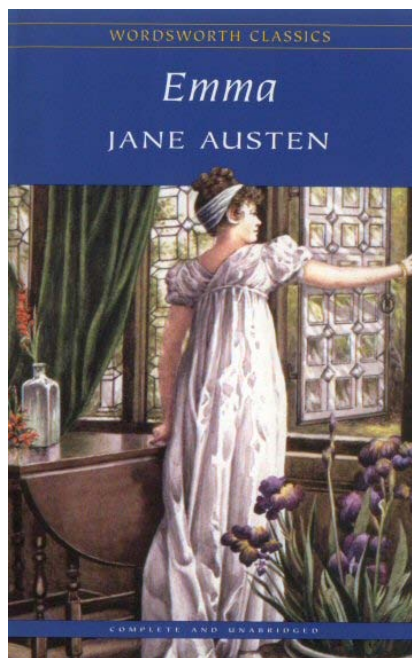


Student Matinee Guidelines and Information

Book-It Repertory Theatre's

Emma

By Jane Austen
Adapted by Rachel Atkins
Directed by Marcus Goodwin



Study Guide created by Sara Lachman and Emma Kelley
Special thanks to Brady Brophy-Hilton, Annie Lareau, and Kelsey Hamilton

In this study guide we will help you prepare for this production. You will find directions and parking information to the theatre, theatre etiquette, and information on Book-It's adaptation of *Emma*.

Sources:

Etiquette of Good Society: Teas. The Regency Library. 21 Dec. 2006. 28 Sept. 2009. <<http://www.regencylibrary.com/Teas.htm>>.

Hoppe, Michelle. Calling Cards and the Etiquette of Paying Calls. 2000. 28 Sept. 2009. <<http://www.literaryliaisons.com/article026.html>>.

Jane Austen (1775-1817). *Books and Writers*. 2002. 3 Jan. 2008. <<http://www.kirjasto.sci.fi/jausten.htm>>.

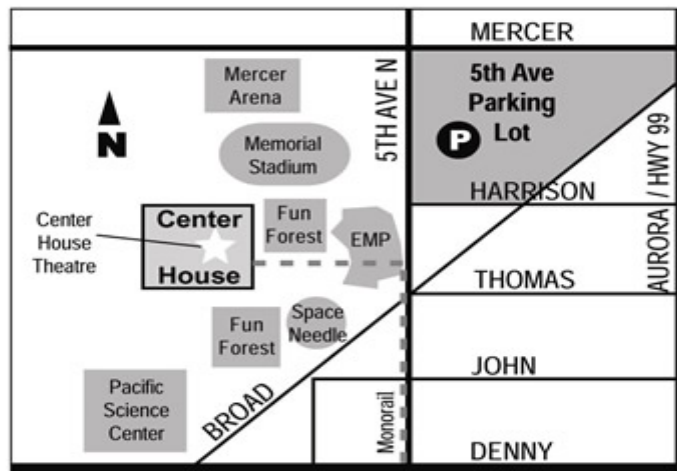
Tea Time. The Jane Austen Centre. 28. Sept. 2009. <<http://www.janeausten.co.uk/magazine/page.ihtml?pid=234&step=4>>.

WHEN YOU GET TO THE CENTER HOUSE THEATRE

- Your contact upon arrival at the theater is the Book-It Education Department. The e-mail address at Book-It is education@book-it.org and the direct line is (206) 770-0880.
- If you realize that your group is running late, please call Annie Lareau, the Education Director at (206) 770-0880 ext. 1 or 2.
- Please arrive at the theater at least **THIRTY MINUTES** before curtain time; that is when the house will be opened. The show will begin promptly at 10:30 AM.

THEATRE LOCATION AND PARKING

The Center House Theatre is located on the grounds of the Seattle Center, in the Seattle Center House. The theatre is located on the first floor of the Center House, down the hall from The Children's Museum. The entrance is on the east side of the building, near the Fun Forest rides.



DIRECTIONS FROM I-5

- From I-5, take the Mercer Street/Seattle Center exit (exit 167).
- At the first traffic light, turn right onto Fairview.
- At the next light, turn left onto Broad Street.
- Turn right onto 5th Ave.
- Turn right on Republican Street to enter the 5th Avenue parking lot.

