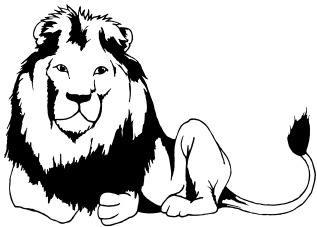


Expanding the Classroom



From the story by
C.S. Lewis
Adapted by
Le Glanché du Rand

Produced by special arrangement
with THE DRAMATIC PUBLISHING
COMPANY of Woodstock, Illinois



RUTH ECKERD HALL
RICHARD B. BAUMGARDNER CENTER FOR THE PERFORMING ARTS



Eckerd Theater Company

presents

The Lion, the Witch and the Wardrobe

About the Show

The Lion, the Witch and the Wardrobe

ETC actors re-create all the magic, adventure, and life and death struggles of the original in this delightful retelling of the classic C.S. Lewis tale of the triumph of good over evil! Meet Lucy, Peter, Mr. Tumnus, the White Witch, Aslan the Great Lion, and all the characters of Narnia in this innovative two-person story-theater adaptation. The focus here is on fun, great storytelling and the unlimited world of the imagination.

Eckerd Theater Company

Eckerd Theater Company (ETC) is a touring company of professional artists, educators and administrators under the umbrella of The Marcia P. Hoffman Performing Arts Institute, the education center for Ruth Eckerd Hall at the Richard B. Baumgardner Center for the Performing Arts in Clearwater, FL. ETC seeks to provide the finest in performance and arts education experiences to family audiences of all ages. Since its inception in 1988, Eckerd Theater Company has performed for more than one million young people and their families throughout the state of Florida and in venues as far north as Canada and as far west as the Mississippi River.

From eight local performances of its first production in 1988 through 125 performances in the 2010-2011 season, ETC has been a proud ambassador of Ruth Eckerd Hall, creating professional productions of original works, adaptations of classic literature, and the finest published scripts for the theater. ETC productions entertain while they explore such themes as diversity, multiculturalism, self-worth, loyalty and tolerance.

ETC began touring the state of Florida in 1991. National touring began in 1993. Since 1996, the Company has been on the Florida Arts on Tour roster, a state program providing funds to allow productions to travel to remote and underserved parts of the state.

In 1998, Julia Flood took the reins as ETC Artistic Director. In 1999, a State of Florida Challenge Grant provided funds for The Florida Project, a collaborative process bringing national and Florida theater artists and educators together to develop a new theater-for-young-audiences piece about the South. ETC has been featured in showcases at both the Southern Arts Exchange (now Performing Arts Exchange), and at annual IPAY conferences (International Performing Arts for Youth).

Since February 2003, Eckerd Theater Company has made its home in the 182-seat Murray Studio Theater in The Marcia P. Hoffman Performing Arts Institute.

Background Information

C.S. Lewis

Clive Staples Lewis, known to his friends as “Jack,” was born in Belfast, Northern Ireland on November 29, 1898. When he was seven, his family moved to “Little Lea” on the outskirts of Belfast. His mother died when Jack was just ten years old.

After developing respiratory difficulties, Lewis transferred from the school near his home to Cherbourg House, a prep school in Malvern, England, a health resort specializing in lung ailments. He later attended University College in Oxford. He enlisted in the army during World War I and received officer’s training at Keble College, Oxford. From there he was assigned to the 3rd Battalion, Somerset Light Infantry, and sent to the Somme Valley in France on his 19th birthday. He was wounded during the Battle of Arras on April 15, 1918 and was eventually discharged (after returning to duty in October) in December 1918. His friend and roommate “Paddy” Moore was less fortunate and was killed in 1918.

C.S. Lewis’ first published work (other than in school magazines) was *Death in Battle*, which appeared in the February 1919 issue of *Reveille*. After the war, Lewis returned to college to study Greek and Latin literature, philosophy, history and English. His essay *Optimism* won the Chancellor’s English Essay Prize in May 1921.

After a year teaching philosophy at University College, Lewis taught English language and literature at Magdalene College in Cambridge for 29 years.

The influence of friends who were fellow writers was important in Lewis’ life. In 1933, he founded a group called “The Inklings” that met regularly for 16 years either at Jack’s place at Magdalene College or at The Eagle and Child pub. Among those in the group who exchanged story ideas were Lewis’ brother Warnie, J.R.R. Tolkien, Hugo Dyson, Charles Williams, Dr. Robert Havard, Owen Barfield and Weville Cogill.

