

# WU?@therep

## SENSE AND SENSIBILITY

Adapted and Directed

by Jon Jory

Based on the novel

by Jane Austen

### CONTENTS

- 2 The 411
- 3 A/S/L
- 4 FYI
- 6 F2F
- 7 RBTL
- 8 B4U
- 9 HTH
- 10 IRL
- 12 SWDYT?

**THE REPERTORY THEATRE  
OF ST. LOUIS**



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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 (**F&F**), 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 accessible to students and easy 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!**

## WELCOME!

The desire to learn, insatiable when awakened, can sometimes lie dormant until touched by the right teacher or the right experience. We at The Rep are grateful to have the opportunity to play a role supporting you as you awaken the desire for learning in your students.

Your students are at a time in their lives that the voice of sense and the voice of sensibility are often in conflict. They are finding their passions, defining their values and looking for kindred spirits—all this while dealing with the social expectations of those around them. Jon Jory's charming adaptation of Jane Austen's novel will allow your students to see the results of listening to one voice more than the other.

It would be a good idea to take a minute on the bus to give your students these quick theatre etiquette reminders:

- This show has an intermission; there will be time for bathroom breaks before the show and partway through.
- The actors can hear the audience and appreciate responses; however, talking, moving around and eating is distracting and can affect the action on stage.
- Pictures, phone calls and texting are not allowed at any time during the performance.

Live theatre won't allow your students to take a passive role—they must work with us to create the experience which takes the learning deeper. Our unique ability to fuse words and images onstage allows your students to explore new ideas as well as excites their imaginations. We will do our part so your students will be stirred to understandings and self-awareness while delving into new and familiar worlds. You are doing your part by using The Rep to extend your intellectual and aesthetic curriculum. Thank you!

Marsha Coplton  
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# A/S/L

**ELINOR DASHWOOD:** The “sense” in the story, 19-year-old Elinor is the oldest Dashwood sister. Level-headed and responsible, Elinor cares very much for those close to her but is typically reserved when expressing her feelings.

**MARIANNE DASHWOOD:** The “sensibility” in the story, 17-year-old Marianne is the middle Dashwood sister. Passionate and forthright, Marianne is very expressive with her feelings.

**MRS. HENRY DASHWOOD:** Elinor and Marianne’s mother who is more like her second daughter in that she acts more on her emotions than logic.

**JOHN DASHWOOD:** Elinor and Marianne’s older half-brother from their father’s first marriage. John has inclinations toward kindness but is easily manipulated by his snobbish and greedy wife.

**MRS. JOHN DASHWOOD “FANNY”:** John’s wife and Edward’s sister who is selfish and vain.

**EDWARD FERRARS:** Very different from his sister, Edward is caring, modest and honorable. Like Elinor, he is reserved with his feelings but more out of an inability to articulate them.

**SIR JOHN MIDDLETON:** A distant relative of Mrs. Dashwood who considerately asks the financially strained Dashwoods to stay in a cottage of his for a moderate rent.

**LADY MIDDLETON:** Sir Middleton’s wife.

**MRS. JENNINGS:** Lady Middleton’s boisterous mother who loves the company of the Dashwoods and prides herself in her matchmaking skills.

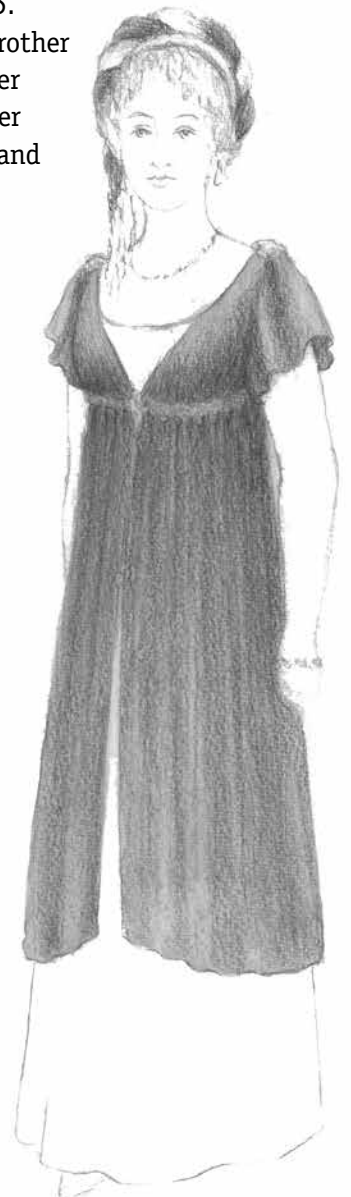
**WILLOUGHBY:** An attractive, philandering nephew of one the Middletons’s neighbors. Although very charming, he proves himself untrustworthy as the story unfolds.

