

INSIDE OUT

A STUDY GUIDE FOR EDUCATORS



EMMA

Illustration by Kyle Malone

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INSIDE OUT

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Emma

By **Kate Hamill**

Based on the Novel by **Jane Austen**

Directed by **Meredith McDonough**

APR 5 – MAY 5

WOLF THEATRE

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CHARACTER DESCRIPTIONS

Emma: almost unbelievably charming; a natural comedienne. Bouncily flirty; possesses more power of manipulation than even she understands; has a certain sunny, charming self-regard - it's what allows her to get away with so much. Very, very, VERY clever - and fancies herself even more clever than she is. Capable of getting ahead of herself. Incredibly dexterous, verbally. Capable of being unfair or short-sighted or impetuous; maybe a bit overindulged. Grew up with wealth. Can be a bit overconfident and self-congratulatory. Capable of getting quite competitive. Generous with those she considers family. Eminently lovable and eminently fallible. Has emotional depth. Very educated but is not allowed a profession - and thus is a bit like a border collie without any sheep. Frustrated, and thus sometimes putting her considerable energies in the wrong places. Ahead of her time. Given the chance, she just might run the world.

Harriet Smith: a deeply likable girl from the lower classes, who's been given a basic education. A sweet, naturally affectionate human being, but not the brightest flame in the stove. A born enthusiast; the kind of person who leaps WAY before she looks. Has a strong tendency towards hero worship. A born follower. VERY impressionable. Has a desperate adoring friend-crush on Emma. Wants to be in love. Gets flustered easily. A bit naïve.

Mrs. Weston: Emma's former governess. A very smart woman with a good sense of humor; very perceptive and grounded. Not afraid to tell it like it is. Capable of really teaching deep lessons. Not without edge, when she chooses. Likeable and opinionated. Gives great advice.

Mrs. Bates: an elderly lady, very opinionated. Miss Bates' mother.

Miss Bates: headmistress of a struggling school for girls. An incredibly good-natured, if motor-mouthed and daft, woman. Very, very proud of her niece Jane Fairfax, whom she talks about obsessively. Once she starts talking, you can't get a word in edgewise.

Jane Fairfax: Jane is that girl who always seems to do everything right. An overachiever. Very composed. Very beautiful. Very discreet. Very accomplished. Very smart. Every hair in place, and it seems effortless. Works as a governess, until she quits under mysterious circumstances. The only girl-child in a family full of schoolteachers, and thus - seemingly - a model of perfect behavior. Maybe a little bit stiff.

Mrs. Elton: not bright. What's more, she has a laugh that's the auditory equivalent of nails being torn out of your fingers. Is delighted by everything. Thinks her new husband, Mr. Elton, is the most desirable, thrilling, brilliant man alive. A truly intolerable woman.

Mr. Knightley: a handsome man; a super charming man; an upright fellow. He's also a bit of a rule-follower; maybe sometimes a bit of a stick in the mud. Very clever. Capable of getting ahead of himself and edging towards know-it-all. Can be competitive. Is preoccupied with Emma - they get under each other's skin in the most delightful way. Gets quite jealous of Frank Churchill. Has the best intentions. Feels deeply. A genuinely good guy.

Mr. Woodhouse: an over-anxious, melancholy hypochondriac, but people humor him, as he's a nice man under it all. Obsessed with the healing powers of gruel. Tends to darkly predict fatal illnesses as a sign of concern. Emma's father.

Mr. Weston: the kind of man who likes to make awkward "dad jokes." Very, very proud of his son, Frank Churchill. An unsubtle matchmaker. A good man; not a mean thought in his head. Maybe is prone to blurting out the wrong thing.

Mr. Elton: a clergyman who sometimes gets the wrong idea. ADORES poetry. A born social climber. Fancies himself a great romantic. Thinks ladies are naturally coy and enjoy wordplay. Is determined to woo, and win. Thinks he oozes charm; maybe just oozes.