FROM 99

- If you are using Highway 99 North, take the Broad St. exit.
- Take a hard right at the stop sign.
- Turn right at the stop light onto 5th Avenue.
- Turn right at the next light onto Republican Street to enter the 5th Avenue parking lot.
- If you are taking Highway 99 South, exit at Western Ave.

PARKING

- The best place to park is in the **North end of the 5th Avenue parking lot** located at 5th Ave. N. and Republican St., across from the Experience Music Project (EMP).
- Buses can unload at the roundabout located at 5th and Harrison St., near the Experience Music Project (EMP). **This area is for drop-off only. Do not park here.** (See the *Parking Your Bus at Seattle Center* pamphlet for more details).
- Traffic and parking can be very heavy during festivals and the winter months. Call the Seattle Center Activities Hotline at (206) 233-3989 to hear a recorded message about each day's expected traffic activity.

The Question of Lunch

If it is necessary for your students to bring their lunches to the theater, the ushers will collect them upon arrival. Therefore, it is helpful for your students to clearly label their bag lunches. There is also a food court with tables in the Center House including Subway, Orange Julius, Pizza Haven, Rico Burrito etc. You may use this food court before or after the performance, but there will not be time to leave the lobby during intermission. If you have no other options, students can eat their lunch at intermission in the lobby of the theatre.

BOOK-IT REPERTORY THEATRE ETIQUETTE

It is always a good idea to do a brief "Theater Etiquette" review with your students before you attend a performance. Remind your students:

- They should stay in a group to be seated. Your school or group will be seated at the same time.
- They must sit in the seat to which they are assigned. If a student moves or refuses to take a seat, he/she will cause a delay in the seating process.
- No food, drink, gum or candy is allowed in the theater.
- There is NO PHOTOGRAPY – flash or otherwise – allowed in the theater.
- No portable electronic devices – walkmans, pagers, alarm watches, video games, electronic pets, cell phones etc. – may be operated in the theater.
- There are no bags or backpacks allowed into the theater during School Matinees. If your students arrive with bags or backpacks, they will be collected by the ushers and returned at the end of the performance.
- Take care of bathroom and water needs before or after the performance. Students will not be permitted to leave the theatre once the performance has begun.

- Theatrical convention often dictates that the lights in the theater will go to black at the opening of a performance. Urge your students not to yell, hoot, whistle, or scream during this brief blackout. They may miss a key part of the performance.
- Please keep talking and whispering to a minimum during performances. While we encourage students to respond to the action in the show, please keep in mind that, as a live audience, they will have a direct impact on the performance. The performers onstage can see and hear them.

A Review of School Show Policies

Payment Policy:

1. Please have your payment in full (4 weeks in advance of ticket date) on: _____.
Payment may be made with a credit card, one check, or a purchase order. Please make checks payable to Book-It Repertory Theatre and be sure to include the invoice number on the check.
2. This sale is final upon receipt of payment and no refunds for unused seats on the day of the show will be made.

Cancellation Policy:

1. **ONCE THE PAYMENT DUE DATE HAS PASSED**, this reservation cannot be cancelled and there can be no reduction in the number of seats reserved.
2. Teachers who make late cancellations are financially responsible for the tickets they have reserved.
3. If your order is cancelled fewer than 4 weeks before your performance, and payment has not yet been received, your school's ticket orders are subject to cancellation.

Standby Policy:

1. Every member of your group must have a reservation, including teachers, parents, and all students. You must get prior approval from the student matinee manager, Brady Brophy-Hilton, to bring extra people on the day of the show.
2. If your group brings extra people on the day of the show, they will be put on standby and will be allowed into the theater according to the number of seats left after all reserved groups have been seated.

*If you have any questions, or need to change/cancel a ticket order please call
(206) 770-0880 or e-mail the Education Department at education@book-it.org*

Character List

Emma Woodhouse: “Emma Woodhouse, handsome, clever, and rich...” The youngest of two Woodhouse daughters. She is unmarried and loves to set up love matches amongst her acquaintances.

Miss Taylor (Mrs. Weston): “Sixteen years had Miss Taylor been in Mr. Woodhouses’ family, very mutually attached, less as a governess than a friend.” Emma’s governess and friend after her mother dies. Miss Taylor marries Mr. Weston at the very beginning of the story.