**COLONEL BRANDON:** A sympathetic and thoughtful friend of Sir Middleton whose selfless acts and conscientious nature is revealed throughout the story.

**LUCY STEELE:** A distant relation of Mrs. Jennings who is affable enough but is immature in how she seeks the approval of others for self-serving motives.

**MRS. FERRARS:** Edward, Fanny and Robert’s mother who is bad-tempered and overbearing.

**ROBERT FERRARS:** Edward’s younger brother who takes more after his sister and mother in being conceited and insensitive.



*Costume rendering by  
Costume Designer Patricia McGourty*



## SPOILER ALERT!

THE PLAY OPENS right after the death of Henry Dashwood. As is custom for the times, he's left everything to his only son, John, a child from his first marriage. His second wife and three daughters, Elinor, Marianne and Margaret, receive only £1,000 each. Henry Dashwood had asked John to make sure his family is taken care of, and at first John is sympathetic and feels responsible for his stepmother and half-sisters. However, his greedy and selfish wife, Fanny, convinces him to only give them a small gift from his estate on an as-need basis. To add to the women's troubles, they must leave their beloved home almost immediately so Fanny can take her place as lady of the house.

BEFORE THEY MOVE, the women meet a new acquaintance when Fanny's brother Edward Ferrars comes to visit. Unlike his sister, Edward is shy but very kind, and he and Elinor form quite an attachment. Although Marianne finds Edward a bit boring, she appreciates him for making her sister happy. Elinor admits to liking Edward, but being so level-headed, doesn't want to admit that she's falling in love with him—especially because he has made no declaration yet.

MRS. HENRY DASHWOOD, meanwhile, secures her family a modest cottage to live in through a relation of hers, Sir John Middleton. He, his wife and mother-in-law, Mrs. Jennings, welcome them warmly. Mrs. Jennings, who loves setting people up, immediately tries to form a match between 17-year-old Marianne and Colonel Brandon, who is very kind but, at 35, is much older. Marianne can never see herself marrying someone so much older and is embarrassed by the attempted set-up.

MEANWHILE WHEN Marianne and Elinor are on a walk, Marianne falls and twists her ankle, right before the dashing gentleman Mr. John Willoughby, a nephew

of the Middleton's neighbor, passes by. He is very charming and carries Marianne to her cottage. As she heals over the next few weeks, he visits her often, and they become close. Marianne finds him very attractive and charismatic; she feels this is finally the romance she has been waiting for. However, Elinor has her reservations because Willoughby seems insensitive in encouraging Marianne to make fun of Colonel Brandon. She feels her sister needs to get to know him better before becoming so attached. Marianne assures Elinor that time doesn't matter when it comes to true love.

LATER ON, at a social gathering at the Middletons home, Colonel Brandon receives a letter that clearly distresses him and is forced to leave immediately. The next day when Willoughby is visiting the Dashwoods, he confesses he must leave as well to handle family business in London, and he will be unable to visit again for at least a year. He is upset but is obviously stressed from an obligation he's not fully disclosing. Marianne becomes incredibly distraught.

