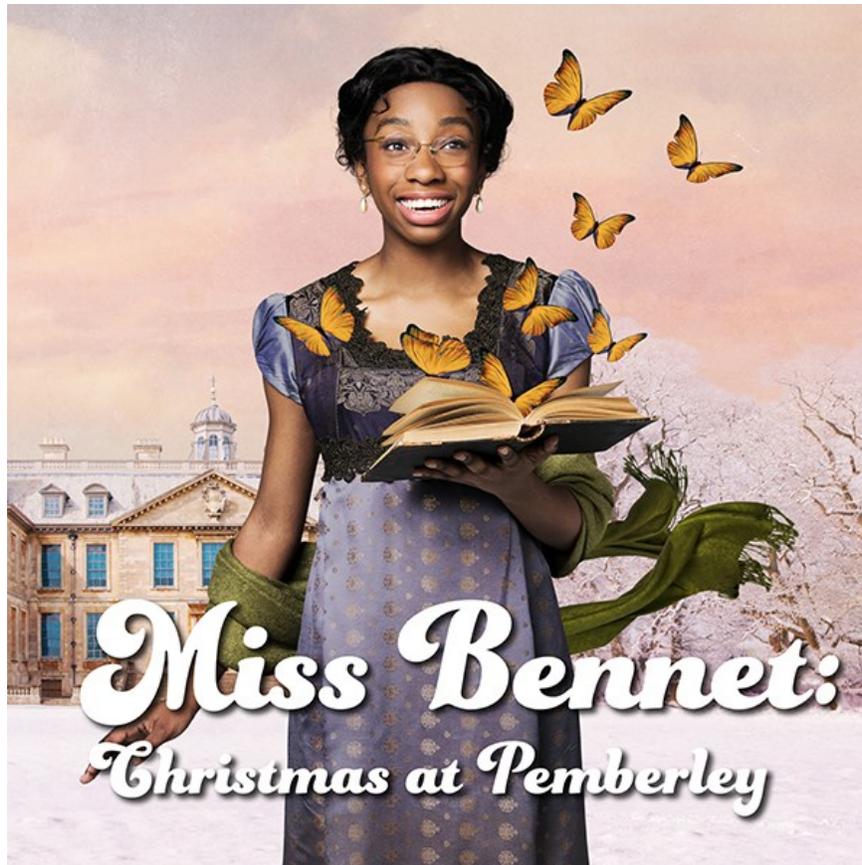




ENRICHMENT GUIDE



Book by LAUREN GUNDERSON and MARGOT MELCON

Direction by NANCY McALEAR

Play Guides sponsored by



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THEATRE ETIQUETTE

Going to the theatre is an engaging and interactive experience. We want you to be an active participant when you see our shows; laugh when it's funny, cry when it's sad, gasp when it's shocking, and enjoy the experience as much as possible. But we want you to do this in the most respectful way possible, for both the performers and your fellow audience members.

To ensure the most positive experience, please review the following information prior to arriving at the theatre.

The following items are not allowed in the theatre:

- No outside food or beverages. Only beverages purchased in the lobby and placed in a Citadel Sippy and bottled water will be allowed in the theatre. Unwrapped ice cream bars may be taken into the theatre. Please enjoy all other snacks in the lobby.
- Cameras and other recording devices (please note that taking photographs or other recordings in the theatre is strictly prohibited by law).

Basic courtesy:

- Turn OFF and put away all electronic devices such as cell phones, iPods, video game systems, etc. prior to entering the theatre.
- Do not place your feet on the seat in front of you.
- The actors onstage can see and hear the audience during the performance - it is important that audience members not talk, move around, or fidget during the performance, as this can be distracting for the actors, as well as fellow audience members.
- There is no dress code at the Citadel Theatre, but we respectfully request that patrons refrain from wearing hats in the theatre.
- For the safety of those with allergies, please refrain from using perfumes or scented products before coming to the theatre.
- Please do not place backpacks or other bags in the aisle in front of your feet, as this may impair the ability of persons to exit the row in an emergency.

Inappropriate behaviour:

Citadel Theatre representatives watch carefully during performances for inappropriate behaviour, especially behaviour that could endanger an actor or audience member. Inappropriate behaviour includes, but is not limited to:

- Talking in the audience
- The use of laser pointers or other light or sound-emitting devices
- Interfering with an actor or the performance (tripping, throwing items on or near the stage, etc.)

