



INDIANA REPERTORY THEATRE

CHRISTEL DEHAAN
STUDENT MATINEE PROGRAM

at the Indiana Repertory Theatre

STUDY GUIDE



LOUISA MAY ALCOTT'S **LITTLE WOMEN**

BY LAUREN GUNDERSON
DIRECTED BY LAUREN KEATING

FEBRUARY 16 - MARCH 21

Original artwork by Jake Lebowitz.

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LOUISA MAY ALCOTT'S LITTLE WOMEN

Content Spotlight

Contains themes of death, loss, grief, and the Civil War.

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growing up, growing strong

While their father serves in the Civil War, the four March sisters and their mother work hard to keep hearth and home. Despite society's limitations, their love and shared feminine strength bind them through hardships, friendships, romantic entanglements, and inevitable losses. A captivating new stage adaptation by America's most produced living playwright.

Recommended for students in grades 4-12

*The performance will last approximately
2 hours including one 15 minute intermission*

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PLANNING YOUR VISIT



You, the audience, are one of the most important parts of any performance. Experiencing the theatre is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better, and allow the rest of the audience to enjoy the show.

Here are a few simple tips to help make each theatre experience enjoyable for everyone:

- Leave mobile phones, cameras, and other distracting and noise-making electronic devices at home or turned off.
- You may think texting is private, but the light and the motion are very annoying to those around you and on stage. Do not text during the performance.
- The house lights dimming and going out signal the audience to get quiet and settle in your seats: the play is about to begin.
- Don't talk with your neighbors during the play. It distracts people around you and the actors on stage. Even if you think they can't hear you, they can.
- Never throw anything onto the stage. People could be injured.
- Remain in your seat during the play. Use the restroom before or after the show, or during intermission.
- Focus all your attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story.
- Get involved in the story. Laugh, cry, sigh, gasp—whatever the story draws from you. The more emotionally involved you are, the more you will enjoy the play.
- Remain at your seat and applaud during the curtain call; this is part of the performance too. It gives you a chance to recognize a job well done and the actors a moment to thank you for your attention.

STUDENT MATINEE ARRIVAL & PARKING INFORMATION

ARRIVAL & DISMISSAL

IRT is located one-half block west of Circle Centre Mall on Washington St., between north bound Illinois St. and southbound Capitol Ave.

- The physical address of IRT is 140 W. Washington Street, Indianapolis, IN 46204.
- Buses should unload and load directly in front of the theatre. (Do not block the entrance to Embassy Suites garage.) Please plan to arrive 20-30 minutes before your performance is scheduled to begin.
- You will be greeted at the curb by an IRT Staff Member and directed to the correct entrance.
- For shows on the Janet Allen Stage, students and teachers will take the stairs to the 4th floor.
- The teacher named on the reservation should check in with the IRT Education staff member stationed in the lobby.
- Your group will be ushered to your assigned seats.
- Students and chaperones should follow instructions of all IRT Staff for your safety.

LATE ARRIVAL

If you believe that you are going to be late, please contact the IRT House Manager, Katy Thompson at 317.916.4803. Provide them with a phone number and the name of the school so that Education staff may be in contact with you.

- You can contact IRT Education (education@irtlive.com) with non-emergency information on the day of the show.

PARKING

- Buses may park for free at Victory Field unless they are having an event - we will inform you if that is the case. The House Manager will give you a parking pass for each bus when you arrive at the theatre. It should be displayed in the windshield.
- Continue east on Washington St. past the JW Marriott and turn left across Maryland St. into the Victory Field lot.
- **PLEASE NOTE that Victory Field no longer has public restroom spaces available. We apologize for any inconvenience.**
- For car, and van parking information, please visit irtlive.com for the most up to date information
- **While IRT will make every effort to communicate parking information in advance, it is the responsibility of schools and drivers to make alternate arrangements.**



INDIANA STATE STANDARDS

Seeing a performance of *Louisa May Alcott's Little Women* at Indiana Repertory Theatre is a great way to help make connections for students and facilitate their understanding of a text. Some key academic standards to consider on your trip can be found by scanning this QR Code:



