


A WRINKLE IN TIME

Adapted from the novel
by Madeleine L'Engle

Written by Brian Wongchawart
and Wayne Brinda

Directed by Sunny Disney Fitchett
Choreographed by Shana Simmons



A Wrinkle in Time is produced by special arrangement with
Crosswicks, Ltd. and Stage Partners.
(www.yourstagepartners.com)

A Wrinkle in Time by Madeleine L'Engle © 1962 Crosswicks, Ltd.
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Welcome to Prime Stage Theatre’s 2021-2022 Season *Beyond Imagination*

Bringing Literature to Life!

Dear Educator or Parent,

We are pleased to bring you *A Wrinkle in Time*, adapted for the stage by Wayne Brinda and Brian Wongchaowart. Madeleine L’Engle’s fantastical journey that blends science fiction with family themes and spiritual growth has been re-imagined for our day with choreography by Shana Simmons and direction by Sunny Disney Fitchett.

All literature produced by Prime Stage is always drawn from middle and secondary reading lists, and themes are in the current Pennsylvania curriculum.

This resource guide is designed to provide historical background and context, classroom activities, and curricular content to help you enliven your students’ experience with the literature and the theatre. We encourage you to use the theatrical games and creative thinking activities, as well as the ‘Theatre Etiquette’ suggested activities, to spark personal connections with the character and the story.

If you have any questions about the information in this resource guide, please contact me and I will be happy to assist you. I welcome your suggestions and comments!

Monica Stephenson, Education Coordinator
Prime Stage Theatre
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The activities in this guide are intended to enliven, clarify and enrich the text as you read, and the experience as you *watch* the literature.



A Wrinkle In Time cover art over the past 55 years

OUR EDUCATION PROGRAMMING

Literacy in ACTION Program (LACT)
Global Classroom Program
Student Matinees/Field Trips
Act 48 Workshops
Educational Resource Guides
High School Drama Awards
Technical Theatre Internships
The Jasmine Nyree Theatre Project
Students Together Organizing Prevention (STOP) Program

OUR EDUCATION PROGRAMMING IS FUNDED IN PART BY THE FOLLOWING FOUNDATIONS

Allegheny Regional Assist District (RAD)
American Eagle Outfitters
Brooks Education Fund of the PNC Charitable Trust
Jack Buncher Foundation
Laurel Foundation
The Fine Foundation
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Featured National Standards:

English/Language Arts

Standards Developed by International Reading Association and National Council of Teachers of English

1. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, and aesthetic) of human experience.
2. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context and graphics).
3. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, and video) to gather and synthesize information and to create and communicate knowledge.
4. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, and video) to gather and synthesize information and to create and communicate knowledge.
5. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
6. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Theatre

NA 5-8.3 Designing by developing environments for improvised and scripted scenes

Students analyze improvised and scripted scenes for technical requirements.

NA5-8.7 Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions

Students articulate and support the meanings constructed from their and others' dramatic Performances Students use articulated criteria to describe, analyze, and constructively evaluate the perceived effectiveness of artistic choices found in dramatic performances.

NA 9-12.2 Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions

Students analyze the physical, emotional, and social dimensions of characters found in dramatic texts from various genres and media.

NA 9-12.3 Designing and producing by conceptualizing and realizing artistic interpretations for informal or formal productions

Students analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements.

NA9-12.5 Researching by evaluating and synthesizing cultural and historical information to support artistic choices

Students identify and research cultural, historical, and symbolic clues in dramatic texts, and evaluate the validity and practicality of the information to assist in making artistic choices for informal and formal productions.

NA9-12.7 Analyzing, critiquing, and constructing meanings from informal and formal theatre, film, television, and electronic media productions

Students articulate and justify personal aesthetic criteria for critiquing dramatic texts and events that compare perceived artistic intent with the final aesthetic achievement.

Students analyze and critique the whole and the parts of dramatic performances, taking into account the context, and constructively suggest alternative artistic choices.

All Prime Stage productions and resource guides address the following:

Pennsylvania Common Core Standards for *A Wrinkle in Time*
Pennsylvania Academic Standards for Reading, Writing, Listening, Speaking

CC.1.3.9-10.A: Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CC.1.3.9-10.C: Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

CC.1.3.9-10.D: Determine the point of view of the text and analyze the impact the point of view has on the meaning of the text.

CC.1.3.9-10.E: Analyze how an author's choices concerning how to structure a text, order events within it and manipulate time create an effect.

CC.1.3.9-10.F: Analyze how words and phrases shape meaning and tone in texts.

CC.1.3.9-10.G: Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

CC.1.3.9-10.H: Analyze how an author draws on and transforms themes, topics, character types, and/or other text elements from source material in a specific work.

CC.1.3.9-10.K: Read and comprehend literary fiction on grade level, reading independently and proficiently.

CC.1.5.9-10.A: Initiate and participate effectively in a range of collaborative discussions on grades level topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CC.1.5.9-10.G: Demonstrate command of the conventions of standard English when speaking based on grade 9-10 level and content.

CC.1.6.11.A: Listen critically and respond to others in small and large group situations. Respond with grade level appropriate questions, ideas, information or opinions.

CC.1.6.11.C: Demonstrate awareness of audience using appropriate volume and clarity in formal speaking presentations.

CC.1.6.11.D: Listen to and acknowledge the contributions of other students well introducing ideas and opinions to enrich the discussion.

A Wrinkle in Time Summary

In 30 seconds...

It was a dark and stormy night. Meg Murry, an awkward teenager, lay awake worrying about her father who has been missing for over two years. She joins her oddly gifted younger brother, Charles Wallace, and beautiful scientist mother in the kitchen for a midnight snack. They are soon surprised by a visit from an eccentric woman named Mrs. Whatsit, who seems to be able to read minds. She startles Meg's mother by confirming the existence of a tesseract - a wrinkle in the fabric of space and time.

The next afternoon, Meg and Charles Wallace visit Mrs. Whatsit and find Calvin O'Keefe, a popular and intuitive boy from Meg's school waiting for them. They meet Mrs. Whatsit and her two friends, Mrs. Which and Mrs. Who, who explain that the children must travel through space and time to rescue Mr. Murry who has been captured by an evil force.

They travel to the planet Uriel, where Mrs. Whatsit transforms into a beautiful creature something like a centaur and an angel. This creature shows them the evil force, a dark shadow, which is overcome by a star's light. With the help of the Happy Medium, Meg is able to see her mother back home.

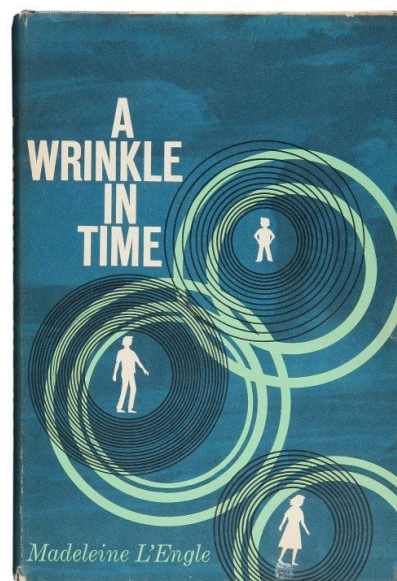
Now knowing what they are up against, they travel to the planet Camazotz where Mr. Murry is imprisoned. This planet looks very similar to Earth, except everything is in perfect order. The people all move in perfect rhythm to the pulse of IT, a being that rules all the behavior on the planet. The kids soon arrive at the Central Intelligence building where they are questioned by the Man with Red Eyes. He tries to overtake Charles Wallace's mind, and despite his exceptional intelligence, Charles Wallace is overpowered. Charles begins to voice the message of IT, then leads Meg and Calvin to Mr. Murry. Meg and Calvin manage to pull Mr. Murry from his holding cell, but are unable to defend themselves from IT's power. They tesser to a gray planet called Ixchel, leaving Charles Wallace behind.

On Ixchel, Meg is cared for by a blind creature whom she names Aunt Beast. Mrs. Whatsit, Mrs. Which, and Mrs. Who reappear and tell Meg that she has one thing that IT does not have, but she must discover this weapon herself. Meg realizes that she must return to Camazotz alone to save Charles Wallace.

Back on Camazotz, Meg confronts IT and realizes that her power to love will defeat the evil darkness. Her love restores Charles Wallace to his true identity and together they tesser back to Earth. The family joyously reunites, and Mrs. Whatsit, Mrs. Which, and Mrs. Who visit the happy scene en route to further travels.

...or less.

Meg Murry, an awkward teenager, is sent on an adventure through time and space with her gifted little brother and popular friend to rescue her father from the evil forces that hold him prisoner on another planet.



Original Cover by Raskin, 1962, Farrar Straus & Giroux

About the Author



Madeleine L'Engle in the 1980s

Madeleine was born on November 29th, 1918. She was the only child of artistic parents. Her mother, Madeleine Bennett Camp, was a pianist, and her father, Charles Wadsworth Camp, was a critic, writer and foreign correspondent. Madeleine 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). She was, in fact, branded as stupid by some of her teachers. 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 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. 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 as an understudy and performed small parts on Broadway. 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 *Ilse*, before meeting Hugh Franklin, her future husband. They eventually moved to Connecticut to raise their children away from the city. They lived in a small

dairy farm village with more cows than people. They bought a drab general store, and brought it to life for 9 years before returning to the city in 1959.

There was a period throughout her 30s when L'Engle wasn't being published. Fearing more rejection, she vowed to give up writing by her 40th birthday. Then, during a family road trip, she dreamed up the idea for her most famous work, *A Wrinkle in Time*, and kept writing.

Since its publication in 1962, *A Wrinkle in Time* has sold more than 10 million copies and has inspired at least two movies: a made-for-television version in 2003 and a big-screen adaptation directed by Ava DuVernay in 2018.

After Hugh's death in 1986, it was her writing and lecturing that kept her going. She wrote over 60 books before passing away on September 6, 2007.

