Adapted by John Glore
From the book by Madeleine L'Engle
Produced by special arrangement with Stage Partners

RECOMMENDED FOR AGES 10 AND UP
OCTOBER 23 - OCTOBER 25, 2018 STUDENT MATINEE
OCTOBER 19 - OCTOBER 28, 2018 PUBLIC SHOWS

As part of DCT’s mission to integrate the arts into classroom academics, the *Behind the Curtain Resource Guide* is intended to provide helpful information for the teacher and students to use before and after attending a performance. The activities presented in this guide are suggested to stimulate lively responses and multi-sensory explorations of concepts in order to use the theatrical event as a vehicle for cross-cultural and language arts learning.

Please use our suggestions as springboards to lead your students into meaningful, dynamic learning; extending the dramatic experience of the play.
BEHIND THE CURTAIN
A Creative & Theatrical Resource Guide for Teachers

DCT Executive Artistic Director .................................. Robyn Flatt
Resource Guide Editor .............................................. Marty Sherman and Jessica Colaw
Resource Guide Layout/Design ................................. Jamie Brizzolara

Play ............................................................................. A WRINKLE IN TIME
Adapted by .................................................................. John Glore
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Produced by special arrangement with .............. Stage Partners

DALLAS CHILDREN'S THEATER, one of the top five family theaters in the nation, serves over 250,000 young people and their families from 197 zip codes, 101 cities and 89 counties and 27 states each year through its main stage productions, touring, educational programming and outreach activities. Since its opening in 1984, this award-winning theater has existed to create challenging, inspiring and entertaining theater, which communicates vital messages to our youth and promotes an early appreciation for literature and the performing arts. As the only major organization in Dallas focusing on theater for youth and families, DCT produces literary classics, original scripts, folk tales, myths, fantasies and contemporary dramas that foster multicultural understanding, confront topical issues and celebrate the human spirit.

DCT is committed to the integration of creative arts into the teaching strategies of academic core curriculum and educating through the arts. Techniques utilized by DCT artists/teachers are based upon the approach developed in The Integration of Abilities and Making Sense with Five Senses by Paul Baker, Ph.D.

DCT Founder and Executive Artistic Director, Robyn Flatt defines the artistic mission and oversees the operations of the organization, consisting of 38 full time staff members and nearly 200 actors, designers, theater artists and educators.

TEKS that your field trip to Dallas Children’s Theater satisfies are listed at the back of this Resource Guide.
CURTAINS UP ON PUTTING A PERFORMANCE TOGETHER

Every DCT performance you see is the result of many people working together to create a play. You see the cast perform on stage, but there are people behind the scenes that you do not see who help before, during, and after every production.

The DIRECTOR
Determines the overall look of the performance.
Guides the actors in stage movement and character interpretation.
Works with designers to plan the lights and sounds, scenery, costumes and make-up, and stage actions.

The DESIGNERS
Plan the lights, sounds, scenery, costumes, make-up, and actions to help bring the director’s vision to life. There are also designers who work to create the posters, advertisements, programs, and other media for the performance.

The STAGE MANAGER
Before the performance, they create a cue sheet to guide the crew in getting set pieces on and off the stage during the performances.
During the performance, the stage manager uses this cue sheet to direct people and things as they move on and off the stage.

The CREW
Build and operate the scenery, costumes, props, and light and sound during the performance.

The CAST
Includes all of the performers who present the story on stage.

The AUDIENCE
That’s right! There can be no performance without you—the audience. The role of the audience is unique because you experience the entertainment with the performers and backstage crew. You are a collaborator in the performance and it is important to learn your role so you can join all the people who work to create this Dallas Children’s Theater production.
CURTAINS UP ON THE ROLE OF THE AUDIENCE

Watching a play is different from watching television or a sporting event. When you watch T.V., you may leave the room or talk at any time. At a sporting event you might cheer and shout and discuss what you’re seeing. Your role as a member of the audience in a play means you must watch and listen carefully because:

- You need to concentrate on what the actors are saying.
- The actors are affected by your behavior because they share the room with you. Talking and moving around can make it difficult for them to concentrate on their roles.
- Extra noises and movement can distract other audience members.