Audience members identified as engaging in this type of behaviour will be removed from the theatre during the performance or at intermission.



CAST, CREATIVE TEAM AND CHARACTERS

CAST

UMED AMIN	Arthur de Bourgh
MIKAELA DAVIES	Mary Bennet
ALLISON EDWARDS-CREWE	Elizabeth Darcy
MATHEW HULSHOF	Fitzwilliam Darcy
EMMA HOUGHTON	Lydia Wickham
CAMERON KNETEMAN	Charles Bingley
EMMA LAISHRAM	Jane Bingley
GIANNA VACIRCA	Anne de Bourgh

CREATIVE TEAM

Director	NANCY McALEAR
Set & Costume Designer	DANA OSBORNE
Lighting Designer	OZ WEAVER
Composer/Sound Designer	JONATHAN LEWIS
Dialect Coach	DOUG MERTZ
Vocal Coach	DAWN SADOWAY
Assistant Director	ANDREW G. COOPER
Stage Manager	ANDREA SCHURMAN
Assistant Stage Manager	AL GADOWSKY

**CAST, CREATIVE TEAM AND CHARACTERS Continued**

MARY BENNET—20. Finally coming in to her own, she is no longer the plain, boring girl she once was. She has a fire in her now. She is intelligent, curious, and lively, but her family only sees her as a future spinster. She does not suffer fools. She wants to live.

ARTHUR de BOURGH—25. A studious, unsociable only child who has never been around women or large families. He is a loner who prefers books to people. He has recently inherited a large estate and has no idea what to do next.

ELIZABETH DARCY—22, married to Mr. Darcy. Confident, charming, and witty. She makes a fun and surprising lady of the house. She is best friends with her sister Jane.

FITZWILLIAM DARCY—30. A loving, generous, and smart (if slightly stiff) husband. He is quiet and vigilant and thus sees what others often miss. He knows what being lovelorn is like.

JANE BINGLEY—24, married to Mr. Bingley. She is seven months pregnant with her first child and is sweet and optimistic as ever. The kindest heart in the house.

CHARLES BINGLEY—25. Gracious, happy, and ever focused on the love of his life, Jane. A good friend and always ready with a smile.

LYDIA WICKHAM—17. Flirtatious, youthful, self-centered. Her marriage to Mr. Wickham is a sham but she will not admit this. She is the person you want to have at your party: energetic, engaging, unstoppable.

ANNE de BOURGH—20s. Only daughter of the late Lady Catherine de Bourgh. Lived in her mother's very large shadow, never having to ask for anything or speak for herself her entire life. Judgmental and impatient, just like her mother.

ABOUT THE AUTHORS



LAUREN GUNDERSON

Lauren Gunderson is the most produced living playwright in America, the winner of the Lanford Wilson Award and the Steinberg/ATCA New Play Award, a finalist for the Susan Smith Blackburn Prize and John Gassner Award for Playwriting, and a recipient of the Mellon Foundation's 3-Year Residency with Marin Theatre Co. She studied Southern Literature and Drama at Emory University, and Dramatic Writing at NYU's Tisch School where she was a Reynolds

Fellow in Social Entrepreneurship. Her work has been commissioned, produced and developed at companies across the US including the Denver Center (*The Book of Will*), South Coast Rep (*Emilie*, *Silent Sky*), The Kennedy Center (*The Amazing Adventures of Dr. Wonderful and Her Dog!*), the O'Neill Theatre Center, Berkeley Rep, Shotgun Players, TheatreWorks, Crowded Fire, San Francisco Playhouse, Marin Theatre, Synchronicity, Olney Theatre, Geva, and more. Her work is published by Dramatists Play Service (*Silent Sky*, *Bauer*), Playscripts (*I and You*; *Exit, Pursued by a Bear*; and *Toil and Trouble*), and Samuel French (*Emilie*). She is a Playwright in Residence at The Playwrights Foundation, and a proud Dramatists Guild member. She is from Atlanta, GA, and lives in San Francisco.