THE SOMBER SPIRITS in the Dashwood home are lifted when Edward pays a brief visit. He promises to return, though before he leaves, Marianne notices a lock of hair in his ring, which he claims is his sister's. The next day Elinor and Marianne run into Mrs. Jennings and her relative Lucy Steele. Lucy has heard of the ladies' familiarity with Fanny and Edward, and she confides in Elinor that she and Edward have been engaged for four years—in fact, the lock of hair in Edward's ring is hers. They met when Edward was a pupil of Lucy's uncle. Though, because Lucy has no fortune, they're afraid Edward's mother wouldn't approve so they've kept the engagement a secret. She asks Elinor's advice on what to do, but Elinor evades the question because she knows she cannot give an unbiased answer.



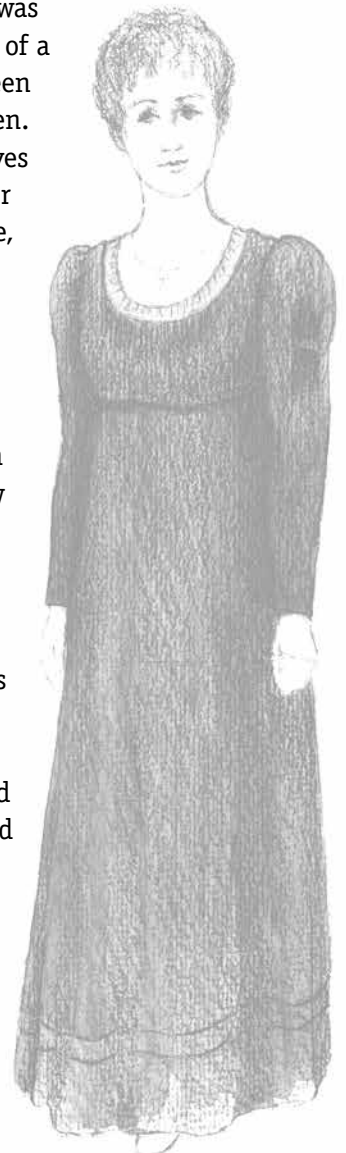
IN THE SECOND ACT, Mrs. Jennings decides to take Marianne and Elinor to London. There, Marianne writes many letters to Willoughby but does not receive a response. At a ball one night, they see Willoughby, who treats them as mere acquaintances. Marianne is heartbroken, and afterwards receives a vague letter from Willoughby stating that she misinterpreted his affections before. They then learn that he is engaged to another woman with a large fortune. In a private meeting with Elinor, Colonel Brandon confesses that he knew of Willoughby's wicked character all along but didn't want to intrude on Marianne's happiness. Long ago, Brandon fell in love with a woman who was forced instead to marry someone else. Soon after, the couple divorced and the woman was left on her deathbed with a young daughter. Before she died, Brandon promised the woman that he would raise her daughter. Years later, when the young girl was grown, she fell for Willoughby's magnetism and became pregnant, after which Willoughby heartlessly left her.

MEANWHILE, AS ELINOR continues to be troubled about Edward and Lucy, Mrs. Jennings tells her that Fanny and Edward's mother found out about their engagement and were furious at the secrecy and about the fact that Lucy has no fortune. Mrs. Ferrars had been arranging for Edward to marry a lord's daughter. Because Edward refuses to break it off, his mother disinherits him. The only thing that helps Edward is Colonel Brandon generously offering him a clergy position at his estate.

THE DASHWOOD SISTERS soon leave London and stop midway on their journey at the home of Charlotte Palmer, Mrs. Jennings' daughter. There, Marianne falls ill with a terrible fever. Elinor is very concerned for her sister but is comforted by the constant presence of Colonel Brandon, who still cares deeply for Marianne, even though he does not expect his feelings to be reciprocated.

DURING THIS TIME, a drunk Willoughby stops by to explain himself to Elinor. He tells her that he did truly love Marianne, but his aunt threatened to disinherit him if he did not marry a woman of her choosing. An unsympathetic Elinor turns him away. Marianne's fever eventually breaks, and they return home. Once there, Marianne, who has seen the extremely good character of Colonel Brandon, begins to spend more time with him.

