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Thank you for participating in Western Canada Theatre’s matinee programming! We would like you and your students to get the most out of your experience with us. Included in this package is some inside information exclusive to teachers and students, lesson ideas, discussion questions, and online resources. We hope you find them useful before and after seeing the show.

Please take a few minutes to review appropriate theatre etiquette with your students. While clapping and laughing are most appropriate for the theatre, whispering, talking, and excessive movement during the show is distracting to others in the audience and our actors on stage.

Audience members are encouraged to get comfortable, remove coats, use the washroom and turn all electronic devices OFF before a show begins. Please remind your students that texting is not allowed during the show.

Remembering theatre etiquette makes the show more enjoyable for everyone!
## Curriculum Connections

<table>
<thead>
<tr>
<th>Course</th>
<th>Strand(s)</th>
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</thead>
<tbody>
<tr>
<td>English Language Arts Grades 8 to 12</td>
<td>Oral Language (Speaking and Listening) (Strategies) (Thinking) (Features)</td>
</tr>
<tr>
<td>Drama 8 to 10</td>
<td>Exploration and Imagination (Expression and Trust) Drama Skills (Body and Voice) (Role) Context (Making Connections)</td>
</tr>
<tr>
<td>Theatre Performance 11 and 12</td>
<td>Exploration and Analysis, Performance Skills (Body and Voice) Performance skills, (characterization) Context, Company, Exploration and Analysis</td>
</tr>
<tr>
<td>Theatre Production 11</td>
<td>Exploration and Analysis, Production Skills (Design) Production Skills (Technical) Production Skills (Management) (context) (Company)</td>
</tr>
</tbody>
</table>
The Importance of Being Earnest

Production Personnel

Cast
Moulton/Grisby                  Joshua Beaudry
Algernon Moncrieff             Matthew Edison
Lane/Merriman                  Tim Hildebrand
Miss Prism                     Cheryl Jack
Cecily Cardew                  Stephanie Moroz
Lady Bracknell                 Laurie Paton
Gwendolen Fairfax              Jamie Lee Shebelski
John Worthing                 Kirk Smith
Rev. Canon Chasuble, DD        Christopher Weddell

Creative Team
Director                      Johnna Wright
Set & Lighting Designer       Ross Nichol
Costume Designer              Carla Orosz
Sound Designer                Gilles Zolty
Stage Manager                 Angela Christie
Assistant Stage Manager       Shannon Macelli
Apprentice Stage Manager      Skyler Nakazawa
Western Canada Theatre Staff

Staff
Daryl Cloran  
Lori Marchand  
Artistic Director  
General Manager  

Administration
Ron Thompson  
Marilyn Zuke  
Catrina Crowe  
Kelly Manson  
Lacey Stark  
Terri Runnalls  
Financial Manager  
Associate Financial Manager  
Marketing & Communications Manager  
Special Events & Administrative Associate  
Special Events & Marketing Assistant  
Education Coordinator  

Production
Ross Nichol  
Heather Cant  
Brian Britton  
Joel Eccleston  
Terri Grant  
Cindy Wiebe  
Jessie Paynter  
Eric Maher  
Darren John  
Production Manager  
Associate Producer  
Technical Director  
Head Carpenter  
Head of Properties  
Head of Wardrobe  
Assistant Technical Director  
Technical Staff  
Technical Staff  

Facilities
Terri Runnalls  
Jean Choi  
Nicole Bremner  
Amy Baskin, Allison Chlow, Christine Leroux, Phyllis Mader, Dušan Magdolen, Gabrielle Putoto, Jessica Reid, Carling Ryan, Melissa Thomas  
Shared Michael  
Facilities Manager  
Volunteer Coordinator  
Lead Concession Services  
Guest Services Staff  
Parking Attendant  

Kamloops Live Box Office
Geraldine Penny  
Janet Riggs  
Judy Day  
Box Office Staff  
Box Office Manager  
Box Office Staff
Inside Western Canada Theatre

with Ross Nichol

Ross is the Lighting and Set Designer for The Importance of Being Earnest and the Production Manager of Western Canada Theatre.

Ross has worked professionally in the theatre for over 3 decades as a technician, designer, and educator. He has taught for Stagecraft & Event Technology, Douglas College, New Westminster and Studio 58 at Langara College of Vancouver. His work has taken him from coast to coast for theatre-related work. For Western Canada Theatre, he has completed 21 design assignments, including set and lights for Betrayal and sets for Noises Off. Ross is a member of the Associated Designers of Canada and of the Canadian Institute for Theatre Technology.

