



MOUNTAIN
THEATRE COMPANY

A WRINKLE IN TIME

SHOW GUIDE

DEVELOPED BY

Lindsay Garner Hostetler
www.mountaintheatre.com



WELCOME TO MTC



Welcome Educators, Parents, and Audiences of all ages!

Mountain Theatre company is thrilled to grow both our Theatre For Young Audiences (TYA) and Community Outreach initiatives with this new Show Guide resource series. We can't wait to share the magic of live theater with you at the historic Highlands Playhouse!

This Show Guide will assist you in preparing for your trip to the Playhouse and is designed especially for enhancing the experience of attending an MTC production. Our goal is to provide a valuable resource for the production you attend, as well as an educational tool for your classroom, home, or simply a conversation over dessert after the show.

Parents and educators, we look forward to working with you this year and learning how we can serve you and our youth community best. Thank you for your tremendous work in nurturing our young audiences and theatre advocates of tomorrow!

Enjoy the show!

Scott Daniel
Executive Artistic Director

Lindsay Garner Hostetler
Director of Marketing & Outreach

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**KNOW
BEFORE THE
SHOW**

THEATRE IS A TEAM SPORT!

It takes a lot of people to make a play happen on stage!

The **Playwright** writes the script. Sometimes it is from an original idea and sometimes it is adapted from a book or story. The Playwright decides what the characters say and gives the designers guidelines on how the play should look.



The **Director** creates the vision for the production and works closely with the actors, costume, set, and lighting designers to make sure everyone tells the same story.



The **Actors** use their bodies and voices to bring the playwright's words and the director's ideas to life on the stage.

The **Designers** imagine and create the lights, scenery, props, costumes, and sound that will compliment and complete the director's vision.

The **Stage Manager** assists the director during rehearsals by recording their instructions and making sure the actors and designers understand these ideas. The Stage Manager then runs the show during each performance by calling cues for lights and sound.



The **Stage Crew** builds the set, props, and costumes according to the designer's plans. The Stage Crew sets the stage with props and furniture, assists the actors with costume changes, and operates sound, lighting, and stage machinery during each performance.

The **Front of House Staff & Volunteers** welcome you to the theater, take your tickets, help you find your seat and answer any question you may have on the day of performance.

The Theater is where it all takes place. Mountain Theatre Company is the only professional theater company in a 50 mile radius of Highlands, NC, reaching students and audiences in Macon, Jackson, Rabun, and Transylvania counties.

YOUR ROLE IN THE PLAY

The audience has the most important part in the play! Without the audience, live theatre wouldn't exist. You are an active participant in the play, and actors on stage are affected by your energy and responses. Every performance of a play is a little bit different depending on the audience, and the quality of the performance depends as much on you as it does on the professionals on stage and behind the scenes. The actors see you just as much as you see them! Every laugh, snuffle, and gasp the audience makes affects the way the actor plays the scene. We want you to stay engaged and react to the story as it is happening!



Watching live theatre is not like watching tv at home. You can't rewind the video if you miss a moment or pause the scene for a bathroom break. You can't turn up the volume of the scene if someone is talking behind you or distracting from the moment.

Listen and watch intently. Laugh and cheer when it feels appropriate. Gasp if you're frightened or cry if something makes you feel sad. Keep in mind that the audience will have older and younger people mixed together in the audience, and they may react in different ways than you. That's ok! Respect the differences in the reactions you may hear around you.

When do we clap?

Applause is appropriate at the end of scenes, the end of music numbers, and of course at the end of the show! Applause is how an audience shows appreciation to the performers on stage when they see something they like.

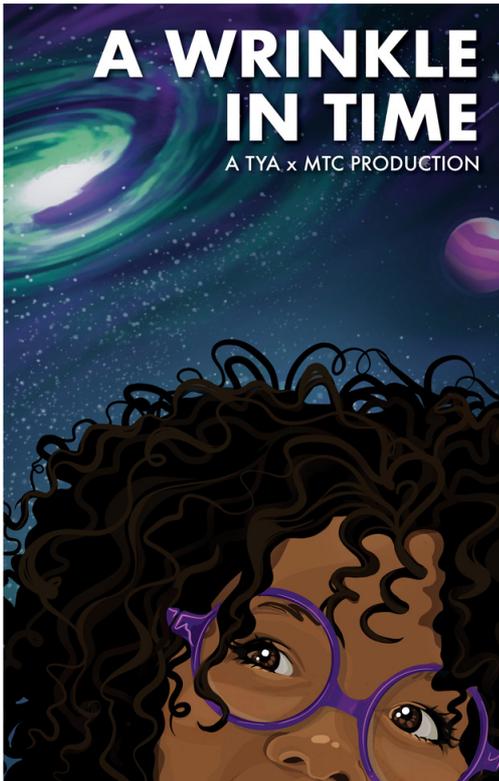
Here are some other tips to help you and your group be top notch audience members!