She won many awards for writing, including several Newbury honors, the Smith College Award "for service to community or college which exemplifies the purposes of liberal arts education", the Sophia Award for distinction in her field, the ALAN Award for outstanding contribution to adolescent literature and the National Humanities Medal. In 1985 she was a guest speaker at the Library of Congress, giving a speech entitled "Dare to be Creative!" In 1997 she was recognized for Lifetime Achievement from the World Fantasy Awards.

Information sourced from <http://www.madeleinelengle.com/madeleine-lengle/> and <https://www.smith.edu/news/14-facts-madeleine-lengle>

Did you Know...

A Wrinkle in Time is No. 22 on the American Library Association's list of the 100 most banned books for its depiction of fantasy and religion. In 2001, L'Engle told *The New York Times*, "It seems people are willing to damn the book without reading it. Nonsense about witchcraft and fantasy. First I felt horror, then anger, and finally I said, 'Ah, the hell with it. It's great publicity, really.'"

For a more detailed biography with information on the inspiration behind *A Wrinkle in Time*, read the biography on Madeleine L'Engle's official website. Click on the link below!

<https://www.madeleinelengle.com/madeleine-lengle/madeleine-lengle-biography-1/>

Interview with Madeleine L'Engle

How did Madeleine L'Engle get the idea for *A Wrinkle in Time*? What inspired her to become a writer? Scholastic, an educational publishing company, gave students an opportunity to interview this acclaimed author. Below are some of her responses.

For a copy of the full interview go to <https://www.scholastic.com/teachers/articles/teaching-content/madeleine-lengle-interview-transcript/>

How did you know you wanted to become an author?

I lived in a house full of books. My parents read aloud to each other every night. I was allowed to look at any books I wanted. My favorite was *The Rubaiyat* by Omar Khayyam. It had marvelous, glorious illustrations.

As a child, did you daydream a lot? If so, is that where your story ideas come from?

I daydreamed a great deal as a child. The stories I wrote as a child were wishful about the kind of child I'd like to be. I was slightly lame, and that does not make one popular with one's peers. When teams were chosen, I was always the last chosen - that's not good for one's self-esteem. But, I was an only child in New York City, so I had a lot of time to read, write, and draw.

How did you get the idea for *A Wrinkle in Time*?

It was my discovery of particle physics and quantum mechanics. I'd always been very bad at arithmetic, but this was beyond arithmetic - this was exciting. In 1942, I started reading Einstein. I picked up a book about him - I don't quite know why. I started writing the book in 1961 and it won the Newbery Medal in 1963.

Would you like to travel through space and time like Meg does?

Of course! You might be interested to know that astronaut Janice Voss wrote me a letter saying that when kids write to her and ask her why she became an astronaut, she says it's because she loves *A Wrinkle in Time*.

Are tesseract real?

Yes, it's a real concept. I came across it in a half-page article. There wasn't very much in the article, but I just took off from there. I didn't know much about it, but I thought it was interesting - the concept of extra dimensions that allows you to move in space and time. So I just worked it out, and what I wrote is actually pretty close to what's being studied. After the book was published, I met a Dr. Tom Banchoff in the math department at Brown University. His big thing is the tesseract, and he has a video that his students made for him of the tesseract. I've seen the video - the tesseract falls flat, and then it pulls out. It's fantastic-looking.

Is Meg anything like you were when you were a kid? Or is she anything like you wanted to be?

Who would've wanted to be like Meg? I made Meg good at math and bad at English, and I was good at English and bad at math. Otherwise, we were very much alike! Meg couldn't keep her hair nice and she was not a beauty. She was a difficult child. She is a lot like me!



Author Madeleine L'Engle reads with her granddaughters, Lena, left, and Charlotte. (Crosswicks Ltd.)

Do you think it's important for books to tell a lesson?

I don't think my books tell a lesson, but they do tell a story. We do live in a world where there is darkness and light, and the sooner kids know that, the better. They need to know that we have a choice, and we do have the option to choose good.

What kind of prewriting do you do to start a book?

I don't do any prewriting; I sit down and start the book. I have it all planned out from beginning to end, first thing - but it never does what I've planned! The characters are always surprising me and doing things I don't expect - they know themselves better than I know them - so I go along with it as much as possible.

What advice do you have for aspiring writers?

I would give the same advice to writers of any age - and that's keep an honest, unpublishable journal that you don't show to anyone. You dump things into it - it's your private garbage can. Also, you have to read to be a writer. You have to write every day - not necessarily in your journal. But you have to do it every day. It's like practicing a musical instrument - you have to practice and stick with it. I love every bit of it. I love getting the ideas, and I live with the ideas for a long time before I write them - I may write two or three other books while thinking about an idea. And I love sitting down to work at the computer and just starting.

The story behind *A Wrinkle in Time*

Published in 1962, *A Wrinkle in Time* is still in print, with millions of copies having been sold worldwide. It has won some of the most prestigious publishing awards, as well as being one of the most frequently banned books of all time. *A Wrinkle in Time* is even credited for paving the way for young adult fantasy and science fiction books like *Harry Potter*, *The Giver*, *The Golden Compass*, and *The Hunger Games*. But, did you know that it was almost never published?

Madeleine L'Engle conceived *A Wrinkle In Time* in 1959 on a cross-country vacation. She writes that “we drove through a world of deserts and buttes and leafless mountains, wholly new and alien to me. And suddenly into my mind came the names: Mrs. Whatsit, Mrs. Who, Mrs. Which.”

Madeleine had a great interest in reading about the new physics of Albert Einstein and Max Planck. In their writings, she was reminded of a moment when she was a child looking at the night sky. She saw a reverence for the beauty and laws of the universe and for the ever unfolding understanding of it.

She finished *A Wrinkle In Time* in late 1959, a novel she'd written in “a white heat.” Madeleine saw her latest book as a turning point in her career. The problem was that no one wanted to publish it. *A Wrinkle in Time* was too different with its female protagonist, too hard to understand because it included physics, and in her own words, “too peculiar.”

You have to write the book that wants to be written...if the book will be too difficult for grown-ups, then you write it for children. —
Madeleine L'Engle

Publishers could not identify a market for it among either children or adults. At the time there wasn't a category for young adult fiction. L'Engle insisted that she wrote for *people*, because “people read books.” For two years, she received rejection after rejection. The disappointment left her numb. In her memoir, *A Circle of Quiet*, Madeleine L'Engle writes, “You can't name a major publisher who didn't reject it. When we'd run through forty-odd publishers, my agent sent it back. We gave up.” Madeleine put the novel away in a drawer.

Everything changed in December of 1962 when Madeleine threw a holiday tea party for her mother. One of the guests knew publisher John C. Farrar of Farrar, Strauss, & Giroux and arranged for Madeleine to meet him. Although his company didn't accept children's books at the time, Farrar loved the novel. He ultimately decided to publish it even though he did not expect it to sell. John C. Farrar even cautioned Madeliene not to expect too much. To the surprise of the publishing world, the book was wildly successful. It was awarded the 1963 Newbery Medal, has been translated into over 15 languages and was even adapted into a Hollywood blockbuster movie in 2018.

L'Engle later wrote a whole series about the Murry family called the *Time Fantasy* series, including *A Wind in the Door* (1973), *A Swiftly Tilting Planet* (1978), *Many Waters* (1986), and *An Acceptable Time* (1996).



Mrs. Whatsit, Mrs. Who, Mrs. Which envisioned by acclaimed director Ava DuVerney and costume designer Paco Delgado in the 2018 live action film by Walt Disney Pictures.

Information sourced from <https://laterbloomer.com/madeleine-lengle/> and <https://nypost.com/2018/03/03/the-author-of-a-wrinkle-in-time-almost-never-got-published/>

Theatre Etiquette and House Rules

It goes without saying that when most children today hear the word “theatre” they think, “oh, MOVIE theater.” And with that thought comes all of those things that we do at movie theater: eat popcorn, drink noisily from soda cups, put feet on the seat, text message—and the list goes on from there.

But live theater is just that: it’s LIVE with LIVE HUMANS who react and respond to the audience, something that we at Prime Stage think is the beauty of the theatre experience. Because of this, live theatre requires a higher level of respect between the audience and performer in order for the experience to be a positive one. As an audience member, you are the final and most important component of this production of *A Wrinkle in Time!*

Please review the following “house rules” with your students prior to attending our production:

- Please stay together with your group and wait for an usher to help you find your seat.
- Please turn all cell phones **completely off** before the performance. If you are texting during the performance, you will be asked to leave. (FYI, the theater will be dark, and light from your phone shines up on your face when you text. Everybody, including the actors on stage, can see you!)
- No photography or videotaping.
- Please stay in your seat until the intermission or the end of the play.
- No eating, drinking, or chewing gum during the performance.
- We encourage active listening and appropriate responses such as laughing or clapping. Please do not talk during the performance!
- Be polite and attentive. Show your appreciation by clapping. (FYI – the actors really love to see how much you enjoyed the show!)

PDE Academic Standards 1.6, 9.1

Thinking Like a Critic

Critics play an important role in theatre. They are often the first to see the show and can write a wonderful – or horrendous – review for all the world to see. Prepare your students to attend the show by “thinking like a critic.”

Read the following questions before the show.



Think about the questions as you’re watching the show and write your answers in a notebook or journal during intermission or on the bus ride home.

Write a critique of the show based on your responses.

PDE Academic Standards 9.1-9.4, 1.4- 1.5

Actor choices—How did they move and speak? Did they seem like people we know? How did they relate to other characters?

Designer choices—What design element captured your attention the most - the set, costumes, lights, or sound - and why? How did the design elements work together to support the entire production? What choices did the designers make in materials, colors, intensity, detail, etc.? What symbols were in the design elements?

Director choices—What was the style, pace, and rhythm of the play? What stage pictures helped to tell the story? How did the director unify all of the elements of the production?

Interpretation—Did the director make a statement about life in our current time? How did the characters, design, and play make

you feel? What did the play mean to you? What might it mean to others?

Evaluation—Why do you suppose the playwright wrote the play? Why was the play produced now? When were moments where the storytelling was very clear? When were moments you were confused about the story? Who would enjoy the play and why?

