

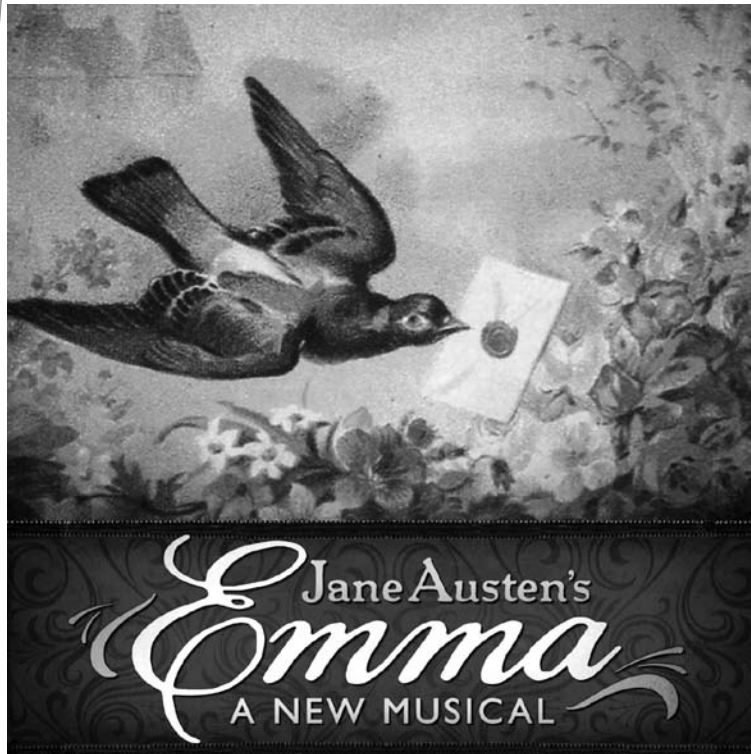
# WU?<sup>@</sup>therep

## EMMA

**Book, Music & Lyrics by Paul Gordon  
Directed by Robert Kelley**

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**THE REPERTORY THEATRE  
OF ST. LOUIS**  
*Repertory*



# the 11

At The Rep, we know that life moves fast—okay, really fast. But we also know that some things are worth slowing

down for. We believe that live theatre is one of those pit stops worth making and are excited that you are going to stop by for a show. To help you get the most bang for your buck, we have put together **WU? @ THE REP**—an IM guide that will give you everything you need to know to get at the top of your theatergoing game—fast. You'll find character descriptions (**A/S/L**), a plot summary (**FYI**), biographical information (**F2F**), historical context (**B4U**), and other bits and pieces (**HTH**). Most importantly, we'll have some ideas about what this all means **IRL**, anyway.

## CU@therep!



### The Teacher's Lounge

In an effort to make our educational materials more accessible to students and easier for educators to incorporate into the classroom, our study guide is written in a student-oriented format. We hope that you will circulate this guide among your students in the weeks preceding your visit to The Rep, encouraging them to browse it before and after class and as time allows, using it as a launch point for both pre- and post-performance discussions. You may also want to visit our website, [www.repstl.org](http://www.repstl.org), for additional information including educational games, activity suggestions and behind-the-scenes information. Any materials, either from this guide or from our website may be reproduced for use in the classroom. As always, we appreciate your making live theatre a part of your classroom experience and welcome your feedback and questions.

**NEATO!**

Show Me Standards: CA 2, 3, 5, 6; FA 2, 3, 4, 5; SS 2, 3, 6  
and Illinois Learning Standards: 1, 2, 5, 14, 15, 16, 18, 25, 27.

## MIHYAP: Top Ten Ways to Stay Connected at The Rep

**10. TBA** Ushers will seat your school or class as a group, so even if you are dying to mingle with the group from the all girls school that just walked in the door, stick with your friends until you have been shown your section in the theatre.

**9. SITD** The house lights will dim immediately before the performance begins and then go dark. Fight off that oh-so-immature urge to whisper, giggle like a grade schooler or yell at this time and during any other blackouts in the show.

**8. SED** Before the performance begins, turn off all cell phones, pagers, beepers and watch alarms. If you need to text, talk or dial back during intermission, please make sure to click off before the show resumes.