Frank Churchill: an incredibly charming, handsome, mischievous flirt of a man - the kind of man who gets away with almost everything, because he's so irresistible. Not a bad guy, really; just a bit too likable for his own good. Ladies love him. Funny. Gossipy. Clever. A little spoiled and manipulative. A bit unused to hearing "no," and as a result, doesn't really believe in "no." Can be callous or unthinkingly cruel or self-indulgent. Wishes to reform, but can't.... always.... help himself. Enjoys half-truths and innuendo.

Robert Martin: a sweet groundskeeper.

PLAY SYNOPSIS

Ever the romantic, Emma Woodhouse prides herself on being the best matchmaker in town. Goaded by her friend George Knightley, she sets out on a quest to set up the adorable ingénue Harriet with a fitting suitor. But love has its own agenda with plenty of twists and turns in store - including a few for Emma herself.

This rendition of Emma is a joyous, irreverent take in conversation with the Regency novel. In a new adaptation that's a bit zany and refreshingly contemporary, playwright Kate Hamill infuses the language and perspectives of today into Austen's beloved characters. You may be surprised by who says what - and how.

KATE HAMILL BIO

Originally from upstate New York, Kate Hamill is an award-winning NYC-based actor/playwright, known for writing innovative and theatrical female-centered new plays and contemporary adaptations of classic novels for the stage. She was named 2017's Playwright of the Year by the *Wall Street Journal* and has been one of the 10 most-produced playwrights in the country for the last seven years running, from 2017-2024. In both 2017-2018 and 2018-2019, she wrote two of the top 10 most produced plays in the U.S.

Hamill's adaptation of *The Scarlet Letter* premiered at Two River Theater earlier this season, and *The Light and The Dark* will premiere at Chautauqua Theater Company later this year. Her previously-produced plays include *Pride & Prejudice* – Primary Stages /Hudson Valley Shakespeare Festival (originated role of Lizzy; nominee, Off-Broadway Alliance Award); *Sense & Sensibility* at Bedlam Theater Company (originated role of Marianne; winner, Off-Broadway Alliance Award; nominee, Drama League Award); *Vanity Fair* at the Pearl Theater (originated Becky; nominee, Off-Broadway Alliance Award); *Mansfield Park* at Northlight Theatre; *Little Women* at Primary Stages & the Jungle Theater, *Dracula* at Classic Stage Company; *Ms. Holmes & Ms. Watson, Apt. #2B* at Kansas City Rep; *Emma* at the Guthrie Theatre; *The Little Fellow (Or: the Queen of Tarts Tells All)* at Cygnet Theatre. Other plays include *Scrooge for Senate*; *The Piper* (O'Neill Finalist, PlayPenn Fellowship); *In the Mines* (Sundance Finalist); *The Odyssey*; and *The Light and The Dark*. Her plays have been produced off-Broadway, at A.R.T., the Guthrie Theatre, Seattle Rep, The Alley, Folger, OSF, Trinity Rep, Pittsburgh Public, Dorset Theatre Festival, Shakespeare Theatre of DC, Dallas Theater Center, Kansas City Rep, Long Wharf, A.C.T., Actors Theater of Louisville, & many others.

Additional acting credits include *Talley's Folly* (Syracuse Stage; WSJ Critic's Pick; TheaterMania best productions of 2020); *The Play That Goes Wrong*; *The Seagull* (Bedlam; "best classical productions of 2014" - WSJ); *Noises Off* (Syracuse Stage); *The General from America* (HVSF); *Cyrano* ("Outstanding Performance by an Actress" - DFW Critics Awards, Amphibian Stage); *Pride and Prejudice* (Syracuse Stage); *BadAssGalBoss Power House* (Primary Stages); *Dreams of A West Texas Marsupial Girl* (PearlDamour); *All That Fall* (Cherry Lane); and more. Numerous independent films that she has performed in have gone on to festival success, including Clermont Ferrand Film Festival, Cannes Film Festival, Festival del Film Locarno, Brooklyn Film Festival, Boston Int'l Film Festival, New Orleans Film Festival (Jury Award Finalist), Honolulu Film Festival, Black Maria Film Festival (Stellar Award), etc.