Remember—it’s all about choices!

Whether you loved the play or not, identify the specific choices that made you feel that way!



Behind the Scenes with Prime Stage Theatre

Directors, playwrights and production teams make many decisions when they adapt a novel for the stage. It is not simply reading a book out loud. All those working behind the scenes must consider what emotions, images, sounds, or moments to highlight from the book and how to portray them. It is an exciting and collaborative experience.

Meet the Playwright



A Wrinkle in Time was adapted by Prime Stage theatre's co-founder and producing artistic director, Wayne Brinda and by playwright Brian Wongchaowart.

Prime Stage Education was delighted to interview Wayne Brinda about his experience adapting this classic novel!

***A Wrinkle is Time* is one of the most loved young adult fiction novels. Can you tell us what inspired you to adapt it for the stage?**

When we first adapted it, this was in response to teachers who requested seeing this story brought to life on stage by Prime Stage especially after the first movie was released. We actually had Madeleine L'Engle look over the script as we adapted it and she approved it.

There are many stage adaptations of *A Wrinkle in Time*. Why do you think this story works well on stage? Are there any moments from the novel that you just had to have in your adaptation?

Even though it is fantasy, the characters of Meg, Charles Wallace and Calvin are very real where people of all ages can see themselves and others in

them. Also, being a story of good overcoming evil is a timeless theme that everyone loves and needs. We care about the characters, want to see Meg find her father, want Calvin to protect Meg, and root for Charles Wallace - will he be saved by "love"? Being a fantasy, the story gives our artists opportunities to stretch their creativity.

How do you decide what parts of the book to leave out of the play?

We looked at the theme of the story to get a plot sequence and then considered what could be done on stage and what should be left to the readers' imaginations.

What is the message that you want audiences to get from this play?

As Mrs. Whatsit says, "You all have special gifts." Everyone has a special gift and needs to find it and use it when we care for others and see our dreams come true.

Discuss: If YOU were the playwright...

What is the main theme from the novel that you'd want your audience to think about when they leave the theatre?

How might you portray time travel and physical transformation in the theatre?

What parts of the book might you leave out of the play? What do you think is most essential?

Which characters do you most relate to, and how do you think your feelings might affect the way you portray the characters in your play?

Behind the Scenes

Meet the Director

A Wrinkle in Time is directed by Sunny Disney Fitchett. Sunny is delighted and grateful to participate in this collaboration of such remarkable designers, actors, leadership, and crew for her first time with Prime Stage Theatre. Sunny is a director, teacher, and playwright, and served as the Artistic Director of Little Lake Theatre Company. Sunny is the recipient of the Stanier Arts Award for her original work for young audiences, *My Lunch Table*, for the Pittsburgh International Children's Theatre Festival and had several original works commissioned by Gateway to the Arts for educational touring.

Prime Stage recently sat down with Sunny to learn more about the job of the director and her process for *A Wrinkle in Time*.



We are thrilled that you are directing PST's production of a *Wrinkle in Time*. What attracted you to the story and particularly this adaptation of the novel?

I have to confess, I'm not a reader of science fiction, and when I was asked to direct, I had never read Madeleine L'Engle's novel. The description of the novel spoke of tesseract, and travel through the wrinkles of time and space. Not exactly my jam. I'm an avid reader, and a writer for children, but would I connect with this story? It turns out I connected to the point of tears!



Sunny Fitchett giving direction to actors during rehearsals for PST's *A Wrinkle in Time*.

The intergalactic journey is only part of the story and, as it happens, a totally surprising and engaging part for me! The heart of the story, though, is about a *real* family with flaws and quirks and challenges who have a powerful love for one another. Meg is so familiar to me—her struggles with self-acceptance, I believe, will ring true for most people in our audience. Calvin's discovery of finding "his people"—a family he finally connects with—is touching and empowering. And I love the authenticity of Charles Wallace, and how his family appreciates and supports his powers of intuition and intelligence.

I fell in love with the three Ws! Mrs. Whatsit, Mrs. Who, and Mrs. Which are so compelling—they are bold and funny and wise and quirky, and they speak the truth, no matter how hard it is for Meg, Calvin, and Charles Wallace to hear. They are guardian angels, and I keep wishing one of them would tumble into my life to guide and support me!

I love that the adaptation of the play remains true to the heart of the story, in a playful and theatrical way. And I am so pleased that our brilliant designers are successfully creating elements of costuming, lighting, prop, and sound design that will keep audiences on the edge of their seats, surprise or danger or thrill around every corner!

Behind the Scenes

Meet the Director continued

How would you describe your role and responsibility as the director?

To honor the storytelling. To make certain our whole team of actors, dancers, and designers present the story with clarity and simplicity and truth. Behind the Scenes

I hear there is choreography in the show. That's exciting! Can you tell me a little bit about how dance is used in this production and what inspired the idea?

There is!

The heart of the story, potentially, could get overwhelmed by technology. In other words, special effects could overpower the storytelling.

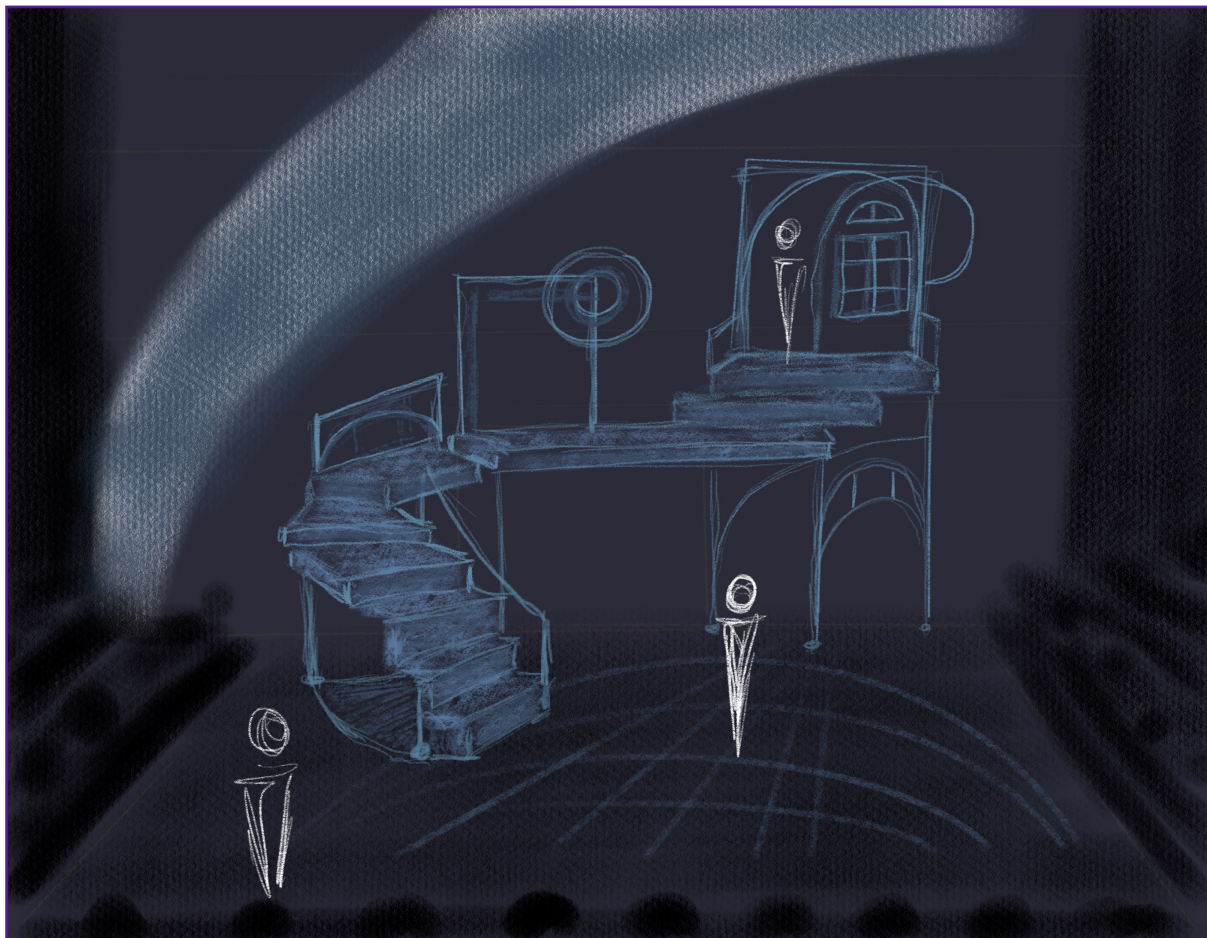
The choreographer, Shana Simmons, and I are collaborating to create the moments of magic--for example, the tessering through time and space--by

integrating creative movement and contemporary dance with elements of light and sound rather than by relying on powerful video projections.

It fits the style of the play adaptation and gives us the opportunity to highlight the artistry of human contribution. The creative movement enriches the theatrical and storytelling feel—and, hopefully, will keep the heart of the story in the forefront.

What are you most excited for audiences to experience?

I am probably most excited for our audiences to connect with the very real, very human stakes in the story. The children are on a mission to make their family whole again, and to do this they need to have faith in both the known and unknown, check in with their own intuition, be brave enough to have hope, and be open to self-discovery.



Initial sketch of the set design for PST's *A Wrinkle in Time* by designer MK Hughes

Behind the Scenes

Meet the Costume Designer

Kimberly Brown has been designing costumes for Prime Stage since 2014 and *Wrinkle In Time* marks her 21st production with the company. An award-winning costume designer and makeup artist, Kim is the president of Spotlight Costumes LLC located in Pittsburgh’s West End. Kim’s industry experience includes local and national professional and amateur theatres, opera, theme parks and touring productions.

Prime Stage Education was delighted to hear from Kim. In the statement below, Kim shares ideas about what inspired her and what challenged her while designing costumes for *A Wrinkle in Time*.

I am proud to be part of the design team for *Wrinkle in Time* as the costume designer working under the direction of Sunny Disney Fitchett.