Isabella Knightley: Emma’s sister, who lives in London with her husband, John Knightley.

Mr. John Knightley: Isabella’s husband, and George Knightley’s brother.

Mr. Woodhouse: Emma’s father. He is sickly and easily depressed, and hates change.

Mr. George Knightley: “Mr. Knightley loves to find fault with me, you know – in a joke. We always say what we like to one another.” A friend of the Woodhouse family, Mr. Knightley is Isabella’s husband’s older brother.

Mr. Weston: Miss Taylor’s husband – his wife Miss Churchill died before he married Miss Taylor.

Mrs. and Miss Bates: “Miss Bates! If I thought I should ever be like Miss Bates, I would marry tomorrow.” Friends of the Woodhouses. Mrs. Bates is an old widow, and her daughter Miss Bates is a kind middle-aged spinster. She is Jane Fairfax’s aunt.

Mr. Elton: A young friend of the Woodhouses. Emma tries to set him up with Harriet Smith.

Mrs. Goddard: Another friend of the Woodhouses. She is the mistress of a boarding school, and introduces Harriet Smith to Emma.

Harriet Smith: “A girl who wants only a little more knowledge and elegance to be quite perfect! I will notice her; I will improve her.” A 17-year-old acquaintance of Mrs. Goddard. Emma is interested in her, and wants to help her raise her social status by finding her a suitable husband.

Mr. Robert Martin: “I may have seen him fifty times, without any idea of his name. A farmer needs none of my help, and is, therefore, as much above my notice as he is below it.” A young man who wants to marry Harriet Smith, but Emma believes he is not good enough for her.

Frank Churchill: “I should be as ready to acknowledge his merits as any other man; but I hear of none, except that he is good-looking, with smooth manners.” Mr. Weston’s son from his first wife, Emma believes that Frank may be the one man she would be willing to marry.

Jane Fairfax: “I wish Jane Fairfax very well; but she tires me to death.” Miss Bates’ niece, Emma finds her tiresome because she seems to do everything that Emma can do, only better.

Mrs. Augusta Elton: A vain and pretentious woman, she eventually ends up marrying Mr. Elton.

Plot Synopsis

Smart, beautiful, and headstrong Emma Woodhouse, the younger of two daughters, lives in the village of Highbury with her father. When her best friend and governess Miss Taylor is married to Mr. Weston and moves out, Emma is happy for her, but sad to lose her companion. Fortunately, Emma meets and befriends 17-year-old Harriet Smith. While Emma herself is convinced that she will never marry, she finds great pleasure in trying to find a suitable match for her friend Harriet.

When a young man named Mr. Martin expresses interest in Harriet, Emma persuades her that Mr. Martin is not good enough for her, convincing her to turn down his offer of engagement. When Mr. Knightley, a friend of the Woodhouse family, finds out that Emma has influenced Harriet to turn down the engagement, he chastises her for becoming involved in other people's affairs. He believes that Mr. Martin is a perfectly suitable match for Harriet, and Emma should stop meddling in her life. Emma, however, believes that there is a much better match for Harriet in Mr. Elton.

In order to test if Mr. Elton is interested in Harriet, Emma offers to draw a portrait of her. Mr. Elton is enthusiastic about the idea, and Emma gives the finished portrait to him to have framed. One day, while Harriet and Emma are transcribing riddles, Mr. Elton brings a riddle and asks Emma to read it. Emma solves the riddle, which implies that Mr. Elton is interested in "courtship". Overjoyed, Emma takes this as a sign that Mr. Elton wants to court Harriet, and informs her of the wonderful news.

While visiting Mr. and Mrs. Weston for a dinner party, it becomes clear that Mr. Elton is not in fact interested in Harriet, but in Emma herself. After Mr. Elton openly professes his love to Emma, she expresses surprise and distaste at his professing to her instead of Harriet. Mr. Elton replies that he only ever paid attention to Harriet because she was Emma's friend. Emma tells Harriet of the bad news. Harriet is very upset, and Emma spends her time trying to help her forget Mr. Elton.