ABOUT THE PLAYWRIGHT

Lauren Gunderson



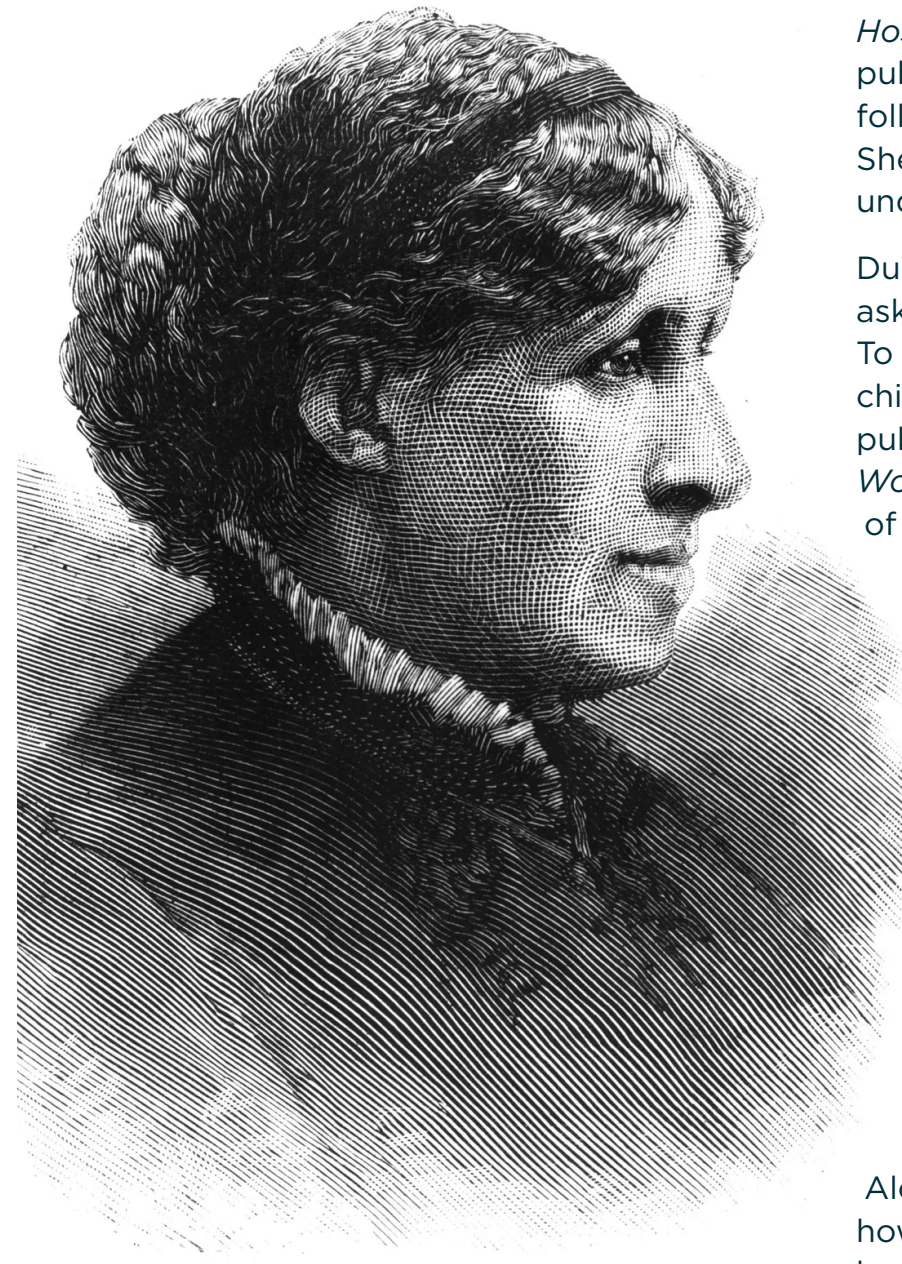
Lauren Gunderson has been one of the most produced playwrights in America since 2015. She is a two-time winner of the Steinberg/ATCA New Play Award for her plays *I and You* and *The Book of Will*, the winner of the William Inge Distinguished Achievement in Theatre Award, the Lanford Wilson Award, and a finalist for the Susan Smith Blackburn Prize. She is a playwright, screenwriter, musical book writer, and children's author who lives in San Francisco. She graduated from NYU Tisch as a Reynolds Fellow in Social Entrepreneurship.

ABOUT LOUISA MAY ALCOTT

By Arlisha Norwood, National Women's History Museum

Famed author Louisa May Alcott created colorful, relatable characters in 19th century novels. Her work introduced readers to educated, strong female heroines. As a result, her writing style greatly impacted American literature.

Alcott was born on November 29, 1832, in Philadelphia, Pennsylvania. Alcott's parents were a part of the 19th century transcendentalist movement, a popular religious movement. Their religious and political beliefs deeply inspired Alcott as child. Her father, Bronson Alcott, was a popular educator who believed that children should enjoy learning. Therefore, at an early age, Alcott took to reading and writing. While most of her schooling came from her parents, she also studied under famed philosopher Henry David Thoreau and popular authors Ralph Waldo Emerson and Nathaniel Hawthorne. Much like her novel *Little Women*, Alcott was one of four daughters and she remained close with her sisters throughout her life. Many times, Alcott's family suffered from financial woes, forcing her to



Hospital Sketches. After the war, Alcott published several other works and gained a following, including both adults and children. She also released many of her earlier works under the name A.M. Barnard.

During this time, one of Alcott's publishers asked her to write a novel for young women. To do so, she simply reflected back on her childhood with her sisters. In 1868, Alcott published her most popular work, *Little Women*. The novel was published in a series of short stories but was eventually compiled into one book. *Little Women* was an instant success and the book cemented Alcott as one of the foremost novelists of the 19th and early 20th century. In 1870, with one successful book, Alcott moved to Europe with her sister May. There she published another classic, *Little Men*. She also joined the women's suffrage movement. Throughout her life, she would contribute to several publications which promoted women's rights. She was also the first woman to register to vote in Concord, Massachusetts.