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MARGOT MELCON

Margot Melcon is a theater artist, administrator, and writer. She was the Director of New Play Development at Marin Theatre Company for seven years, where she dramaturged over 30 productions – including six world premieres – and administered the company's two annual new play prizes and commissioning program. She has developed plays with TheatreWorks, Bay Area Playwrights Festival, Crowded Fire Theater, Shotgun Players, Berkeley Rep's Ground Floor, the Kennedy Center, the New Harmony Project, and the Playwrights' Center in Minneapolis. She is currently the Program Executive for Promoting Culture at the Zellerbach Family Foundation. Margot is a graduate of California State University, Chico.





DIRECTOR'S NOTES

Miss Bennet: Christmas at Pemberley places at its center, the middle sister of *Pride and Prejudice*'s Bennet family, Mary. At a time when women were educated just enough to be socially entertaining in order to land a husband, and to help the advancement of said husband, Mary's curiosity, honesty, and desire to learn for her own edification most certainly seals her fate as a spinster. Who among us has not felt, at one time or another, invisible, like Mary? Or thought: if I were only more 'this' or less 'that,' I'd be happier, less lonely or more successful?

I've always loved underdog stories. They give hope to anyone who has ever felt that they don't quite fit the mold of societal expectations. I can't think of a better show for me to make my Citadel directorial debut. I have found myself of late feeling distressed and concerned by the news of the day and, as I write this, I'm launching into our second week of rehearsals with an incredibly generous and talented group of individuals who make me laugh, and bring joy into the room every day.

Miss Bennet: Christmas at Pemberley is about new beginnings, family, love, hope, and acceptance. I hope this production provides you a short respite from the stress and chaos of the times we now live in, and that you have a joyful holiday season with loved ones.

- Nancy McAlear, director



SYNOPSIS

ACT 1

The play opens in December of 1815, as Mrs. Elizabeth Darcy prepares the Pemberley estate for the arrival of her family for Christmas. Part of this preparation includes mounting a large Christmas tree inside the house, a new tradition which greatly confuses her husband, Mr. Fitzwilliam Darcy. Mr. Darcy reveals to Elizabeth that because his aunt, Lady Catherine de Bourgh, has passed away, her estate has been given to his cousin, Arthur de Bourgh. Darcy has invited Arthur to Pemberley for Christmas, much to Elizabeth's surprise.

Soon after, Elizabeth's sisters Jane and Mary arrive, accompanied by Jane's husband, Charles Bingley. Jane is pregnant and a bit tired from the journey. They are all, like Mr. Darcy, confused about the tree standing in the sitting room and Elizabeth's plans to decorate it. The gentlemen exit and the sisters are left alone to chat. They discuss their younger sister Lydia and her impending arrival the next day. All three sisters show concern about Lydia's happiness in her marriage to Mr. Wickham, and Mary reveals her loneliness, as well as her dislike of marriage and men. Elizabeth and Jane tell her not to give up hope before leaving so that Jane can get some rest. Mary is left alone to play the piano.

Later that evening, Mary is alone in the library when Mr. Darcy enters. They discuss Mary's solitude and Darcy remarks on her maturity. Mary feels that she has been overlooked in favour of her other sisters, and Darcy encourages her to define herself. He leaves her alone once again in the library.

The next day, Darcy's cousin, Lord Arthur de Bourgh, arrives. There is no one to greet him, so he wanders into the library and over to the map that Mary was looking at last night. Mary herself enters and the two discuss traveling and their interests in the world. They find that they are both very studious and share similar reading habits. The arrival of Lydia Wickham interrupts their conversation. She is followed by Elizabeth and Jane. Lydia, upset that her husband could not visit Pemberley with her, tells everyone about her incredibly happy marriage, while greeting Arthur very warmly. She and Mary, never very close sisters, share a cold greeting. Mr. Darcy and Mr. Bingley arrive and greet Arthur, who has come to Pemberley straight from Oxford. Darcy encourages Arthur to write to his estate and explain that he will not be joining them for Christmas, as they are probably expecting him soon. Arthur, unfamiliar and uncomfortable with being the lord of an estate, begs Darcy and Bingley to help him adjust to this new way of living. All three gentlemen exit. Elizabeth, Jane, and Mary scold Lydia on her behaviour towards Arthur, reminding her that she is a married woman. Lydia insults Mary in response, noting Mary's lack of musical talent. Mary, who has become quite accomplished at the pianoforte, shocks them all with her masterful playing. The gentlemen re-enter in time to hear it, and Arthur is very impressed.