**7. TMI** Not to sound like your mom, but "if you need to go now, you needed to go then." Leaving the theatre during the performance is disruptive, so take care of any personal needs before the show starts.

**6. RTM** When you arrive at the theatre, read the production program. It's like a deluxe version of liner notes and a free souvenir, all in one.

**5. P-ZA? NW!** Though your ability to eat ten slices at one sitting may impress your friends, no one wants to listen to you chew, slurp or smack, so please leave all food, drink and gum outside the theatre.

**4. TLK-2U-L8R** We know that you will be dying to discuss what you see onstage with your friends, but please wait until intermission. Any talking—even whispering—is very distracting for both the actors onstage and the audience seated around you.

**3. LOL** Without you, we really wouldn't have a show. It's your job to laugh when a scene is funny or maybe even shed a tear or two in a tender moment. However, since you are not the audience at *The Jerry Springer Show* please refrain from inappropriate responses such as talking, whistling, making catcalls or singing along with the performers.

**2. SOP** While it's great that you want a celeb picture of your day at The Rep, the theatre is off-limits to the paparazzi. Flash photography interrupts the performance and along with videorecording is prohibited by Actors' Equity rules. You can sneak a peek at production photos on our website, [www.repstl.org](http://www.repstl.org).

**1. LLTA** Let the actors know that you respect their work by remaining for the curtain call at the end of the performance. Show your appreciation through applause.

# A/S/L

A self-proclaimed matchmaker, **EMMA WOODHOUSE** is a clever and competent young woman bent on finding the perfect mates for all those around her.

**GEORGE KNIGHTLEY**, Emma's close friend and neighbor, is skeptical of Emma's meddling in the affairs of others. He watches Emma's every move, judging her actions with his moral superiority.

As the play opens, Emma loses her dear companion and governess **MRS. WESTON** to marriage. Though Emma is sad to see Mrs. Weston go, she revels in the fact that she made the match between Mr. and Mrs. Weston.

As handsome as he is mysterious, **FRANK CHURCHILL** is the only man that Emma could ever imagine marrying.

Equally mysterious and attractive, **JANE FAIRFAX** arrives about the same time as Frank Churchill, quickly gaining the admiration of George Knightley.

**MR. WESTON**, a good-natured and optimistic man, is the father of Frank Churchill (a child from his previous marriage).

A kindhearted but poor soul who loves the company of friends and family, **MISS BATES** happily cares for her mother (**MRS. BATES**) and for her niece, Jane Fairfax.

Looking for love in all the wrong places (or at least as guided by Emma), poor young **HARRIET SMITH** bounces from suitor to suitor.

One of Miss Smith's attempts at marriage, **PHILIP ELTON** is the attractive new vicar in town.

When Mr. Elton runs off to get married, he finds a match in **AUGUSTA ELTON**, an arrogant, loud-mouthed matron who feels it is her duty to inform those around her.

A mild-mannered man of little wealth and standing, **ROBERT MARTIN** courts Miss Smith even after she rejects him.

Through it all, Emma's affluent but anxious father **HENRY WOODHOUSE** fears being left alone by his daughters.





AS THE PLAY BEGINS, Mrs. Weston is leaving the Woodhouse household to marry Mr. Weston, a match of Emma's design. Inspired by this success, Emma believes it is her purpose in life to go out and find matches for all those around her, starting with her new friend, Harriet Smith. She immediately sets to scheming on pairing Miss Smith with the young, attractive new vicar in town, Mr. Elton. Mr. Knightley, Emma's close friend and neighbor, disapproves of her meddling, asserting that she was only lucky with the Weston match.

HAPPY TO RISE to the challenge, Emma seems to successfully match Mr. Elton and Miss Smith. Meanwhile, rumors start to fly that both Frank Churchill (son of Mr. Weston by a previous marriage) and Jane Fairfax (niece of the charming Miss Bates) will be blowing into town soon. Intrigued by the mythical pair, Emma is sure that the only man she'd ever marry would be Churchill, if only she could finally meet him.