Alcott never married nor had any children; however, when her sister died, she adopted her niece. Afterwards she moved to Boston, Massachusetts and continued publishing more works that followed the characters from *Little Women*. Alcott suffered from bouts of illness throughout her life. She attributed her poor health to mercury poisoning, which she believed she contracted while she worked as a nurse during the Civil War. In 1888, she died at the age of 56 in Boston, Massachusetts. Today, readers continue to enjoy Alcott's writings, and her novels still appear on bestseller lists throughout the world.

attend school irregularly. She took many jobs to help alleviate financial struggles, working as teacher and washing laundry. She turned to writing for both emotional and financial support.

Her first poem, "Sunlight," was published in a magazine under a pseudonym. Her first book, a compilation of short stories, was published in 1854. When the Civil War started in 1861, Alcott served as a nurse in a Union hospital. Unfortunately, in the middle of her assignment she contracted typhoid fever. Her experience in the hospital as a patient and a nurse inspired the novel

SYNOPSIS (CONTAINTS SPOILERS)

Act 1

In Lauren Gunderson’s adaptation of Louisa May Alcott’s novel *Little Women*, Alcott herself introduces us to the characters in the play set in Massachusetts during the Civil War—based on her own upbringing with her real-life sisters. Meg March, the oldest, works as a tutor. Amy, the youngest, has a flair for the dramatic. Beth is quiet and loves music. Louisa, who preferred to be called Lu, steps in as Jo (short for Josephine), the second oldest March sister. Like Lu, Jo is an aspiring writer who always has a pen in hand, defies social norms, and longs for freedom and independence.

Along with their mother—called Marmee—the March sisters gather in their home on Christmas and talk of missing their father, who is away fighting in the war for the Union. The war has put a financial strain on the family. Even so, they practice generosity, gifting their Christmas breakfast to a struggling family, the Hummels.

This act is witnessed by their wealthy, stern neighbor Mr. Laurence, who lives next door with his grandson, Laurie, and Laurie’s tutor, Mr. John Brooke. Mr. Laurence rewards their good deed with a table full of baked goods.

Later, Meg and Jo prepare to attend a party, at which Jo and Laurie meet and become fast friends. Soon, Laurie has befriended all the March sisters, eventually including his tutor in their adventures.

Beth discovers that Mr. Laurence has a beautiful piano. Though she is quite shy, Beth finally musters the courage to play the piano, and Mr. Laurence warms to Beth. Days later, Mr. Laurence gifts the piano to Beth.

Meg and Jo prepare to attend the theatre with Laurie. Amy feels left out and argues with Jo. When Jo and Meg return home, Jo discovers Amy has burned Jo’s novel in the fireplace. Jo calls Amy wicked and slaps her across the face. The next day, while the sisters and Laurie are ice skating, Amy falls through thin ice into the freezing water. Jo and Laurie work together to rescue Amy. Back at home, Jo confides in Marmee, who counsels Jo on her emotions, and Jo and Amy make amends.

Meg and John grow closer. Jo sells two of her stories to the newspaper, gaining confidence in her writing. Marmee receives a telegram that the girls’ father is in the hospital and that she should come at once, and John plans to escort her on her trip. Jo rushes in with money she has earned by selling her hair to a wigmaker to pay for the trip, thrilled with her boyish new look.

Beth returns home from helping the Hummels, sick with scarlet fever. Their baby, who had been sick, died in her lap. Amy has not had scarlet fever, so Meg and Jo send her to stay with their Aunt March. Laurie, Meg, and Jo do their best to care for Beth, but fearing that Beth may not survive, they send for Marmee. With Marmee’s help, Beth’s health starts to improve. Much to the family’s surprise, their father, along with Mr. Brooke, returns home from the war, just in time for Christmas.

At their Christmas celebrations, Meg and John become engaged. Jo worries this means she will have to give up her sister but enjoys the peace of having her whole family together for the first time in a long while.

Act 2

Meg and John Brooke have married and moved into a modest home. Beth continues to deal with the lasting effects of her illness, while Amy visits Aunt March daily. Jo cares for Beth and devotes herself to her writing. Laurie begins college.

