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Севастопольский национальный технический университет

Гуманитарный факультет

SENSE AND SENSIBILITY = РАЗУМ И ЧУВСТВО

Методические указания
к практическим занятиям
по дисциплине «Основы медиакомпетентности»
для студентов 5-го курса
направления 6.020303 «Филология»
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Sense and sensibility = Разум и чувство: методические указания к практическим занятиям по дисциплине «Основы медиакомпетентности» для студентов 5-го курса направления 6.020303 «Филология специальности 7.02030304 «Перевод» дневной формы обучения / Сост. Н.Е.Кабанова, В.Ю.Антоненкова. – Севастополь: Изд-во СевНТУ, 2011.– 32 с.

Данная методическая разработка выполнена на основе двух одноименных экранизаций романа *Sense and Sensibility* Джейн Остин: художественного фильма Энга Ли (1995) и телесериала производства BBC (2008).

Цель методических указаний: формирование и отработка навыков сопоставительного анализа, совершенствование неподготовленной монологической речи на основе фоновых знаний по теме, выявление творческого потенциала студентов. Система вопросов ставит своей целью:

- совершенствование аналитических навыков и умений;
 - развитие внимательности при восприятии информации;
 - развитие критического мышления при сопоставлении книги и её экранизации.
- Решение данных задач осуществляется при помощи предпросмотровых заданий, а также заданий для детального анализа.

Методические указания рассмотрены и утверждены на заседании кафедры ТПП (протокол № 10 от 24.05.2011 г.)

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I. “SENSE AND SENSIBILITY” BY JANE AUSTEN

The portrait of Jane Austen



Jane Austen (16 December 1775 – 18 July 1817) was a major English novelist, whose brilliantly witty, elegantly structured satirical fiction marks the transition in English literature from the novels of sensibility of the second half of the 18th century to 19th-century realism.

Austen's novels have often been characterized as “country house novels” or as “comedies of manners”. Austen's plots are fundamentally about education; her heroines come to see themselves and their conduct more clearly, and become better, more moral people. While Austen avoids the formal moralizing which is rather common in contemporary literature, morality — characterized by manners, duty to society, and religious seriousness — is a central theme of her works. Austen addresses issues relating money and property, particularly the arbitrariness of property inheritance and the precarious economic position of women.

The novel “**Sense and Sensibility**” was published in 1811, it was Austen's first published novel, which she wrote under the pseudonym “A Lady”. From 1811 until 1816, with the release of *Sense and Sensibility* (1811), *Pride and Prejudice* (1813), *Mansfield Park* (1814) and *Emma* (1816), she achieved success as a published writer. She wrote two additional novels, *Northanger Abbey* and *Persuasion*, both published posthumously in 1818.

Epoch. Style. Fashion

The period from 1811-1820 which included almost all of Jane Austen's adult life was called **Regency era** and it represented the transition between Georgian and Victorian eras. This is the period during the Prince of Wales (later George IV) acted as Regent due to insanity of his father, George III.

The Regency is noted for its elegance and achievements in the fine arts and architecture. This era encompassed a time of great social, political, and even economic change, shaping and altering the societal structure of Britain as a whole.

Another term which is characteristic of or relating to the Regency periods in France and the United Kingdom is **the Empire style** - an early-19th-century movement in architecture, furniture, other decorative arts, and the visual arts. It originated in and takes its name from the period when Napoleon I ruled France, known as the First French Empire, where it was intended to idealize Napoleon's leadership and the French state. The style was followed in Europe and America up to around 1830.

The period from the mid 1790's to about 1820 seems to have been the only one between the middle ages and the 20th century when women's clothing styles in Europe were neither corseted or tightly-fitted from the waist up; nor hoop-skirted, crinolined, heavily full-skirted, or bustled below. In general these clothes seem much less burdensome than the styles of the Victorian era. In other words, because the basic pattern/design of women's Regency clothing styles wasn't conspicuously anti-functional, an upper- or middle-class woman could often choose to wear clothes that were not very restrictive, and still look decent and somewhat fashionable - something which was not true of the Victorian period or most of the 18th century.