Later that day, Mary and Arthur find themselves once again in the library. Their conversation leads to Arthur's new responsibilities as lord of an estate and he states that he feels trapped. Mary is frustrated that he cannot recognize all of the opportunities that his position gives him while she herself has none. Feeling that she has spoken out of turn, she exits. Lydia enters to find Arthur alone and tells him that Darcy is looking for him, leading him from the room. Once he has left, she slips a note that she has written into a book that she believes is his. When she exits, Mary returns to pick up the book, which is actually hers. She reads the note and believes it is from Arthur.

In the next scene, Arthur seeks advice from Darcy and Bingley. He reveals that he is very worried for Mary; Darcy and Bingley tell him that he actually seems to be in love with her. Arthur, never one to be in such situations, has no idea what to do. Darcy and Bingley give him advice and tell him to write a letter of his affections for her. *(Continued on the following page)*



SYNOPSIS Continued

After a transition, we see Elizabeth and Jane in the sitting room. Elizabeth worries that she is not good enough to be the mistress of Pemberley, and also that Lydia is not happy in her marriage. The two sisters search for a solution with little luck.

Another transition leads us to Mary and Arthur both writing letters to each other. They are both having a very hard time, as they are not used to these new romantic feelings. Mary gives up and exits. Lydia enters and surprises Arthur with mistletoe, making him very uncomfortable. He places his letter to Mary in his book and exits. Lydia finds the letter and reads it, thinking that it is for her in response to her letter to him. Arthur re-enters and Lydia is excited that he feels the same. When Mary enters, the misunderstanding is quickly sorted, and it is revealed that Arthur and Mary were writing to each other. Lydia leaves in anger, but before Arthur can reveal his feelings for Mary, Anne de Bourgh, the daughter of the late Lady Catherine de Bourgh, arrives unexpectedly and reveals that she and Arthur are to be married.

ACT 2

When Act Two begins on Christmas Eve morning, Arthur is trying to speak with Mary, but she will not listen to him. She feels that she has been tricked and is deeply hurt. Upon her exit, Anne de Bourgh enters, explaining how Rosings, Arthur's estate, is so much better than Pemberley. Arthur admits to being confused about their impending marriage, as he had no idea it was to happen, and Anne explains that it was the wish of her mother and of Arthur's father. While Arthur feels differently, he doesn't see how he can avoid it.

Later, Arthur seeks out Darcy and Bingley to tell them that he plans to leave Pemberley earlier than expected. His explanation reveals to them everything that has happened, and Darcy explains that he doesn't have to marry Anne. Arthur doesn't know what else to do, as he can't throw Anne out of her home. He exits, resolved. Darcy and Bingley seek out their wives to help solve the situation. Everyone is gathered in the sitting room and Mary is playing sad music on the pianoforte. A conversation between the sisters reveals that Arthur is to be married to Anne and that Mary has feelings for him. She runs out and the rest discuss what they should do about the current situation.

Arthur enters and Elizabeth congratulates him on his engagement. She can see that he is unhappy as he runs from the room. Darcy comes over to speak to Mary, telling her that Arthur is planning to leave and that she should seek him out before he does so. Everyone begs Mary to listen to him, including Lydia. Arthur enters and everyone leaves, giving him and Mary a moment alone. Anne enters and Arthur tells her that he does not wish to marry her. Arthur and Mary finally tell each other of their feelings. Anne exits angrily.

The next day is Christmas and everyone is gathered together for the holiday. Jane has invited Lydia to live with her and Bingley to help take care of the baby, much to Bingley's surprise. Anne, annoyed to still be at Pemberley, is sought out by Darcy, who explains to her that she is free to be her own woman now. Lydia vows to help her. Arthur enters, soon followed by Mary, and it is revealed to everyone that they plan to marry, once Arthur has spoken to Mr. Bennet, Mary's father. They all sing Christmas songs and then the bell rings, announcing the arrival of Mr. and Mrs. Bennet. Mary and Arthur share one final moment, excited for their future together.

HOLIDAY TRADITIONS

The characters in *Miss Bennet: Christmas at Pemberley* are completely shocked to find that Elizabeth has mounted a large, living tree in the sitting room of Pemberley. To you or I, this is a typical holiday tradition, but in 1815 England, the practice of bringing a tree into the house was just beginning to be introduced. Here are some other holiday traditions that we find to be commonplace, but that might be shocking to others in different places and times in history:

Christmas Trees: As Elizabeth informs us in the play, the tradition of bringing a Christmas tree into the house is credited to Germany, when 16th-century Christians brought trees inside and dressed them up with decorations. However, the idea of bringing in boughs or other types of plants was common practice long before this time, when evergreens were said to ward off spirits or illness.