Type or paste the following link into your browser:

http://www.youtube.com/watch?v=ptOJnkgGolU
About the Play

John Worthing, the main character in the play, seemingly leads an honest life, in which he is viewed as an upstanding citizen with many responsibilities. He resides in the country (Hertfordshire) where he is a guardian to eighteen-year-old Cecily Cardew, the granddaughter of the late Thomas Cardew. By accident, his friend discovers that he leads a double life. As an escape to his lifestyle in the country, Worthing sometimes departs to the city to allegedly visit his friend Ernest, who leads a wild life and needs some assistance with problems that arise. When he visits the city, he is known to everyone there as Ernest, the name of the “friend”. As with most lies that exist, this one results in an entertaining mess that will keep you guessing about what will happen next.
Maps

The area in which Jack Worthing lives:
Where Jack Worthing visits as Ernest:
Editor’s Notes on the Two Earnests
by Errol Durbach

“...a quite a good play,” remarked Oscar Wilde to George Alexander after attending a rehearsal of The Importance of Being Earnest. “I remember I wrote one very like it myself, but it was even more brilliant than this.” The ‘more brilliant’ Earnest to which he so ruefully referred was, of course, the four-act version of the play submitted to Alexander’s management and licensed for performance by the Lord Chamberlain. Between the licensing and the production, however, the second and third acts had been collapsed into a single act, and Wilde had edited substantially the dialogue that remained. About one-fifth of the ‘more brilliant’ version disappeared under the blue pencil, and the mystery of this apparent desecration has never been adequately accounted for. Wilde’s son, Vyvyan Holland, surmises that Alexander called for the reduction of Earnest to a three act play so that he could accommodate a curtain-raiser in his programme; and Wilde’s financial plight at the time (he could not even afford his son’s school fees) probably accounts for his tacit acquiescence in this compromise with brilliance.

Was the original, indeed, a ‘more brilliant’ Earnest? I think not. The three-act version is neater, tighter, wittier, and it is not surprising that directors have seldom (if ever) gone back to the four-act Earnest. But it is equally undeniable that in jinking one fifth of his play, Wilde also happened to throw a small nursery of babies out with the bathwater. For one thing, the four-act Earnest reflects in a persistent and crucial way the very circumstances that might have driven Wilde to violate his masterpiece: the debauchery and economically embarrassed circumstances of the upper classes. It also confronts, with greater emphasis, the social realities so conspicuously held at bay in the Cloud-Cuckoo-Land idyll of the three-act Earnest. This version, by comparison with Wilde’s original, is far less polluted by the seaminess of nineteenth century living. Gone are the debt collectors demanding settlement of bills.

Gone are the policemen waiting to drag the dandy off to a spell in Holloway (where Wilde himself would be dragged, within a few months, in transit to other of Her Majesty’s prisons). Gone are the fears of contagion and epidemic, which a century later reverberate with renewed anxiety. Gone is so much of Wilde’s detestation of middle-class suburban lifestyle, the embourgeoisement of economics and morality, and the encroachment of philistine taste on the elegant but impetuous classes.

I thought it worthwhile to put some of this material back into the play without necessarily reverting to the four-act structure. And those points at which the original rises to genius are precisely those where the social commentary and farce intersect. So I have restored Mr. Grillsby, the schizophrenic solicitor, who comes to the country to arrest Ernest (whose debts have been incurred by his alter ego in town), and I have saved a number of speeches and incidents that raise the sublime nonsense of the play to an almost Monty Pythonese absurdity. To incorporate this material, I have had to shed a certain amount of dialogue from the three act Earnest: jokes that are no longer funny to the modern sensibility, phraseology that sometimes weights the script down in overelaborate extensions of Wilde’s witticisms, and several patches of dialogue that merely impede the play’s movement. Occasionally I have tried, in the spirit of Oscar Wilde, to renovate an in-joke; and, from time to time, I have had to rearrange speeches and adjust the architectures of the play with necessary transitions.

There are only two moments when the material is drawn from neither of the two Earnests: a quotation, by way of prologue, from An Ideal Husband, showing Wilde off at his most aesthetically audacious; and a gesture, incorporated towards the end of the play, that Wilde would have never dared to reveal to an audience in 1895.