Pre-reading Tasks

1. Find the information about the author of the novel “Sense and Sensibility”. Do you know any other literary works, written by this author?
2. Consider the title of the novel. What effect does it produce? Do you know any more examples of the titles based on the same principle in the European literature?
3. When was this book written? What do you know about these years? Give a general outline of that epoch. What literature trend prevailed in the second half of the 18th century?
4. Look at the sketch by Alfred Roller, given in the **Appendix A**. Choose the pictures that correspond to the life period of Jane Austin and compare them with her portrait.
5. Comment on the style and fashion of the beginning and the end of the 19th century. Which one seems to you less restrictive? How, in your opinion, can the fashion and the style of that epoch characterize people who live at that time?

Comprehension Quiz

1. Which family does Austen immediately introduce in the first chapter?
 - a) The Ferrars family
 - b) The Steele family
 - c) The Middleton family
 - d) The Dashwood family
2. How many marriages has Henry Dashwood had?
 - a) One
 - b) Two
 - c) Three
 - d) Four

3. Who does Henry Dashwood call to his bedside to ask to support his wife and daughters?
 - a) Sir John Middleton
 - b) Mrs. Jennings
 - c) Mrs. Dashwood
 - d) John Dashwood
4. Mrs. Jennings is Sir John's
 - a) mother
 - b) aunt
 - c) mother-in-law
5. Which of the characters is described as following: "Her complexion was sallow; and her features small, without beauty, and naturally without expression; but a lucky contraction of the brow had rescued her countenance from the disgrace of insipidity, by giving it the strong characters of pride and ill nature. She was not a woman of many words; for, unlike people in general, she proportioned them to the number of her ideas"?
 - a) Mrs. Fanny Dashwood
 - b) Mrs. Dashwood
 - c) Mrs. Ferrars
 - d) Lady Middleton
6. What is the name of Colonel Brandon's estate?
 - a) Delaford Parsonage
 - b) Longstaple
 - c) Devonshire
 - d) Barton Park
7. How old Elinor is?
 - a) twenty-seven
 - b) nineteen
 - c) twenty-two
8. How old Marianne is?
 - a) sixteen
 - b) seventeen
 - c) twenty
 - d) twenty-one
9. How old Colonel Brandon is?
 - a) forty
 - b) forty-seven

- c) thirty-five
 - d) fifty
10. The Dashwood sisters live in all of the following places EXCEPT:
- a) Delaford
 - b) Cleveland
 - c) Allenham
 - d) Barton
11. Who gives birth to a child during the novel?
- a) Mrs. Ferrars
 - b) Mrs. Palmer
 - c) Lady Middleton
12. To which of the following characters is Fanny Dashwood related?
- a) Lucy Steele
 - b) Colonel Brandon
 - c) John Willoughby
 - d) Robert Ferrars
13. To whom do the following phrases belong: “setting one’s cap at a man”, “making a conquest”, “very well worth catching”?
- a) Lucy Steele
 - b) Sir John
 - c) Mrs. Jennings
 - d) John Dashwood
14. Who reveals to London society the news of Lucy's engagement to Edward?
- a) Fanny Dashwood
 - b) Anne Steele
 - c) Mrs. Jennings
 - d) Lucy Steele
15. In her excessive sensibility, Marianne most closely resembles which of the following characters?
- a) Her mother, Mrs. Dashwood
 - b) Her sister Margaret
 - c) Her father
 - d) Her brother, John
16. Which of the following characters is NOT noted for his or her great wealth?
- a) Miss Sophia Grey
 - b) Lord Morton
 - c) Mrs. Ferrars

d) Mr. Pratt

17. Where do Elinor and Marianne first meet their brother, John, in London?

- a) At a ball
- b) At the jeweler's shop
- c) At Mrs. Jennings' house
- d) At a dinner party

18. Which of the following couples has several young children?

- a) Sir John and Lady Middleton
- b) Mr. and Mrs. Jennings
- c) Mr. and Mrs. Palmer
- d) John and Fanny Dashwood

19. Which of the following characters in the novel studies at Oxford?

- a) John Willoughby
- b) Edward Ferrars
- c) Henry Dashwood
- d) Mr. Palmer

20. Whom does John Dashwood encourage Elinor to marry?

- a) Colonel Brandon
- b) Lord Morton
- c) John Willoughby
- d) Edward Ferrars

21. Who is Queen Mab?

- a) Poetic work written by Percy Bysshe Shelley
- b) A horse
- c) Willoughby's promised gift to Marianne
- d) All of the above

Assignments for Further Analysis

1. Share your impressions on the book.
2. Consider the title of the book one more time. What does it symbolize?
3. Do you know two variants of translation of the title into Russian? Which one, in your opinion, reflects the idea of the book better?
4. Try to define the general theme of the book.
5. Oliver MacDonagh says that "*Sense and Sensibility may well be the first English realistic novel based on its detailed and accurate portrayal of what he calls "getting and spending" in an English gentry* family.*" Do you agree with this statement? Give your reasons.