This beloved children’s classic has all the elements of great story telling condensed into a stage play for adult and youth audiences. The book gives specific guidance as to the characters and their physicality. While these guidelines are easier for modern style clothing, challenges are presented with the fantastical characters of Mrs. Whatsit, Mrs. Who and Mrs. Which and Aunt Beast.

While “Wrinkle” marks my 21st production with Prime Stage, it is the most fantasy inspired one that I have done. As with all productions, the purpose of costume is to help tell the story in a way that is true to the author’s intent and supports the actors who do the work of embodying the characters. Our production team, like the characters in the story, are already helping each other: with ideas, with construction, with patterns, with brainstorming to solve the problems inherent in putting such a big story onto the stage for an hour and a half..or so. “Wrinkle” is one of the most collaborative pieces I have done in my career.

Our production will be unique with the added element of choreography to propel the story line. One of the overall goals of the production is to inspire young audience members to be creative in acting out stories on their own and using their imagination. It is my hope that they see the actors and how they use the elements of stage craft and are inspired by it. Creativity is what ultimately keeps all of us young at heart and helps us survive the daily challenges life serves up. I hope the cast, crew and audiences remember this long after our goodbyes have been said to the Murry family and their friends.

Kim Brown
 Costume Designer
 Prime Stage/”Wrinkle In Time”



PST’s *The Scarlet Letter* 2019
 Kimberly Brown, Costume Designer



PST’s *I Know Why the Caged Bird Sings* 2018
 Kimberly Brown, Costume Designer



PST’s *1984* 2017
 Kimberly Brown, Costume Designer

Behind the Scenes



Meet the Actor

Piper Bozick plays the role of Meg in *A Wrinkle in Time*. Piper is currently a freshman at Mt. Lebanon High School. She loves everything about performing and especially enjoys it when she is able to act with her brother and sister on stage - her brother, Colin, is playing Charles Wallace! A regular at South Park Theatre and Little Lake Theatre, she is currently working on a project partnering with the Western Pennsylvania School for the Deaf in Little Lake's production of *Captain Louie, Jr.* When not acting, Piper enjoys spending time with her family, reading, singing, and skiing.

Piper was recently able to answer some questions about her experience playing Meg in *A Wrinkle in Time*.

Prime Stage is so happy to have you playing in the role of Meg in *A Wrinkle in Time*. Can you tell our readers what attracted you to the story and to the character of Meg?

Thank you! The story is very unique in itself and different from any other book I've read. The amount of creativity from Madeleine L'Engle is incredible! I love that Meg is the heroine of the story and that it follows her journey to save her father. The challenges that Meg, Charles Wallace, and Calvin overcome are difficult, but throughout the adventure they discover hidden aspects of themselves.

You and Meg are close to the same age, right? Are there any other ways in which you are similar? How are you different?

Yes, Meg is thirteen and I am fourteen. Meg is courageous, but she is also frightened of what might stand in her way. I like to consider myself brave, but a lot of the time I am also nervous about what could happen. Meg and I both also have a little brother and I am lucky enough to be performing with him in this production. Meg and I are different because Meg doesn't open up and trust people very easily while I do. I love meeting new people and making new friends.

How are rehearsals going? What has been the most fun so far? Have there been any challenges?

Rehearsals have been very exciting! We have spent several nights blocking each scene, incorporating dancers, and learning more about our characters. I really like

character development because it helps me understand Meg more so I can connect with the character and have a more authentic performance. It has been a challenge working against the pandemic, but we are persevering. It was really interesting to audition without masks and actually see someone's face and then rehearse everything while hiding behind a piece of fabric.

What are you most excited for audiences to experience during the show?

I am very excited for the audiences to watch something that I, personally, am very proud of. I know it's going to be a wonderful show and I think the audience will love seeing one of their favorite stories come to life and I hope they will be able to connect with the characters and the story.

Actors Jayden Grenning, Piper Bozick, and Colin Bozick rehearse a scene with Director, Sunny Fitchett.



Behind the Scenes

Elements of a Production

A play or musical is much more than the two hour show the audience sees. The production process often takes many months, even years, to complete and requires many skilled people.

Creative Team

Every play or musical starts from the imagination or inspiration of the authors. Many times an idea for a show grows from an existing book, play, article, or movie. Other times, authors write an original story or concept. Once an idea is developed, the play writing begins. A dramaturg may be brought on to provide vital knowledge, research, and interpretation along with a director to help guide to overall artistic vision of the show. Once a production is scheduled, a stage manager will be brought on to manage all aspects of the rehearsal and performance.

Cast

The director works with the casting agent or theater company to cast the characters. Each performer must have acting skills and fit the look of his /her character. These elements are all evaluated during the audition process. Actors are generally asked to prepare a monologue or scene from the play and bring a headshot as well.

Rehearsal

The cast will do an initial read-through of the script, followed by daily rehearsal. During rehearsals, the director coaches the actors' reading of the lines and emotions, and also gives them their blocking, line by line, scene by scene. A technical rehearsal is when the full cast and crew walk through the entire show, ensuring every light cue, sound effect, microphone, etc. works as planned. This rehearsal is mainly for the tech staff. The cast and crew will also get a dress rehearsal, many times more than once, to bring all of the different elements (costumes, lights, sounds, movement) together.



PST's production of *The Perks of Being a Wallflower*, 2017

Sound

The sound designer plans the layout of all sound playback and equipment for the show, and adjusts the pitch, volume, duration, and overall quality of the music to meet each specific scene's needs. The sound operator executes the sound designer's plans and handles the mixing equipment for the show. The adjustments are made using the soundboard. The sound effects designer

is responsible for creating or enhancing sounds distinct from music and dialogue, such as doorbells or running water.

Lights

Lighting design goes beyond simply making sure that the audience can see the stage. A lighting designer's job is to make deliberate decisions about what the audience sees in the stage space. Light can be used to establish the time or location of a performance, or to create and enhance mood and atmosphere. A lighting technician hangs and adjusts the lighting instruments according to the lighting designers plans while the designer programs the light cue changes on a computer.

Scenic

The set designer's job is to design these physical surroundings in which the action will take place. A theater set should: suggest the style and tone of the whole production, create mood and atmosphere, give clues as to the specific time and place of the action, and offer creative possibilities for the movement and grouping of the actors. The designer will create a scale model and a rendering with technical plans so that the builders can start making the set. Sometimes the set designer helps to build the as well.

Costumes

The costume designer first researches the setting of the play and the characters. Costumes must be appropriate for the time period and vision of the show, and simultaneously be practical enough to allow for movement. They decide which styles and fabrics to use, and draw up the costumes in renderings. Through costume fitting, they may tailor adjustments for each performer.

Audience

At the front of the theater, audience members will see a marquee displaying the name of the show being performed. After purchasing tickets at the box office and entering the theater, audience members will receive a program, which provides information about the show and actors' biographies. An usher escorts them to their seats. Some shows may have an intermission. When the show ends, audience members will applaud and give a standing ovation if they feel the show was exceptionally good. The house manager oversees aspects of the audience, including supervising the ushers and contacting the stage manager about any audience delays for starting the show.

Characters

Cast

The cast of this theatre adaptation only includes nine actors. Therefore, some actors are required to play several roles. It also means that not all the characters in the book will appear in the stage production.

Look at the descriptions on this page and think about how you might choose a cast to portray these characters.

What physical characteristics would you look for in the actor playing each character? Why?

What vocal quality would you expect each character to have? Would they speak slowly, quickly, gravelly, squeaky?

Which roles might be shared by one actor? How would make each character unique?

MEG MURRY (can play 13) Heroine/protagonist. A misfit in school who is not yet comfortable in her own skin, who undervalues her own strengths, and resents her own weaknesses. She fiercely loves her family, especially her younger brother, Charles Wallace. She is propelled into a journey through time and space to rescue their missing scientist father and save him from the evil powers of darkness.

CHARLES WALLACE MURRY (7-11-year-olds who can play younger) Extraordinarily intelligent beyond his young age and has wisdom and intuition that even his family cannot explain.

CALVIN (can play 14) An unexpected, newfound friend of Meg's who is two years ahead of her in high school. A talented athlete and popular. He feels lost in his own large family and, instantly, feels a connection with the Murry family. His gift of communication is an ability that aids in the quest to rescue Meg's father.

MRS MURRY (late 30s-50s) Mother of Meg and Charles Wallace. A brilliant scientist who respects and nurtures the authentic characteristics of her children. Struggles with the loneliness of missing her husband and sustaining her faith that he will return.

MR MURRY (late 30s-50s) Father of Meg and Charles Wallace. A brilliant and kind physicist whose involvement in a secret government project gone awry has caused his long absence. He is imprisoned by

an evil force on the dystopian planet of Camazotz.

MRS WHATSIT (2,379,152,497 years, 8 months, and 3 days old) One of the three celestial beings/guardian angels who protects and encourages and propels Meg, Charles Wallace, and Calvin into the universe to rescue Mr. Murry. A (celestial) star who recently exploded in an act of self-sacrifice in her fight against the Dark Thing. An altogether quirky, affectionate, and compassionate being, she first appears as a disheveled tramp and later transforms into a magnificent centaur creature.

MRS WHO (ageless) One of the three celestial beings/guardian angels who protects/accompanies Meg, Charles Wallace, and Calvin on their journey to rescue Mr. Murry. Unable to "work out the words" to communicate, she expresses her own thoughts and feelings by sharing quotations of others.

MRS WHICH (ageless) The eldest of the trio of celestial beings/ guardian angels. Her wisdom and experience are revered by Mrs Whatsit and Mrs Who, but she can be direct, uncompromising, and stern. We do not doubt her empathy, and her capacity to protect, she simply does not reveal herself often.

THE HAPPY MEDIUM (ageless/any gender) Mrs. W's detour to a planet in Orion's belt so that Meg, Charles Wallace and Calvin can view the universe through the Medium's crystal ball. The Medium is jovial and hospitable but, alternately, terribly sad, when viewing the state of the universe.