Kate Hamill Website: <https://www.kate-hamill.com/>

Wikipedia - Kate Hamill: https://en.wikipedia.org/wiki/Kate_Hamill

JANE AUSTEN BIO

Jane Austen (December 16, 1775-July 18, 1817) was born in the Hampshire village of Steventon. She was the seventh child of Reverend George Austen of the Steventon rectory and Cassandra Austen of the Leigh family. In total, Austen had six brothers and one older sister, named Cassandra after their mother. The sisters had a close relationship throughout their lives. Of all her brothers, she would develop the closest bond with Henry, who would become her literary agent during the later stages of her writing career. Although Jane's novels focus on marriage, love, and relationships, neither Jane nor Cassandra ever married. Few details remain about Jane Austen's life, because after Jane passed away, her sister Cassandra destroyed most of the letters Jane wrote in order to protect Jane's privacy and avoid anything she wrote seeming too forthright. Her brother, Henry, and a nephew both published biographies about Jane, but they also present an edited version of her life, omitting anything that would seem negative.

We do know that Austen's father came from a wealthy, prominent family of wool merchants, but that his branch of the family had fallen into poverty. Her mother's side of the family was also well-respected, and Austen's grandfather had been the rector at All-Souls College in Oxford. Jane Austen had a modest and social upbringing, and both she and her sister were sent to Oxford for their education, but sent home after contracting typhus at Southampton. Once recovered, they were sent to boarding school, but they were again sent home after school, this time when fees became too expensive for them to afford. They remained close to their family environment from that time on.

Jane began writing poems and stories when she was eleven years old, mostly to entertain herself and her family. As she grew older, she began to write more seriously and focused on novels. When her father eventually retired and moved the family to Bath, it disrupted the stable lifestyle that allowed Jane to write. For several years she moved between temporary lodgings and the homes of relatives in various towns and wasn't able to write much. When her brother Edward bought a home in the village of Chawton, she again had a steady environment and began to work on her novels again.

She is primarily known for her six published novels. *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814), and *Emma* (1816) were all published during her lifetime. Since they were all anonymously published, she didn't experience much fame or success while she was alive. *Northanger Abbey* and *Persuasion* were both published posthumously in 1817. Her work later gained much popularity and has rarely been out-of-print.

Jane Austen Writing Style

Jane Austen's writing style is known for its subtle social critique, humor, irony, character development, and realism. Her novels are considered "comedies of manners" that often critique sentimental novels and are a part of the transition into literary realism of the 19th Century. Austen uses comedy and irony to explore themes of gender, social hierarchy, and morality. Her stories are a social commentary on the late-18th Century British landed gentry, focusing on the traditional circumstances of women during her time and the necessity of marriage to achieve economic security and social standing. Rather than narrative physical descriptions or delving into the psychology of her characters, the realism in her work is achieved through her attention to detail in everyday life, character development, and her use of language. She's known for her use of "free indirect speech" or when the words and thoughts of the characters mix with the voice of the narrator. This allows the reader a sense of understanding and connection to the characters and their world view. Austen also uses colloquial dialogue that adds to the realism of her characters and propels the narrative.

Jane Austen - Jane Austen Biography: <https://www.janeausten.org/jane-austen-biography.php>

Britannica - Jane Austen: <https://www.britannica.com/biography/Jane-Austen>

Wikipedia - Jane Austen: https://en.wikipedia.org/wiki/Jane_Austen

Master Class- Jane Austen Books: 6 Themes in Jane Austen's Writing: <https://www.masterclass.com/articles/jane-austen-book-guide>

Times of India - Exploring Jane Austen's Timeless Writing Style: <https://timesofindia.indiatimes.com/life-style/books/features/exploring-jane-austens-timeless-writing-style/articleshow/103721540.cms>

Stanford News - Stanford Literary Scholars Reflect on Jane Austen's Legacy: <https://news.stanford.edu/2017/07/27/stanford-literary-scholars-reflect-jane-austens-legacy/>

Wikipedia - Styles and Themes of Jane Austen: https://en.wikipedia.org/wiki/Styles_and_themes_of_Jane_Austen#Realism

JANE AUSTEN'S *EMMA*

About the Novel

Emma is a delightful comedy of manners. Set in the fictional country village of Highbury and the surrounding estates of Hartfield, Randalls and Donwell Abbey, Austen's fourth novel is known for some of her most memorable and entertaining characters. *Emma* centers on the lives and concerns of women of the genteel class living in Georgian-Regency England. Before she began the novel, Austen famously wrote, "I am going to take a heroine whom no one but myself will much like."