* **gentry** - the class of English landowners ranking just below the nobility.

6. Comment on the problems of property and class touched in the book. What other problems can you state? To your mind, is the lack of money/a fortune still one of the most significant problems for women nowadays?
7. Who is (are) the main character(s) of the novel?
8. Read the following abstract. How do these words show the difference between Elinor and Marianne? Which sister has '*sense*'? Which sister has '*sensibility*'? Reason your answer.
 ✓ "Elinor, this eldest daughter, whose advice was so effectual, possessed a strength of understanding, and coolness of judgment, which qualified her, though only nineteen, to be the counsellor of her mother, and enabled her frequently to counteract, to the advantage of them all, that eagerness of mind in Mrs. Dashwood which must generally have led to imprudence. She had an excellent heart; — her disposition was affectionate, and her feelings were strong; but she knew how to govern them: it was a knowledge which her mother had yet to learn, and which one of her sisters had resolved never to be taught.
 Marianne's abilities were, in many respects, quite equal to Elinor's. She was sensible and clever; but eager in every thing; her sorrows, her joys, could have no moderation. She was generous, amiable, interesting: she was every thing but prudent. The resemblance between her and her mother was strikingly great. Elinor saw, with concern, the excess of her sister's sensibility; but by Mrs. Dashwood it was valued and cherished."
9. To your mind, what finally won in the novel – *sense* or *sensibility*? Prove your answer. Define the idea of the novel.

Topics for Discussion

1. Elinor and Marianne's younger sister Margaret plays a very minor role in the novel. Why do you think Austen included this character? Does she further any of the plot? Does she shed light on any of the other characters?
2. Some critics think that, because *Sense and Sensibility* was a relatively early work of Austen's, its characters too schematically represent certain "types" or intellectual ideas, instead of standing on their own as complex, fully developed human beings. Do you think this criticism is precise? Are Marianne and Elinor more than merely representatives of *Sense and Sensibility*? Which characters are more and less convincingly developed?
3. Do you think that Austen is simply "for" *sense* and "against" *sensibility*? Does Elinor ever seem to be limited or constrained by having too much sense? Does Marianne ever seem more sympathetic than her sister? If so, do you think Austen intended us to have these responses, or do we respond to her characters differently now than her contemporaries might have?

4. *"The agony of grief which overpowered them at first,"* says the narrator of Mrs. Dashwood's and Marianne's response to the death of Mr. Dashwood, *"was voluntarily renewed, was sought for, was created again and again."* Reading *Sense and Sensibility* late in the twentieth century, when it is considered psychologically healthy to "get in touch with your feelings," does the narrator's higher opinion of Elinor's more restrained response to her father's death seem "old-fashioned"? Do you think Austen's narrator is unsympathetic to her characters' sorrow? To powerful feeling generally?
5. The Dashwood women discuss Edward Ferrars for many pages before the reader actually meets him in a dramatic scene. Why do you think Austen chose to create the whole Elinor/Edward love affair "off stage"? What do Marianne's and Elinor's descriptions of and reactions to Edward tell us about each of them? About their ideas of love?
- The following quotations may be of help. Who of the sisters they belong to?
- ✓a) "Edward is very amiable, and I love him tenderly. But yet – he is not the kind of young man – there is something wanting – his figure is not striking; his eyes want all that spirit, that fire."
- ✓b) "I have seen a great deal of him, have studied his sentiments and heard his opinion on subjects of literature and taste; and, upon the whole, I venture to pronounce that his mind is well-informed, enjoyment of books exceedingly great, his imagination lively, his observation just and correct, and his taste delicate and pure. At first sight, his address is certainly not striking; and his person can hardly be called handsome... At present, I know him so well, that I think him really handsome; or at least, almost so."
6. Before his duplicity is revealed, is John Willoughby an attractive character? Why so? How does Austen reveal his charms and hint at his defects? What does Willoughby's opinion of Colonel Brandon – that he dislikes him for *"threatening me with rain, when I wanted it to be fine"* – reveal about him? At the end of the book, when his ultimate fate is revealed, does Willoughby seem in any way a changed man from the one we first meet?
7. Austen herself never married, but she depicts marriage as the ultimate goal and "happy ending" for Elinor and Marianne. What do you think the novel reveals about her views of marriage generally? How do the marriages of Charlotte and Mr. Palmer, Fanny and John Dashwood, Lucy Steele and Robert Ferrars, reflect on the marriages of the sisters? Would Austen have considered it a happy ending for Marianne if, as is posited in the end, Willoughby had married her and also had been restored his fortune? Or if she had ended up living with her mother indefinitely, *"finding her only pleasures in retirement and study,"* as she planned before falling in love with Colonel Brandon?