THE MAN WITH THE RED EYES (any age) The authority in command of Central Central Intelligence in the dystopian society of Camazotz. "What was there about him that seemed to contain all the coldness and darkness they had felt as they plunged through the Black Thing on their way to this planet?" His voice is kind and gentle, belying his depth of evilness and desire to gain control of Meg, Charles Wallace and Calvin.

AUNT BEAST (ageless/any gender) A great, nurturing beast, an inhabitant of the planet Ixchel, who is the embodiment of pure love and kindness, who nurses Meg back to health after she has been injured in a violent journey through the universe.

Character descriptions by Director, Sunny Disney Fitchett.

Putting it in Context

The World in 1962

While *A Wrinkle in Time* is a timeless story, its themes also reflect the historic events of the period when the novel was published. When *A Wrinkle in Time* was published in 1962, America was in the midst of the Cold War. Readers quickly associated the uniform society of Camazotz with the dangers of Communism. The hot-button topic caused some to become passionately interested in the book, while others scorned it for being too overtly anti-Communist. America was also coming out of the economic boom of the 1950's and moving into a new decade of social unrest and moral reevaluation. People around the world were beginning to think differently about civil rights, religion, the role of government and popular culture.



February 1 - 4, 1960
 Black college students from North Carolina Agricultural and Technical College sat down at a segregated Woolworth's lunch counter in Greensboro, North Carolina and refused to leave. They are then allowed to stay at the counter, but are refused service. The sit-in captured the media attention and soon spread all over the south.



August 13, 1961
 East German border guards begin construction of Berlin Wall, separating Communist East Germany and Democratic West Germany.

August 28, 1963
 The March on Washington attracts over 200,000 people to Washington, D.C. With the people concentrated around the Lincoln Memorial, Martin Luther King Jr. gives his "I Have a Dream" speech.



Events of the Early 1960's

May 6, 1960- President Eisenhower signs the Civil Rights Act of 1960.
 March 1, 1961- President Kennedy initiates \$17 billion nuclear missile program, and creates the Peace Corps.
 April 25, 1961- The US invades Cuba at the Bay of Pigs. It is a failure.
 April 12, 1961-Yuri Gagarin of the USSR becomes the first man in space.
 May 4, 1961- The Congress of Racial Equality sends "Freedom Riders" on bus trips to test the implementation of new laws prohibiting segregation in interstate travel facilities. A mob in Alabama sets the riders' bus on fire, but the program ultimately succeeds.
 September 15, 1961- The US starts underground nuclear testing.
 February 20, 1962- John Glenn becomes the first American to orbit the earth.
 June 25, 1962- The Supreme Court, rules against prayer in public schools.
 October 22, 1962- Cuban Missile Crisis: Soviets establish missile bases in Cuba, Kennedy orders a naval blockade to divert any missiles from arriving in Cuba.
 January 1963 - Alabama Governor Wallace's "Segregation Forever" speech is given at his inauguration.
 June 11, 1963- President Kennedy proposes the Civil Rights Bill.
 September 15, 1963- Four black girls are murdered attending Sunday school in the bombing of the Sixteenth Street Baptist Church in Birmingham, Alabama. As a result, riots erupt in Birmingham, and two more black youths are killed in the violence.
 September 24, 1963- Nuclear Test Ban Treaty is ratified by Senate.
 November 24, 1963- President Johnson escalates American's military involvement in the Vietnam War.

November, 1960
 John F. Kennedy narrowly wins the Presidency over Vice President Richard Nixon, Kennedy is the first Catholic to ascend to the Presidency.

November 22, 1963
 President Kennedy is assassinated in Dallas, Texas by Lee Harvey Oswald.



Putting it in Context

Themes

A theme is a universal idea, lesson, or message explored throughout a work of literature. All works of literature have themes. The same story can have multiple themes, and many different work of literature explore the same or similar themes.

A Wrinkle in Time contains many rich themes for exploration and discussion. Listed below are some prominent themes from the novel with supporting statements. Use these statements to spark discussion or debate with your class. You may identify contradictions within the novel itself or controversial issues that are personally meaningful to you.

Good versus evil, light versus dark, and love versus hate

- According to the author, the forces of darkness and those of light have been fighting each other since time began. Madeleine L'Engle believes that the way to fight darkness and evil is through light and love. For L'Engle and her characters in *A Wrinkle in Time*, love saves the day.
- In the novel, good is associated with love, individual creativity, moral responsibility, and free will. Evil is associated with conformity, hatred, submission to authority, and lack of personal responsibility and initiative.
- The novel suggests that good and evil can sometimes look a lot alike, but people must use individual judgment to distinguish them.

Love

- In the novel, love conquers all. Yet, love blinds Meg to her father's weaknesses at first and she must develop a more realistic love to achieve personal success. Love isn't blind, but allows us to see the truth of what lies beneath the surface.
- Love is seen as both a universal, cosmic force for good, as well as a personal, human quality that binds family and friends.

Courage and Fear

- Courage is having the strength to resist and endure fear, danger, and difficulty. In the novel, all of the characters display acts of courage in the face of fear. Calvin, Meg, and Charles Wallace must face terrible beings. Mrs. Whatsit battles the IT and is no longer a star. Mrs. Murry resists her fear that her husband will not return.
- Mrs. Whatsit's quote "Don't be afraid to be afraid because only a fool is not afraid." is an example that one cannot have courage without fear.

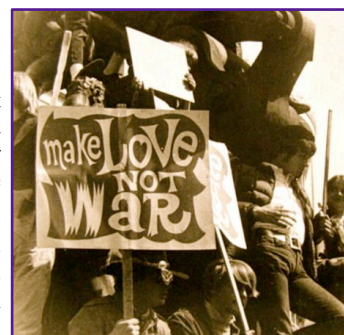
Using Our faults

- This book is also about faults—character flaws such as anger and impatience in Meg and pride and arrogance in Charles Wallace. But instead of completely condemning faults, Mrs. Whatsit tells Meg, "I give you your faults"—which she says might help Meg on Camazotz. Meg doesn't understand this. "But I'm always trying to get rid of my faults," she protests.
- Faults are the things we have to understand about ourselves and use in more positive ways. Meg's anger helps her to fight her fear. When she's angry, she doesn't feel so afraid. Charles Wallace's pride in his abilities allows him to try things that he might not otherwise have the courage to do.

Wisdom and Knowledge

- Meg is brilliant, yet is a failure as a student. This implies that true wisdom lies outside the confines of education.
- IT is portrayed as a disembodied brain—all reason with no heart. Meg's wisdom lies in her ability to trust her emotions.
- The real danger may be in thinking you know more than you do. This novel shows that there is more to the universe than we may be able to comprehend, and our humanity lies in embracing the mysteries beyond our grasp.

Make Love Not War poster at a Vietnam War protest in the 1960s.



Peaceful protesters at a Black Lives Matter protest in 2020.



Putting it in Context

Themes Continued

Women's Roles

- *A Wrinkle in Time's* success is due in part to the portrayal of an intelligent female heroine whose ultimate lesson is self-reliance.
- Mrs. Murry has many roles in her life. She is a brilliant scientist and mother who manages to care for her children while conducting experiments in the lab.
- The strongest characters are all women, including the Mrs. W's and Aunt Beast, whereas Charles Wallace succumbs to IT, Mr. Murry turns out not to be the superhero Meg had hoped and Calvin is ultimately unable to be Meg's protector.

Language and Communication

- This novel makes us reconsider the many ways that we are able to communicate. Although language is our primary choice, we learn that it is limited compared to music, touch, intuition, sensory awareness, and even mind-reading.
- Mrs. Who's use of quotes shows the enduring nature of words and how they can have power across all times and cultures.

Art and Music

- Artists, musicians and philosophers are listed as the key fighters against evil in the world— compared to the traditional warrior stereotype.
- L'engle includes many quotes and references to Shakespeare's *The Tempest* through the novel. Just as in *A Wrinkle in Time*, *The Tempest* takes place in a world of illusions. *The Tempest* features a sorcerer who strives to take away the free will of others. The character of Ariel, like Meg's father, is locked away in a cloven pine.
- The novel suggests that in order to fully understand the richness of the universe, one must consider musical qualities, color, texture, smells, tastes and spatial qualities.

Daring to be different

- The novel teaches that being different is good for world. Meg, Calvin and Charles Wallace are different. Meg is not popular. She loves math, but doesn't do it the way her teachers do. Calvin doesn't fit in at home. Charles Wallace is a prodigy. They learn that it's the differences that make each person special.
- In the novel, the IT says that "Differences create problems." The IT robs people of their choices and their ability to be different. Conformity keeps the IT in control.
- When faced with the IT on Camazotz, Meg says: "I am willing to assume all the pain, all the responsibility, all the burdens of my thoughts and decisions. . . ." Her individuality is a source of her freedom and a way out of Camazotz.

What is... What???

Madeleine L'Engle intentionally used challenging vocabulary in *A Wrinkle in Time* because she believed that people underestimated children's ability to absorb difficult language. We have listed some of the most unfamiliar words here.

Have students record unfamiliar words as they encounter them while reading the book. Students should then look up definitions in a dictionary. Vocabulary activities could include a word wall, word ball or new sentence generation.