LATER, ELINOR HEARS from a servant that "Mr. Ferrars is married." Elinor is disappointed until Edward visits her. She is congratulating him on his new marriage, until he tells her it is his brother Robert whom Lucy has married. He asks Elinor's forgiveness for not telling her about everything. He says his initial attraction to Lucy four years ago was really just the whim of a teenager who had seen very few other women. He tells Elinor he loves her and then asks for her hand in marriage, and she happily accepts. Meanwhile, Marianne confesses to Colonel Brandon that she acted foolishly before with Willoughby, and now she realizes that real love is about "constancy," "strong esteem" and "lively friendship." She says she thinks she has found a husband in Colonel Brandon, and they become engaged as well.



Costume rendering by  
Costume Designer Patricia McGourty





## JANE AUSTEN

HER STORIES ARE some of most widely read novels in the world, but do you ever wonder about the story of Jane Austen? Born in 1775 in the English village of Steventon, Jane came from a very literate family. Her father, George, was an Oxford-educated clergyman and her mother, Cassandra, was known to be humorous and aristocratic.

AUSTEN HAD SIX brothers and one older sister, also named Cassandra, with whom she was especially close and confided in—much like Elizabeth and Jane’s relationship in *Pride and Prejudice*. Austen educated herself by reading many of the 500 books in her father’s extensive library and was often encouraged to write. And although she led a relatively quiet life, Jane had a good deal of access to society, mostly through her brothers Frank and Charles who were officers in the Royal Navy and traveled the world. Jane often visited her brother Henry, a clergyman like their father, in London, where she attended the theatre, art exhibitions and social events as well as worked on her novels. Her brother Edward was adopted by the Austens’ wealthier cousins and lived in an estate in Kent where Jane and Cassandra often partook in the privileged life of the landed gentry, much like the characters in her books. By age 23, she had written the original versions of her novels *Northanger Abbey*, *Sense and Sensibility* and *Pride and Prejudice*.

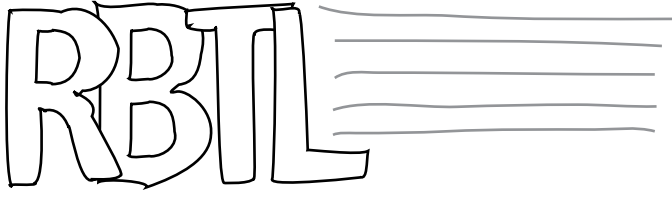


AFTER HER FATHER died in 1805, Jane, her mother and sister moved into a small house in the village of Chawton, provided by Edward. Jane received a proposal from her friend’s brother, which she accepted at first only to turn him down the next day because she did not feel affection for him. This was a very difficult decision for Jane because she knew marriage was her only option for social mobility, a theme included in *Sense and Sensibility*.

AT THE AGE of 35, Jane’s career began to take off with the publishing of her work. *Sense and Sensibility* was published in 1811, identifying the author as “a Lady”; *Pride and Prejudice* was published in 1813; *Mansfield Park* in 1814 and *Emma* in 1815. The title page of each book mentioned her other works helping to grow Austen’s reputation, even though her name wasn’t mentioned.

JANE DIED IN 1817 at the age of 41. Her other two novels *Persuasion* and *Northanger Abbey* were published six months later. Never married, she named Cassandra as her heir. Ironically her gravestone, visited by millions of fans each year, does not even mention that she’s an author. However, there’s no question her outstanding work leaves a remarkable legacy revered today as much as ever.





## SENSE AND SENSIBILITY

Isn't it wonderful when the main theme of a play is right there in the title? Obviously Elinor represents "sense," being the responsible sister who is modest in expressing her feelings. Marianne represents "sensibility," being the passionate sister who freely expresses everything she thinks and feels. Why do you think Elinor is shy with her feelings? Many times we don't like expressing how we feel because it makes us more vulnerable to judgement—do you ever feel this way? Why do you think Marianne is so expressive? Perhaps she can't help it, but maybe it's because she feels by being completely honest, she'll get what she truly wants. When's a time you were honest with your emotions like Marianne and it turned out badly? When's a time it turned out well? What was different about the situations that made the outcomes different?