- Please turn off all cell phones. And **NO TEXTING!**
- Please stay in your seat. Use the bathroom before the show begins and stay in your seat unless there is an emergency.



ABOUT THE SHOW

SYNOPSIS OF THE PLAY



A Wrinkle in Time in 30 seconds...

It was a dark and stormy night. Meg Murry, an awkward teenager, is 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. 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 with wings. She shows them the evil force, a dark shadow called The Black Thing, which is overcome by a star sacrificing its light in battle. Mrs. Whatsit, Mrs. Who, and Mrs. Which inform them that Earth has been in battle against The Black Thing for centuries, and Mr. Murry is being held prisoner on a planet that has succumbed to this darkness.

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 giant disembodied brain 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. He begins to robotically 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 mysterious planet called Ixchel, leaving Charles Wallace behind. Meg is seriously injured during this trip as Mr. Murry had to tesser them through The Black Thing to leave the planet of Camazotz.

On Ixchel, Meg is cared for by a foreboding creature whom she names Aunt Beast. Mrs. Whatsit finds them and tells 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. Who, and Mrs. Which look down on 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.

Adapted from a synopsis from Prime Stage Theatre



ABOUT THE WRITERS



Madeleine L'Engle

Author of the novel, *A Wrinkle in Time*

Born on November 29, 1918, in New York City, Madeleine was the only child of two artists — her father, Charles, was a journalist, novelist, and playwright, and her mother, also named Madeleine, a pianist.

Madeleine's earliest and most formative memory was being awakened from sleep and carried out to the beach on a clear, cloudless night. The expansive dark sky, the bright stars, and the sound of the waves offered a glimpse of glory, a revelation of creation and its bounty. This first glimpse of the enormity and depth of the universe would contribute to Madeleine's understanding that science and God are not at odds — a radical

and, to some, even blasphemous assertion that would appear as a theme in several of her novels, including *A Wrinkle in Time*.

As a child, Madeleine spent hours alone in her bedroom, where she read, wrote, and dreamed. She began writing as soon as she could hold a pencil, and when she had finished all the books on her bookshelf, she composed her own stories and poems.

When Madeleine was 12, her parents moved to Europe and abruptly deposited her at the Chatelard School in Switzerland, an elite all-girls boarding school where she felt abandoned, alienated, and shattered by the loss of privacy. Surrounded by cliquish and petty peers, under the watchful eyes of school matrons, Madeleine was forced to develop a new skill: an impenetrable “force field of silence” that she could inhabit like a magical cloak. “Within that force field, I could go on writing my stories and my poems and dreaming my dreams,” she said in an interview decades later.

Three years later, Madeleine and her parents moved back to the United States and, just shy of her 15th birthday, Madeleine was sent away to yet another boarding school: Ashley Hall, in Charleston, South Carolina. But unlike at Chatelard, she quickly settled in and found her niche, though making friends remained a challenge. Joining the drama club, she discovered both a love for performing and an interest in playwriting.

Madeleine's high school years were shaken by two deaths – the first, of her grandmother, and then, more traumatically, her father's. In the fall of 1936, shortly before her 18th birthday, Charles fell gravely ill with pneumonia. News of his hospitalization was dispatched to Ashley Hall and she was summoned to Jacksonville to say goodbye. He died before she arrived. An absent or distant father would become a theme in many of her novels, most famously in *A Wrinkle in Time*.

Madeleine went on to attend Smith College, where in 1941 she earned a B.A. in English. Newly graduated, she moved back to New York City and began a 6 year career in the theatre. On Broadway and on tour, she made good use of her many hours in the wings and backstage by summoning that "force field of silence" to write a first novel — *The Small Rain* — in snatches of time between scenes.