8. "*Wealth has much to do with...happiness*," Elinor states at one point. "*Elinor, for shame!*" says Marianne. "*Money can only give happiness where there is nothing else to give it.*" What is the relationship between love and money in *Sense and Sensibility*? Is it different for different characters? Has the relationship between love and money changed in today's world?
9. *Sense and Sensibility* began its life as a novel in letters called Elinor and Marianne. What part does the sending and receiving of letters play in the action of the story? In the development of the characters? What do you think Austen ultimately achieved by using narrative that she could not have had she kept the book in epistolary form?

II. "SENSE AND SENSIBILITY", THE DIRECTOR - ANG LEE (1995)

Pre-watching Tasks

Read the following information about the film.

Director - Ang Lee

Screenplay – Emma Thompson

Produced by Lindsay Doran, Laurie Borg, Sydney Pollack (executive), James Schamus, Geoff Stier

Music - Patrick Doyle

Cinematography - Michael Coulter

Editing - Tim Squyres

Distributed - Columbia Pictures

Release date(s) December 13, 1995, February 23, 1996 (United Kingdom)

Running time - 136 min.

- ***Elinor Dashwood*** - Emma Thompson
- ***Col. Christopher Brandon*** - Alan Rickman
- ***Marianne Dashwood*** - Kate Winslet
- ***Edward Ferrars*** - Hugh Grant
- ***John Willoughby*** - Greg Wise

History of Production

Emma Thompson spent *four years* on the screenplay, going through countless story conferences and revisions. Gradually, she focused her story as much on the relationship between the two older Dashwood sisters as on their romantic dreams. At the time, she hoped Doran would cast real-life sisters Natasha and Joely Richardson, the daughters of Vanessa Redgrave, for the key roles of Elinor and Marianne. Ang Lee made his own suggestions on the script, often replacing lengthy dialogue scenes

with visuals. He also suggested that Thompson would be perfect to play the older sister, Elinor. When she tried to argue that at 36 she was too old to play the 19-year-old character, he suggested that she raise the character's age to 27, which would make her more believable to modern audiences as a spinster.

Producer Lindsay Doran had first fallen in love with Austen's novel when she had briefly lived in England 25 years earlier. A child of Hollywood, Doran knew a good story when she saw it, but it took two decades for her to rise to a position as a producer that would allow her to shop the property around.

During filming, Lee had some problems adjusting to the Western approach to filmmaking. In particular, he was not prepared to deal with actors who questioned direction and even made suggestions about shots. Back in his native Taiwan, he had been considered something of a directing god, and the actors there simply took his direction without a quibble. Some in the British cast had problems with his authoritarian approach. In particular, he seemed determined to have Grant deliver a performance unlike any he had given before. He was so critical, often railing about the actors in Chinese, that Grant took to calling him "The Brute" behind his back.

But Lee also made demands that deepened the film's meaning. He instructed Winslet to read novels and poetry from the era and report to him on them so that she could fully understand her character's romantic side. He also asked the actors to write letters to each other in character since letter writing was the principal means of communication in Austen's day. Perhaps his wisest suggestion was asking Winslet and Thompson to room together during filming so they could develop a sisterly bond. Both were going through painful breakups at the time - Winslet from a boyfriend; Thompson from her husband - and that brought them even closer. In fact, they remain friends to this day.