One day, Miss Bates's niece, Jane Fairfax, comes to visit. Emma dislikes Jane, but hears that she had been acquainted with Mr. Weston's son from his first marriage, Frank Churchill. During Jane's visit, Emma tries to get as much information about Frank from Jane as possible, but she is surprisingly close-lipped. Soon after this, news arrives that Mr. Elton is engaged to another woman. Soon after, the mysterious Frank Churchill finally pays Highbury a visit.

During Frank's visit, Emma prods him about his acquaintanceship with Jane Fairfax, but like Jane he seems very secretive about it. A pianoforte arrives as a gift for Jane Fairfax. Jane is a gifted musician, and loves the present. No one knows who the pianoforte is a gift from, but Emma suspects that an acquaintance of Jane's named Mr. Dixon has sent it to her as a token of affection.

Emma begins to believe that Frank Churchill has taken a liking to her when he invites her to a party he wants to throw at the Crown Inn. Emma is delighted at the prospect, but unfortunately before the party can occur Frank is called back home by his aunt and the party is postponed. After Frank leaves, Mr. Elton returns with his obnoxious new wife, Augusta. Emma also begins to suspect that Mr. Knightley is in love with Jane Fairfax.

Frank Churchill returns to Highbury, and the ball at the Crown Inn commences. The party is lively and full of dancing, but Emma notices that no one is dancing with Harriet Smith. Mr. Knightley sees that she is alone, and offers to dance with her. The next day, Harriet is threatened by beggars in the street. Fortunately, Frank Churchill walks onto the scene, and scares them away. Harriet confides to Emma that she is completely over Mr. Elton, and wants to burn all of the tokens that make her think of him. She also tells Emma that she is enamored with another man. Emma believes that Harriet has fallen in love with Frank Churchill.

While playing a game, Mr. Knightley asks Emma if she has ever thought of the possibility of Frank Churchill and Jane Fairfax admiring each other. Emma finds the idea absurd. Later, while picking strawberries, Mrs. Elton tells Jane Fairfax that she has found her a position as a governess. Jane is unenthusiastic about the offer, and doesn't want to accept. After sitting down for a picnic, Emma insults Miss Bates. Mr. Knightley chastises her for being insensitive. Emma feels guilty, and apologizes to Miss Bates the next day. Miss Bates informs Emma that Jane Fairfax has decided to take the governess position offered to her by Mrs. Elton.

Mr. Knightley arrives and tells Emma that he is planning on going to London to visit his brother and Isabella (Emma's sister). Shortly after he leaves, a letter arrives stating that Mrs. Churchill, Frank's aunt, has passed away. Emma tries to go visit Jane Fairfax, but Miss Bates says that she isn't feeling well and doesn't want visitors. Mr. Weston visits Emma, and tells her that Mrs. Weston wants to talk to her in private.

At their meeting, Mrs. Weston tells Emma that Jane Fairfax and Frank Churchill have actually been secretly engaged for a long time. Frank had been pretending to like Emma so that no one would know about their engagement. Because Mrs. Churchill (who didn't approve of the match between Frank and Jane) passed away, they are now able to make their engagement public. Emma believes that Harriet loves Frank Churchill, and goes to talk to Harriet about the situation. During their conversation, Emma finds out that Harriet actually likes Mr. Knightley instead of Frank Churchill. When Harriet admits she likes Mr. Knightley, Emma realizes that she actually has feelings for him.

Mr. Knightley returns from London, and confesses to Emma that he is in love with her. He asks her to marry him, and she agrees. Harriet also announces that she has accepted Mr. Martin's proposal. Mr. Knightley and Emma marry, and all the couples (Jane and Frank, Harriet and Mr. Martin, and Emma and Mr. Knightley) are happy.

About the Author

Jane Austen was born to Rev. George Austen and Cassandra Leigh in Steventon, Hampshire, England in 1775. She was the 7th of 8 children in the Austen family. For 25 years, Jane lived in Hampshire, until her father retired and the family was uprooted to Bath. From her very early years, Jane showed promise as a writer, jotting down tidbits of the everyday family life she observed. She was educated partially at home and partially in school, and probably had a better education than most young women of the same time period.