It was in a Broadway production of *The Cherry Orchard* that Madeleine met the actor Hugh Franklin, who would become her husband in 1946. They began a family and moved to an old farmhouse in Goshen, CT.

Madeleine wrote *A Wrinkle in Time*, so different from anything that she had written before – so different from anything that anybody had written before – after a period of doubt. Madeleine discovered a new vision of the Divine in an unlikely place – physics. She read the work of Albert Einstein, Max Planck, and Werner Heisenberg. She was reminded of her glimpse of glory as a child being shown the night sky. In their writings she saw a reverence for the beauty and laws of the universe and for the ever unfolding understanding of it.

A Wrinkle in Time incorporates themes that had been percolating in her diaries for years, from reflections on personal "faults" to Einstein's writings on relativity. Around the tesseract Madeleine constructed an unconventional family living in a conventional town, a girl whose teachers underestimated her, a father who was gone too soon, and an evil that ruled by convincing people that being different was the problem. And the tesseract connected that family and that girl to an entire universe of unimaginable creatures all connected to one powerful source of Light.

But *A Wrinkle in Time* would not be published for another two years. Editors didn't think it would sell. Madeleine and the book she believed to be her masterpiece received some 25 to 40 rejections. Finally, *A Wrinkle in Time* was published in 1962.

A Wrinkle in Time went on to win the prestigious 1963 Newbery medal and has sold over 16 million copies in more than 30 languages, and counting.

With that, Madeleine L'Engle became one of few authors to experience enduring literary superstardom during their lifetime, and one of even fewer to live long enough — another 44 years — to see their book take root in the culture, changing the lives of generations of readers and transforming the landscape of possibility for women writers of science fiction and female protagonists. Meg Murry would become an enduring and universal symbol of adolescent angst and girl power — one of the most cherished and iconic characters in American fiction. Millions of lonely young people have felt empowered. I can fight the darkness. I am not alone.

She went on to write more than 60 books across multiple genres.

She died on September 8, 2007 in Litchfield, Connecticut.

Adapted from a biography from: <https://www.madeleinelengle.com/>



John Glore Playwright of this stage adaptation of *A Wrinkle in Time*

John Glore is an award-winning playwright whose work for young audiences includes *Wind of a Thousand Tales*, *Folktales Too*, *Rhubarb Jam*, *The Day After Evermore* and adaptations of *The Stinky Cheese Man and Other Fairly Stupid Tales*, by Jon Scieszka and Lane Smith, *The Night Fairy*, by Laura Amy Schlitz, *Flora & Ulysses*, by Kate DiCamillo and *Dory Fantasmagory* by Abby Hanlon. His adaptation of Madeleine L'Engle's *A Wrinkle in Time* debuted at South Coast Repertory in 2010 and has since moved on to dozens of productions nationwide. He was the associate artistic director of Tony Award-Winning South Coast Repertory in Southern California, where he worked for 31 years to help plan and implement the artistic and literary work of the company. He served as

co-director of SCR's Pacific Playwrights Festival and oversaw the programming of the company's Theatre for Young Audiences series, to which he contributed numerous plays. His plays for adults include *On the Jump*, *The Company of Heaven*, *Preludes and Fugues* and *City Sky* (a scenario for a dance piece). With the performance trio Culture Clash he has co-authored adaptations of two plays by Aristophanes, *The Birds* and *Peace*. His work has been produced at South Coast Repertory, Arena Stage, Berkeley Rep, Actors Theatre of Louisville, The Children's Theatre Company, the Coterie, the Getty Villa and many other theaters nationwide and internationally. He received a 2000 Playwrights Fellowship from the California Arts Council and has occasionally taught playwriting and related subjects at UCLA and Pomona College.



NOTES FROM THE DIRECTOR



“And the light shineth in darkness; and the darkness comprehended it not.”
John 1:5

The best children’s books, and children’s theatre for that matter, are the pieces that do not ignore the fact that children know darkness. They know of darkness in the world. They know of darkness in themselves. Just as adults, children are learning to fight the

Darkness, both external and internal. The best art created for children allows them to find their own internal light and plants the desire and the confidence to share that light in the world.