Are you ready for your role in this performance?
Check the box next to the statements that describe proper etiquette for an audience member.

☐ Try your best to remain in your seat once the performance has begun.
☐ Share your thoughts out loud with those sitting near you.
☐ Wave and shout out to the actors on stage.
☐ Sit on your knees or stand near your seat.
☐ Bring snacks and chewing gum to enjoy during the show.
☐ Reward the cast and crew with applause when you like a song or dance, and at the end of the show.
☐ Arrive on time so that you do not miss anything or disturb other audience members when you are being seated.
☐ Keep all hands, feet, and other items out of the aisles during the performance.
1. Draw a picture of what the audience might look like from the stage. Consider your work from the viewpoint of the actors on stage. How might things look from where they stand?

2. Write a letter to an actor telling what you liked about his or her character.

3. Write how you think it might feel to be one of the actors. Are the actors aware of the audience? How might they feel about the reactions of the audience today? How would you feel before the play began? What about after the show ends?

4. Which job would you like to try? Acting, Directing, Lighting and Sounds, Stage Manager, Set designer, Costume designer, or another role? What skills might you need to complete your job?
CURTAINS UP ON THEATER VOCABULARY

ACTOR any theatrical performer whose job it is to portray a character

CAST group of actors in a play

CENTER STAGE the middle of the stage

CHARACTER any person portrayed by an actor onstage. Characters may often be people, animals, and sometimes things.

CHOREOGRAPHER the designer and teacher of the dances in a production

COSTUME DESIGNER the person who creates what the actors wear in the performance

DIRECTOR the person in charge of the actors' movements on stage

DOWNSTAGE the area at the front of the stage; closest to the audience

HOUSE where the audience sits in the theater

LIGHTING DESIGNER the person who creates the lighting for a play to simulate the time of day and the location

ONSTAGE the part of the stage the audience can see

OFFSTAGE the part of the stage the audience cannot see

PLAYWRIGHT the person who writes the script to be performed. Playwrights may write an original story or adapt a story by another author for performance.

PLOT the story line

PROSCENIUM the opening framing the stage

PROJECT to speak loudly

PROP an object used by an actor in a scene

SET the background or scenery for a play

SETTING the time and place of the story

SOUND DESIGNER the person who provides special effects like thunder, a ringing phone, or crickets chirping

STAGE CREW the people who change the scenery during a performance

STAGE MANAGER the person who helps the director during the rehearsal and coordinates all crew during the performance

UPSTAGE the area at the back of the stage; farthest from the audience

CURTAINS UP AFTER THE PERFORMANCE

Attending a play is an experience unlike any other entertainment experience. Because a play is presented live, it provides a unique opportunity to experience a story as it happens. Dallas Children's Theater brings
stories to life though its performances. Many people are involved in the process. **Playwrights** adapt the stories you read in order to bring them off the page and onto the stage. **Designers and technicians** create lighting effects so that you can feel the mood of a scene. **Carpenters** build the scenery and make the setting of the story become a real place, while **costumers** and **make-up designers** can turn actors into the characters you meet in the stories. **Directors** help actors bring the story to life and make it happen before your very eyes. All of these things make seeing a play very different from television, videos, computer games, or CDs of stories.