Sense and Sensibility was filmed at a number of locations in Devon, including Saltram House, the village church in Berry Pomeroy, Compton Castle, and the cobbled streets of Barbican in Plymouth. Settings in London included Somerset House on The Strand and the National Maritime Museum in Greenwich. Additional scenes were filmed at Trafalgar House and Wilton House in Wiltshire, Mompesson House in Salisbury, and Montacute House in South Somerset.

It is one of the dominant films come awards time, picking up Best Picture honors from the British Academy of Film and Television Arts (BAFTA), the National Board of Review, the Boston Film Critics, the Broadcast Film Critics and the Golden Globes.

Assignments for Further Analysis

1. Have you seen this film before? If so, has it produced the same impression on you after rewatching it?

2. Comment on the tagline of the movie:

“Lose your heart and come to your senses”

Here are some quotations, which may be of help:

- “Light comes to us by the sensibility. Without visual sensibility there is no light, no movement. ” - Robert Delaunay
- “If common sense has not the brilliancy of the sun, it has the fixity of the stars.” - Fernan Caballero

3. Define the idea of the movie. Is it the same as that of the book?

4. Do you agree with the decision of Ang Lee to raise the age of Elinor to 27? Does it make her more believable to modern audience? To you? Compare the age of other characters of the movie to their ages in the novel.

5. The movie has a striking number of awards, including seven nominations for Oscar. If you were in the Oscar Committee what awards would you give to this film (if any)? Comment your choice.

6. After deciding what awards would you give, look at the **Appendix B**. Does your opinion correspond to that of the world committees?

III. “Sense and Sensibility”, the director – John Alexander

(BBC, 2008)

Pre-watching Tasks

1. Read the following information about the film.

British television serial adapted by the BBC.

Director - John Alexander

Produced by Anne Pivcevic

Screenplay - Andrew Davies

Music - Martin Phipps

Original channel - BBC One

Original run - 1 January – 13 January 2008

Running time - 180 min.

- **Elinor Dashwood** - Hattie Morahan
- **Colonel Brandon** - David Morrissey
- **Marianne Dashwood** - Charity Wakefield

– *Edward Ferrars* - Dan Stevens

– *John Willoughby* - Dominic Cooper

History of Production

The series was penned by Andrew Davies, the writer of a number of highly acclaimed BBC costume-dramas including *Pride and Prejudice* and *Bleak House*. Filming took place on several sites on location in Surrey, Berkshire, Buckinghamshire and Devon.

Andrew Davies expressed hope that his version was "more overtly sexual than most previous Austen adaptations seen on screen and gets to grips with the dark underbelly of the book."

Costume

Supervising costume designer Michele Clapton studied books and paintings from the period to help her develop a particularly authentic style. She decided to differentiate the sisters by contrasting the colours of their wardrobes, having the "flighty" and "artistic" Marianne wear bolder shades of red, yellow and purple compared to the more modest hues of Elinor's attire. She also was keen to match the colours of the outfits with the complexions of Hattie Morahan and Charity Wakefield.

Willoughby's costume was also designed to reflect his "fashionable" personality, while Colonel Brandon's trench coat and dark shades were intended to make him seem an old-fashioned, stronger character.

During production Wakefield spoke of how the costumes "really helped her to get into character" and that they were "absolutely beautiful" to look at.

Critical Reception

Reception was generally positive to mixed. Critics were unsure as to the effectiveness of Davies' sexually charged screenplay against a more modest and humble approach akin to traditional Austen.

2. While watching, pay attention to the screenplay, photography and music in the movie (comparing all these traits to the ones of 1995 version).

Assignments for Further Analysis

- 1). Share your impression on the film. How does it correspond to your impression on the book? On the screenplay version by Ang Lee?
- 2) Is this screen version of the novel a successful one, to your mind? Which of two films did you appreciate more? Enumerate the strong and weak points of each film.
- 3) Nancy Banks-Smiths of The Guardian picked up on the sexual overtones of Davies' script, noticing how he "spotted the one instance of sexual shenanigans in

Sense and Sensibility and has given it due prominence before the opening credits."

To your mind, in what way does Davies' approach contribute to the idea of the film, if in any?

4) Look at the **Appendix C**. Does the illustrator's conception of the characters correspond to yours? Can you find the sequences in both movies that bear resemblance to the illustrations?