There are more characters in Jane Austen's novel than in Kate Hamill's adaptation of *Emma*. Characters in the Novel:

Emma Woodhouse: Daughter of Mr. Woodhouse, self-proclaimed match-maker

Harriet Smith: Emma's friend and resident of the local boarding school

Jane Fairfax: Niece of Miss Bates, contemporary of Emma

Mrs. Weston: Step-mother of Frank Churchill

Mrs. Churchill: Wealthy aunt and guardian of Frank Churchill, sister-in-law to Mr. Churchill

Miss Bates: Friend of Mr. Woodhouse and aunt of Jane Fairfax

Mrs. Elton: Wife of Mr. Elton

Isabella Knightley: Sister to Emma, sister-in-law to George Knightley and wife of John Knightley

George Knightley: Gentleman, brother-in-law to Emma

Frank Churchill: Stepson of Mrs. Weston, son of Mr. Weston, heir to Mrs. Churchill's fortune

Mr. Weston: Father of Frank Churchill

Mr. Woodhouse: Father of Emma and Isabella

John Knightley: Brother of George Knightley, brother-in-law of Emma and husband of Isabella

Mr. Elton: Local vicar

Robert Martin: Local farmer and friend of Mr. George Knightley

Jane Austen's introduction of the character Emma Woodhouse in the novel is among the most famous in the history of fiction:

Emma Woodhouse, handsome, clever, and rich, with a comfortable home and happy disposition, seemed to unite some of the best blessings of existence; and had lived nearly twenty-one years in the world with very little to distress or vex her.

Austen began writing *Emma* after the publication of *Pride and Prejudice* in January 1814. She finished the novel a little over a year later, in March 1815. In the fall of 1815, Austen submitted *Emma* to London-based publisher John Murray. Murray offered Austen £450 in return for the copyrights of *Emma* and two of her previous novels, *Sense and Sensibility* and *Mansfield Park*, but Austen refused. Austen called Murray a "Rogue" and was determined to retain the copyright herself. Murray eventually published *Emma* with Austen herself paying for advertising and an initial print run of 2,000 copies and paying a 10% commission to Murray. It was her largest print run at that point in her career. Like her previous novels, *Emma* was published anonymously. First editions were published in December 1815 (dated 1816) in a three-volume set in duodecimo at the selling price of £1.1s per set. Although the reviews from family, friends, and critics were mixed at first, *Emma* has remained in continuous publication in English since and has been translated into many other languages.

Novel Synopsis

Emma Woodhouse's friend and former governess, Miss Taylor, has recently married Mr. Weston. Since Emma introduced them, she credits herself for their marriage. Despite believing that she herself will never marry, Emma decides that she likes matchmaking and is good at it. She soon decides to find a match for the local vicar, Mr. Elton. Both her father, Mr. Weston, and Mr. Knightley, whose brother is married to Emma's elder sister, Isabella, try to discourage Emma from interfering, but she ignores them.

Emma befriends Harriet Smith, a 17-year-old student at a local boarding school. Based on Emma's perception of Harriet's lower social status, Emma decides that Harriet would be a good match for Mr. Elton. Emma sets out to "improve" her new friend, first by persuading Harriet to turn down a marriage proposal from Robert Martin, a respectable young farmer. Despite Harriet and Robert's compatibility and clear affection for one another, Emma convinces Harriet that he's not good enough for her.

Mr. Knightley visits Emma, excited about Robert's intent to marry Harriet. Emma informs him that Harriet has already rejected Robert's proposal, influenced by Emma's "help". Furious, Mr. Knightley scolds Emma for meddling and storms out. He doesn't visit Emma again for some time.