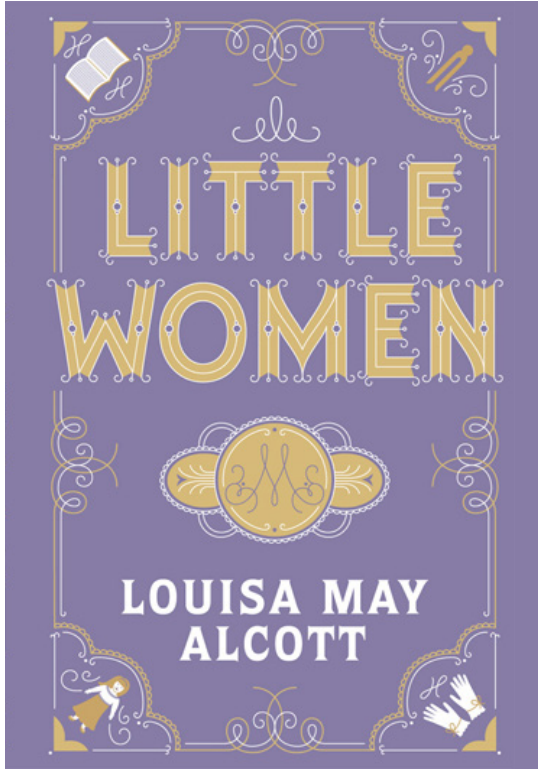
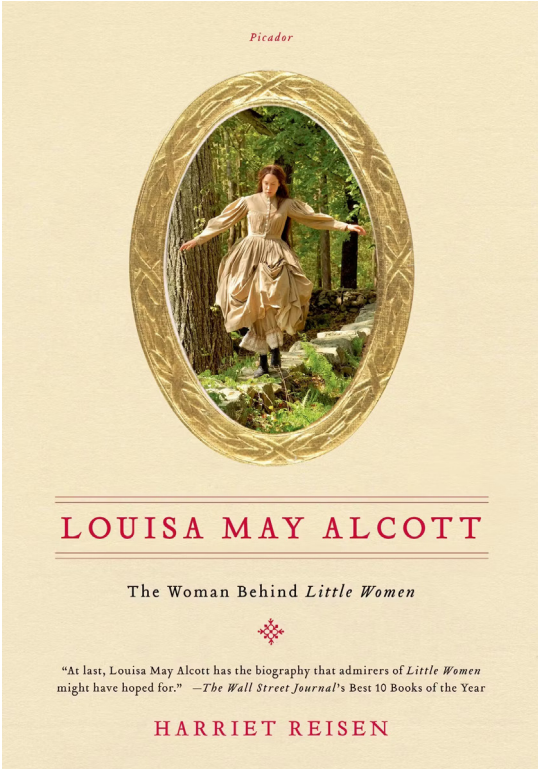
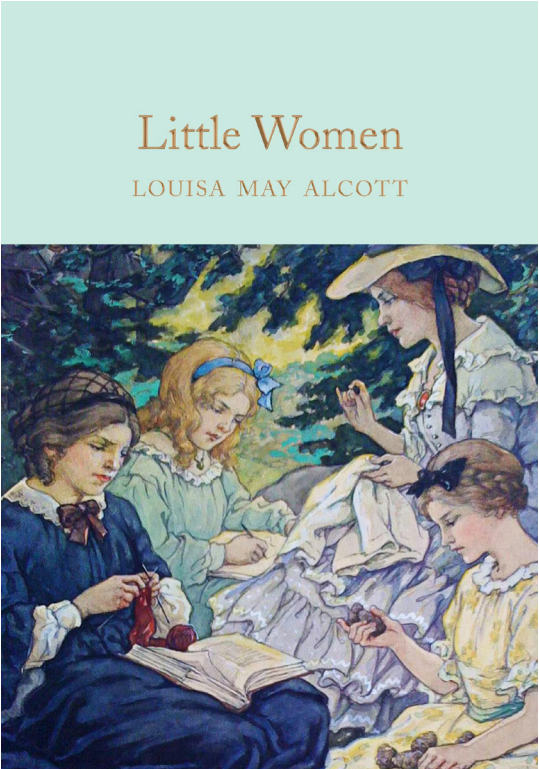
One day, Jo receives word that she won a \$100 prize in a writing competition. She submits to more competitions, writing more and earning more with each new monetary prize, happy with her newfound independence. She is shocked to learn Aunt March has chosen Amy to accompany her to Europe, instead of Jo.

Jo moves to New York to pursue her writing. She befriends her neighbor, Professor Fredreich Bhaer, a teacher of German, who gives her a copy of Shakespeare’s works. Jo visits home and discovers that Beth has gotten weaker. Meg, now a new mother, struggles with feelings of stress and isolation caring for her twin babies and running the household alone while John works.

Laurie visits Jo at the March home, and it is clear he means to profess his feelings for Jo. She stops him, sharing that she loves him, but not in the same way he does. Laurie wonders if this is because she has feelings for Professor Bhaer. Heartbroken, Laurie leaves for Europe with his grandfather, where he happens to run into Amy. They reconnect, this time as adults and equals.

Beth’s health continues to worsen, and Jo stays by her side until she passes away. In her grief, she starts to write about her family. The March family receives a letter from Amy sharing that she and Laurie are engaged.

Amy and Laurie return from Europe, announcing that they were married in Paris. Jo and Laurie make amends and affirm their deep friendship. Professor Bhaer comes to visit Jo and meets her family. Their friendship turns to affection, and when Professor Bhaer informs Jo that he has been hired to teach at a college in California, they profess their love for each other and rejoin the family in their home—filled with love.



KEY TERMS AND CONCEPTS

Gobsmacking: astounding
Amy: “..a gobsmacking talent for painting that is unrivaled in all of New England,...”

Fountain pen: an pen with a metal nib and a tube of refillable ink inside

Impertinent: rude
Amy: “You don’t have to go to school with impertinent girls,...”