TROUBLE QUICKLY ARISES in the supposed paradise between Mr. Elton and Miss Smith, as another suitor (Robert Martin) proposes to Miss Smith. Under Emma's advice, Miss Smith rejects Mr. Martin, as she looks forward to better prospects in Mr. Elton. When Knightley catches wind of Emma's advice, he severely admonishes her, stating she has no business to prevent the happiness of Mr. Martin and Miss Smith together. Unfortunately, Knightley is correct in chastising Emma, as Mr. Elton reveals his true affections are for Emma not Miss Smith. When Emma rejects him, Mr. Elton flees the city for other prospects, leaving behind a bewildered Emma and a heartbroken Miss Smith. All too soon he is married and returns with a domineering, pretentious wife.

IT'S NOT LONG before both Churchill and Miss Fairfax arrive as promised. As Emma expected, Churchill is a stunning man and he swiftly sweeps Emma off her feet. Meanwhile, Mrs. Weston observes a certain fondness between Miss Fairfax and Knightley, setting her off on a bit of her own matchmaking.



A mysterious gift (a pianoforte) seems to solidify Mrs. Weston's intuition, though Emma cautions her not to play so irresponsibly with such a pairing. There's something about Miss Fairfax that Emma just doesn't like, though she can't seem to put her finger on it.

THOUGH ENCHANTING in the beginning, Churchill seems to lose his luster for Emma very quickly. When he leaves town to care for his sick aunt, Emma finds that absence makes her heart go yonder. All the while, Robert Martin continues to attempt to woo Miss Smith, in spite of Emma's continued misgivings with the man. Late one night at a ball, Knightley rescues Miss Smith from severe humiliation at the hands of Mr. Elton, setting Miss Smith in pursuit of Knightley. Later that night, he realizes his affections for Emma, and longs privately for her to reciprocate his feelings.

RETURNING HOME, Churchill finds Miss Smith forlorn on the side of the road and saves her from certain doom. When Miss Smith confronts Emma about pursuing the man who rescued her, Emma sees an opportunity to match her up with Churchill. Not knowing that Miss Smith is referring to Knightley, Emma encourages Miss Smith to pursue her savior. Later, at a picnic, Emma shuns Miss Bates, sending Knightley off into a fury against Emma. Emma quickly realizes her mistake, and that all this time she has loved her good friend Knightley! It's only then that Miss Smith reveals her true pursuit, also Knightley.

FOR BETTER or for worse, Knightley suddenly leaves town for his brother's house in London. As Emma stewes over her mistakes, word arrives that Miss Fairfax and Churchill have been married. The Westons fear that the news will crush Emma, given her supposed love for Churchill. However, when Knightley returns, the feelings they share are finally revealed. They set off to be married, while Miss Smith finally lands on her own true love—Mr. Martin.



**VEX:** make someone feel annoyed, frustrated or worried, especially with trivial matters

**GOVERNESS:** a woman employed to teach children in a private household

**VICAR:** a representative or deputy of a bishop in the Catholic Church; a pastor

**MIRTH:** amusement, especially expressed in laughter

**VICEROY:** a ruler exercising authority in a colony on behalf of a more powerful leader

**GENTEEL:** polite, refined or respectable

**CREED:** a set of beliefs or aims that guide someone's actions

**VERNACULAR:** the common language or dialect spoken by the people in a particular country or region

**FORTNIGHT:** a period of two weeks

**INSIDIOUS:** harmful but enticing

**PLATITUDES:** remarks or statements, especially ones with moral content, that have been used too often to be interesting or thoughtful

**LAMENT:** a passionate expression of grief or sorrow

**DEMURE:** reserved, modest and shy

**TYPHUS:** an infectious disease characterized by purple rash, headaches, fever and usually delirium

**CONJOIN:** join or combine

**RESPLENDENT:** attractive and impressive, richly colorful or sumptuous

**SUBLIME:** of such excellence, grandeur or beauty as to inspire great admiration or awe

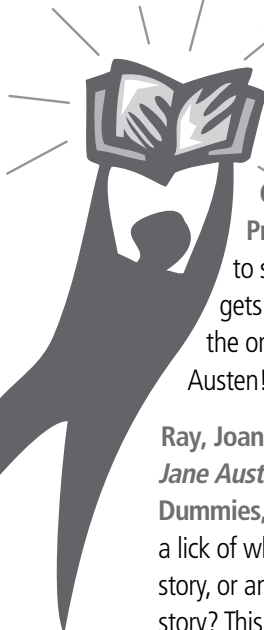
**ENIGMATIC:** difficult to interpret or understand; mysterious

**IMPERTINENCE:** not showing the proper respect; rude

**COUNTENANCE:** a person's face or facial expression

## READ MORE ABOUT IT

We encourage you to explore the following books, movies and websites for more information.