PDE Academic Standards 1.7-1.8

AMBROSIA—the food of the gods; an especially delicious treat
BELLIGERENT—warlike or hostile
BILIOUS—irritable, cranky; extremely unpleasant or distasteful (as in bile)
CONNOTATIONS—implied meanings

CORPOREAL—of the nature of the body

DAIS—raised platform at the front of a room

DECIPHER—to discover the meaning of; to interpret through the use of a key

DELINQUENT—failing in or neglected duties or obligations

DICTION—the accent, inflection or enunciation of speech

DISEMBODIED—removed from the body, as in a spirit or soul

DISSOLUTION—dissolving into parts; breaking a tie or union

GAIT—the manner of one's walk

ILLUMINATION—the act of shining light upon; intellectual or spiritual enlightenment

INEXORABLE—unyielding, unalterable

INTOLERABLE—insufferable, can't be withstood

LINIMENT—a liquid preparation for rubbing on sprains or bruises

MORASS—marshy ground

MYOPIC—near-sighted (as in sight); narrow-minded or short-sighted

OBLIQUELY—diverging from a straight line or course

PEDANTIC—overly concerned with minute details, especially in teaching

PINIONED—prevent a bird from flying by removing its wing, or disabling a person in that manner

PRODIGIOUS—extraordinary in size, amount, extent or degree; wonderful or marvelous

REVERBERATED—echoed or resounded

SADIST—person who enjoys being cruel

SONOROUS—rich and full in sound

SPARSE—thinly scattered; not thick or dense

SUPINE—lying on the back, face or front up-ward; inactive, usually as a result of indifference

TALISMAN—protective charm

TANGIBLE—substantial, capable of being touched

TRANSLUCENT—permitting light through, but not enough to see clearly through

Putting it in Context

Famous Quotes

A Wrinkle in Time contains many inspiring quotes. Listed below are some notable quotes from the novel with supporting statements. Use these quotes before or during reading as prompts for journal entries or to spark discussion with your class.

Consider the following questions:

1. Do you agree with this quote? Who or Why Not?
2. Who would you say this to?
3. What would be another way to say this?

‘Like and equal are not the same at all.’ – Meg Murry

When facing down IT, who insists that in Camazotz everyone is exactly alike and equal, Meg serves this reminder: Like and equal are not the same. It was a very politically charged statement from L’Engle, and one that still holds true to this day, especially in the wake of several movements fighting for equality of minorities.

‘People are more than just the way they look.’ – Mrs. Murry

Mrs. Murry gives her daughter, Meg, this nugget of wisdom as she’s trying to parse just why Charles Wallace is different. It’s not just how someone appears on the surface. They contain multitudes, and they should never be judged solely on how they look.

‘There’s nothing left except to try.’ Mr. Murry

When all hope seems lost at retrieving Charles Wallace from the clutches of IT, Mr. Murry stands strong in the face of their dwindling chances. Giving up means letting IT win. So what is there left to do but try, try, try until the very end.

‘Only a fool is not afraid.’ – Mrs. Whatsit

As Meg, Calvin and Charles embark on their mission, Mrs. Whatsit reminds them that fear of IT is natural. Of course, it is how you channel that fear and what you do next that sets you apart.

‘If you aren’t unhappy sometimes you don’t know how to be happy.’ – Meg Murry

We all face struggles in our lives. Some struggles are felt more keenly than others. But between those moments, we can still find happiness. In fact, as Meg says: If we are never unhappy, how do we know what happiness feels like?

‘The only way to cope with something deadly serious is to try to treat it a little lightly.’

– Mrs. Which

To cope with our difficult moments, ones that could feel almost insurmountable, sometimes a little levity goes a long way. It, of course, doesn’t make the situation any less serious, but it can help with approaching it and finding our way.

‘To love is to be vulnerable; and it is only in vulnerability and risk — not safety and security — that we overcome darkness.’ – Narrator

Opening yourself up to other people, no matter whether the love is romantic or platonic, can be terrifying. It, as the Narrator states, can leave you vulnerable. But without that risk, without allowing those people into your life, you may never know what could have been.

**Are there any quotes, or moments, from ‘A Wrinkle in Time’ that inspire you?
Students may keep a journal of favorite quotes from the book!**



Putting it in Context

Explaining the Science

Madeleine L'Engle spoke about science and the physics that inspired her novel. "It was my discovery of particle physics and quantum mechanics. I'd always been very bad at arithmetic, but this was beyond arithmetic – this was exciting. In 1942, I started reading Einstein."

After learning about quantum mechanics, she included the theory of space travel using the term, tesseract. It may sound like a term made up for a story, but it is a real concept.

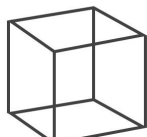
What is a Tesseract?

So, what is a tesseract in *A Wrinkle in Time*, and how does it make interstellar space travel such a cinch? Before delving into tesseracts, we have to understand how Madeleine L'Engle sets up dimensions in *A Wrinkle in Time*. In the book, Charles Wallace explains that the first dimension is a line. The second dimension is a square. The third dimension is a cube. The fourth dimension is time. And that brings us to the fifth dimension — *tesseract*.

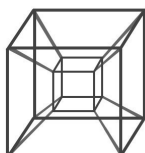
As Mrs. Whatsit explains, "The fifth dimension's a tesseract. You add that to the other four dimensions and you can travel through space without having to go the long way around. In other words, to put into old-fashioned plane geometry, a straight line is not the shortest distance between two points." A tesseract is an interstellar shortcut, more or less.



Square



Cube



Tesseract

All this talk of plane geometry is hard to visualize, so L'Engle's 1962 novel comes complete with a diagram. Mrs. Whatsit uses the image of an ant traveling along the edge of her skirt to demonstrate how the distance Point A and Point B can be lessened by a tesseract — or a "wrinkle in time." (See illustration above.)

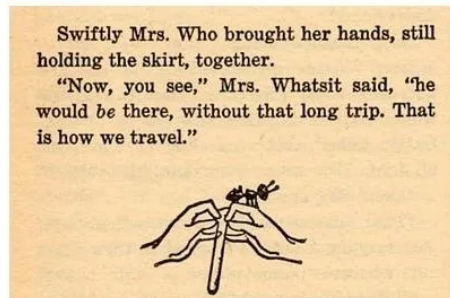
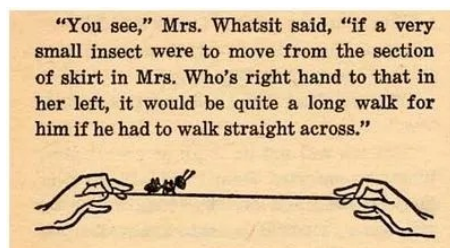
For all the imaginativeness of *A Wrinkle in Time*, Madeleine L'Engle didn't invent the idea of a tesseract. The word "tesseract" was invented by the mathematician Charles Howard Hinton in 1888, when he was trying to create a visual explanation for the existence of the fourth dimension — time. Essentially, a tesseract is a four dimensional cube.

Here's where L'Engle's tesseract deviates from Hinton's, and from straight geometry. In *A Wrinkle in Time*, the fourth dimension is time, and the *fifth* dimension is a tesseract — a portal through space and time. In geometry, a line is 1D, a square is 2D, a cube is 3D and a tesseract, like the square and cube, is just a shape in 4D. In simple terms, it's a cube in a cube. (See illustration above.)

It is difficult to imagine a tesseract. We as humans have evolved only to visualize things in three dimensions. Anything that is part of other dimensions, such as 4D, 5D, 6D, etc., makes no sense to us because we cannot visualize them at all. Our brain cannot make sense of a fourth dimension in space. Remember that just because we cannot visualize a concept does not mean that it *cannot* exist.

A tesseract is a real concept and not just a way for Meg to travel to Camazatz! How exciting!

Information sourced from <https://www.refinery29.com/en-us/2018/03/192728/tesseract-definition-wrinkle-in-time-space-dimension> and <https://www.scienceabc.com/pure-sciences/what-exactly-is-a-tesseract-real-life-geometry-4-dimensional.html>



Excerpt from *A Wrinkle in Time* by Madeleine L'Engle



In this video Physicist David Morgan talks about tesseracts! Go to the link below for a more in depth analysis of tesseracts in *A Wrinkle in Time*.

<https://www.youtube.com/watch?v=sxl6TOLxvuI>

Putting it in Context

Explaining the Science

The Black Thing in *A Wrinkle in Time* is also called the Darkness or the Shadow or, the IT on Camazotz. The Black Thing represents evil at work in the universe: it has taken over Camazotz entirely, and it has partially taken over Earth, making it look like it is covered in a "smoky haze" from afar. Tessering through the Black Thing is also extremely painful. Through the Black Thing, the novel shows how evil is hard to pin down or describe but one knows it when one sees it, as when the children see it partly blanketing their own world.

Madeleine L'Engle may not have known it at the time, but her description of the Black Thing shares some similarity to the astronomical subject of Dark Matter.

What is a Dark Matter?

Dark matter is composed of particles that do not absorb, reflect, emit light or any type of electromagnetic radiation (such as X-rays or radio waves). This means that regular instruments can't see dark matter directly. Scientists study dark matter by looking at the effects it has on visible objects.

The invisible particles of dark matter swarm, stream and slam through the whole cosmos. The particles affects how stars move within galaxies, how galaxies tug on each other, and even how matter can clump together in the first place. Dark matter shows measurable gravitational effects on large structures in the universe. Because of this, astronomers can make maps of the dark matter in the universe, even though they cannot see it directly.



They do this by measuring the effect dark matter has on ordinary matter, through gravity.

Information sourced from <https://earthsky.org/astronomy-essentials/definition-what-is-dark-matter/> and <https://www.thriftbooks.com/blog/the-science-of-a-wrinkle-in-time/>

In 1997 a Hubble Space Telescope image revealed light from a distant galaxy cluster being bent by another cluster in the foreground of the image. Based on the way the light was bent, scientists estimated the mass of the foreground cluster to be 250 times greater than the visible matter in the cluster. Scientists believe that dark matter in the cluster accounts for the unexplained mass.

Before Activities

Prime Stage Theatre encourages students to approach literature with curiosity and personal relevance. **The activities below are intended to spark enthusiasm, interest and inquiry into the story before they have read the text or attended the performance.**

Below are some cultural and historical figures or books named in *A Wrinkle in Time* with the chapter in which they are listed. Students may choose one or more to research, then complete one of the fun activities to the right!