In 1805, when Jane's father died, she lived in Southampton with her mother and her sister, and in 1809 moved with them to Chawton. Though she had an active social life and many suitors, Jane never married. While living in Chawton, she began to revise drafts of works she had already begun, including *Sense and Sensibility* and *Pride and Prejudice*. In 1811, *Sense and Sensibility* was published, followed soon by the 1813 publishing of *Pride and Prejudice*. Between 1814 and 1817, Jane published *Mansfield Park* and *Emma*, and wrote *Northanger Abbey* and *Persuasion*.

In 1817, while working on her 9th novel entitled *Sanditon*, Jane developed a serious illness (now thought to be Addison's disease). She died at the age of 41 on July 18th, 1817, before she could complete *Sanditon*. In 1818, *Northanger Abbey* and *Persuasion* were published, posthumously. During her life, Austen's books were credited as being written by "a lady," but after her death Jane's brother Henry publicized that it was his sister who had written the novels.

Sir Walter Scott, in response to Jane Austen's writing, wrote in his journal in 1826 that he thought, "[Miss Austen] had a talent for describing the involvements and feelings and characters of ordinary life which is to me the most wonderful I have ever met with." Austen's skill and humor in

depicting the everyday occurrences of middle-class life in 18th Century England has kept her books consistently in print from the time of her death until today.

Vocabulary Preview

Approbation	Concurrence
Fastidious	Vivacity
Scruples	Impute
Naiveté	Plaintive
Inimitable	Palpitations
Incommoding	Indisposed
Languish	Putrid
Inducement	Estimable
Purport	Obtruding
Vexatious	Sanguine
Barouche-landau	Improprieties
Mortification	Availing
Rivet	Pianoforte

Adapter's Notes

One of the many things I love about EMMA is how it reminds us that, hundreds of years after Jane Austen wrote it, people's lives and interests have not changed that much. EMMA is basically an 18th century soap opera—and you will recognize many of the same issues and dynamics that exist in your own schools and social circles (which is why it was so easy to make it into the teen movie CLUELESS!). It's a story about friendships and romance; high status and low status; rich and poor; misunderstandings and miscommunication. Highbury is a small town whose inhabitants live for news and gossip—especially about love. Emma is the richest, most popular girl in her small town, who thinks she's pretty good at matchmaking. What happens when she befriends the poor, unknown Harriet and makes her part of the in-crowd? What happens when Emma's longtime childhood rival Jane Fairfax, who can do *everything* better than she can, comes for a visit? And what happens when Emma realizes that everything she thinks about everyone else—and herself!—is totally, disastrously wrong? It's the kind of deliciously droll comedy of errors which Jane Austen's language, style and sensibility suit perfectly. See if you don't find a bit of yourself in it—and have fun!

--Rachel Atkins, Adapter

Background Information

Etiquette in the Regency Period (1810-1820)

Paying Calls: Rules for Calls and Leaving Calling Cards

- A lady would start making calls as soon as she arrived in town, to notify everyone that her family had arrived. She remained in her carriage while her groom took her card and handed it in.
- The card was conveyed to the mistress of the house, who would then decide whether or not to receive the caller. If the mistress was 'not at home', it was a rejection of the visitor. A reciprocal card may be given to the caller, but if not presented formally, that usually meant there was no desire to further the acquaintance. If, however, a formal call was returned with a formal call, there was hope for the relationship to grow.
- Cards from visitors were placed on a silver salver in the entry hall--the more impressive names displayed on top. The trays had a pie-crust rim so the cards would not slip off. In less wealthy households, china bowls were used to hold cards.
- For a first call, one was wise to simply leave the card without inquiring as to whether or not the mistress was at home. She would then take the next step.
- By mid-century, a wife could leave her husband's card for him. She left her own card, plus two of her husband's--one for the mistress of the house, and one for the master. The names of grown-up daughters could be printed on her card when they accompanied her on a call as long as they were still living at home.
- Calls should be made only on At Home days. Days and times for these were engraved on visiting cards.
- A newcomer waited until she received cards from neighbors. It was then good manners to call on those neighbors who left cards.
- Formal calls were made following ceremonial events such as marriage or childbirth, and also as acknowledgement of hospitality. Calls for condolence and congratulations were made about a week after the event. If intimate, a visitor may ask for admission. If not, they inquired of the servant as to the person's well-being.
- Times were allocated for each type of call. 'Morning calls' were made in the afternoon. 'Ceremonial calls' were made between three and four o'clock, semi-ceremonial between four and five, and intimate calls between five and six--but never on Sunday, the day reserved for close friends and relatives.
- Visits were short, lasting from twenty to thirty minutes. If another caller arrived during a visit, the first caller left within a moment or two.
- A call should be returned with a call, a card with a card, within one week, or at the most, ten days.
- If a family was temporarily leaving the area, they wrote P.P.C. (pour prendre conge -- paid parting call) on their cards when they called.