Among the works for which C.S. Lewis is known are the volume on 16th century literature of the *Oxford History of English Literature* and *The Allegory of Love* (which examined medieval tradition and received the Gollancz Memorial Prize for Literature), the *Screwtape Letters* published by *The Guardian*, and his *Space Trilogy* (*Out of the Silent Planet*, *Perelandra* and *That Hideous Strength*). Lewis also gave a number of 15-minute talks on radio, including the series *Right and Wrong*, *What Christians Believe* and *Christian Behavior*.

It was not until 1950 (when Lewis was 52 years old) that *The Lion, the Witch and the Wardrobe* was published. The idea had come to Lewis long before, when evacuated children came to stay with him in the country near Oxford in 1939 in anticipation of bombing of major cities. At that time, thinking back to a picture that had been in his mind since he was about sixteen, a **faun** carrying an umbrella and packages in a snowy wood, Lewis decided to try to create a story from this image. The four children were transformed into Lucy, Peter, Edmund and Susan Pevensie. The idea for Aslan came from several dreams of lions after work on the story had begun. Once Aslan was introduced as a character, the entire story began to fall into place. Although Lewis had no children of his own, he dedicated *The Lion, the Witch and the Wardrobe* to Lucy Barfield, his goddaughter and the daughter of Owen Barfield, one of The Inklings.

Lewis **deftly** created Narnia, a magical fantasy world with interesting characters. Although Tolkien was not impressed with the story, Lewis’ former student Roger Lancelyn Green was, so Lewis proceeded to finish it. Because there were so many animal characters, he sought an **illustrator** expert in both human and animal drawings, choosing Pauline Baynes. Her detailed illustrations greatly enhance the Narnia stories.

And thus C.S. Lewis found a new calling as a children’s literature author, the talent for which he is now best known. *The Lion, the Witch and the Wardrobe* was followed by *Prince Caspian*, *Voyage of the Dawn Treader*, *The Silver Chair*, *The Horse and His Boy*, *The Magician’s Nephew* and *The Last Battle*. Together, they make up *The Chronicles of Narnia*, one of the most beloved series of fantasies ever written. Lewis drew on his interest in **myths, legends** and fairy tales, including stories his childhood nurse had told. The **wardrobe** derives from the memory of an old wardrobe he recalled from his youth. In Lewis’ story, Professor Kirke had the wardrobe made from the wood of a tree which had grown from the core of an apple from Narnia. Thus, it provides a logical passageway to Narnia for the children.

Just a week shy of his 65th birthday, Lewis died at his home (The Kilns) on November 22, 1963, the same day Aldous Huxley died and President John F. Kennedy was assassinated.

Information courtesy of www.cslewis.org/resources/chronocsl.html, <http://cslewis.drzeus.net/bio/>, http://en.wikipedia.org/wiki/The_Lion,_the_Witch_and_the_Wardrobe, [http://en.wikipedia.org/wiki/Narnia_\(world\)](http://en.wikipedia.org/wiki/Narnia_(world)), www.harpercollinschildrens.com/kids/gamesandcontests/features/princecaspian/csl.asp

Background Information

The Effects of War and Evacuation on Children in Britain and Elsewhere

All wars lead to the **displacement** of many people. During World War II, the British government was concerned that anticipated bombing of major cities would endanger civilians. In an effort to provide a safer environment for children, the government undertook a massive evacuation plan, mostly by train, moving 1.9 million children from the cities to the country, where the children were placed with families. Evacuation, dubbed "Operation Pied Piper," began on September 1, 1939. It was not **compulsory**, and some parents chose to keep their children with them. Despite massive evacuation efforts, ten percent of civilian deaths in London during the **Blitz** were children.

The wealthy were able to make their own arrangements, sending children from private schools to manor houses in the country or to relatives. The less **affluent** gathered at railway stations and had no idea where they might be sent. They were given a stamped postcard to send to their parents once they knew their new address. "Host" families sometimes had a chance to look the children over and take their pick, so the more **disheveled** and less healthy were last to find homes. A billeting officer was in charge of organizing placement of evacuees. Sometimes siblings were separated from each other. School classes were not always kept together. Some country towns received many more children than expected, for example, Anglesey had to accommodate 2,468 children instead of the expected 625. Education was continued in churches, pubs, or any other available space. Children were subject to rationing, had to learn to use gas masks, and had to adapt to living in an unfamiliar place with strangers. Cultural clashes were inevitable. City children had an undeservedly poor reputation among many people in the country. Although extensive studies on the effects of all of these factors on children have not been pursued, the impact was clearly significant.