Mistletoe: Arthur tells Lydia that the idea of hanging mistletoe as a sign of celebration and love is a rather odd one considering its poisonous qualities. However, the practice developed long before the idea of Christmas came about. Mistletoe was once a mere decoration used to celebrate winter. In northern Europe, it was thought of as a plant of peace and harmony. Scandinavians were the first to associate the plant with love, crediting it to their goddess of love, Frigga. From there, it became tradition to kiss underneath the mistletoe

Christmas Carols: Christmas carols have been around since the beginning of the holiday's observance; however, it wasn't until the publication of Christmas music books in the 19th century that the carols that we think of today became traditional. It would be difficult for us to recognize the first carols from medieval times, as certain songs have gone in and out of fashion over time. Since the first publications in the 1800s, a collection of carols, such as "Hark! The Herald Angels Sing" and "God Rest Ye Merry, Gentlemen," have become yearly sing-along fare.

Boxing Day: In some countries, the day after Christmas is celebrated as Boxing Day. Some claim this holiday began in the Middle Ages and was the day when the alms box, collection boxes for the poor often kept in churches, were traditionally opened so that the contents could be distributed to poor people. Today, Boxing Day has become more of a shopping holiday, similar to Black Friday in the U.S.

Santa Claus: We're all familiar with this jolly figure who brings toys to good children on Christmas Eve, but did you know Santa's story stretches all the way back to the third century? The legend of Santa Claus can be traced back hundreds of years to a monk named Saint Nicholas. It is believed that Nicholas was born sometime around 280 A.D. in Patara, near Myra in modern-day Turkey. Much admired for his piety and kindness, it is said that he gave away all of his inherited wealth and traveled the countryside helping the poor and sick.

JANE AUSTEN: VOICE OF THE REGENCY ERA

In much the same way that Charles Dickens has become known as the voice of the Victorian Era, Jane Austen has long been the established voice of the Regency Era. Through her six major novels, Austen was a leading interpreter and critic of the social class system or society structure of this period of history. While Austen was unable to touch on all of the issues of her time, her characters and their struggles have given scholars and historians great insight into the customs and societal conflicts of the time.

Austen was born in 1775 in a small English village, the daughter of an Oxford-educated clergyman. She was extremely close to her only sister, Cassandra – a relationship that clearly inspired the close relationship between Jane and Elizabeth in *Pride and Prejudice*. Though educated briefly in Oxford, Austen's health issues caused her to be home educated for a while, where she spent much of her time reading from her father's extensive library. She was also encouraged to write, and became aware of the world outside her home when she traveled to see her brother Henry in London.

Another of her brothers lived in an estate, where Jane and Cassandra would visit and where, more than likely, she learned of the customs of the wealthy. These experiences inspired the settings and situations of the characters in her novels.

While Jane never married, she did have a rather brief engagement with a friend's brother. However, she did not feel that she loved him, and remained unattached for the rest of her life. Themes of love and marriage can be found in all of Austen's novels, particularly *Sense and Sensibility* and *Pride and Prejudice*. By the age of 23, Jane had written three of her six major novels.

At the age of 35, Austen began to publish her novels. *Sense and Sensibility* was published in 1811, *Pride and Prejudice* in 1813, *Mansfield Park* in 1814, and *Emma* in 1815. While she was alive, Austen was not what we would consider a successful novelist. It was only following her death in 1817, as well as the publication of her final two novels, that Austen began to become so well-known for her stories. Today, there is no question that Jane Austen is and was the voice of her time.

JANE'S WORKS

1811 *Sense and Sensibility*

1813 *Pride and Prejudice*

1814 *Mansfield Park*

1815 *Emma*

1817 *Persuasion* (published posthumously)

1817 *Northanger Abbey* (published posthumously)

1817 *Sandition* (unfinished at the time of her death)

1871 *Lady Susan* (published as part of *A Memoir of Jane Austen*, by her nephew, James Edward Austen-Leigh)



THE REGENCY ERA

Like the Jane Austen novels that inspire it, *Miss Bennet: Christmas at Pemberley* takes place during a period known as The Regency Era. Spanning roughly 42 years (1795-1837), The Regency Era marked a time of great accomplishment and refinement for the upper classes of English society. However, it was also a time marked by extreme social change and therefore had its own share of conflicts and difficulties.