Austen, Jane. *Emma*, Oxford University Press, 2003. Want to see where the play gets its story? Check out the original novel by Jane Austen!

Ray, Joan Elizabeth Klingel. *Jane Austen for Dummies, For Dummies*, 2006. Didn't catch a lick of what's going on in this story, or any other Jane Austen story? This book may be for you, as it explains in plain English what the heck is going on.

*Clueless*, 97 minutes, Paramount, 1999. You've seen the play, but what about a film version of *Emma*? Check out this Oscar-winning, iconic film adaptation of Jane Austen's classic starring Alicia Silverstone, Brittany Murphy and Paul Rudd.

*Becoming Jane*, 120 minutes, Miramax, 2008. Interested in seeing more about Jane and the Regency Era? Check out this Oscar-winning biographical film starring Anne Hathaway and James McAvoy.

<http://www.erasofelegance.com/history/regency.html>  
If you're looking for more on the Regency Era, check out this nice overview of various areas of Regency life.

<http://www.jasna.org/>  
Want to know more about Jane Austen? Check out the official website of the Jane Austen Society of North America.





WHILE *EMMA* is full of the kind of dramatic twists and unexpected turns we find in great plays and films, *Emma* actually is a stage adaptation of the Jane Austen novel of the same name. In fact, the strength and intrigue of Austen's work earns her the distinction of being one of the most adapted writers today. So who is this great writer so often the subject of book, film and stage adaptations?

JANE AUSTEN was an English novelist born on December 16, 1775 to George and Cassandra Austen in rural Hampshire. She was one of many Austen children, having six brothers and a sister. Of her siblings, Jane was closest to her sister Cassandra Elizabeth Austen, though her brother Henry (who served as her literary agent) was also a defining presence in Jane's life, providing her with a glimpse of various outside worlds she could not find by herself.

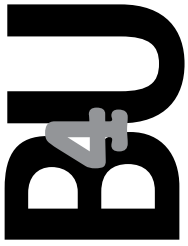
A CHILD OF FAIR social status, Jane was privileged to an open-minded and encouraging father. Though most of her education was home schooling, Jane spent three years at boarding school with her sister, studying French, spelling, needlework, dancing, music and drama. Her father generously granted his daughters full access to his extensive library at home, and provided all of the expensive paper and other materials for the girls to explore writing and drawing. The family also participated in various private theatricals over the course of Austen's childhood—small plays that Jane would observe at first though probably perform in eventually.

AS EARLY AS AGE 12, Austen began writing poems, stories and plays. While her more celebrated works come from later periods of writing, a collection of this very early work exists in a compilation now known as *Juvenilia*. The work included 29 "fair copies" (Jane's assessment of the work) of various pieces bound into three notebooks, all written between 1787 and 1793 (though Austen revisited the works as late as 1811).

THOUGH SHE NEVER married (as she rejected her only proposal at age 27), Jane led a fairly normal life as an adult. Living at home with her parents, Austen took up all the usual activities for a woman of her standing, from lending a hand in managing the house to practicing the pianoforte and being a seamstress. She attended church regularly and enjoyed socializing with friends. She was particularly fond of dancing, and relished parties and balls. It wasn't until 1798 that Jane decided to take up writing as a sort of profession.

A SERIES OF displacements due to her father's retirement and then later death forced the confused young writer to confront and battle a lack of inspiration. By 1811, however, Jane emerged from her trials with her first published novel, *Sense and Sensibility*. The book was met with fair reviews and a demand that sold out the edition by mid-1813. She continued writing, producing several novels that met various levels of success. Though she was stricken ill early in 1816 (the diagnosis isn't entirely certain, it's often guessed she had Addison's disease), Austen continued to work until her death in 1817.