## GENDER ROLES

The Dashwood women are left with almost nothing when Mr. Dashwood leaves everything to his only son (as is custom for the time), and Marianne and Elinor must wait for a proposal to gain any wealth. It seems, at first glance, that women have no power in this story, but perhaps they have a different, subtler sort of power. They are strong characters with personalities that strongly affect the actions of Edward, Willoughby and Colonel Brandon. This is shown in a more negative light in the way selfish Fanny influences her husband to give as little money as possible to his family. Who do you think has more power in this story—the men or women?



## SENSE OF DUTY

Because men had the majority of power during this time period, they also had a strong sense of duty. Although he eventually succumbs to his selfish wife's wishes, John Dashwood feels affection for his sisters and wants to adequately support them—and when he doesn't, it's obvious he feels guilty. Edward is engaged to Lucy, but he doesn't love her and would rather marry Elinor. One would think his family not approving of the engagement would make him feel released from the obligation, but he does not back off. Do you think this is admirable of Edward or do you think it shows a weakness in the inability to take initiative in controlling his life? However, in the case of John, it would have been right for him to act on his sense of duty. In what cases is a sense of duty good and when is it unhealthy?

## DISHONESTY AND RUMORS

We don't learn essential truths about main characters until deep into the story, which causes a lot of heartache: i.e. Edward's engagement and Willoughby's indiscretion with Colonel Brandon's young charge. Doesn't this seem like a classic romantic comedy of today? Think about *How to Lose a Guy in Ten Days*, *Ten Things I Hate About You* or *Just Go With It*, just to name a few. Why do you think this is such a universal theme? Do you think it's common to fall for someone and find out they're not who you thought they were? And much like a romantic comedy today, there's a sweet surprise at the end when Elinor is told Lucy is married to Mr. Ferrars—but it turns out to be Edward's brother Robert. Why do you think Jane Austen chose to do this? Was it just for fun? Or do you think it was to further prove a point about needing all the information before deciding how you feel about something?

## THE REGENCY ERA

Although the setting of *Sense and Sensibility* might seem stuffy to some, many love the refinement, elegance and class of the era. In fact, it's a big reason why Jane Austen novels are still so popular today when such polite manners and cultured etiquette are a little more difficult to come by. The story takes place during England's Regency Era (roughly 1795-1830), a time that was relatively brief, but has left a lasting impression, in great part to Austen's popularity. Here's a little more info about that time.

### EUROPEAN TENSION

When discussing the Regency Era in England, it is important to note the events of the French Revolution. Although it took place in France, the shocking upheaval of the centuries-old monarchy—at the time represented by King Louis XVI and his famous wife Marie Antoinette (a.k.a Madame Déficit)—was felt all throughout Europe and the rest of the world. A key cause was the growing national debt from France's support of the American Revolution and high food prices due to drought. It was the lower classes that mostly felt the pains of impoverishment, while the monarchy seemed removed and even indifferent to its nation's struggles. The Revolution eventually resulted in the abolishment of the monarchy, and the execution of King Louis XVI and Marie Antoinette in 1793.

### THE SOCIAL SYSTEM

The Regency class system was strongly defined with a clear hierarchical structure. Everyone knew their place within the hierarchy and the correct way of addressing and respecting those with more wealth or a higher social ranking. Gentility was of high importance, and there was protocol for almost every social interaction, even as specific as how a woman was to hold her fan to show interest in a gentleman. Women rarely inherited wealth (as shown with the Dashwood family), and opportunities to make a living on their own were uncommon, making marriage the only option for attaining wealth. This meant marriage was

usually more a financial agreement than a commitment for love. Women seemed to be at a double disadvantage if they didn't already have a fortune because a small dowry also made them much less desirable to men, as Marianne experiences in *Sense and Sensibility*.

### THE FASHION

Although class systems were clear, it became crude to overtly flaunt wealth—a resounding sentiment after the French Revolution. A more simplistic elegance emerged. Towering wigs and powder gave way to Roman/Greek-style, high-waisted, columnar gowns for women and elegant linen trousers and overcoats with breeches and boots for men. However, that doesn't mean there wasn't still a lavish presentation of fashion—it wasn't uncommon for both men and women to change outfits several times throughout the day for different activities.