The Prince Regent

What is a regent? Since the United States of America does not have a monarchy, it is not a term that we use very often. A regent is someone who is assigned to take charge when the monarch is unfit to rule, typically due to age, absence, or disability. The Regency Era is named as such because during this period, England was ruled by the Prince Regent. Towards the end of his reign, King George III (the ruling power against the American colonies during the American Revolution) was seen as too mentally unstable to act as king. In 1810, his eldest son, George, Prince of Wales, was granted the authority of Prince Regent, and ruled England as such until his father's death in 1820. At that time, he ascended to the throne as King George IV. Due to this timeline, many place the Regency Era between 1810 and 1837, when Queen Victoria was crowned and the Victorian Era began. However, the influence of the Prince Regent was felt long before his official reign, so it is fitting to extend the period before his ascension.

Patron of the Arts

The Regency Era is defined as a period of great elegance and achievements in arts and architecture. This is something you will certainly notice at the start of the play, as *Miss Bennet* concerns itself with the wealthiest of society. The Prince Regent himself was one of the greatest patrons of the arts during this time. He oversaw the construction and renovation of many costly buildings throughout England, including the famous Brighton Pavilion in Brighton, England. This spending caused the Prince Regent to dip into the treasury, which had an effect on the people of England.

A Defined Social Structure

During the Regency Era, society was rigidly organized in a hierarchical class structure. Everyone was placed inside one of the classes and there was little to no movement between them. A man's placement was determined by his wealth and the details of his land holdings. For the most part, this was based on inheritance, as most, if not all, wealth and titles were passed from father to son, or in the event of there being no sons, to the next male heir. For women, their placement was determined by the status of their father. They rarely inherited wealth and had few opportunities to make a living on their own, leaving them to make an advantageous marriage as a way to attain wealth. In Regency England, marriages were typically more of a financial agreement than a result of romance.

THEMES

Society versus Self

Expectations weigh heavily on all of the characters in *Miss Bennet*. Mary finds herself trying to change the expectations that everyone else has for her, as most see her as someone who will spend the rest of her life alone. She wishes to be seen for herself, without her connection (or lack thereof) to any partner. Arthur de Bourgh struggles with the expectations that come with being the master of a large estate, when all he wants to do is read and study. Even Elizabeth, who faced much of her conflict in Austen's *Pride and Prejudice*, struggles with being the mistress of an estate like Pemberley, questioning whether she is good enough for such a position. Pay close attention to the expectations that each character must struggle with, both the ones that society has placed on them and the ones that they have placed on themselves. How do they deal with these expectations, and how, if at all, are they resolved?

Wealth & Opportunity

When it comes to Jane Austen, there is a pretty good chance that there will be some discussion of wealth and the opportunities that it affords. Men and women in Regency England were born with different freedoms (men significantly more than women) based on their status and class in society. Arthur, who has recently come into a lot of money, finds his new status to be a burden against his own desires, while Mary struggles to understand why he cannot see all of the opportunities that his new position brings him. Consider both sides of the conversation: Is there a right or wrong perspective? Do the playwrights seem to favour one opinion over the other? Do you? Thinking of your life today, what is the correlation between wealth and opportunity? What does having one mean for the other? Is this similar or different to Mary and Arthur's situation?

Misunderstandings

The play features many simple moments of misunderstanding that take on a somewhat farcical nature. Letters get mixed up, characters misunderstand intentions, and other characters burst in to complicate matters. This device is used by the playwrights to increase the dramatic tension while at the same time exploring the characters' reactions to such circumstances. These misunderstandings also help to expand the plot, creating some complications for the characters to face so that when they come together at the end, they have faced obstacles and fought through them. As an audience member, how does it feel to watch these moments? How drastically would it change the plot and the characters if these misunderstandings were not included?