*Hold a class discussion when you return from the performance. Ask students the following questions and allow them to write or draw pictures of their experience at DCT.*

- What was the first thing you noticed when you entered the theater?
- What did you notice first on the stage?
- What about the set? Draw or tell about things you remember. Did the set change during the play? How was it moved or changed?
- Was there any space besides the stage where action took place?
- How did the lights set the mood of the play? How did they change throughout? What do you think the house lights are? How do they differ from the stage lights? Did you notice different areas of lighting?
- What did you think about the costumes? Do you think they fit the story? What things do you think the costume designers had to consider before creating the costumes?
- Was there music in the play? How did it add to the performance?
- What about the actors? Do you think they were able to bring the characters to life? Did you feel caught up in the story? What things do you think the actors had to work on in order to make you believe they were the characters?
An adaptation is a change made in something so that it can fit a new use. This performance of A WRINKLE IN TIME is an adaptation of a book, which is meant to be read, into a play, which is meant to be performed and viewed. John Glore took the story written by Madeleine L'Engle and adapted it so that it could be performed for an audience on stage.

Consider these questions for discussion before you attend the DCT production:

- What kinds of things did the John Glore have to consider in writing a script of the story?
- What kinds of things would Madeleine L'Engle be concerned about in having someone make an adaptation of her story?
- Do you think the performance will be shorter or longer than the book?
- What will the characters look like? How will they match the images described by Madeleine L'Engle? How might they differ?
- What about the story? What changes might you expect in adapting it for the stage? Why would these changes be necessary?

After the performance, consider these questions:

- Were there any characters or events that were in the book but not in the play? Why do you think these choices were made?
- Did the changes make the story stronger or was it weaker because of them?
- What do you think the set and costume designers need to consider when bringing the book to the stage?
- What things helped to tell the story on stage?

Use the compare and contrast template on the next page to illustrate the similarities and differences between the book and DCT’s performance of A WRINKLE IN TIME.
COMPARE AND CONTRAST TEMPLATE
CURTAINS UP ON THE AUTHOR

MADELEINE L'ENGLE was born on November 29th, 1918, and spent her formative years in New York City. Instead of her school work, she found that she would much rather be writing stories, poems and journals for herself, which was reflected in her grades (not the best). However, she was not discouraged.

At age 12, she moved to the French Alps with her parents and went to an English boarding school where, thankfully, her passion for writing continued to grow. She flourished during her high school years back in the United States at Ashley Hall in Charleston, South Carolina, vacationing with her mother in a rambling old beach cottage on a beautiful stretch of Florida Beach.

She went to Smith College and studied English with some wonderful teachers as she read the classics and continued her own creative writing. She graduated with honors and moved into a Greenwich Village apartment in New York. She worked in the theater, where Equity union pay and a flexible schedule afforded her the time to write! She published her first two novels during these years—A Small Rain and Ilsa—before meeting Hugh Franklin, her future husband, when she was an understudy in Anton Chekov's The Cherry Orchard. They married during The Joyous Season.

She had a baby girl and kept on writing, eventually moving to Connecticut to raise the family away from the city in a small dairy farm village with more cows than people. They bought a dead general store, and brought it to life for nine years. They moved back to the city with three children, and Hugh revitalized his professional acting career.

As the years passed and the children grew, Madeleine continued to write and Hugh to act, and they to enjoy each other and life. Madeleine began her association with the Cathedral Church of St. John the Divine, where she was the librarian and maintained an office for more than 30 years. After Hugh's death in 1986, it was her writing and lecturing that kept her going. She lived through the 20th century and into the 21st, and wrote over 60 books.

Excerpted from https://www.madeleinelengle.com/madeleine-lengle/

For more information about Madeleine L'Engle, check out https://www.madeleinelengle.com or the newly published biography, Becoming Madeleine, by her granddaughters, Charlotte Jones Voiklis and Léna Roy.
CURTAINS UP ON THE PLAYWRIGHT