Darkness thrives when we feel alone, isolated, and separate. The things that remind us we are all more alike than we are different, that the differences we do have make the tapestry of humanity richer and more colorful, and that our ability to love can always outshine our ability to hate...these are things that bind us together and bring us back into the light. Love lives in the light. And the more often we can all seek to live our days in the light, the less alone we will be.

Theatre is the greatest weapon in my arsenal to fight the Darkness. Madeleine L’Engle described a star as “explosive material, capable of stirring up fresh life endlessly.” Every production I have ever directed has been an attempt to embody that idea. With this one in particular, I hope to send out a flood of light into a darkening world. If every child and every adult who watches this play can take a piece of that light back to their corners of the world, perhaps the light will grow and grow and the Darkness will comprehend it not.



CHARACTERS IN THE PLAY

Meg Murry:

Meg feels out of place in her town, her school, and even in her own family. In her own eyes she is ugly, stupid, and overly-emotional. Her big feelings cause her to act out around others, only making things worse. She wishes that her father would return so that everything will return to normal and all her problems will be solved. But in the end, she learns that she will have to solve her problems on her own and must find the self-assurance to save her family.

Charles Wallace:

A genius with a keen sense of intuition about others, Charles Wallace is a remarkable little boy in every sense. Although he possesses an astounding intellect, he realizes that playing dumb is sometimes safer, so he doesn't speak and endures the taunts of the townspeople. Charles Wallace's ability to tap into others' minds and feelings combined with his need to know everything causes him to fall into the mesmerizing trap of IT.

Calvin O'Keefe:

Although Calvin appears to have it all — good looks, athletic ability, popularity — he feels out of place among his own family members. It is with the Murry family that Calvin first feels a sense of belonging. Calvin's gift of communication tells us that words can be a powerful weapon.

Mrs. Whatsit:

The mystery contained within Mrs. Whatsit's name is demonstrated in her many forms. During her first entrance, she is bundled in mismatched clothes. Later, Mrs. Whatsit transforms into an entirely different form altogether — a majestic winged creature — and we learn that she was once a star. Yet, she seems to be the most human of the three Mrs. W's and she demonstrates that keeping a sense of humor is an important part of fighting evil.

Mrs. Who:

Mrs. Who reminds us that the battle of good vs. evil is an ongoing endeavor which has stretched across all times and cultures. Mrs. Who gives Meg her glasses as a gift on Camazotz, which suggests Meg's ability to see what the others cannot and reinforces the idea that Meg's faults are actually sources of power.

Mrs. Which:

Mrs. Which is the clear leader of the three Mrs. W's, yet for all her power, she struggles to materialize physically and can only be seen as a glowing ball of light. She has a hard time remembering human needs. Yet, she demonstrates clear leadership skills and focus of the great task at hand which makes the children know they can trust Mrs. Which implicitly.

Man With Red Eyes:

Although he first appears to be the bad guy in the story, the Man With Red Eyes is simply a mouthpiece through which IT communicates. He tries to win the kids over by explaining that he is only there to save them from grief and pain, if only they'd just give in. But Meg comes to understand that suffering is part of freedom.

Aunt Beast:

The kids are initially shocked by the unfamiliar and grotesque body of Aunt Beast. But Meg soon learns that appearances can be deceiving and develops a close friendship with the kind creature she names Aunt Beast. Aunt Beast recognizes and values Calvin's power for communication and understanding.

IT:

Embodied in a giant brain, IT strives to control all others and force them into a uniform existence. But this shape leaves IT heartless and Meg defeats IT's power through her unwavering love. IT teaches us that reason without compassion and individuality leads to devastating results.

Mr. Murry:

Meg pictures her father as a superhero who will come to her rescue. But Mr. Murry is slow to understand what has happened to Charles Wallace and Meg realizes that he is simply a regular man with faults. Despite his sincere desire to help her, Meg realizes that she must depend on herself.

Mrs. Murry:

Mrs. Murry is a brilliant scientist while also a loving and nurturing mother. Meg aspires to have her mother's strength of spirit in the face of adversity. Mrs. Murry displays grace and humor even in difficult situations.



CLASSROOM ACTIVITIES

TIME IS A MACARONI!

Adapted from *A Wrinkle in Time Study Guide* by New Stage Theatre.