5) *Sense and Sensibility* (2008) is the television series. In your opinion, what is important for the success of a television series? What awards would you give to this film (if any)?

6) Look at the **Appendix D**. What are almost all the awards connected with? Compare the number of awards of two films.

7) According to above-mentioned Nancy Banks-Smiths, the series is "a charmingly domestic and spontaneous treatment of the story" but nevertheless "a younger sister of the lovely 1995 film". Do you share the critic's point of view?

8) What moments that were not in the book and in the first film by Ang Lee were added to the 2008 BBC version?

9) Compare the approximate age of the actors in two films. Comment on the age problem in the film. The following quotations may be of help:

Marianne: "Elinor, he is too old!"

Mrs. Dashwood: "He is thirty-five, Marianne. Five years younger than I am, and I never thought of myself as being quite decrepit. Most people, I think, would still consider Colonel Brandon a young man. Men of thirty-five *have* married girls of seventeen before, I believe."

10) Andrew Davies has chosen to show Marianne falling rather early in love with Colonel Brandon. Is it true to the book?

11) Running time of this movie is 180 minutes. Do you consider this movie more detailed than the previous version of 136 minutes? What characters and elements of the plot of the novel were kept if compared to the previous version?

KEYS FOR COMPREHENSION QUIZ

1. d)
2. b)
3. d)
4. c)
5. c)
6. a)
7. b)
8. b)
9. c)
10. c)
11. b)
12. d)
13. b)
14. b)
15. b)
16. d)
17. b)
18. a)
19. b)
20. a)
21. d)

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9. Sense and Sensibility. 2008 Film by John Alexander (BBC TV serial)

An overview of women's fashions 1794-1887 (a sketch by Alfred A Century of Progress??)



Awards for *Sense and Sensibility* by Ang Lee (1995)

Academy Awards, USA				
Year	Result	Award	Category	Recipient(s)
1996	Won	Oscar	Best Writing, Screenplay Based on Material from Another Medium	<i>Emma Thompson</i>
			Best Actress in a Leading Role	<i>Emma Thompson</i>
	Nominated	Oscar	Best Actress in a Supporting Role	Kate Winslet
			Best Cinematography	Michael Coulter
			Best Costume Design	Jenny Beavan John Bright
			Best Music, Original Dramatic Score	Patrick Doyle
			Best Picture	Lindsay Doran
BAFTA Awards				
Year	Result	Award	Category	Recipient(s)
1996	Won	BAFTA Film Award	Best Film	Lindsay Doran Ang Lee
			Best Performance by an Actress in a Leading Role	<i>Emma Thompson</i>
			Best Performance by an Actress in a Supporting Role	Kate Winslet
	Nominated	Anthony Asquith Award for Film Music	Film Music	Patrick Doyle
		BAFTA Film Award	Best Cinematography	Michael Coulter
			Best Costume Design	Jenny Beavan John Bright
			Best Make Up/Hair	Morag Ross Jan Archibald
			Best Performance by an Actor in a Supporting Role	Alan Rickman
			Best Performance by an Actress in a Supporting Role	Elizabeth Spriggs
			Best Production Design	Luciana Arrighi
			Best Screenplay - Adapted	<i>Emma Thompson</i>
		David Lean Award for Direction	Direction	Ang Lee
Berlin International Film Festival				
Year	Result	Award	Category/Recipient(s)	
1996	Won	Golden Berlin Bear	Ang Lee	
	2nd place	Reader Jury of the "Berliner"	Ang Lee	