PRODUCTION ELEMENTS

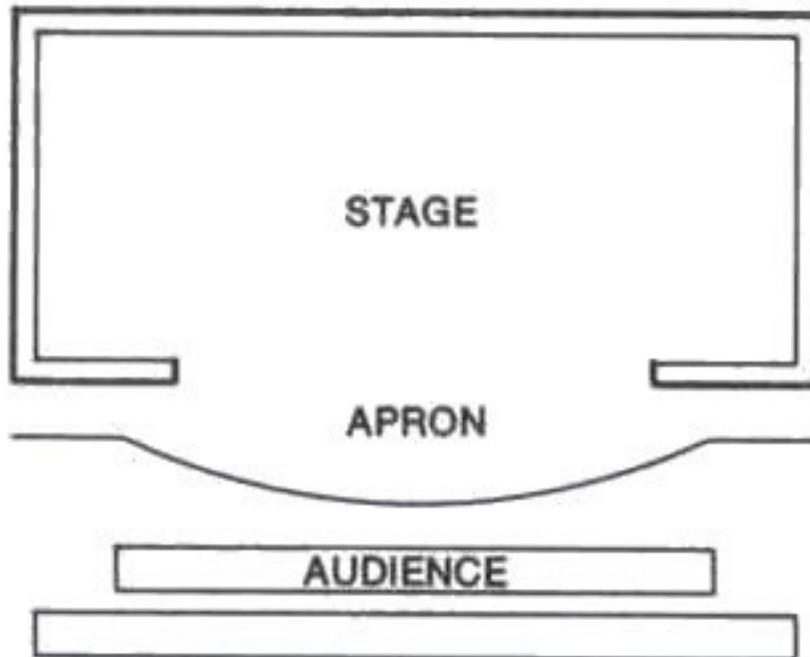
PROSCENIUM STAGE

A proscenium theatre is a specific style of theatre. Several features define a proscenium theatre, and this particular theatre layout is extremely common; if you have ever been to see a live performance, especially in a high school auditorium, chances are high that you have seen a proscenium theatre. In addition to proscenium style theatres, it is also possible to find black box theatres, theatres with thrust stages, theatres in the round, and numerous other configurations of stage and audience.

The classically defining feature of a proscenium theatre is the proscenium arch, which frames the stage for the audience. In addition, the audience faces the stage directly, with no audience on the sides of the stage, and the stage in a proscenium theatre is typically raised, allowing the audience to see more clearly. Modern proscenium theatres sometimes lack the proscenium arch, but they are still called “proscenium theatres” because they retain the other characteristics of this style of theatre.

Proscenium theatres originated in the 1600s, and became immensely popular by the 1700s. There are certain advantages of a proscenium theatre, such as the fact that the stage doesn't have to be as open, allowing people to conceal props, sets, and orchestras in the wings or near the stage without having these things visible to the audience. A proscenium theatre also creates a sense of staged grandeur, with the proscenium arch acting almost like a picture frame, giving the audience the sense that they are looking into a scene.

Proscenium Theatre



**DISCUSSION QUESTIONS:**

1. Each character struggles with expectations, both the ones that society has placed on them and the ones that they have placed on themselves. How do they deal with these expectations, and how, if at all, are they resolved?
2. Arthur, who has recently come into a lot of money, finds his new status to be a burden against his own desires, while Mary struggles to understand why he cannot see all of the opportunities that his new position brings him. Consider both sides of the conversation: Is there a right or wrong perspective?
3. Do the playwrights seem to favour one opinion about wealth over the other? Do you?
4. Thinking of your life today, what is the correlation between wealth and opportunity? What does having one mean for the other? Is this similar or different to Mary and Arthur's situation?
5. Misunderstandings are common throughout this play, and often add drama or tension to moments. As an audience member, how does it feel to watch these moments?
6. How drastically would it change the plot and the characters if these misunderstandings were not included?
7. If you could write a "sequel" to any novel, which would you choose and why?
8. Jane Austen was very close with her own sister, which is thought to have inspired the relationship between her characters Elizabeth and Jane. But, Elizabeth's relationships with her other sisters, Mary and Lydia, is quite different. Describe what each relationship is like when we first meet these characters.
9. Has the relationships between the sisters changed by the end of the play? If so, what factors have led to these changes?
10. Engagement and marriage are common plot points in Jane Austen's novels, as well as many other romance novels. Would you characterize Austen's novels as romance novels? Why or why not?
11. Jane Austen's works have inspired many "sequels" or remakes, including fan fiction, movies, mini-series, novels, graphic novels, and more. What do you think it is about Austen's work that makes it A) Accessible to modern audiences? B) Popular with authors, film makers, and artists? And C) Relevant in the 21st century?
12. Pretend you are writing the next book in a series about the Bennet sisters, taking place shortly after the events of *Miss Bennet: Christmas at Pemberley*. Write a brief sample outline of what your story would look like – which characters would you focus on and what would be going on in their lives? Perhaps you would tell the story of Mary and Arthur's wedding, or what life is like for Lydia after she moves in with her sister Jane to help her take care of Jane's baby. Choose one to three pivotal moments that could take place in one of these potential sequels and write a paragraph of sample dialogue for each.