OFTEN COMPARED to such great writers as Homer and Shakespeare, Jane Austen has had an often tumultuous ascent into popularity with both the masses and scholars. Because she was published anonymously in her day, she received little personal acclaim during her lifetime. However, over the course of the 19th and 20th centuries, both scholars and popular culture cozied up to Austen, making her one of the most celebrated writers ever to take up the pen. Below you'll find a few of Austen's contributions to the literary world. If the titles and stories sound familiar, it's probably because they are. Most of Austen's work has been honored with modern day film, play and book adaptations.

## SENSE AND SENSIBILITY

Jane Austen's first novel, *Sense and Sensibility*, was published in 1811 under the pseudonym "A Lady." It follows two sisters as they are forced to relocate at the passing of their father. In a complex set of twists, turns, romance and heartbreak, the two sisters find a new happy home (and husbands) as they negotiate life and love.

## PRIDE AND PREJUDICE

Considered the most famous of Austen's novels, *Pride and Prejudice* was published in 1813 as her second book. The story revolves around the Bennet sisters, all unmarried when a handsome, rich young man blows into town. It seems apparent that the eldest (Miss Jane Bennet) has found her new husband in the amiable newcomer, but the match is foiled by his arrogant friend, Mr. Darcy. While Darcy is busy disapproving of the match, he falls in love himself, with the second Bennet sister, Elizabeth. In his haughtiness he offers a condescending proposal of marriage to Elizabeth, which she swiftly shoots down. Per Austen's style, however, a series of complex turns wind the pairs together in the end.

## MANSFIELD PARK

The third of Austen's published novels, *Mansfield Park* was written between 1812 and 1814 and published in July of 1814. The book follows the virtuous and poor Fanny Price on her journey through the scandalous world of her wealthy

cousins. After a tangled web of deception and revelation, Fanny's true value is acknowledged. Considered one of the most controversial of Austen's works, the book contains a great deal of social satire.

## PERSUASION

Austen's last completed novel, *Persuasion* is centered around Anne Elliot, a young woman considered to be past her prime. At the insistence of her family, Anne turned down the proposal of marriage by a young naval officer, Frederick Wentworth. Broken-hearted, Wentworth leaves, only to return a wealthy man many years later. Anne clearly still has feelings for her former love, but he is still hurt from her rejection. Through her goodness and patience, however, Anne is able to win him over and give them both another chance at love.

## NORTHANGER ABBEY

The first of Austen's completed novels, *Northanger Abbey* was not actually published until after her death. The story's heroine, Catherine Morland, is invited by friends to visit Bath. The exciting new place produces the intriguing Henry Tilney, who lives in Northanger Abbey. After reading about such places, Catherine is thrilled to go stay with them in the gothic, possibly haunted home. Her imagination, however, runs away with her and fills her with suspicion of the Tilney family until Henry helps her to see the harm in confusing fact with fiction.

SET AMIDST the mannered elegance and beauty of the Regency Era, *Emma* comes from a time in history that echoes classical ideals and style. During this era, there was a heavy emphasis on rules and manners, while fashion, literature, architecture and other arts all stringently clung to Greek and Roman ideals.

SANDWICHED BETWEEN the Georgian and Victorian eras (named for corresponding rulers of the times), the Regency Era is typically acknowledged to have run from about 1795 to 1825. During the time, English society attempted to more or less insulate itself from turmoil in and around the country, namely the Napoleonic wars and the French Revolution. It was within this isolation that the British rediscovered the classic notions of art, grounded in simplicity and specific rules and guidelines.

THIS REDISCOVERY (also known as neoclassicism) is most visually evident in the architecture of the day. Arches, terraces and crescents melded the popular style of the day (Georgian Style of architecture) with that of the ancients, yielding buildings and monuments that still stand today. Popular examples of the style can be seen today in Regent's Park and Cumberland Terrace in London.

SENSE OF FASHION was also completely rethought during the Regency Era, going from the more opulent, aristocratic styles of earlier days to something more casual and light. Clothing was typically constructed from lighter materials and was often more

perfectly tailored than in prior eras. Elegance in design was found in simplicity rather than over adorning, as natural lines became the ornamentation of one's attire.