		Morgenpost"	
Boston Society of Film Critics Awards			
Year	Result	Award	Category/Recipient(s)
1995	Won	BSFC Award	Best Director Ang Lee
			Best Film
			<i>Best Screenplay</i> <i>Emma Thompson</i>
British Society of Cinematographers			
1995	Nominated	Best Cinematography Award	Michael Coulter
Golden Globes, USA			
1996	Won	Golden Globe	Best Motion Picture - Drama
			<i>Best Screenplay - Motion Picture</i> <i>Emma Thompson</i>
	Nominated	Golden Globe	Best Director - Motion Picture Ang Lee
			Best Original Score - Motion Picture Patrick Doyle
			Best Performance by an Actress in a Motion Picture - Drama <i>Emma Thompson</i>
			Best Performance by an Actress in a Supporting Role in a Motion Picture Kate Winslet
Broadcast Film Critics Association Awards			
1996	Won	Critics Choice Award	Best Picture
			<i>Best Screenplay</i> <i>Emma Thompson</i>
Chlotrudis Awards			
1996	Nominated	Chlotrudis Award	Best Actress <i>Emma Thompson</i>
			Best Movie
			Best Supporting Actor Alan Rickman
			Best Supporting Actress Elizabeth Spriggs
Directors Guild of America, USA			
1996	Nominated	DGA Award	Outstanding Directorial Achievement in Motion Pictures Ang Lee
Evening Standard British Film Awards			
1997	Won	Evening Standard British Film Award	Best Actress Kate Winslet Also for Jude (1996).
			<i>Best Screenplay</i> <i>Emma Thompson</i> Tied with John Hodge for Trainspotting (1996).
German Film Awards			
1997	Won	Best Foreign Film	Ang Lee, USA

Guild of German Art House Cinemas

Year	Result	Award	Category/Recipient(s)
1996	Won	Guild Film Award - Silver	Foreign Film (Ausländischer Film) Ang Lee

London Critics Circle Film Awards

1997	Won	ALFS Award	<i>British Screenwriter of the Year</i> <i>Emma Thompson</i>
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Los Angeles Film Critics Association Awards

1995	Won	LAFCFA Award	Best Screenplay Emma Thompson
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National Board of Review, USA

1995	Won	NBR Award	Best Actress <i>Emma Thompson</i> Also for Carrington (1995).
			Best Director Ang Lee
			Best Film

New York Film Critics Circle Awards

1995	Won	NYFCC Award	Best Director Ang Lee
			<i>Best Screenplay</i> <i>Emma Thompson</i>

Satellite Awards

2005	Nominated	Golden Satellite Award	Best Classic DVD Also for Persuasion (1995) and Little Women (1994). For the Classic Masterpiece Book & DVD set.
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Screen Actors Guild Awards

1996	Won	Actor	Outstanding Performance by a Female Actor in a Supporting Role Kate Winslet
	Nominated	Actor	Outstanding Performance by a Cast Hugh Grant Alan Rickman <i>Emma Thompson</i> Kate Winslet
			Outstanding Performance by a Female Actor in a Leading Role <i>Emma Thompson</i>

USC Scriptor Award

1996	Won	USC Scriptor Award	Jane Austen (author) <i>Emma Thompson (screenwriter)</i>
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Writers Guild of America, USA