Emma continues to push Harriet and Mr. Elton together. Emma begins to celebrate what she believes is another successful match. All seems to be going to Emma's plan until Christmas Eve, when the social climbing Mr. Elton proposes to Emma, mistakenly believing she is in love with him. He tells Emma that he's only been spending time with Harriet only to please Emma. Thinking Harriet is below him, he's insulted that Emma would try to match them in a romantic relationship. Humiliated by Emma's rejection, Mr. Elton goes to Bath where he meets and marries a pretentious woman who has recently come into money. Feeling bad for misleading her, Emma spends the next several days consoling the heartbroken Harriet.

Meanwhile, Jane Fairfax, the beautiful, orphaned niece of Emma's neighbor, Miss Bates, arrives to visit her aunt and grandmother, Mrs. Bates, for a few months before starting a governess position she must take due to her financial situation. The same age as Emma, Jane has received an excellent education through her father's friend, Colonel Campbell. Emma dislikes Jane, believing she's too "cold" and too "cautious." Mr. Knightley defends Jane, reminding Emma that she's privileged, whereas Jane has no fortune and must soon leave to work as a governess. Mrs. Weston suspects that Mr. Knightley has feelings for Jane, but Emma adamantly disagrees. Emma is likely envious of Jane and annoyed that seemingly everyone supports and praises Jane.

Mr. Weston's son, Frank Churchill, arrives for a two-week visit. Frank was adopted by his wealthy and domineering aunt, so he's had few opportunities to visit before. Mr. Knightley warns Emma that while Frank is charismatic and intelligent, he's superficial. Emma decides that Jane and Mr. Dixon, Colonel Campbell's new son-in-law, must like each other romantically, and that is the reason she arrived earlier than expected. Emma confides this to Frank, whom she has taken an interest in. He appears to agree with Emma, having met Jane and the Campbells at Weymouth the previous year. Emma is further convinced of her suspicions when a pianoforte, sent anonymously, arrives for Jane.

The Eltons treat Harriet poorly, and Mr. Elton publicly snubs Harriet at a ball. Mr. Knightley, who normally refrains from dancing, gallantly asks Harriet to dance. The day after the ball, Harriet has an encounter with a group of rough locals that causes her to faint, and Frank rescues her by bringing Harriet to his father's home. Emma interprets Harriet's gratitude to Frank as Harriet being in love with him. When Harriet confesses that she's in love with a man of a higher social status, Emma assumes she means Frank. Although Emma thought at first that she herself was falling in love with Frank, her interest has faded. She begins to imagine him as a potential match for Harriet, so she encourages Harriet to pursue her new romantic interest.

Later, when Frank and Emma are joking, she thoughtlessly insults Miss Bates. Mr. Knightley scolds Emma for being so rude to Miss Bates, and she's ashamed of her behavior. The next day, she visits Miss Bates to apologize, which impresses Mr. Knightley. During the visit, Emma learns that Jane has accepted a governess position with one of Mrs. Elton's friends. Jane becomes ill and refuses to see Emma or receive her gifts.

Meanwhile, Frank hastily leaves to visit his aunt, who dies soon after his arrival. He later reveals that he and Jane have been secretly engaged since autumn, but knowing his aunt would disapprove of the match they kept it a secret. Keeping their relationship secret caused them to argue, and Jane had temporarily called off the engagement. Frank confesses that his flirtation with Emma was just a ruse to buy time until his relatives approved of him marrying Jane and he could win her back. Frank's uncle gives his blessing to the couple, and their engagement is made public.

Emma is annoyed that she was wrong again and concerned that Harriet will be heartbroken once more, this time because of Frank and Jane's engagement. Harriet surprises Emma by confessing that she's not in love with Frank but with Mr. Knightley. Although Harriet knows it's an unequal match, Emma's encouragement of her crush on a high-status gentleman and Mr. Knightley's kindness towards her have given her hope. Harriet's confession causes Emma to realize that she's also in love with Mr. Knightley. She realizes that if she had not meddled in Harriet and Robert's relationship, Emma might have avoided the situation she's in now.