-Errol Durbach is a Professor of English and Theatre at U.B.C.
A Sneak Peak at Set and Lighting Design

Ross Nichol designed this show, knowing that it was being performed at both the Persephone Theatre in Saskatoon and Sagebrush Theatre in Kamloops. There were many aspects to consider as Saskatoon’s theatre is approximately 38 feet wide, and the Sagebrush is 48 feet wide. Take a look at the clip(s) below to gain a sneak peak at how Ross tackled set and lighting design.

http://www.youtube.com/watch?v=oZTm5bHtyjc
Set Design

Preliminary set design rendering by Ross Nichol

Preliminary set design rendering by Ross Nichol
## Key Terms

Wilde’s play includes clever word and phrase choices that can be challenging to decode at times for a younger audience. Below are some terms from the show and definitions to go along with them:

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tbody>
<tr>
<td>Bunbury</td>
<td>- to have made up an excuse to get out of doing something boring</td>
</tr>
<tr>
<td></td>
<td>- to gallivant around using a false identity, usually performing various licentious and immoral acts</td>
</tr>
<tr>
<td>Earnest</td>
<td>- serious</td>
</tr>
<tr>
<td>Expurgation</td>
<td>- to remove erroneous, vulgar, obscene, or otherwise objectionable material</td>
</tr>
<tr>
<td>Indecorous</td>
<td>- conflicted with accepted standards of good conduct or taste</td>
</tr>
<tr>
<td>Perambulator</td>
<td>- a baby carriage</td>
</tr>
<tr>
<td>Profligate</td>
<td>- reckless, extravagant, or wasteful use of resources</td>
</tr>
<tr>
<td>Apoplexy</td>
<td>- bleeding within internal organs, and the symptoms which accompany (today this is known as a stroke)</td>
</tr>
<tr>
<td>Hertfordshire</td>
<td>- a non-metropolitan area in the United Kingdom of Great Britain and Northern Ireland</td>
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Chasuble

- the outermost liturgical vestment worn by clergy for the celebration of the Eucharist in Western-tradition Christian churches that use full vestments
**Characters**

**John Worthing**
- The protagonist, also known as Jack, who leads a double life between his responsible, caretaker role in Hertfordshire and his wild, adventurous side in London
- Referred to only as Ernest when in London
- Born without knowing who his parents are

**Algernon Moncrieff**
- A smart, funny, debonair man
- Best friend to John Worthing
- Nephew of Lady Bracknell
- Cousin to Gwendolen Fairfax

**Rev. Canon Chasuble, DD**
- The director of Jack Worthing’s estate
- Is approached by Jack and Algernon in hopes that they can both be christened as “Ernest”
- DD next to his name stands for Doctor of Divinity

**Mr. Gribsby**
- A solicitor from London who comes to arrest “Ernest” (Jack) for outstanding accounts

**Lane**
- Algernon’s servant

**Merriman**
- The butler at Jack’s estate in the country

**Moulton**
- A gardener at Jack’s country home

**Lady Bracknell**
- The aunt of Algernon
- The mother of Gwendolen
- Controlling, snobby, and snooty
Gwendolen Fairfax
- Algernon’s cousin
- Lady Bracknell’s daughter
- In love with Earnest

Cecily Cardew
- The granddaughter of the gentleman who found and took care of Jack
- 18 years of age
- Imaginative, sheltered, and adventurous

Ms. Prism
- The governess of Cecily
- Takes care of and teaches Cecily
- Has high regard for the moral person that Jack presents himself as
Playwright, Oscar Wilde

Born into an upper class family in 1854, Oscar Fingal O’Flahertie Wills Wilde was an Irish writer and poet. His father was a surgeon, and his mother was a poet and a life-long Irish Nationalist. He attended Trinity College in Dublin and Magdalen College in Oxford. Wilde wrote many short stories, plays and poems, but he most often known for *The Importance of Being Earnest* and *The Picture of Dorian Gray*.

Oscar Wilde was married and had children; however he later began a relationship with Lord Alfred ‘Bosie’ Douglas. Wilde ended up suing Bosie’s father for libel, but then later dropped the case as he, himself, was convicted of gross indecency. He was sentenced to two years of hard labour.