JOHN GLORE is the Associate Artistic Director of South Coast Repertory (SCR), in Orange County, California. He is an award-winning playwright whose work for young audiences includes his adaptation of Madeleine L'Engle's *A Wrinkle in Time*, which debuted at SCR in 2010 and has since moved on to numerous productions nationwide; an adaptation of Jon Scieszka and Lane Smith's *The Stinky Cheese Man and Other Fairly Stupid Tales*, which had its professional premiere at the Coterie Theatre and has since had dozens of productions nationwide; and his newest, an adaptation of Laura Amy Schlitz's *The Night Fairy*, which has been produced at SCR and Imagination Stage in Washington, D.C. Other plays for young audiences include *Wind of a Thousand Tales*, *Folktales Too*, *Rhubarb Jam*, and *The Day After Evermore*. His plays for adults include *On the Jump* (produced by SCR and Arena Stage in Washington D.C.), *The Company of Heaven*, *Preludes and Fugues*, and *City Sky* (a scenario for a dance piece). With the performance trio Culture Clash, he has co-authored adaptations of two plays by Aristophanes, *The Birds* and *Peace*. In addition to the theatres already named, his work has been produced at Berkeley Rep, Actors Theatre of Louisville, The Round House Theatre, The Children's Theatre Company, First Stage, Childsplay, Oregon Children's Theatre, the Getty Villa, and many others. He received a 2000 Playwrights Fellowship from the California Arts Council and has occasionally taught playwriting and related subjects at UCLA and Pomona College.

Excerpted from https://www.playscripts.com/playwrights/bios/1142

CURTAINS UP ON DISCUSSION

- Why is Meg upset during the storm?
- What is Charles Wallace like? What do the other characters think of him?
- Why is Calvin headed to the haunted house?
- Why won't Calvin’s parent be worried about where he is for dinner?
- What does Meg think about Mrs. Who?
- What does Mrs. Which do when she first meets Meg?
- How do they get to the planet of Uriel so quickly?
- What does Meg find out happened to her father?
- What was Mrs. Whatsit once? How old is she?
- Why must Meg fight the Black Thing?
- Why can't Mrs. Who, Mrs. Whatsit, and Mrs. Which travel with Meg, Charles Wallace, and Calvin?
- What do Mrs. Whatsit and Mrs. Who give to Meg, Charles Wallace, and Calvin on Camazotz?
- What happens when the kids talk to the people on Camazotz?
- What happens to Charles Wallace when he looks in the man’s red eyes?
- What is IT?
CURTAINS UP ON DISCUSSION (CONT'D)

• How does Meg free her father?
• What does IT want?
• What happens to Meg when her father tessered them? How does she regain her strength?
• Who is the only person who can save Charles Wallace? Why?
• What weapon does Meg use against IT? Why do you think it worked?

CURTAINS UP ON WRITING

Just for Fun
In 1960 Frederick Loewe and Alan Jay Lerner wrote the following lyrics for their musical Camelot; the story of King Arthur and the establishment of the Knights of the Round Table. Allow students to adapt the song into a tongue-in-cheek satire entitled, Camazotz. Students will find recorded versions of the original song readily available on the internet if they’d like to give it a listen. Do you think Madeleine L’Engle’s choice to name her dystopia so similarly is pure coincidence? Why might or might it not be?

CAMELOT
The crown has made it clear.
The climate must be perfect all the year.

A law was made a distant moon ago here:
July and August cannot be too hot.
And there’s a legal limit to the snow here
In Camelot.
The winter is forbidden till December
And exits March the second on the dot.
By order, summer lingers through September
In Camelot.
Camelot! Camelot!
I know it sounds a bit bizarre,
But in Camelot, Camelot
That’s how conditions are.
The rain may never fall till after sundown.
By eight, the morning fog must disappear.
In short, there’s simply not
A more congenial spot
For happily-ever-aftering than here
In Camelot.

Camelot! Camelot!
I know it gives a person pause,
But in Camelot, Camelot
Those are the legal laws.
The snow may never slush upon the hillside.
By nine p.m. the moonlight must appear.
In short, there’s simply not
A more congenial spot
For happily-ever-aftering than here
In Camelot.