Blaise Pascal (2)
 Seneca (2)
 Book of Genesis (3)
 Dante Alighieri (3)
 Albert Einstein (3, 5)
 Horace (4)
 Euripides (4)
 Miguel de Cervantes (5)
 Lewis Carroll, *Alice's Adventures in Wonderland* (5, 6)
 William Shakespeare, *The Tempest* (5, 6, 9)
 Leonardo da Vinci (5)
 Michaelangelo (5)
 Buddha (5)
 St. Francis de Sales (5)
 Euclid (5)
 Louis Pasteur (5)
 Marie Curie (5)
 Albert Schweitzer (5)
 Mohandas Gandhi (5)
 Nicolaus Copernicus (5)
 Franklin Delano Roosevelt (7)
 Abraham Lincoln, "The Gettysburg Address" (7, 9)



Superheroes

Consider how this person or book may be a force for good in the world and what he/she/it may be trying to defeat. Create a comic book-style illustration featuring the figure or book in a battle of good vs. evil.

Marie Curie Comic Cover Copyright: © Jordibayarri

Quote Guessing Game

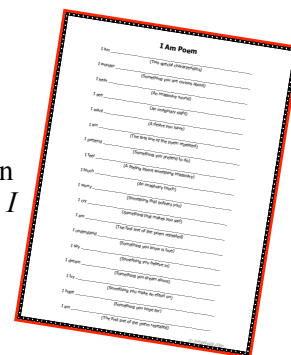
Find quotes from the person or book that illustrates the fight against evil. Post the quotes, then as a class try to guess which person or book said it. As you guess, notice the similarities and differences between the sources.

Timeline

Create a timeline showing where each person or book appears in history. Add other information to the timeline that may enrich understanding of historical context.

Fighting for Light Mural

Gather pictures related to each person or book and create a large mural depicting the universal fight against evil. Create an appropriate title for the mural that describes the themes and images within the images.



Daring To Be Different

One of the themes in the novel is daring to be different and not confirming or going along with what everybody else does.

Being different is good for world. What makes you different? Everybody is different in their own way. Have students list the things that make them different and complete an *I AM* poem. Students may read their bio poems out loud. You may download an *I AM* Poem Template at this link: <https://freeology.com/graphicorgs/bio-poem-template/>

Agree or disagree!

This activity can be a great discussion starter before reading the book. Before reading each statement, instruct students to move to the side of the room that matches how they feel about each statement.

*Be sure to hang "Agree" or "Disagree" signs on opposite sides of the room.

1. In order to believe something, you have to be able to see it or touch it.
2. There must be intelligent life on other planets.

3. The ability to travel in time will never happen.
4. Love conquers all.
5. In the end good always triumphs over evil.
6. Your head should always rule, not your heart.
7. It is better to fit in than to stand out.
8. Knowledge is power.
9. A person's outer appearances tells you who they are inside.

Ask student volunteers to explain their answers.

Before Activities

Space and Time Travel Explained

Read this simple explanation of Einstein's Theory of Relativity. Then recreate the bedsheet analogy in the classroom or have students draw their understanding of the theory. Come up with other examples which demonstrate how "Space tells matter how to move. Matter tells space how to curve" and write or draw your examples.

QUANTUM STRANGENESS AND SPACETIME by Sherrill Roberts
(found at <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 bedsheet 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 bedsheet.

Questions and Stories about Time Travel

Imagine if we discovered how to travel through time. Create a list of "what if" questions or "I wonder" statements that reflect the implications of this discovery. Consider how time travel might affect government, personal relationships, commerce, history, or morality. Once you have created a long list of questions and wonderings, choose one that is especially interesting and write a short story that elaborates on the possibilities.

Group Variation

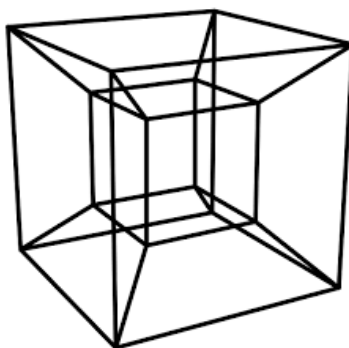
Rather than writing short stories individually, create a group story by having each student write or speak one sentence at a time. Encourage students to think about the consequences of the actions of the characters in the story and create unexpected turns in the plot.

Create your own Tesseract!

In the story, Mrs. W's explain to Meg that they will be traveling by "wrinkling time" through a tesseract. This "wrinkling" is done so you can travel through space without having to go the long way around. The book uses the idea of a tesseract to represent a fifth dimension rather than a four-dimensional object (*See page 22 for an explanation of tesseracts*).

The basis of their model is depicted as a cube within a cube, or a dimension within a dimension. Construct a tesseract of your very own using toothpicks and gummy candy or tiny marshmallows.

**Please note that you will need to shorten the inside cube toothpicks.*



During Activities

Prime Stage Theatre encourages students to make personal connections to literature through meaningful, interactive exploration of the text and themes. **The activities below are intended to enliven, clarify and enrich the text as they read the novel.**

Costume Designs

As you encounter the three Mrs. W's in the story, create a costume sketch imagining what they would look like. Use descriptions from the text to inform your drawing. What is clearly described in the text and what is left to your imagination? Compare pictures with classmates—how are they similar and different?



A student costume design sketch from New Stage Theatre's production of *A Wrinkle in Time*

In Defense of Chapter Three

During Chapter Three, Calvin comes over to the Murry's house for dinner. Why does L'Engle include this chapter in the book, rather than simply sending the kids off their adventure after Chapter Two? Do you think it is necessary to the rest of the book? Write a persuasive essay explaining whether or not you think this chapter is essential to the rest of the book.

Light and Dark Collage

Light versus Dark is one of the themes in *A Wrinkle in Time*. How are Light and Dark used in imagery and symbolism in our culture? Using pictures from magazines, art samples, fashion, poetry, quotes, idioms or other examples, create a collage of images and words that reflect our interpretations of Light and Dark.

The Tempest

Many allusions are made to Shakespeare's play *The Tempest* throughout *A Wrinkle in Time*. *The Tempest* tells of sailors who are shipwrecked on an island where they discover the banished duke named Prospero, who is also a powerful sorcerer. Also on the island are his daughter Miranda, his servant and the spirit Ariel. Prospero releases Ariel from imprisonment in a tree, only to enslave him. Prospero uses his magic to manipulate the sailors - with hilarious results.

Chart the similarities in plot between *The Tempest* and *A Wrinkle in Time*. Then write a comparison between Prospero and the IT or Ariel and Mr. Murry. Why do you think Madeleine L'Engle made the connection between these two stories?

Allusions are brief but purposeful references, within a literary text, to another person, place, event, or to another work of literature!

"We are such stuff as dreams are made on. Prospero in The Tempest. I do like that play."
- Mrs. Who

Discussion or journal entry prompts

The following questions may be used as writing activities or to spark discussion in class.

1. As the novel opens, we learn that Meg is struggling. She is concerned about both herself and the weather: "It's the weather on top of everything else. On top of me. On top of Meg Murry doing everything wrong." Why does Meg seem so despondent? In what ways does Meg see herself as a mess? Do you think how she feels is how other teens feel about themselves? Have you ever felt like Meg? If so, in what ways are her feelings similar to yours and how do you cope?
2. How are Mrs. Whatsit, Mrs. Who, and Mrs. Which distinguished from one another? Do you have a favorite? If so, who and why?
3. In what ways does Camazotz resemble Meg's neighborhood on Earth? What might make it appealing and a place people would choose? What is it about these similarities that are problematic?
4. What is the significance of the lack of sight among the beast-like inhabitants of Ixchel? What does Meg learn from interacting with creatures that have no eyes? Beyond considering the beasts that cannot see yet are not limited in any way, how does L'Engle make the case that "seeing" can be a very limiting thing for humans? Apply this to our daily lives—how can the ability to see hinder us from true awareness?

During Activities

Special Effects

One of the challenges of presenting *A Wrinkle in Time* as a play is figuring out how to portray the things and events that do not exist. And remember, the theatre is different than the movies—no CGI!

Choose one of the parts of the book below, then describe how you would solve the problem of presenting it on stage. Use words, pictures, or diagrams to explain your idea.

- **Tessering:** How would you create the effect of disappearing from one place and suddenly reappearing in another? Consider this phrase from Chapter Four: “It wasn’t that Calvin wasn’t there and then that he was. It wasn’t that part of him came first and then the rest of him followed, like a hand and then an arm, an eye and then a nose. It was a sort of shimmering, a looking at Calvin through water, through smoke, through fire, and then there he was, solid and reassuring.”
- **Mrs. Whatsit’s Transformation:** How would Mrs. Whatsit transform? Consider this phrase from Chapter Four: “Outwardly Mrs. Whatsit was surely no longer a Mrs. Whatsit. She was a marble white body with powerful flanks, something like a horse, for from the magnificently modeled back sprang a nobly formed torso, arms, and a head resembling a man’s, but a man with a perfection of dignity and virtue, an exaltation of joy such as Meg had never before seen. No, she thought, it’s not like a Greek centaur. Not in the least. From the shoulders slowly a pair of wings unfolded, wings made of rainbows, of light upon water, of poetry.”
- **Ixchel’s Creatures:** How would you portray these creatures? Consider this phrase from Chapter Ten: “They were the same dull gray color as the flowers. If they hadn’t walked upright they would have seemed like animals. They had four arms and far more than five fingers to each hand, and the fingers were not fingers, but long waving tentacles. They had heads, and they had faces. But where the faces of the creatures on Uriel had seemed far more than human faces, these seemed far less. Where the features would normally be there were several indentations, and in place of ears and hair were more tentacles.”

Map the Setting

A Wrinkle in Time introduces readers to imaginary planets and sinister worlds. Have students create a map to chart the incredible journey of Meg, Calvin and Charles Wallaces from Earth to Uriel to the Happy Medium’s Planet to Camazotz to Ixchel and back to the galaxy. Students can list planet descriptions from the book and include them in their maps!

Create a journal prompt or have a class discussion about the Setting.

- How do the different planets and places the children visit add to the story?
- If you could pick another world for the children to travel to, what would it be like? And why?
- Which of the settings did you like the most? If you had the opportunity to move there, would you? Why or why not?



Illustrator Andrew DeGraff created a hand painted map of *A Wrinkle in Time*.

Check it out at the link below!