Niminy piminy: prim and refined

Chits: slang for a rude person
Jo: “I hate affected niminy piminy little chits”

Decorum: polite, respectable behavior
Amy: “Well some of us need to impress the world with our feminine decorum.”

Boards: slang for acting. The “boards” refer to the wooden floorboards of a stage.
Jo: “...there’ll be an end to everything if you quit the boards.”

Abominable: deeply unpleasant

Omnibus: a type of horse-drawn vehicle for public transportation
Jo: “...Hailed a passing omnibus...”

Wheedler: a person who uses flattery and smooth talk
Jo: “You are a born wheedler.”

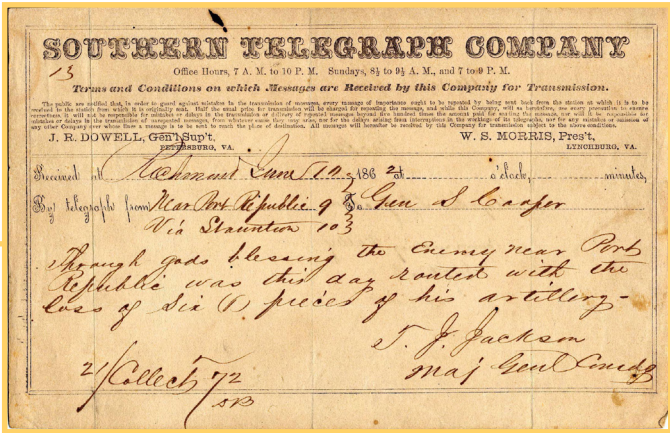
Queerly: strangely
Beth: “For a week or two, Jo behaved so queerly that her sisters were quite bewildered.”

Telegram: a method of communication that used a telegraph, which employed wires and Morse code to compose message across long distances

Scarlet Fever: a contagious, painful bacterial infection that mainly affects children

Belladonna: a toxic plant, also known as nightshade, that is poisonous, but still used in herbal remedies

Plague: to annoy or distress
Meg: “Don’t plague me, Jo. I’ve told you I don’t care about him-”



Peony: a flower with a beautiful, full bloom; also Indiana’s state flower
Aunt March: “What has this man said to make you look like a peony?”

Capital: wonderful, the best, high quality
Laurie: “And we’ll have capital times after she is gone.”

Legions: a large amount of people or things
Louisa: “and in greater part to satiate the legions of enthusiastic young ladies...”

Spinster: an unmarried woman; often considered a sad or shameful thing by society in the time of *Little Women*
Louisa: “Jo should be a literary spinster”

Christendom: the geographic area and era during which Christianity dominates Western society. Colloquially, it means “kingdom”
Meg: “Meg is...the happiest girl in Christendom.”

Dandified: showing excessive concern about clothes or appearance
Laurie: “He frolicks and flirts, grows dandified, aquatic-”

Byronic: refers to the poet Lord Byron and his typical personage – moody, rebellious, charming

Lumber: walk heavily, clomp
Jo: “I stood waiting for a servant girl to lumber up the long flights”

Goethe: a German poet, best known for his epic poem *Faust*

Nice, France: a city on the French Riviera known for its art and culture

Circumspection: wariness, being unwilling to take risks
Laurie: “It is brotherly circumspection...”

Futurity: the future time
Bhaer: “he looked at the picture of a severe young lady gazing into futurity”

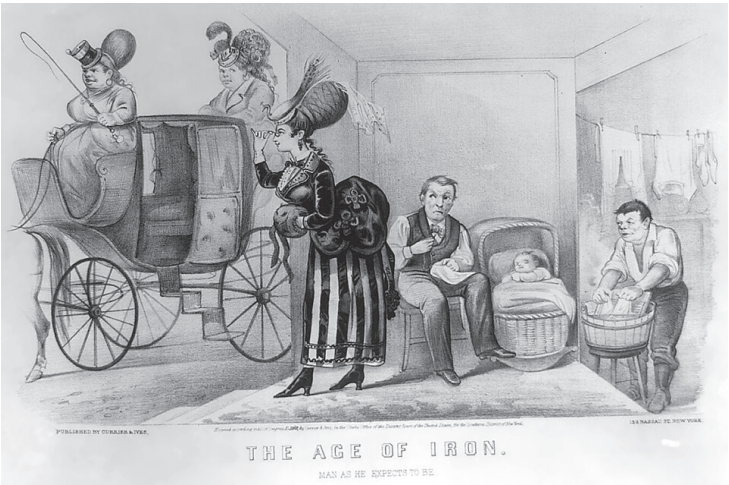
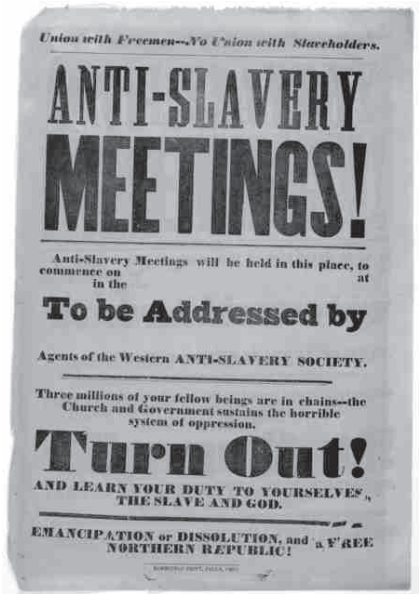
Ach Mein Gott: German for “oh my God” or “Oh my goodness”