Mr. Knightley visits Emma to console her about Frank and Jane's engagement, thinking that Emma would be heartbroken over the news. To Mr. Knightley's surprise, Emma reveals that she never loved Frank and admits she's been foolish in all of her meddling. In response, Mr. Knightley confesses his love for Emma. She is overjoyed, and they agree to be married.

Emma briefly worries about Harriet and how she will receive the news of their engagement. Emma is pleased to learn that Robert has proposed again, and Harriet has decided to marry him after all. They are the first couple to marry. Jane and Emma reconcile, and Frank and Jane visit the Westons. Once the mourning period for Frank's aunt ends, they will marry. Emma and Mr. Knightley get married and the novel suggests their marriage will be "perfect happiness."

Project Gutenberg – Emma By Jane Austen: <https://www.gutenberg.org/files/158/158-h/158-h.htm>

Jane Austen Society of North America – Emma: <https://jasna.org/austen/works/emma/>

Britannica – Emma: <https://www.britannica.com/topic/Emma-novel-by-Austen>

The Guardian – How Jane Austen's Emma Changed the Face of Fiction: <https://www.theguardian.com/books/2015/dec/05/jane-austen-emma-changed-face-fiction>

Wikipedia – Emma: [https://en.wikipedia.org/wiki/Emma_\(novel\)](https://en.wikipedia.org/wiki/Emma_(novel))

EMMA IN ADAPTATION

Despite only having written six novels, there are countless Jane Austen adaptations. From movies to TV series to Manga to endless fiction retellings of her novels, Austen's works have inspired everything from purist Regency period dramas to creative and irreverent spinoffs.

Adaptations for the stage incorporate theatrical elements such as props, sound, scenic design, lighting, and costumes all work together with the script to create something new that is distinctly made for the stage. Stage adaptations also require that minor or extraneous characters, plot points, and details be omitted so that the narrative has a dramatic arc that can be performed within a standard time fitting a theatre production and the themes speak to contemporary audiences.

The novel has many themes ranging from literary elements to historic factors to topics of critical analysis that inform readers in their interpretation Austen's work (see sources below for additional reading on these themes). Literary elements include Austen's use of "free indirect speech" and colloquial dialogue to develop character, the genres of comedy of manners and realism and romance, her use of irony to highlight social commentary, the setting of Highbury as character, and more. The world of the novel, characters, and story are all influenced by historic factors of Regency England such as gender norms, social hierarchy, marriage customs, manners, economic factors, birthright, Nationhood and the "Irish Question," and social expectations and practices. Gender, class, and culture are just a few of the literary criticism lenses used to analyze and interpret the novel.

Kate Hamill's adaptation stylistically lives somewhere between a Regency and contemporary retelling in that it's still set in the world of the novel, but it contains many modern element. Hamill captures the "free indirect speech" that Austen's prose is known for by using theatrical devices such as direct address that help meld the reality of the play with Emma's perspective. While still in the genre of a comedy of manners, Hamill also updates the humor by seamlessly infusing contemporary references, music, choreography, breaking the fourth wall, and reframing the story in the style of a screwball comedy. She has also translated certain aspects of the characters' personalities to have a contemporary feel. Characters sometimes use modern colloquial language or contemporary movement rather than a Regency era style of speaking or period manners/gestures. For instance, Mr. Elton's love for reciting poetry also includes quoting lyrics of modern pop songs and karaoke.

Another characteristic of Hamill's stage adaptation is that the play concentrates primarily on the themes from the novel that help support the story that the playwright is telling for a contemporary audience. Similar to the way all adaptations must focus their plot, incorporate elements of their medium, and sometimes take creative liberties to develop a successful new iteration, Hamill's Emma leans most heavily into the feminist themes of Austen's work in a way that allows the play to feel fresh and relevant to today's audiences. In the novel, Emma is no longer restless at the end of the play, because her sole purpose is to be a wife, which is all she needs to have satisfaction in her life. This might have been a satisfying conclusion for readers during Austen's time, but it likely wouldn't sit well with contemporary audience. The play updates the feminist ideas expressed in the novel to include new plot elements at the end. Emma's views on having a career were not in the original story, nor would they have been socially acceptable or permitted during Austen's time, but this addition modernizes the story to be in conversation with our time in history. Although the majority of the story is the same as the novel, the central question of what happens when society limits the freedoms and choices of women, and the realization that it is positive for everyone if women are allowed individual freedoms and purpose, are amplified through the creative choices Hamill made when crafting her contemporary adaptation of Austen's classic novel.