### OUTSIDE JANE'S WORLD

Although Jane traveled and saw England outside of her home community, her novels mostly took place in the countryside, a seemingly charming and romantic place. However, England was in the middle of an industrial revolution during the Regency Era, so much of the countryside population was migrating to the cities to find work in the new factories. As is normal with industrial revolutions, urban populations expanded, which meant the growth of slums and poverty within city life, not to mention the huge increase in pollution.







**ESTATE:** By law, all of one's property and possessions, which they must leave to someone else upon their death

**ANNUITY:** A specified income that is paid in intervals over a long period of time

**DIFFIDENT:** Shy, reserved or lacking in self-confidence

**CONNOISSEUR:** Someone who has extensive or specialized knowledge in a specific area

**COUNTENANCE:** Composure or self-control

**MERIT:** Value that deserves respect and acknowledgement.

**INFIRM:** Sick or unwell

**RHEUMATISM:** A painful condition of the joints or muscles that is caused by inflammation or injury

**FELICITY:** Happiness or contentment

**CENSURE:** One's expression of disapproval or condemnation

**PROPRIETY:** Meeting society standards of politeness, respect and decency

**PORTER:** Someone whose job it is to carry people's luggage

**DEPRAVITY:** Moral corruption

**DRAWING ROOM:** A large formal room in which guests are entertained

**PASTORATE:** The jurisdiction of a pastor

**INCUMBENT:** Currently holding a position or office

**RECTORY:** The post and income of a rector (clergy authority) and usually the church-provided house in which he resides

**SURPLICE:** A white, religious, smock-like outer garment worn by a clergy member

**PENURY:** Extreme poverty

**FORTNIGHT:** Two weeks

**TWELVEMONTH:** One year

**THE MYSTERIES OF UDOLPHO:** A Gothic novel by Ann Radcliffe about a woman who, after enduring the deaths of both her parents, must live in a spooky castle where she experiences more misfortunes and even supernatural terrors

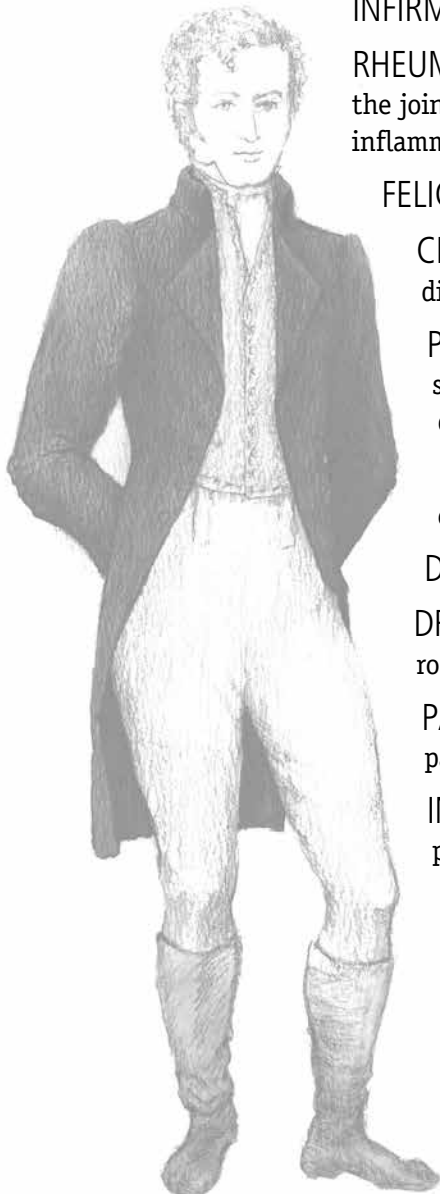
**OPHELIA'S DROWNING:** Reference to a female character's death in the Shakespeare play *Hamlet*; Ophelia, who is driven mad by her father's death, either accidentally falls or purposely drowns herself in a river surrounded by flowers