AS IN THE PLAY, dance was also a prominent part of the Regency Era. Early on in the era, country dance was popular (a kind of folk dancing), though later in the period popular dance began to transition to the waltz. The consciousness of dance in this era is often credited to Jane Austen, whose novels frequently include balls and parties. Mention of the dominant styles of the era may be found in her works.

SPEAKING OF the storytelling of the day, popular examples of fiction during the Regency Era were written by Jane Austen,

Sir Walter Scott, Susan Ferrier and Maria Edgeworth. Neoclassicism was on display prominently in literature, as stories upheld classical ideals put forth by philosophers like Aristotle. In fact, while Austen's work stands as a brilliant beacon for depth of character, all of her books fit the classical model for comedy—characters and the community plunged through turmoil en route to a happy resolution, typically a marriage or marriages in the end.

THE STORIES of the period did update the classical notions of storytelling by focusing on prominent issues of the day—social standing, manners and other class issues. Just as neoclassicism reshaped the arts by refocusing on simplicity and guidelines, the Regency Era applied strict rules for social engagement between individuals.





THE SOCIAL STRUCTURE of the Regency Era essentially went from the nobility and aristocrats on the top down to landowners in the middle down to those who did not own land below. To fully understand the social structure of the Regency Era, you must forget our modern sense of social mobility, or the notion that you can move up or down the social scale. While it may be true that today you can go from being poor and not owning land to becoming a millionaire who owns thousands of acres (or vice versa), such mobility was not possible in Austen's day. The Regency Era carried over the historic sense that one was born into his or her social class, and that you lived and died as you were born. That is to say, if you were born to a family that did not own land, you were not destined to ever become nobility.

JANE AUSTEN'S *Emma* (along with her other stories) focuses on the land-owning class, also known as the *landed gentry*. Among this class, women often did not possess money individually, so they often had to seek refuge and financial support through prosperous marriages. The system lent some hope for even a little social mobility, (which is why in the play *Emma* refuses to let Harriet marry Robert Martin, whom she believes to be below Harriet's

station) though often at the expense of happiness and true love.

ALSO IMPORTANT to Regency Era social interaction is the sense of complete governance over who speaks to whom, and how they communicate. Intricate rules determined everything from a simple courtesy to professions suitable for both men and women. Social conventions that may be charted out over pages and pages determine such simple things as how to address someone passing in the street, if at all appropriate. Typically, women and the lower social strata did not initiate contact with men and those of higher standing, as a sort of "speak only when spoken to" ideal governed formal interaction. One of the central keys to understanding the underpinnings of such a society is to understand that the core is maintaining respectability and dignity in public.



# LOVE AND MARRIAGE

IN *EMMA*, marriage and relationships are the by-product of social considerations and a lot of meddling on the part of self-proclaimed matchmakers. Though love seems to win out in the end, courting during the Regency Era was more about social standing and a random hand of fate guiding you to the right match. While we'd like to think we're past all of that nonsense, how far have we really come?

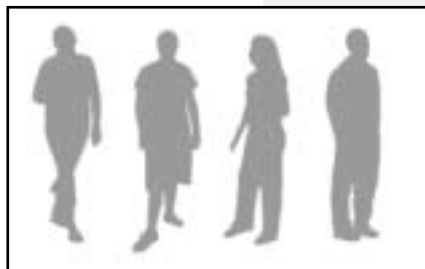
THE FIRST THING to consider is the role of women in the process of wooing. As you may recall from the play, women play a very passive roll in dating. All contact is initiated by the man and pressed forward by the man. That is to say, the guy has to ask the girl out, and keep asking her out if he wants things to progress. While women seem to have voice in the matter, examples like Harriet show that women were typically forced to snatch up the best offer (by social standards, not love) for fear that a better offer may not come along, leaving them alone for the rest of their lives.

IT COULD BE SAID that some of the same standards still apply in today's world, as men are typically called upon to initiate and further relationships. However, society has warmed up to the notion of women being empowered in the process. In fact, it's not uncommon for women to boldly take the driver's seat in initiating contact with a

male. And with the growing encouragement for women to be independent and successful in their given trade, remaining unmarried is becoming less of a social stigma and more of conscious choice.