Below are just a few of the many other creative takes of Jane Austen's classic novel *Emma*:

Film

1995: *Clueless*

2010: *Aisha*, an Indian modern adaptation of the novel

Manga

Manga Classics's *Emma* adapted by Crystal S. Chan with art by Po Tse

Web

2013: *Emma Approved*, YouTube web series

2017: *The Emma Agenda*, a YouTube web series

Fiction

The Emma Project: A Novel by Sonali Dev
Emma, Mr. Knightley, and Chili-Slaw Dogs (Jane Austen Takes the South, #2) by Mary Jane Hathaway
The Highbury Murders: A Mystery Set in the Village of Jane Austen's Emma by Victoria Grossack
Ember: A Fantasy Austen Retelling (Magical Regency, #2) by Jae Wiley
Jane Fairfax: The Secret Story of the Second Heroine in Jane Austen's Emma by Joan Aiken
The Importance of Being Emma (Darcy and Friends #1) by Juliet Archer
Emma and the Werewolves: Jane Austen and Adam Rann by Adam Rann
Emma and the Vampires by Wayne Josephson
The Matchmaker: An Amish Retelling of Jane Austen's Emma by Sarah Price
Emma Ever After by Brigid Coady
Mr. Knightley's Diary (Jane Austen Heroes, #2) by Amanda Grange
Kamila Knows Best by Farah Heron
A Visit to Highbury/Another View of Emma by Joan Austen-Leigh
Polite Society by Mahesh Rao
Mrs. Bates of Highbury by Allie Cresswell
Emma and Elton: Something Truly Horrid (Twisted Austen, #1) by Alexa Adams
Perfect on Paper by Sophie Gonzales
I Could Write a Book by Karen M. Cox

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Krismawati, Mela & Putra, Emil. (2021). "Social Status Reflected in Jane Austen's Emma." *Humanitatis : Journal of Language and Literature*. 7. 109-116. 10.30812/humanitatis.v7i2.1190: https://www.academia.edu/81511099/Social_Status_Reflected_in_Jane_Austens_Emma?uc-sb-sw=13775056

Tobin, Beth Fowkes. "The Moral and Political Economy of Property in Austen's Emma." *Eighteenth-Century Fiction*, vol. 2 no. 3, 1990, p. 229-254: <https://ecf.humanities.mcmaster.ca/wp-content/uploads/sites/15/2015/09/tobin.pdf>

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Vulture – The Evolution of the Jane Austen Adaptation: <https://www.vulture.com/2022/07/jane-austen-adaptations-timeline.html>
Recollections - The Many Adaptations of Jane Austen's Emma: <https://recollections.biz/blog/the-many-adaptations-of-jane-austens-emma/>

Wikipedia – Emma: [https://en.wikipedia.org/wiki/Emma_\(novel\)](https://en.wikipedia.org/wiki/Emma_(novel))

Goodreads - Austen's Emma: Retellings & Sequels: https://www.goodreads.com/list/show/118013.Austen_s_Emma_Retellings_Sequels

QUESTIONS

Pre-Performance Questions

1. What are your expectations of seeing this contemporary adaptation of the novel? Why do you think the novel, *Emma*, has stood the test of time? Why has the novel continued to be adapted for different mediums?
2. Do you consider status when falling in love? Why do different cultures place different values on love and status? What is “real love”? What is more important to you; love or status?