**MICHAELMAS:** The feast of Saint Michael the Archangel occurring on September 29th

**DEVONSHIRE:** Nickname for Devon, a large county in southwestern England

**EXETER:** A historic city in Devon

**SUSSEX:** A historic county in South East England



Costume rendering by  
Costume Designer Patricia McGourty



## THE EVOLUTION OF DATING

Even though *Sense and Sensibility* is a period play, many of its themes, like in most Jane Austen's novels, are still very relatable today—especially the ones that deal with dating (or "courting" back then). Doubtful? Well if you enjoyed *Clueless* or *Bridget Jones' Diary*, then doubt no more! Both movies were loosely based on two of Jane's novels: *Clueless* was inspired by *Emma* and *Bridget Jones' Diary* by *Pride and Prejudice*. It seems Jane Austen was the romantic comedy writer of her time due to her astute and insightful observations on the world of dating!

### First, let's look at what's changed since the 1800s:

- Arranged marriages are very rare today in Western society.
- Hopefully, someone you're dating would meet your family at some point, but it's not likely you would go for a formal visit that includes sitting with the entire family.
- Because life expectancy was much shorter then, many young men and women married when they were teenagers, but that's rarely the case now.
- Because many people married for financial reasons back then, there was usually no need for a long courtship—if there even was one! People today usually date a few years before getting married.

However, young people (or even adults for the matter) still act a lot like the characters in *Sense and Sensibility*. Read through these passages and see for yourself.

#### 1. *Not wanting to say how we feel.*

**Elinor:** "Excuse me for speaking in such a quiet way about my feelings. Believe them to be stronger than I have declared; believe them, in short, to be such as his merit, and the suspicion—the hope of his affection for me may warrant, without imprudence or folly. But further than that you must not believe."

Many who see or read *Sense and Sensibility* might think of Marianne as the more sensitive of the Dashwood sisters, but think for a moment that it might be Elinor. After all, she's more protective of her feelings, isn't she? It's no mystery that we don't admit we like someone until we know for sure that they like us back. Why are we so guarded sometimes? Many times, it results in missed opportunities. When's a time you wished you had put yourself out there more? What did you miss out on?

#### 2. *Wanting to play hard-to-get.*

**Marianne:** "I have been too much at my ease, too happy, too frank. I have erred against every commonplace notion of decorum. I have been open and sincere where I ought to have been reserved, spiritless, dull and deceitful..."

At the opposite end of the spectrum is Marianne who puts all her feelings on the table. Why does she say she should have been "reserved, spiritless, dull and deceitful"? Why do you think playing hard-to-get is such a go-to strategy when dating? It's one thing to not reveal your feelings too quickly, but it's another to pretend to feel differently. Although Marianne suffers for her openness with Willoughby, she's still forthright at the end of the play when she freely tells Brandon how she feels about him and how she wants to marry him. This turns out well for her.

3. *Judging someone by his or her looks.*

**Marianne:** (about Colonel Brandon)  
"But he talked of flannel waistcoats, and with me a flannel waistcoat is invariably connected with aches, cramps, rheumatisms and every species of ailment that can afflict the old and feeble. "

**Elinor:** (about Edward) "True, at first sight his person can hardly be called handsome 'til the general sweetness of his countenance is perceived. At present, I know him so well that I think him really handsome; or at least, almost so."

Judging our attraction to someone based on how they look can be considered shallow, but it's a normal human reaction. When's a time you judged someone on how they looked at first, but then the more you got to know them, the more attractive they became to you? What was it about the person's personality that made them cuter? What did you learn from the experience?

4. *Romanticizing what a relationship is supposed to be.*

**Mrs. Henry Dashwood:** "There are many sorts of lovers Marianne, besides those of your imagination."

**Edward:** "My attraction to Lucy, a foolish, idle inclination on my side. I was eighteen. I had nothing to do but fancy myself in love. I had seen so little of other women. I hope, foolish as our engagement was, it was not at the time unnatural or an inexcusable piece of folly."