Wilde published “The Ballad of Gaol,” based on his experience in jail. A short time later his wife died. He traveled throughout Europe for a couple years, then died in 1900.

Wilde was a celebrity in his time and continues to be a major influence in theatre and prose today.
Wilde’s Wit

“A man can be happy with any woman as long as he does not love her.”

“Morality, like art, means drawing a line someplace.”

“I think that God in creating Man somewhat overestimated his ability.”

“America had often been discovered before Columbus, but it had always been hushed up.”

“Anyone who lives within their means suffers from a lack of imagination.”

“Consistency is the last refuge of the unimaginative.”

“Every portrait that is painted with feeling is a portrait of the artist, not of the sitter.”

“I am not young enough to know everything.”

“Fashion is a form of ugliness so intolerable that we have to alter it every six months.”
Interview with Director Johnna Wright

Q: What was your source of inspiration for directing this show?

A: Oscar Wilde’s life and writing! Also, I admit I got into Downton Abbey [the TV show] during rehearsal. The play [Being Earnest] is a lot funnier than Downton, since that’s a drama, but it’s close to the same era and you can recognize some of the same kinds of people.

Q: Have you seen a movie version of this play?

A: Part way through rehearsal I watched the 2002 version with Colin Firth. I didn’t want to see it before that because I wanted my own ideas to percolate first. I had seen it on stage a few times though.

Q: Will the play still be set in 1895? What aspects of the production will provide the audience with a sense of the time period?

A: We moved the time forward by about 10 years, to the early 20th century, because we thought the costumes of that period were more beautiful and sophisticated (at least to a modern eye). Within that time frame we’ve been very faithful, so hopefully everything the audience sees will give a sense of 1905!

Q: Have you directed at Western Canada Theatre previously?

A: Yes, I had the pleasure of directing the premiere of Ian Weir’s The Man Who Shot Chance Delaney in 2009. I also acted in a few shows, most recently Coup d’Etat.

Q: What do you like about directing at the Sagebrush Theatre?

A: It’s always a great experience to come to Kamloops, where the scenery is so beautiful, and to work at the Sagebrush and for Western Canada Theatre, where the staff are so very skilled and also fun to be around!

Q: I see that you have a wide variety of experiences in the artistic field – how do you think your experience as an actor might influence your directing?

A: I think – I hope – it helps me to communicate with actors better. I’m there to help them do their best work and it would be hard to do that, for me anyway, if I’d never done it myself.

Q: I see that you’ve directed this particular show at the Persephone Theatre in 2012 – will there be any changes from the run there compared to here? Can you tell us about some of the tweaks/changes?
A: We’ll be doing some minor re-staging since the dimensions of the Sagebrush are a little different from the dimensions at Persephone. But the main difference is that in Kamloops we’ll be performing the show with one intermission, instead of two. That means that our scene changes, which in Saskatoon happened at intermission, will be part of the show in Kamloops. We’re looking forward to that, because it means we get to make them entertaining and creative! A good scene change is kind of like a dance. It’s a lot of fun to do that kind of work.

Q: Are there any structural changes you might make to the change because of the change in venue?

A: The changes are pretty minor but I believe the Sagebrush stage is a bit deeper. That will actually make our staging a bit easier. It’s all about making sure that every seat in the house is a ‘good seat’, where you can see what’s happening.

Q: What are some other recent shows you have directed?

A: Last summer I directed The Merry Wives of Windsor for Bard on the Beach in Vancouver. Before that, it was A Christmas Story for Persephone Theatre, which I understand you just had at the Sagebrush as well.

Q: What do you anticipate students might enjoy about this show?

A: It’s very funny. Lots of mistaken identity, sly insults, and people pretending to be who they are not. It’s all about getting the girl – or the boy – and of course the right outfit.

Q: How was the show received in Saskatoon?

A: Very well! We were really delighted with the response. I had some friends come who were not usually theatregoers, and they were I think a bit unsure of what they were getting into. They had a riot. We have a fabulous cast and the design is beautiful. The script really deserves its reputation as one of the wittiest plays that’s ever been written.
Lesson Activity

Cut out the images below and place them in a hat/jar. Have students draw an image and create a 60-second monologue about the image they have selected. Each item below has been inspired by the play. If they draw an item someone has already drawn, they must create a different scenario.
Lesson Activity

Use a deck of cards. Decide and inform your students which cards are the highest and which are the lowest. Assuming you go with ace as the lowest to king as the highest. Get a good number of cards as aces, twos, fives, sixes, jacks, queens, and a couple of kings. (Have as many cards as students set out before your lesson begins.