Post-Performance Questions

1. How do the scenic elements of set design, costuming, lighting, and sound help tell the story? Which are the most effective and why?
2. How was the style of breaking the fourth wall used and how did this enhance/detract from the storytelling?
3. How would you describe Emma? In what ways does she flaunt her status and education to get what she wants? Why does Emma bestow on herself the title of matchmaker?
4. How would you characterize the women in the play? How are the older women portrayed?
5. How would you describe the men in the story? How does your perception of the male characters change in the play?
6. How are Emma’s different relationships with the men in the play portrayed; with her father, with Churchill, with Knightley, etc
7. How does the play comment on today’s society while exploring the norms and expectations of the past?
8. What does the play say about gender expectations?
9. What is the difference between flirtation and matrimony? How are the matches that Emma make successful or unsuccessful?
10. Why do you believe Emma is so invested in Harriet’s life and trying to make a match?
11. How does the relationship between Jane Fairfax and Frank Churchill reflect the relationship that Emma and Mr. Knightley?
12. Do you think the matches at the end of the play will last? Why or why not?

ACTIVITIES

Adapting *Emma* - Stage to Page

Materials: Pen and paper

1. Start by picking a scene from the play *Emma*. After reading the scene, find some key themes and character choices that you can adapt from the script to a paragraph.
2. From this scene, transform what transpires on stage into a couple of paragraphs describing what happens and what the characters do actively on the stage. If you have seen the play, describe what the actors did on stage.
3. Once the first draft is written, find some areas that you can embellish. Look for moments where you can expound upon what each character is feeling or thinking in your adaptation. Are there other areas from the play that you could build upon?
4. Discuss how it was to adapt what you read or saw in the play to paragraphs. What were some of the obstacles that you faced? Why do you think it would be easier or more difficult to adapt the novel into a play?

Colorado Writing PG: Effectively use content-specific language, style, tone and text structure to compose or adapt writing for different audiences and purposes.

Colorado Writing PG: Write with clear focus, coherent organization, sufficient elaboration, and detail.

Colorado Drama and Theatre Arts PG: Employ drama and theatre skills, and articulate the aesthetics of a variety of characters and roles.

ACTIVITIES

Page to Stage | Dialogue: Adapting *Emma*

1. Start by picking a short excerpt from novel *Emma* by Jane Austen. After reading the excerpt, find some key themes and character choices that students will adapt into a scene for the stage.
2. From the passage, change what happens on the written page into scripted dialogue. Pay close attention to how the action and dialogue on the page can be crafted into action and dialogue on stage (limit locations, craft conversation not speeches, show action over telling about it, etc.).
3. After writing the first draft, cast the scene and have the students read the scenes that they have written.
4. Discuss the differences between the novel and scenes. What did the playwright do to convey Austen's characters and plot? Did they have to invent, delete, or change anything to adapt the story from page to stage?
5. Raising the bar: After the first draft of the scene has been adapted, change the point of view by switching which character has the scene's focus. What changes would have to be made to clearly show that the events being described are now from a different person?
6. Discuss how the scene may change when told through the different voice. Discuss the process of an adapter and how you chose to the best voice for your perspective?
7. After seeing the production, what did the adaptor, Kate Hamill, modify to tell her version of Jane Austen's story? What were the differences between Hamill's adaptation and the scenes that were written in class? Does an adaptation for the stage limit the adapter's possibilities?

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Contemporizing *Emma*

Material Needed: Pen and paper

1. Jane Austen's novel *Emma* takes place in the early 1800s. Either individually or in a small group, pick a scene from the adaptation of *Emma* to contemporize.
2. By utilizing stage directions and dialogue, adapt a scene from the play or novel that sets the scene in the 21st Century.
 - a. Discuss what changes from Jane Austen's novel would need to be made. How do the costumes change? How do the underlying themes change in your version? How does the way your characters speak differ from Austen's characters?
 - b. How does your scene differ from the scene from the play? From the novel?
3. After writing the scene, have different students read the parts of the scene.
 - c. How can you improve the scene to make it easier to understand?
 - d. How does the scene change by updating the scene?
 - e. Explain what the adapters did to contemporize the scene without changing Jane Austen's idea.

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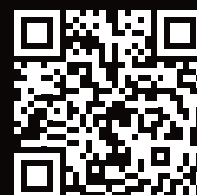


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