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."

Recreate the bedsheet analogy with your students.

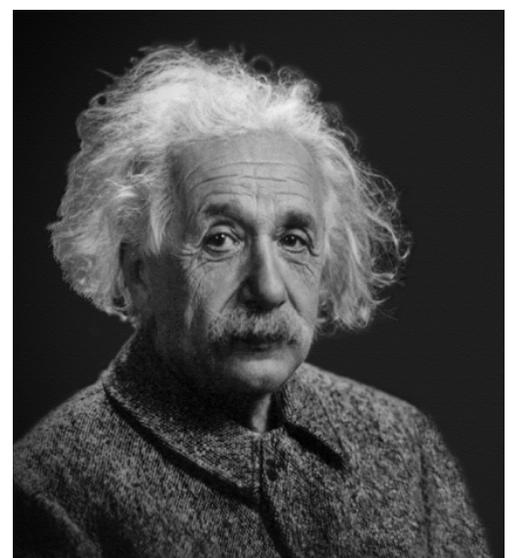
You will need:

A flat bedsheet

A tennis ball

A bowling ball or other larger heavy ball

Once the class has completed the activity, have students draw or write a description of their concepts of time travel



A NEW STORY—COMBINING LITERARY GENRES

Language Arts Student Worksheet

Adapted from: Scholastic Book Files A Reading Guide to "A Wrinkle in Time™", by Manuela Soares, 2003. www.scholastic.net/kids/home-work/pdfs/A_Wrinkle_in_Time.pdf, Read, Write, Think, Definition of Science Fiction, 2005. www.readwritethink.org/files/resources/lesson.../SciFiDefinition.pdf, Robert Sweetland, <http://www.hurttel.net/rsweetland/literature/genre/index.html>

A WRINKLE IN TIME combines elements of science fiction and fantasy.

SCIENCE FICTION is a genre of fiction in which the stories often tell about science and technology of the future. Science fiction has a relationship with the principles of science—these stories involve laws or theories of science. Science fiction texts also include a human element, explaining what effect new discoveries will have on us in the future. Science fiction texts are often set in the future, in space, on a different world, or in a different universe or dimension.

FANTASY is a genre of fiction in which the stories are often placed in imaginary worlds or universes. Many times, animals and other imaginary creatures possess human qualities and can speak to other animals and creatures. Furthermore, many characters have special or magical powers and utilize scientific principles not yet discovered. A major theme in fantasy stories is the struggle between good versus evil.

List some qualities of A WRINKLE IN TIME that categorize the story as Science Fiction:

1. _____
2. _____
3. _____

List some qualities of A WRINKLE IN TIME that categorize the story as Fantasy:

1. _____
2. _____
3. _____

One question Madeleine L'Engle is asked a lot is why she began the book with the words "It was a dark and stormy night...." According to L'Engle, the phrase "a dark and stormy night" is one that is used to start lots of scary stories. Those words let you know the story is going to incite some fear!

Using your knowledge of Science Fiction and Fantasy genres, start a story of your own that incorporates elements of both genres...and begins with the phrase "It was a dark and stormy night."