SOCIAL MOVEMENTS IN THE TIME OF *LITTLE WOMEN*

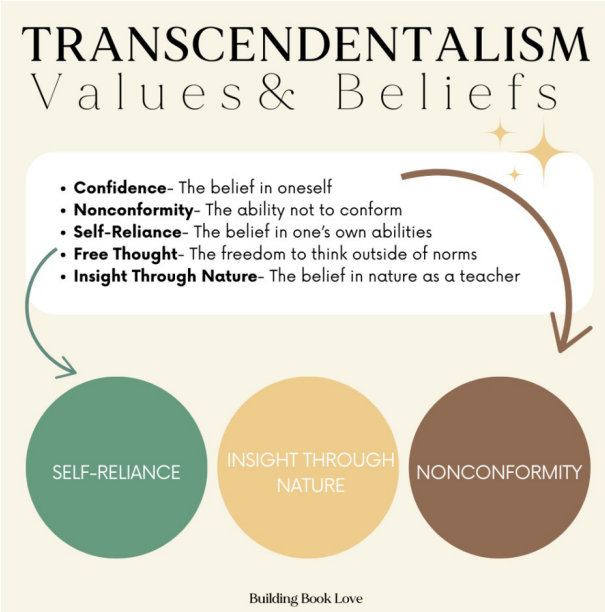
Anti-Slavery/Abolition

People began protesting slavery almost as soon as the institution began in the Americas. Led by both religious and secular groups citing the immoral practice of owning another human, Abolitionists campaigned to stop the importation of enslaved people and end the practice of slavery in the United States. While men and women, Black and white participated in the anti-slavery movement, women and Black people were not offered the leadership opportunities that white men were. In addition, the discussions were mostly centered on the treatment of Black people and not of Indigenous peoples or those of Asian descent. The Alcotts were avid abolitionists who ran an interracial school, and their home was a stop on the Underground Railroad.



Suffrage

Broadly referring to a person’s right to vote, the suffrage movement was used specifically to promote women’s voting rights in the United States and the British Empire in the 19th and early 20th centuries. American suffrage officially began with the Seneca Falls Convention in 1848 and the document *Declaration of Sentiments* in which they proposed equal voting rights between men and women. Before the American Civil War, suffragists largely worked with abolitionists in the hopes for political equality regardless of race or sex. When it became clear that the 15th Amendment would not include suffrage for women, there was a major split in the movement, and from then on, the focus was on the issues that affected white women. Alcott was very active in the suffrage movement and was the first woman in Concord to vote in a local election.



Transcendentalism

An American philosophical, religious, and political movement started in New England in the early 19th century by Ralph Waldo Emerson, Henry David Thoreau, Lydia Marie Child, Margaret Fuller, Alcott’s father Amos Bronson Alcott and others. It is characterized by its beliefs in the spirituality of nature, the innate goodness of humans, the importance of insight over logic, and in the interconnectivity of all creation. Furthermore, it is a rejection of the Calvinistic religions and Classical reasoning that prevailed in New England in the previous decades. Alcott’s education was based in transcendentalism, and she personally knew many of the leaders.

Temperance

A 19th century American social cause that began as a moral and religious stance against overindulgence of strong drink and became a political movement that lobbied for the total ban of alcohol (later also referred to as prohibition). This movement was driven in large part by white, middle- and upper-class women who believed it was their moral duty to save people from the economic, social, and spiritual ruin they felt liquor brought. It should be noted that in the 19th century, there was little, if any, legislation on making or selling of alcohol, and no public assistance for those who were affected by alcoholism.