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“Faulty” Poems

“Little Meg with the fierce heart; I give you your faults.”
- Mrs. Whatsit

Meg is able to discover, throughout her journey, that her greatest strengths come from her “faults.” What quality or qualities do you have that could be considered both fault and strength? How has this quality worked for you? How might it have worked against you?

Choose one quality and list it vertically on your page. Write each line to describe how this quality is sometimes a hindrance. Repeat the process using the same quality but describe it as a strength. Present your finished poems side by side for display.

**EXAMPLE:**

| Conversation comes so easily for me, but I |
| Have the habit of wearing out my |
| Audience. |
| Talking isn’t always appropriate. Just ask my |
| Teachers who’d prefer |
| You and I save it for our lunch break! |

**Space Travel Brochure**

Consider yourself the latest in travel agents providing trips into space with the widely accepted new method of travel - tessering. Design a tri-fold travel brochure offering your services for interplanetary space travel. Produce and publish your brochure either by hand or on the computer.
CURTAINS UP ON SCIENCE & MATHEMATICS

Science In The Theater?
Many people think that math and science and the arts have little in common and don’t cross paths in real-life application. Not true! Consider the following activity which depends on mathematics and science in order to make the performance of DCT’s A WRINKLE IN TIME possible.

A WRINKLE IN TIME combines elements of science-fiction and fantasy and calls for the “suspension of disbelief” in order to imagine the travel, places, and many of the characters in the story. Taking those images from one’s “mind’s eye” and creating them for a stage production requires engineering and design. The sets and costumes, lighting and even make-up must be designed in such a way that the impossible becomes “real” before your eyes. In film, designers have computer technologies that are not available to live stage designers and the effects needed must be able to be recreated for each and every performance of the story. Consider the following questions before working to design an effect for a sci-fi or fantasy element found in A WRINKLE IN TIME.

• What effects will it be necessary to recreate in order to present the story and its characters and remain faithful to the book?
• Which designers would be responsible for these effects and who would they need to work most closely with?
• What elements of math and science are necessary in order to construct or produce the effect?

Choose one of the following things or events and see if you can figure out a way to portray it on stage. Draw a diagram or picture or write an explanation of how your effects might be accomplished.

• A dark and stormy night
• Tessering: How might you create the effect of disappearing and reappearing in another place?
• The transformation of Mrs. Whatsit
• IT
• Mrs. Who’s voice characterization
• Costumes for the Mrs. W’
CURTAINS UP ON SCIENCE & MATHEMATICS (CONT'D)

Project Design Technology: From Imagination to Realization
Hold a class discussion about the role that technology plays in students’ lives and the ways in which technology is marketed. Discuss Engineering Design as the process of using science principles to make modifications in the world in order to meet humans’ desire for the better, faster, smarter, more convenient, healthier, or even more appealing advances in most areas of our lives.

Work as a class to create a list of sci-fi technologies or things that take place in A WRINKLE IN TIME. (Consider tessering, mental telepathy, mind control, Mrs. Who’s glasses, the transformation of Mrs. Whatsit as examples.)

Encourage students to work in small groups and have them brainstorm ideas for a “product” that could meet either one of the technologies from the story or one of their own for use in the lives of us today. Engage their imaginations by telling them that a major technological company wants to create practical applications of fantastic or science fiction technologies for real consumers. When they have settled on an idea, explain that they will need to work to “market” their product to today’s young person so they must develop a sketch of the product, a logo, a brand name, advertising artwork, and a sales pitch.

Allow time for students to produce a polished presentation using print advertising, a brochure, a jingle, or a commercial. Remind them that their goal is to get fellow students to want their product so they need to actively gear the campaign toward their peers.

Extend the activity by having groups of students research products that are commonplace today but would have been considered “strange” or “fantastic” in the past.