Hand each student a card, but do not allow them to look at it. Once everyone has a card, ask the students to put the card on their forehead so that others can view their card and know their social status.

Beforehand, talk to your students about social climbing. Talk a bit about how some people feel the need to attempt to climb the social ladder. Some may be comfortable where they are in society and others may feel the need to achieve more. For the sake of this assignment, have students desire to climb.

Tell students they want to be around high-class people and want to keep in close proximately to them. The use of dialogue might be useful in this activity and perhaps calling the milling around the room they are doing a party.

Afterwards, debrief with students and ask them for their observations. What will have quickly happened is most people will have gotten close to the kings and queens and the aces, twos, threes, or fours might be able to guess their values as well.

Let the discussion continue as it relates to today’s society and society in the 1900s (when The Importance of Being Earnest takes place). Have students keep social status in mind while watching the play.
Lesson Activity

Photocopy the “Characters” sheet and the “About the Play” sheet for students and a copy of the crossword. Depending on the age of your students, read through the information pages together, then have students work in partners to solve the crossword.
The Importance of Being Earnest
Western Canada Theatre

Across
3  The gardner at Jack's country home
6  Worthing allegedly has one of these whom he visits in London
8  Algernon's aunt
9  Cecily's grandfather's name
10 Jack's butler at his country home
11 Algernon's servant
12 In the country, Worthing is viewed as an upstanding citizen with many of these
13 Lady Bracknell's daughter
14 Takes care of and teaches Cecily

Down
1  A charming debonair man and John's best friend
2  The granddaughter of Thomas Cardew
4  A solicitor from London who comes to collect outstanding accounts
5  The DD next to his name stands for Doctor of Divinity
7  The protagonist in the play
The Importance of Being Earnest
Western Canada Theatre

Across
3 The gardener at Jack’s country home
6 Worthing allegedly has one of these whom he visits in London
8 Algernon’s aunt
9 Cecily’s grandfather’s name
10 Jack’s butler at his country home
11 Algernon’s servant
12 In the country, Worthing is viewed as an upstanding citizen with many of these
13 Lady Bracknell’s daughter
14 Takes care of and teaches Cecily

Down
1 A charming debonair man and John’s best friend
2 The granddaughter of Thomas Cardew
4 A solicitor from London who comes to collect outstanding accounts
5 The DD next to his name stands for Doctor of Divinity
7 The protagonist in the play
Lesson Activity

As a class, read though the “Characters” sheet and the “About the Play” sheet, then distribute the wordsearch for students to complete.
The Importance of Being Earnest
Western Canada Theatre

worthing
manner
house
country
city
london
hertfordshire
guardian
john
algernon
chasuble
gribsby
lane
merriman
moulton
ladybracknell
gwendolenfairfax
msprism
cecy
cardew
earnest
earnest
the
importance
of
The Importance of Being Earnest
Western Canada Theatre

worth
manner
house
country
city
london
hertfordshire
guardian
john
algernon
chasable
griggsby
lane
merriman
moulton
ladybracknell
gwendolenfairfax
msprism
cecily
carde
earnest
earnest
the
importance
of
Lesson Activity

EMOTION PARTY

Throughout *The Importance of Being Earnest* each character clearly has their own intentions and ideas as to who they want to be and how they want to act. Jack, for instance, has the intention of marrying Gwendolen. When he visits London at the beginning of the play, he has a specific idea as to why he is there. Characters need to move and speak in such a way that reveals their intentions. This game allows students to think about their intention/motivations in a given scene.

Choose one student to be the host of the party. That student stands at the entrance to the party. As guests arrive one by one and ring the doorbell, they interact for a short period with the host. The host’s job is to attempt to match the guest’s given emotion/intention. Once the guest feels the host has accurately matched the correct emotion, the guest goes into the party. Having joined the party, the guests continue in the same character and interact with each other based on that character’s motivation. Guests who have not arrived at the party should NOT be able to see who is already at the party as it will ruin some authentic interactions while in character.