The Etiquette of Tea-Time

- The tools necessary for tea-time included: tea caddy, teapot, hot water urn and heater, and teacups.
- Traditionally, the mistress of the house brewed the tea.
- Milk and sugar were often added to tea.
- English crumpets and Scottish scones were often served. The crumpets might have been toasted in the fireplace with tongs, and then buttered and placed on the hearth to keep them warm.
- By the 1840s, tea-time became a grand enough occasion to set up a buffet table with refreshments.
- Tea was considered a ladies meal, although men often took part.
- There were two types of tea-times: “high tea” and “little tea”.
- High tea happens in the evening.
- A white cloth was always laid on the table for high tea, and on it were placed flowers and summer fruits. Salmon, pigeon, veal, and ham pies were also served.
- It was customary for servants to serve the tea, carve meats, change plates for clean ones, and hand around bread and butter. After the fruit has been handed out, the servants were to leave the room.
- Sometimes tea-time would end with a dance, music, or games.
- The furniture at a high tea was arranged so that the room looked full, but not crowded. Tables and chairs were strategically arranged so the guests could form small conversational groups.
- A little tea takes place in the afternoon. The lady of the house places the tea-time tools near to her, so she can act as a hostess and server.
- The purpose of a little tea is more to talk and visit, rather than to eat and drink.
- Little tea happens at 5 o’clock in the afternoon, and the visitors should not stay later than 7 o’clock.

For more information about *Emma*, go to <http://www.book-it.org/emma.php> and watch the video “Emma on Emma” to see Book-It intern Emma Kelley discussing the play!

Discussion Questions

1. Do you think Emma is a sympathetic character? Why or why not? What aspects of her personality do you find likeable, and which do you dislike?
2. Why do you think it took Emma so long to realize she was in love with Mr. Knightley? Why do you think she thought of herself as never getting married, and why does she change her mind?
3. The biggest reason Emma objects to the match between Mr. Martin and Harriet Smith is because she sees Harriet as being socially superior to Mr. Martin. Why is Emma so concerned with social status? What is Emma's social status, and how does it affect how she sees the world?
4. Compare and contrast the personalities of the major male characters in the story (Mr. Elton, Frank Churchill, and Mr. Knightley). What things do they have in common? What are the differences between them? What does Emma find attractive about each of them? What is Emma's relationship to each of these men, and what relationships does she try to cultivate for each of them?
5. In many ways, *Emma* is a comic novel. What aspects of the story and the characters make it funny? Why do you think the narrator pokes fun at the characters? What is the narrator trying to accomplish by using humor?
6. The narrator presents Jane as an intelligent, talented young woman, so why do you think Emma dislikes Jane Fairfax so much? What does this say about Emma? How does Emma's relationship with Jane change throughout the story?
7. What are Mr. Knightley's criticisms of Emma's personality? Why do you think Mr. Knightley ends up falling in love with Emma, if he finds so many faults in her?

Activity

Throughout the story, Emma experiences many changes within herself. While Emma seems very set in her ways at the start, by the end of the book many of her perceptions have transformed. In the following table, characters are listed on the left hand side. In the first box next to the character's name, write how Emma feels about the character at the beginning of the story. In the second box, write how her opinions about that person are different at the end. Are there any characters Emma feels the same about at the beginning and at the end?

Character	Emma's opinions at beginning	Emma's opinion at end
Harriet Smith		
Jane Fairfax		
Mr. Elton		
Mr. George Knightley		
Mr. Robert Martin		
Miss Bates		
Frank Churchill		
Miss Weston (former Miss Taylor)		
Mr. Woodhouse		