It was a dark and stormy night... _____

BELIEF IN ONESELF

Social Emotional WEInEss Student Worksheet

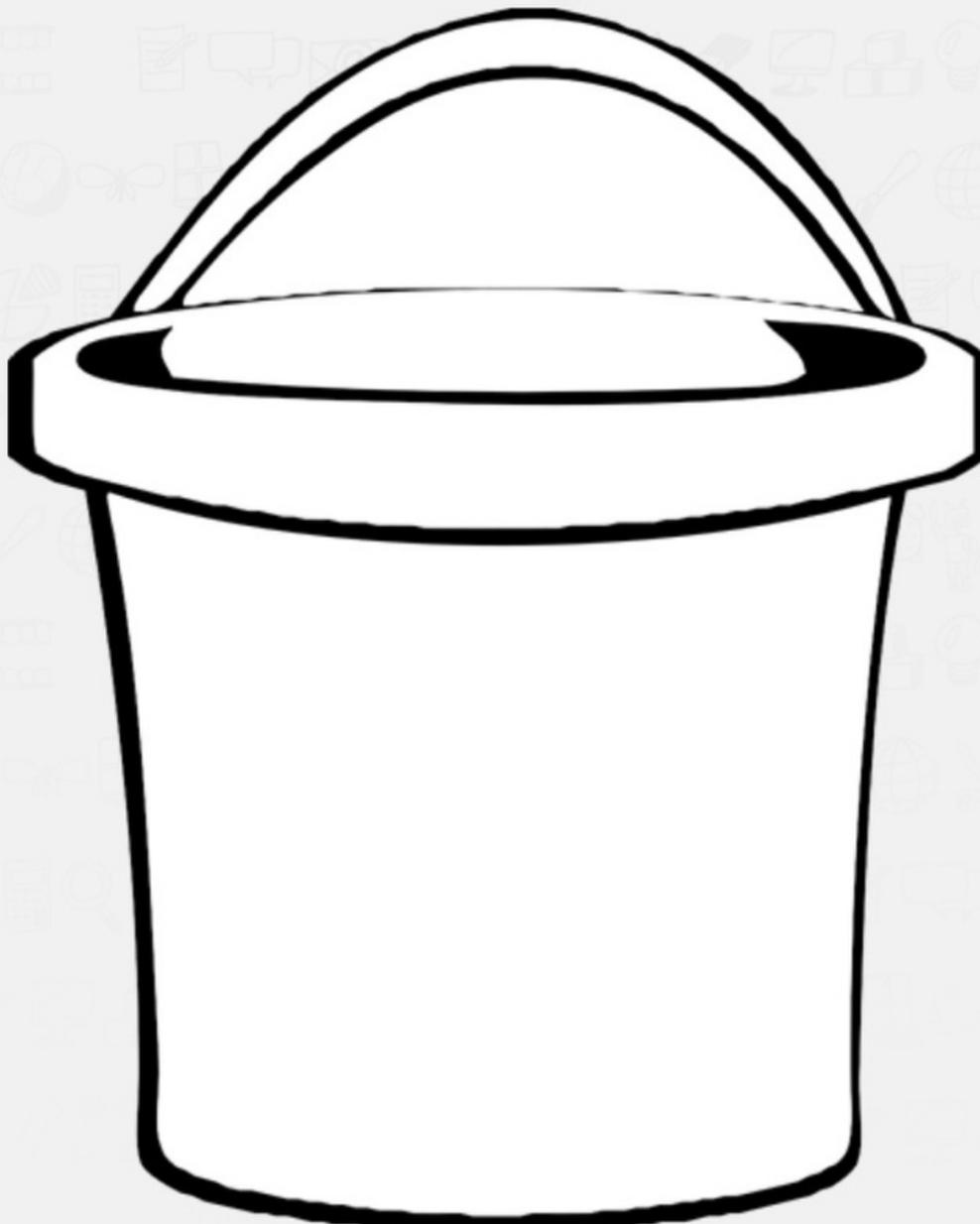
Adapted from: Copyright Elkind+Sweet Communications / Live Wire Media. Reprinted by permission. Copied from www.GoodCharacter.com.

Meg finally realizes that if she wants to save Charles Wallace from IT, she has to let go of other people's hands and do it herself. And once she sets her mind to it, she succeed! Meg discovers that she had the potential to stand on her own two feet all along... all she needed was to believe in herself.

Self-esteem can be compared to a full bucket of water. Whenever we develop negative beliefs about ourselves, our bucket forms a hole and our self-esteem drips out.

On the outside of your bucket, list examples of things you or others do or say that cause holes in your self-esteem bucket.

On the inside of your bucket, come up with a list of things you can do to protect, raise, or reinforce your self-esteem bucket. See if you can make your list on the inside of your bucket bigger than the list on the outside of your bucket!





STUDENT EVALUATION OF THE PLAY

A WRINKLE IN TIME

Name: _____ Grade: _____

School: _____

What was your overall reaction to the play?

What was your reaction to the production values of the play (costumes, scenery, acting, etc.)?

What was your favorite part of the play?

Did you learn anything from this production? If so, what?

Please list other comments and observations?

Please help Mountain Theatre Company by sharing your thoughts with us!

Return this form to:

Lindsay Garner Hostetler/ Director of Marketing & Outreach/Mountain Theatre Company/ PO
Box 896/ Highlands, NC 28741 or lindsay@mountaintheatre.com



TEACHER EVALUATION OF THE PLAY

A WRINKLE IN TIME

Name: _____ Grade Level: _____

School: _____

What is your overall reaction to the production?