**Marianne:** "I no longer seek torrential feeling, sir, I have a great warmth toward constancy."

If you haven't been in a serious relationship yet, you've probably pictured in your mind what that relationship will be like. Have you ever, like Edward, "fancied yourself in love"? While it's perfectly normal to do so, how

can it lead to trouble? Or perhaps you're in a relationship and it isn't what you thought it would be like. Often, we get an idealized version of love based on what we see in movies and read in books. Marianne could not recognize the good in Colonel Brandon because she, like her mother says, had an idea in her imagination of what a lover should be like. She learns at the end of play that she prefers "constancy" over "torrential feeling." Do you think she's settling or rather has a more realistic expectation of love? How do you know where to draw the line between the two?

5. *Making more of something than what it is.*

**Mrs. Henry Dashwood:** "I have not wanted syllables where actions have spoken so plainly. Has not his behavior to Marianne and to all of us, for at least the last fortnight, declared that he loved and considered her as his future wife, and that he felt for us the attachment of the nearest relation?"

**Elinor:** "Their silence Mother, outweighs all circumstances."

Although it's Mrs. Henry Dashwood who says it about Marianne and Willoughby, there's no question this is how Marianne feels. He most definitely led her on by making her think he wanted to marry her, but, as Elinor said, he never actually proposed. Mixed signals are probably the most frustrating part of dating! We spend so much time analyzing spoken phrases, emails and texts to figure out what someone really meant, and then we make assumptions. When's a time you felt led on by someone? What did they do to make you think they were more interested than they actually were? Do you feel you should have known better? What red flags did you ignore? Do you think you should have asked them directly how they felt?



# SWDY?

**Edward: I have not knowledge in the picturesque and I shall offend you by my ignorance and want of taste if we come to particulars. I shall call hills steep, which ought to be bold; surfaces strange and uncouth, which ought to be rugged; and distant objects, out of sight, which ought only to be indistinct through the soft medium of a hazy atmosphere.**

- \* It's not surprising that Marianne finds Edward a bit dull and inarticulate, but were you surprised to see that Edward admits it about himself? How did your feelings about him change when he says this? When it seems everyone is trying to be as cool as they can possibly be, isn't it refreshing when we meet someone who is self-deprecating and shows strong self-awareness? Why do you think that is? What are a couple of flaws that you can admit about yourself? Does it make you feel better to say so?

**Marianne: It is not time or opportunity that determines intimacy; it is disposition alone. Seven years would be sufficient to make some people acquainted with each other and seven days are more than enough for others!**

**Colonel Brandon: Yet there is something so amiable in the prejudices of a young mind.**

- \* There's no question that Marianne is passionate, as are most young people, but do you think she is being a bit naïve? Deciding you love someone is a big deal. Many times we get so caught up in our feelings that we ignore the logic that it takes time to really get to know someone and truly love them. However, as Colonel Brandon said, part of being young is being ruled by emotion, and he expresses it in a positive light. Why do you think that is? Letting emotions alone guide you can be dangerous

because they're often unstable. Although Marianne's over-excitement leads to heartache, she learned a valuable lesson and has a happy ending. Many folks who analyze this story say "sense" is usually the winner. But perhaps a little sensibility isn't so bad after all.

**And thus you suppose that I have no feelings? For four months, Marianne, this has hung in my mind without the liberty to speak of it to a single creature. It was forced on me by the very person whose secret engagement ruined all my prospects and told me, as I thought in triumph. I have had her hopes and exaltations to listen to again and again. I have known myself to be divided from Edward forever, without hearing one circumstance that could make me less desire the connection. And at a time, when, as you too well know, it has not been my only unhappiness. If you can think me capable of ever feeling, surely you may suppose that I have suffered now!**

- \* Talk about suffering in silence! This monologue from Elinor is interesting because she rarely showed emotion until now. Have you ever bottled up your emotions for so long and then they just came out in one big vent session? How did you feel afterward? Some people like to talk about their problems while others prefer to deal with them on their own. Which type of person are you? Why do you prefer your method? Do you sometimes wish you were the other way?