Afterwards the host, along with the rest of the class, can discuss who was who based on their personal interactions with each.
Lesson Activity (Post or Pre Show)

*Similar to previous card activity*

Use a deck of cards. Decide and inform your students which cards are the highest and which are the lowest. Assuming you go with ace as the lowest to king as the highest. Have a good number of cards be aces, twos, fives, sixes, jacks, queens, and a couple of kings. Set out as many cards as students before your lesson begins.

Explain to the students that the value of your card equates to their social status. If they have a low card, they are of a lower socio-economic status compared to everyone else. Discuss how you might move around the room knowing you are of a lower class (perhaps in the early 1900s in England, if you have already seen the show).

Give students a card each and tell them to look at the value of their card and not show anyone else. Once everyone knows their card as it relates to their social status and desire to climb the social ladder, have students move around the room.

Essentially, the students in the upper classes should find each other and identify with each other. Observe what happens with the students who are assigned a lower status.

Always debrief this activity with your students to conclude. Have students talk about how it felt being of the social class that they were in and how this might inform their choices today.
Lesson Activity (Post or Pre Show)

**Explanation:** Participants will use pictures as inspiration in creating characters and interact with others as their characters. They will try to determine which picture the other participants used for their inspiration after interacting with them.

Participants spread themselves out in the room, so that each person has enough space to think without distractions. The teacher passes out a picture to each student and tells them not to show them to anyone. Give them three minutes to look at the person in their picture and become that person. They'll need to decide what kind of personality he or she has, how old the person is, what kind of life they lead, etc. They'll use the picture to make some choices based on the person's clothes, their surroundings, their face, etc. Students will try to create a "story" for this person, as well as a voice, mannerisms, attitude. The participants should not talk to one another before the three minutes are up.

At the end of the three minutes, the characters will attend a party. The students hand in their pictures, and as soon as they do, they transform into their characters. Students will need to talk to the other characters, as if they are at a party. The participants should attempt to talk to everyone else, and try to remember things about the other characters. The party lasts five to ten minutes, depending on the number of participants.

At the end of this time, show the students the pictures that were used, and ask the group to identify whose character matches with the picture.

(Don't tell the participants that this will happen ahead of time. The temptation of "fooling" everyone is too great to resist for some people, and these people will purposefully make their character unlike their picture if they know there will be guessing.) The group should discuss their reactions to their pictures, and to others' as well as how everyone developed their character.

Pictures can be cut out of magazines and be a wide range of characters from young to old, cartoon, to photograph. Refrain from using celebrity photos, or well known people as the characters created will not be as unique.
Post Show Discussion Prompts

What your alter ego would look like?

If you could go far away, where nobody knew who you were, what would you do?

How are names an important aspect of the play?

If you were to design a cover for the programme, what would it look like?

How do you suspect Wilde feels about marriage, based on the events and dialogue about marriage in the play?

Would you classify this play as a drama, satire, comedy, or parody?

Usually characters that lie or are deceitful get what’s coming to them in the end – as an audience member, how did you feel about everything ending in a happy manner as it did?

Knowing the definition of the word “earnest,” why is no one in the play actually named Ernest?

Based on events and dialogue in the play, how do you think Wilde portrays women in Victorian society?

How have our views toward women changed since the Victorian era?

Does Jack learn his lesson in the end?

If you were to re-write the ending of the story, how would events conclude?

Most of the characters in the play have no specified identities and attempt to create their own. Do you feel you have the ability to create your own identity, or are you a product of your society and the choices that are made for you?

In what ways did the set enhance the play?

What made the characters’ believable?

If you had your choice in one of the roles, which would you play?

How was sound used to enhance the overall production?

(Chose a character from the show) Discuss specific elements that were used: accent, voice, body language etc.

In small groups, or as a class discussion, discuss the following topics to strengthen comprehension of the play:
Purpose of the play

Messages given to the audience in the play

Tone of the play

Structure of the play

Bias (the author may have had)

Context (considering the given setting)
Resources Used

www.zoominfo.com
www.urbandictionary.com
www.wikipedia.org
www.walesdirectory.co.uk
www.worldatlas.com
www.cmgww.com
www.sparknotes.com
www.theatre.ubc.ca/vtr/01e0408_fio_pf46df01_001.pdf
www.shmoop.com
http://www.periodliving.co.uk
http://www.fenixcarriages.co.uk/
http://suite101.com/article/kate-greenaway-18461901-a19818
http://www.creativedrama.com/