How do you feel about the production values of the performance (costumes, set, performers, etc?)

How did your students react to the production?

Please comment on the educational value of the program.

What is your overall reaction to the question and answer (talk-back) session?

How did you hear about this educational performance?

Please list other comments and observations.

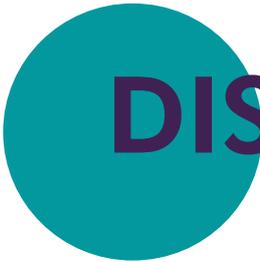
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Box 896/ Highlands, NC 28741 or lindsay@mountaintheatre.com



DISCUSSION TOPICS



DISCUSSION TOPICS

Themes of *A Wrinkle in Time*

A Wrinkle in Time contains many themes which are perfect for discussion. Some of the play's prominent themes are listed below. Use these themes and prompts to spark discussion in your classroom.

Good vs. Evil

- The play suggests a never-ending battle between the forces of Light and Dark.
- What other books, movies, or plays also explore this theme?

Appearances:

- Many characters in the play have deceiving appearances. Charles Wallace looks the same when under IT's control, but is not the same inside. Aunt Beast appears frightening and strange at first, but proves to be loving and compassionate.
- Meg worries that her awkward appearance isolates her from the rest of her peers. But she learns that her differences are her strengths, and what lies within is beautiful and powerful.

Love:

- How is love shown in *A Wrinkle in Time*? There is the love between Mr. and Mrs. Murry and their children. There is the love Meg and her little brother Charles Wallace feel for each other. There is also the love between Calvin and Meg. Love is a very powerful force in this story. It is the love of Aunt Beast and the Mrs. W's, as well as her parents, that helps Meg rescue Charles Wallace. And it is Charles Wallace's love for Meg that allows him to escape IT.

Faith:

- Faith is accepting things without understanding them completely. It's not always possible to understand everything; some things just have to be taken on faith.
- Mrs. Murry believe that Mr. Murry will come home without any reason to believe it. That is an example of faith.
- Every time the children tesser they put their faith in the three Mrs. W's to guide them.
- What other examples of faith can you find in the play?

Fear:

- When Meg admits she is scared, Mrs. Whatsit tells her that "only a fool wouldn't be afraid." Meg learns that bravery means moving through fear, not avoiding it.



DISCUSSION QUESTIONS

1. What was your favorite scene in the play? Why?
2. How did the play make you feel?
3. Which character do you identify with the most? Why?
4. Think about the charms Mrs. Whatsit gives each of the children before leaving them on Camazotz. To Calvin she enhances his strength of communication. She tells Charles Wallace to hold tightly to his innocence. And to Meg, she gives her faults. How do each of these help the children in their journey?
5. When Charles Wallace is under the control of IT, he states that "differences make problems" and "no one trusts anyone who's different." Are those statements true? Would the world be better if people didn't have differences?
6. Why do you think the roles of Mother and Aunt Beast are played by the same actor?
7. Mrs. Whatsit says that she doesn't blame Mr. Murry for "being suspicious and frightened." How do people act when they feel suspicious and frightened? Why is Mrs. Whatsit so quick to forgive his behavior when he feels this way?
8. Mrs. Who says that "the power of Darkness can never be destroyed, but it can sometimes be defeated." What do you think that means?
9. Think about the fact that the Mrs. W's used to be stars. Why do you think the author wrote these characters to be former stars? What does this mean?
10. Mrs. Whatsit and the children name some of Earth's greatest fighters against the Darkness. They name Jesus, Mohammad, Da Vinci, Newton, Gandhi, Madam Curie, Shakespeare, Joan of Arc, and Martin Luther King, Jr. Why do you think each of these people are named as our planet's greatest fighters of the Darkness? Who else would you add to that list?
11. Mrs. Whatsit warns Charles Wallace to beware of pride and arrogance? How does his pride hurt him in the story?
12. Why is Meg so disappointed in her father once she rescues him from his imprisonment?
13. We learn that Calvin's great gift is a strength of communication. He excels at language and literature. How does this help him in the story?
14. What is so evil about IT?