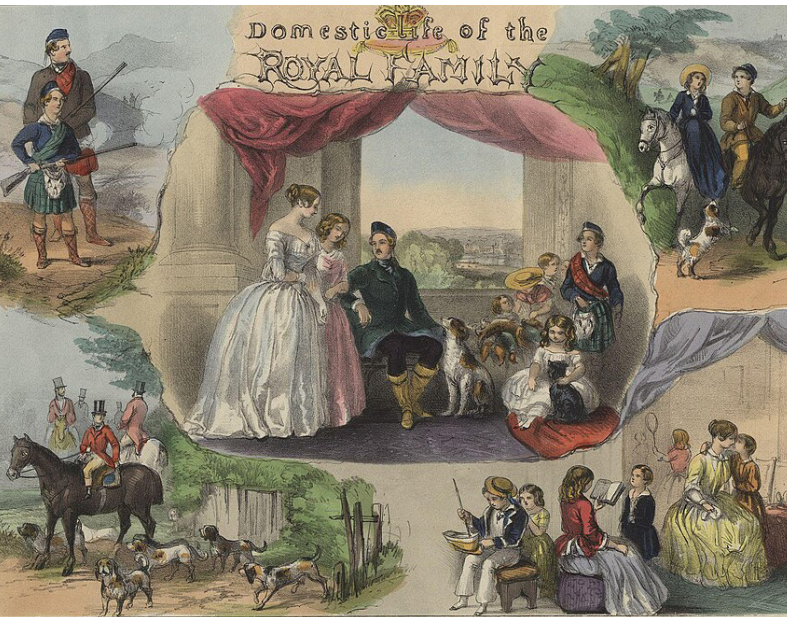


Dress Reform

This social movement challenged white American society’s ideals about appropriate clothing for women. First addressed publicly by Elizabeth Cady Stanton, Ameila Bloomer, and Elizabeth Smith Miller - all prominent suffragists - the dress reform movement encouraged women to wear loose fitting clothing with fewer undergarments that allowed for greater range of motion. This look was also meant to blur the lines between masculine and feminine clothing. Dress reformers were ridiculed for their dress and many communities created “decency” laws to codify clothing regulations by genders. Facing these obstacles, the movement initially failed. Most leaders decided the looks were distracting from the larger goal of women’s suffrage. It was not until the popularity of the bicycle in the late 19th century that women wearing “bloomers” would become acceptable.



THE CULTURE OF DOMESTICITY



The Culture (Cult for short) of Domesticity was the prominent belief in 19th century America, especially of white, middle- and upper-class people, that women and men should occupy two separate spheres. Men were the “head” of the family as they were thought to be stronger, smarter and more rational, while women were the “heart”. They were thought to be more delicate, emotional, and innately more moral. Women were in charge of keeping the home and family safe; teaching children right from wrong and providing a peaceful haven for the family, while men were to go into the public realm and use the information their mothers taught to make a more just world; protecting the “innocents” from the corrupting influences of politics and industry. Many people of the time did not see this as unequal treatment, but as two necessary sides of a whole. Both were essential for a full life, a happy home, and a successful country.

These ideals were backed up by the King James translation of Biblical passages which implied men’s dominance over women as a Christian imperative and pseudo-science that “proved” that women were incapable of doing the same tasks that men could do. Popular evidence to support this theory included the fact that women’s brains and skulls are generally smaller than men’s. Using that physical evidence, scientists concluded that women physically could not retain as much knowledge as men could.

These ideas were engrained in all aspects of life for both sexes. It was taught at school, preached about in church, discussed at home, and written about in both fiction and non-fiction. Dozens of books taught women how to be the most ideal housewife, and from a young age girls were told that their ultimate goal in life should be to marry and have children. Those who did not follow this path were pitied, ridiculed, and made to feel inferior.

While most of the women in *Little Women* do marry and live very conventional lives for 21st century minds, many of the stories and lessons of the book were very progressive for their time. Marmee encourages her girls to follow their passions, even if they are contrary to the conventional life their Aunt March demands. They play freely with Laurie and are very physically active. Jo’s passion for writing is stronger than her wish for a husband. Meg convinces her husband that he needs to help with the domestic chores. Yet for all the moments of feminism, Alcott is still a product of her times, and she understood that a successful book for girls must still contain moral lessons and the perceived happy ending of marriage and a family for the sisters.



WHAT ARE THOSE MARCH GIRLS WEARING?

We all know fashions constantly change, and what may look stylish today is completely outdated in five years. Fashion is also cyclical; hemlines and waistbands go up and down; sleeves, skirts, and trousers get slimmer or fuller. Most importantly, fashion is and has always been a reflection of and response to the world around us. What you wear says so much about who you are, where you live, and what you believe. For the women of the 1860’s, as well as the artisans who tell the March story through clothing, what a person chooses to wear shows volumes... and the clothing you don’t see is just as important as the clothing that you do.

To the modern eye, corsets may seem like torture chambers but in the 19th century United States, they were standard undergarments, much like bras and shapewear today. Like all women’s clothing of the time, corsets were custom made for the individual user which ensured a good fit – something this is essential to comfortable corsetry. For the majority of women who wore corsets, the object was to support the bust and back and give the body the foundational shape needed for a fashionable silhouette. Girls began wearing corsets on the onset of puberty, around the time people today begin wearing bras. The majority of women including Marmee, Meg, and Aunt Josephine would all wear very utilitarian corsets that kept them supported but still let them do the activities they needed to get done. While corsets are meant to be snug so as not to slip, the super tight lacing and 18-inch waists were very uncommon. Amy, who always wants to look more mature and longs for the latest fashion, might be more tempted to overtighten her corset.