“Wrinkling Time”: The Science Of Time Travel
Quantum Strangeness and Spacetime
by Sherill Roberts (from- http://www.strangemag.com/spacetime.html)

The scientific premises suggesting a theoretical time travel mechanism are Einstein’s Theory of Relativity and its successor, quantum mechanics. Einstein’s inclusion of time as simply another basic dimension of physical reality, like width and height, and his mathematical equations using the speed of light as a cosmic “speed limit,” paved the way for quantum mechanics’ description of the physical universe in terms of black holes, singularities, and “cosmic strings,” concepts which at times defy “rationality.” MIT Professor Alan Guth has given us a concise summary of the Theory of Relativity: “Space tells matter how to move. Matter tells space how to curve.”

“If we envision the concept of spacetime as a bedsheets held at the four corners, we can immediately see these implications of Relativity if we place a tennis ball in the center of the
sheet; the flat sheet of spacetime is distorted into a curve with the ball at the center, matter telling space how to curve. If we place a second ball on the surface, the new ball rolls toward the indentation made by the first, curved space telling matter how to move. If we place a bowling ball in the center of our flat spacetime, the indentation will be very deep, possibly tearing a hole in the fabric of our spacetime, a black hole. If we view spacetime from beneath the flat sheet, we will see the bowling ball as a protruding shape, the black hole has emerged on the “other side of time” as a white hole or possibly a wormhole. Keeping this scenario in mind, it becomes clear that what is needed for time travel is an object which is massive enough to create a significant distortion of spacetime, something larger and heavier than a ping-pong ball on the surface of our bedsheets.”

Recreate the bedsheets analogy with your students.

You will need:
• A flat bedsheets
• A tennis ball
• A bowling ball or other larger heavy ball
• Once the class has completed the activity, have students draw or write a description of their concepts of time travel.
CURTAINS UP MORE!

In your library:
More adventures with Meg, Charles Wallace, and Calvin
*A Wrinkle in Time*
*A Wind in the Door*
*A Swiftly Tilting Planet*
*Many Waters*

From Meg and Calvin’s family—the second generation
*The Arm of the Starfish*
*Dragons in the Waters*
*A House Like a Lotus*
*An Acceptable Time*

Other sci-fi and dystopian books you might enjoy:
*Ender’s Game* by Orson Scott Card
*The Hunger Games* by Suzanne Collins; the first in a trilogy that includes *Mockingjay* and *Catching Fire*
*Interworld* by Neil Gaiman and Michael Reaves
*Found* by Margaret Peterson Haddix
*The Maze Runner* by James Dashner
*The Boxes* by William Sleator

Some books about space travel:
*To Space and Back* by Sally K. Ride
*The Astronaut Training Book for Kids* by Kim Long

For more on Einstein’s Theories:
*Einstein for Beginners* by Joseph Swartz and Michael McGuinness

Places to visit online:
Madeleine L’Engle’s official website address is [www.madeleinelengle.com](http://www.madeleinelengle.com)


For more on quantum physics for students: [http://www.physics4kids.com](http://www.physics4kids.com)

117.10 - Theatre, Grade 2.
2.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.
   A - Identify and apply appropriate audience behavior.
   B - React to and begin to evaluate dramatic activities.
   C - Employ music, creative movement, and visual components in dramatic play.
   D - Observe the performance of artists and identify theatrical vocations.

117.13 - Theatre, Grade 3.
3.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.
   A - Evaluate and apply appropriate audience behavior consistently.
   B - Evaluate simple dramatic activities and performances.
   C - Incorporate music, movement, and visual components in dramatic play.
   D - Observe the performance of amateur and professional artists and begin to compare vocations in theatre.

117.16 - Theatre, Grade 4.
4.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.
   A - Identify and apply appropriate audience behavior at performances.

117.19 - Theatre, Grade 5.
5.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.
   A - Analyze and apply appropriate audience behavior at a variety of performances.

117.34 - Theatre, Grade 6.
6.5 - Response/evaluation. The student responds to and evaluates theatre and theatrical performances.
   A - Analyze and apply audience behavior at all performances.