1996	Won	WGA Award (Screen)	<i>Best Screenplay Based on Material Previously Produced or Published</i> <i>Emma Thompson</i>
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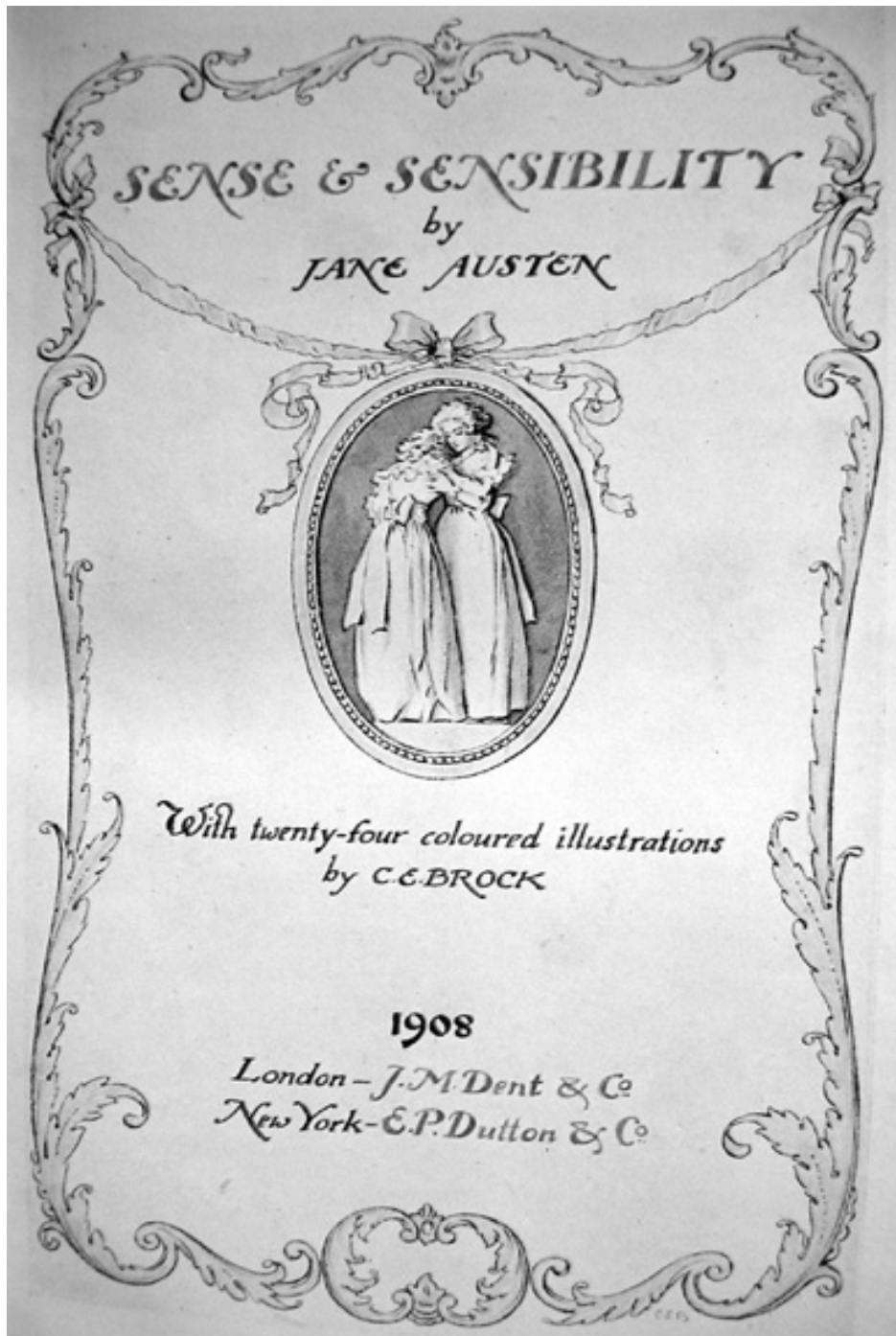
Writers' Guild of Great Britain

1996	Won	Writers' Guild of Great Britain Award	<i>Film – Screenplay</i> <i>Emma Thompson</i>
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C. E. Brock illustrations for *Sense and Sensibility*

Charles Edmund Brock (5 February 1870 – 28 February 1938) was a widely published English line artist and book illustrator, who signed his work C. E. Brock.

The illustrator chose to set his portrayals of this novel in the period of the early 1790's (when Jane Austen began working on *Elinor and Marianne*, the first version of *Sense and Sensibility*), and not in 1811, when the final revised *Sense and Sensibility* was published.



Title Page (facing)



Chapter 9: [Marianne Dashwood and Willoughby:] "Carried her down the hill"



Chapter 12: [Marianne Dashwood and Willoughby:] "He cut off a long lock of her hair"



Chapter 26: [Col. Brandon and Marianne:] "She immediately left the room"



Chapter 29: "With what indignation such a letter as this must be read by Miss Dashwood."



Chapter 34: "Mrs. Ferrars"



Chapter 44: [Elinor and Willoughby:] "Miss Dashwood, I entreat you to stay"



Chapter 46: "Colonel Brandon was invited to visit her"

Awards for *Sense and Sensibility* by John Alexander (BBC TV serial 2008)

BAFTA Awards			
Year	Result	Award	Category/ Recipient(s)
2009	Nominated	BAFTA TV Award	Best Original Television Music Martin Phipps

Costume Designers Guild Awards

2009	Nominated	CDG Award	Outstanding Costume Design for Television Movie/Mini-Series Michele Clapton
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Emmy Awards

2008	Nominated	Emmy	Outstanding Cinematography for a Miniseries or Movie Sean Bobbitt (PBS). For part 1.
			Outstanding Music Composition for a Miniseries, Movie or a Special (Original Dramatic Score) Martin Phipps (PBS).

Shanghai International TV Festival

2008	Won	Magnolia Award	Best Directing for a Television Film John Alexander
			Best Performance by an Actress in a Television Film Hattie Morahan

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Изд-во СевНТУ