While it is likely that Jo owns corsets and wears one out in public, her rebellious spirit and longing to have the “freedom” of men makes her a perfect example of the type of female who would refuse convention and instead be an advocate for Dress Reform. This movement encouraged “sensible dress” for women with loose fitting clothes, no boned corsets, and limited petticoats. They also preferred simplistic styles with little adornment. During the time of the novel, this social movement was most popular in New England, and Alcott was a proponent of their beliefs. While *Little Women* does not specifically mention Dress Reform or state that Jo’s public dress is significantly different than her sisters, in a later novel entitled, *Eight Cousins* (1874), Alcott specifically mentions the positive effects of dressing simply. Beth exemplifies another reason why a woman may not wear a corset. If someone was chronically ill, especially if that illness made the person homebound, she would not be expected to wear a corset. Just like today, it was most important that the patient is comfortable, and since she would not be receiving visitors, there would be no reason to be fully dressed.



While you watch the production, pay close attention to what the characters are wearing. The colors, embellishments, cut, and style all help tell the story of what the women find important, who they want to be, and how they want others to see them.



RESOURCES

Biographies of Louisa May Alcott

- <https://www.womenshistory.org/education-resources/biographies/louisa-may-alcott>
- <https://louisamayalcott.org/louisa-may-alcott>
- <https://www.bwht.org/about/biographies/louisa-may-alcott/>
- https://www.ala.org/sites/default/files/tools/content/Ima/files/ALA_AlcottBroch_ReverseParallel_FINAL.pdf
- <https://lithub.com/louisa-may-alcott-a-difficult-woman-who-got-things-done/>

Background Articles

- [First Wave Feminisms](#)
- [Sylvester Graham and Antebellum Diet Reform](#)
- [Meaningful & Fun Activities for Teaching Transcendentalism](#)
- [Injustice in Intersectionality: Women’s Suffrage Movement](#)
- [Taking *Little Women* Seriously](#)
- [“Little Women”: What Louisa May Alcott’s classic can teach us about female empowerment](#)
- [List of books inspired by *Little Women*](#)

Selected Works by Alcott

- The *Little Women* Tetralogy
 - Little Women*, or *Meg, Jo, Beth and Amy* (1868)
 - Good Wives* (1869)
 - Little Men: Life at Plumfield with Jo’s Boys* (1871)
 - Jo’s Boys and How They Turned Out: A Sequel to “Little Men”* (1886)
- Flower Fables* (1854)
- Hospital Sketches* (1863)
- Behind a Mask, or a Woman’s Power* (1866) as A.M. Barnard
- Aunt Jo’s Scrap-Bag* (1872–1882). (66 short stories in six volumes)
- Eight Cousins, or The Aunt Hill* (1875)
- Rose in Bloom: A Sequel to Eight Cousins* (1876)

Movies

- <https://www.pbs.org/wnet/americanmasters/masters/louisa-may-alcott/>
- Little Women* – Movies (1918, 1933, 1949, 1994, 2019)
- Little Women* – TV Mini Series (1978, 2017, 2022)
- Little Women: The Musical* (2022)

ACTIVITIES

- Compare and contrast IRT’s version of *Little Women* with another adaptation.
- Imagine you are creating your own adaptation on *Little Women*. What scenes or characters from the book would you include, what would you leave out, and what would you change all together?
- Place *Little Women* in a modern setting. What would change about the lives of the sisters? What would be the same?
- Design a set. How do you show a change of location?
- Which character do you identify with the most? Why? Make a dream board as the character you chose.
- Research one of the social reform movements in which Alcott was involved. Create a visual presentation explaining the basic concepts and how they relate to the story.
- Choose a color to represent each character. Design costumes with that color theme and explain your choices.
- Write a scene from a perspective of a character other than Jo.
- Pretend you are Meg. Write a letter to either Jo or Amy after they have left home.
- It is 425 miles from Concord, MA to Washington, D.C. During the American Civil War, passenger trains traveled approximately 18 miles per hour. How many hours will it take Marmee and Mr. Brooke to get to Washington?
- It cost \$.03 per mile to travel by train in the 1860’s. Jo sells her hair for \$25. Did she make enough money to send her mother to Washington DC and bring both her parents back? (Assuming Mr. Brooke is paying his own way).
- Learn about Alcott’s sisters. How are they different from the March sisters and how are they the same? Create a display about the real inspirations of *Little Women*.

DISCUSSION QUESTIONS

- Does Jo make the correct decision by marrying Professor Bhaer?
- Is Amy justified in burning Jo's manuscript?
- Is Jo justified in shunning Amy?
- Which March girl has the most realistic view of womanhood?
- Is Aunt March correct in her decision to take Amy to Europe?
- Which character has the most untapped potential?
- Is *Little Women* a feminist work of literature?
- Does Laurie marry Amy out of love or to spite Jo?
- If you needed to raise money for your family, what would you sell?
- Is Meg right to complain about housework?
- Would the story have been as impactful if Beth had lived?

Write a Review!

A well-rounded review includes your opinion of the theatrical aspects—scenery, lights, costumes, sound, direction, acting—as well as your impressions of the script and the impact of the story and/or themes and the overall production. What moments made an impression? How do the elements of scenery, costumes, lighting, and sound work with the actors' performances of the text to tell the story? What ideas or themes did the play make you think about? How did it make you feel? Did you notice the reactions of the audience as a whole? Would you recommend this play to others? Why or why not? To share your reviews with others, send to: education@irtlive.com