FURTHER READING/REFERENCES

- *Pride and Prejudice* novel by Jane Austen or the *Pride and Prejudice* 2005 film directed by Joe Wright, starring Keira Knightley
- *Bridget Jones's Diary* novel by Helen Fielding (a modern adaptation of *Pride and Prejudice*) or the 2001 film *Bridget Jones's Diary*, directed by Sharon Maguire, starring Renee Zellweger
- *Becoming Jane*, directed by Julian Jarrold, starring Anne Hathaway
- <https://www.newyorker.com/books/page-turner/youve-probably-never-heard-of-americas-most-popular-playwright>
- https://www.washingtonpost.com/entertainment/theater_dance/miss-bennet-christmas-at-pemberley-comic-play-is-a-gift-for-jane-austen-fans/2016/11/30/2af28652-b729-11e6-a677-b608fbb3aaf6_story.html?noredirect=on&utm_term=.d8ec36d0c32a
- <https://www.theguardian.com/stage/2018/jan/04/lauren-gunderson-america-most-popular-playwright-interview>
- The Rep (Repertory Theatre of St. Louis) Play Guide for *Miss Bennet: Christmas at Pemberley*
<http://www.repstl.org/assets/doc/M3-MISS-BENNET-dcb704ccf5.pdf>



CURRICULUM ALIGNMENT

Curriculum Connections:

Participation as an audience member at the Citadel Theatre aligns with the Alberta Education Curriculum. We outline below some (*but not limited to*) objectives which are developed through the viewing of live theatre:

Drama (Elementary)

Third Goal

To foster an appreciation for drama as an art form

Objectives The child should:

1. develop an awareness of an respect for potential excellence in self and others
2. Develop a capacity to analyze, evaluate and synthesize ideas and experiences
3. Develop an awareness and appreciation of the variety of dramatic forms of expression.

Specific Learner Expectations:

Intellectual—develop and exercise imagination; develop concentration

Emotional—explore emotion; control emotion; express emotion

Social—understand others; discipline self; develop appreciation of the work of self and others; cope with emotional responses

Integrative—learn to respond to stimuli; e.g., music, pictures, objects, literature; test and reflect on the consequences of dramatic decisions

Drama (Junior High)

GOAL I

To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives The student will:

- strengthen powers of concentration
- extend the ability to think imaginatively and creatively
- extend the ability to explore, control and express emotions
- extend the ability to explore meaning through abstract concepts
- develop the ability to offer and accept constructive criticism

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GOAL III

To develop an appreciation for drama and theatre as a process and art form.

Objectives The student will:

- develop awareness of various conventions of theatre
- develop awareness of drama and theatre by viewing as great a variety of theatrical presentations as possible
- develop the ability to analyze and assess the process and the art
- develop recognition of and respect for excellence in drama and theatre



CURRICULUM ALIGNMENT

Drama 10-20-30

GOAL I

To acquire knowledge of self and others through participation in and reflection on dramatic experience.

Objectives

The Student will:

- extend the ability to concentrate
- extend understanding of, acceptance of and empathy for others
- demonstrate respect for others – their rights, ideas, abilities and differences (S)
- demonstrate the ability to offer, accept, and reflect upon, constructive criticism.

GOAL II

To develop competency in communication skills through participation in and exploration of various dramatic disciplines.

Objectives

The Student will:

- demonstrate understanding of integration of disciplines to enrich a theatrical presentation.

GOAL III

To develop an appreciation of drama and theatre as a process and art form.

Objectives

The student will:

- explore various conventions and traditions of theatre
- broaden knowledge of theatre by viewing as great a variety of theatrical presentations as possible
- demonstrate the ability to assess critically the process and the art
- demonstrate recognition of and respect for excellence in drama and theatre
- develop an awareness of aesthetics in visual and performing arts.