<https://www.tor.com/2016/02/04/how-does-a-wrinkle-in-time-work-when-its-plotted-on-a-map/>

During Activities

All in Rhythm

All the people on Camazotz fall into the steady rhythmic pulse of the IT. See what it is like to live in the same rhythm as everyone else by trying the rhythm games below.

- **Chaos to Unity:** Everyone in the class will make a rhythm of their own (clapping, tapping, vocal sounds, stomping, etc.) and all will perform their rhythms simultaneously, creating chaos. The group has thirty seconds to unify their rhythms. This should happen gradually, however, so that the group becomes progressively more and more unified. Discuss: *How did you personally decide how to change your rhythm? How do you think the group came to unity - was there a leader or not?*
- **Who is the Leader?:** One student leaves the room. The others form a circle and secretly choose one leader who slowly leads body movements. The first student returns to the room has one minute to try to guess who the leader is. Once students have played a couple rounds of the game, throw a curve ball by assigning no leader at all. Rather the group must try to regulate itself as a whole... but sometimes the guesser still thinks there is a leader! Discuss: *How can the people in the circle keep the identity of the leader secret? What kinds of movements are most successful in this game? What makes a good leader? How can the group stay together with no leader—or can it?*
- **School of Fish:** In a large open space, gather a group of about seven or eight people standing closely together, all facing the same direction. The student that seems to be the most in the front (facing forward) begins to move forward, leading with creative movements. (Use arms, hips, head, high and low levels, fast and slow movements, etc.) The others in the group must follow her lead as closely as possible. Once the leader turns around, another person is most in the front (facing forward) and leadership is seamlessly passed along to the new leader. This experience should look and feel like a school of fish swimming together through the ocean. Discuss: *When is unified movement beautiful and when is it unnerving to you?*

This picture shows the North Korean Military demonstrating their signature “goosestep” marching style. Compare this picture to the Chapter Six in *A Wrinkle in Time*, where the children all bounce the ball at the same time. Write a monologue which describes what one of the soldiers might be thinking at the moment this picture was taken. What might he fear? What might he be proud about? What might be most important to him?



How To March Like the North Korean Military by Leo Hickman, guardian.co.uk. Photograph: Dan Chung for the Guardian

After Activities

Prime Stage Theatre encourages students to reflect on their learning. **The activities below are intended to provide opportunity to synthesize the learning and make personal meaning after they have read the book or attended the performance.**

Surprising Choices

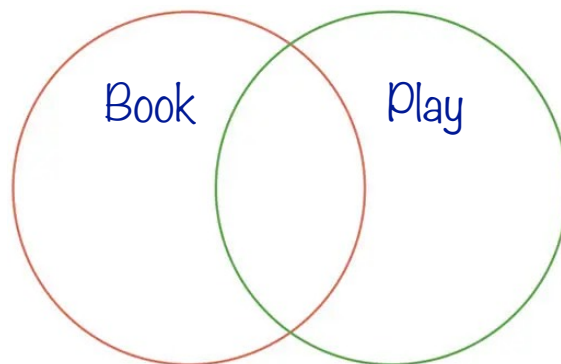
What surprised you about this production by Prime Stage Theatre? Consider the costumes, set design, music, lighting, special effects, acting and directing.

What do you think motivated the production team or actors to make the choice that surprised you? Were they trying to solve a unique problem, create a strong response from the audience, make a creative statement or address some other need? Write a statement describing the surprising choice, explaining why you think it was part of the production and whether or not you thought it was a good choice.

Before and After Venn Diagram

Create a Venn diagram with the class comparing the experiences of reading a book and seeing a performance. Is one better than the other? How does one experience inform or enhance the other?

Variation - Draw two pictures! One showing your experience of reading the book, the other showing your experience of attending the play. How are the pictures the same? How are they different?



Things Have Changed

At the end of the story, much has changed for the characters. Meg has discovered her strengths, Mr. Murry has returned home, Calvin has found a family in which he fits, etc. Consider how these personal changes might affect their behavior and interaction with the community.

Write a short follow-up chapter for the book in which one of the following things happens:

- Mr. Murry and Meg go to the post office together and meet the nosy post office lady.
- As Meg and Charles Wallace come home from school, the bullies call him stupid.
- The boys on the basketball team tease Calvin for hanging out with Meg.

Discussion or journal entries prompts

The following questions may be used as writing activities or to spark discussion in class.

1. What would you say is the main theme of *A Wrinkle in Time*? Do you feel it was intended to teach a moral lesson?
2. Which character do you think made the greatest personal transformation and why?
3. Do you think the playwright makes a judgment about government or politics? What evidence can you find?
4. Why do you think Charles Wallace trusts the Mrs. W's? Even though the three ladies are so odd, why do you think the children trust them?
5. Discuss the role of religion in *A Wrinkle in Time*. Do you feel it L'Engle was trying to make a religious statement through this book? Do you think she was trying to make an anti-religious statement?
6. Why must Meg go alone to Camazotz?
7. In your opinion, who is the most courageous character in *A Wrinkle in Time*? Explain your choice.

<https://www.madeleineengle.com/for-educators/wrinkle-in-time-teacher-resources/>

For more activities, resources and lesson plans you can visit the Resources for Teachers page on Madeleine L'Engle's website.

<https://www.madeleineengle.com/for-educators/wrinkle-in-time-teacher-resources/>

Improvisation and Theater Games for the Classroom

Actors have to think fast on stage and trust each other to remember lines and hit their marks. Try these fun acting games and activities teach valuable theatre skills while allowing students to have fun, build confidence, stretch their imagination and grow as an ensemble.

8 Count Shake Down

1. Count 1-8 while shaking your left hand then right hand then left foot, then right foot.

If you have a group of people, it works best to stand in a circle.

Left hand shake - "1,2,3,4,5,6,7,8" Right hand shake - "1,2,3,4,5,6,7,8"

Left foot shake- "1,2,3,4,5,6,7,8" Right foot shake- "1,2,3,4,5,6,7,8"

2. You do the sequence again but this time count up to 7.
3. You repeat this decreasing every time.
4. On the last set of 1 you jump up and shout out "shake down!"

Zip, Zap, Zop

Zip, Zap, Zop is about focus and energy. As students pass the energy across the circle (in the form of a Zip, a Zap, or a Zop), they make eye contact with the person they send the energy to, and work together to keep the rhythm going. The activity also provides an opportunity to explore pace, specificity of choice, "energy" and sequence. Invite students to stand in a circle. Ask the group to repeat the words "Zip, Zap, Zop" three or four times, all together. Introduce the activity: Imagine that I have a bolt of energy in my hands.

To start the game, I will send the bolt out of energy out of my body with a strong forward motion straight to someone else in the circle (use hands, body, eyes, and voice to make contact across the circle) and say, "Zip." Explain that the next person takes the energy and passes it immediately to someone else saying "Zap." That person passes it on to another participant with a "Zop." The game continues and the "Zip, Zap, Zop" sequence is repeated as the energy moves around the circle. Encourage all plays to use their whole body to send energy and to make eye contact. They can send the energy to whomever they want but the goal is to include all players. Practice the game. If there is a mistake, encourage students to simply resume playing without discussion.

The group challenge is to go very quickly and stay consistent in rhythm; if students struggle, pause the game, discuss strategy and try again.

Two-Headed Monster

A simple game that helps students work together and be creative at the same time.

1. Ask two student volunteer to take the stage and link arms.
2. They are now a Two-Headed Monster. As a Two-Headed Monster, they talk in one-word turns, keeping the same personality.
4. Ask the class for a suggestion of an "object" or "place".
5. The monster must tell a story about that object or place, making it up as they go along.
6. After the monster has finished the story. Students may ask the monster questions.

Encourage the students to tell a story that has a beginning, middle and end.

Encourage the students to make a strong physical and character choice for their monster.

The "two-headed monster" can be used within any other improv activity.

Research shows that using games in teaching can help increase student participation, foster social and emotional learning, and motivate students to take risks!



Suggested Reading List from Shaler North Hills Library

If this play has piqued your interest, why not check out a book or movie and explore more? Your public libraries have many online resources you can access from home through online services Libby, Hoopla, or Flipster! Check your library's website for help in getting started.

The Wrinkle in Time Quintet (which follows the Murry Family)

A Wind in the Door

A Swiftly Tilting Planet

Many Waters

An Acceptable Time (published much later but referring to the Murry Family)

Read-Alike Fiction for Young Adults

Fortunately, the Milk by Neil Gaiman

Mysterious Benedict Society by Trenton Stewart (series)

The Dark is Rising by Susan Cooper (series)

The Secret Explorers and the Comet Collision by S.J. King (series)

Explorer Academy: The Nebula Secret by Trudi Trueit (National Geographic series)

Nonfiction for Young People

Solar System by the Numbers by Steve Jenkins

Super Space Encyclopedia (Smithsonian)

Dr. Mae Jemison: Brave Rocketeer by Heather Alexander (biography)

Read-Alike Fiction For Adults

Dooms-day Book by Connie Willis

The Fifteen Lives of Harry August by Claire North

Parable of the Sower by Octavia Butler

Every Heart a Doorway by Seanan McGuire

The Time Traveler's Wife by Audrey Niffenegger

Nonfiction For Adults

The Future of Humanity: Our Destiny in the Universe by Michio Kaku

Hidden Figures: the Story of the African-American Women Who Helped Win the Space Race by Margot Shetterly

The Space Barons: Elon Musk, Jeff Bezos, and the Quest to Colonize the Cosmos by Christian Davenport

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Please go to our website: www.primestage.com to find this form and send it back directly online!

Or you can mail it to us at: Prime Stage Theatre P.O. Box 99446 Pittsburgh, PA 15233.

THE RESOURCE GUIDE TEACHER EVALUATION FORM

Prime Stage constantly assesses the work provided by our education department. Your feedback is vital to our ongoing need for funding for this program. Please fill out the following forms and mail or email them to the address given below. Thank you.

YOUR NAME _____

NAME OF SCHOOL _____

EMAIL ADDRESS _____

Which part(s) of this experience you find most helpful for you and your students?

Was the guide useful to you?

Which part(s) did you find most helpful?

How can we improve the theatrical for the future?