ANOTHER COMPARISON to be drawn is the way in which couples get together. In *Emma*, it seems that the wind blows potential suitors in and out of town, and that one is best to trust his or her fate to an experienced and knowledgeable matchmaker like Emma. Of consideration to the matchmaker is the social standing of each member of the couple, as fairly equal positioning is the key to a happy and lasting connection.

IN TODAY'S WORLD, there are many forms of matchmakers out there. Some are as personable and small as a friend or acquaintance matching up those around them, while other matchmakers may scope entire websites in the form of internet personals sites. While social standing plays a role in how many people choose their mate, it tends to take a back seat to other compatibility considerations. Some people are drawn to certain characteristics while others are more impressed by personal achievements. In the end, most relationships seem to be solidified by the overall makeup of a partner—including a person's character, looks and other personal merits.



You're in high school now—you're old enough to have a relationship of your own. Thankfully you don't have to worry like Emma about who someone's family is or how much money they have.

- \* How have you negotiated the complicated world of dating? Have you taken the reins and pursued that guy or girl who's caught your eye? What do you take into consideration when choosing a match?

## WOMEN IN SOCIETY

In the play, women tend to be relegated to a lower status than corresponding male characters. In fact, a woman's well being often hinges upon the whims of the men around her, as women have no money or social status without the men. Acceptance or denial by a man means everything, evidenced most strongly in the play by the many trials of Harriet. What is a woman's role in society today? How does that compare to a woman's role in *Emma*?

## SOCIAL STATUS

A defining quality of every individual in the play, social status determines how much money characters have, their friends, their rights and their privileges. While for most characters in the play social status isn't overly inhibitive, it seems to hold the potential to ruin lives as with Harriet and Robert. Due to social status, they were not able to initially get together. In our more enlightened, free society, does social status play such a prominent role in determining who we are? Does it ever get in the way of our happiness or our ability to pursue our dreams?



## MARRIAGE

*Emma* demonstrates an understanding of marriage that is rooted in social and economic utility, not love. That is to say, marriages are arranged between couples of similar social status and guarantee a woman financial security that she could not have being

single. For many women, marriage is simply an opportunity to move up in the world and make sure they can survive. How does this understanding of marriage compare/contrast with today's understanding? Why do people get married today?

## IMAGINATION

In spite of the many constraints placed upon her, Emma spends most of the play acting on her dreams (while continually dreaming big). While her imagination is what pushes the play towards a resolution, it's also the very thing that causes problems. How does your imagination sometimes get the best of you? When does it help you? How can you best use it to not only help yourself, but to help those around you?



# SWDXT?

*"You've misaligned her features  
That isn't quite her face  
She's all out of proportion  
Whatever is she dressed in?  
She looks more like Miss Bates or  
I dare say Mr. Weston."*

- \* As Emma paints for Mr. Elton, Knightley sets to judging Emma's work. While he goes down a list of logical criteria, Elton defends the artfulness of Emma's work. How do you judge art? Is it about a feeling? Or is there a list of logical criteria that you check off in order to certify something as good (or not good)?

*"Relations  
Some are just acquaintanceships  
Relations  
Turned into relationships  
All of it impossible  
Forever closing doors  
Relations  
Relations  
Relations  
Are best when they're not yours."*

- \* Harriet and Jane sing about their families (or their lack thereof). In the world of the play, relations play a big role in how a person fits into the world (or doesn't fit into the world). What kind of importance does your family have in your life? How do they help you to find your place in the world?

*"He is a most fortunate man!  
Everything turns out for his good!  
He behaves abominably yet with  
no cost to himself."*

- \* Releasing a little frustration, Knightley tells Emma that Frank Churchill seems to catch all the breaks, despite behaving badly. Are there people around you who always seem to get what they want, especially by breaking the rules? How do you react to these kinds of people? What responsibility do you have to yourself and society as you pursue your own dreams and ambitions?

*"Mr. Robert Martin  
Never gave up hope  
that I'd return his love  
And I have indeed  
Isn't it lovely?"*

- \* In the closing moments of the play, Harriet swoons of Robert's devotion to her, despite her rejection of his proposal. What in your life are you devoted to? Are you willing to face rejection and potential sadness to honor that devotion?