Because the expected bombing of cities did not come at first, by January of 1940, about 60% of evacuated children returned home to their parents. City schools, however, frequently did not reopen. Because most fathers were fighting the war and many mothers were working in factories, children were often left unsupervised during the day, leading inevitably to problems. Some families took their children to safer open areas at night to avoid city bombing during the Blitz.

A second evacuation took place in June 1940 after the Germans invaded France. More left in September of 1940 when the Blitz began and London was subject to heavy bombing.

Despite the fact that a degree of normalcy returned to London and other cities by late 1941, casualties among both children and adults and the stress of attack resumed in 1944 when the Germans began launching attacks with V1 and V2 rockets. Once again, many women, children, elderly and disabled were evacuated from London. Some left for the first time, for others, it was a second or third evacuation.

Because the British government wanted to preserve an image of the British as strong and courageous in adversity and as victors of the war, little was done to deal with the **psychological** problems resulting from displacement and wartime experiences. Emphasis was placed primarily on the return of fathers to their families after the war. People were expected to maintain a "stiff upper lip."

The last of the evacuees did not return to their homes until about six months or more after the end of the war. Prior to March 1946, further invasion of Britain was still feared.

War's effects on children were by no means limited to Great Britain. Many children in Europe were forced to live under extremely brutal occupation, and Poland, the Netherlands, Belgium, France and others suffered massive bombing just as England did. Toward the end of the war, Germany was recruiting younger and younger soldiers, exposing boys to the horrors of war. Thousands of children perished at Hiroshima and Nagasaki, and thousands more died as a result of the Holocaust. Mentally challenged German children were actually the first victims of experimental gas chambers and Joseph Mengele chose children as subjects for many of the medical experiments at Auschwitz.

During the evacuation of British children, it was observed that those from the cities were shorter and thinner than their country counterparts. Infections were also more prevalent among city children. Poor nutrition and inadequate housing contributed to these conditions. After the war, awareness of these problems resulted in an expanded government role in providing medical care and economic support to citizens, offering national health insurance and other benefits.

Information courtesy of www.historylearningsite.co.uk/children_and_world_war_two.htm, www.historylearningsite.co.uk/evacuation.htm and www.woodlands-junior.kent.sch.uk/Homework/war/evacuation.htm

Vocabulary

Show Related

Addiction—the state of being enslaved to a habit or practice or to something that is psychologically or physically habit-forming, as narcotics, to such an extent that its cessation causes severe trauma, e.g. Edmund became enslaved to Turkish Delight

Affluent—having an abundance of wealth, property, or other material goods; prosperous; rich

Ailment—a physical disorder or illness, esp. of a minor or chronic nature

Blitz—an intensive aerial bombing; an overwhelming all-out attack, esp. a swift ground attack using armored units and air support

Chronicle—a history; chronological record of events

Compulsory—required; mandatory; obligatory

Deftly—dexterously; nimbly; skillfully; cleverly

Disheveled—hanging loosely or in disorder; unkempt; untidy; sloppy

Displacement—the act of compelling a person or persons to leave home, country, etc.

Faun—*Class. Myth.* one of a class of rural deities represented as men with the ears, horns, tail, and later also the hind legs of a goat

Legend—a nonhistorical or unverifiable story handed down by tradition from earlier times and popularly accepted as historical

Medieval—of, pertaining to, characteristic of, or in the style of the Middle Ages

Myth—a traditional or legendary story, usually concerning some being, hero or event, with or without factual basis or natural explanation, esp. one concerned with deities or demigods and explaining a practice, rite or phenomenon of nature

Psychological—pertaining to the mind or to mental phenomena or to psychology

Wardrobe—a piece of furniture for holding clothes, usually a tall, upright case fitted with hooks, shelves, etc.

Art Form Related

Allegory—a representation of an abstract or spiritual meaning through concrete or material forms; figurative treatment of one subject under the guise of another; a symbolical narrative; *The Lion, the Witch and the Wardrobe* is an excellent story and also a good example of an allegory with allusions to religion

Allusion—a passing or casual reference; an incidental mention of something, either directly or by implication; e.g., the mirror on the wardrobe alludes to Lewis Carroll's *Through the Looking Glass*

Fantasy—imagination, esp. when extravagant and unrestrained; the forming of mental images, esp. wondrous or strange fancies; imaginative conceptualizing

Foil—a person, thing or literary character that makes another seem better by contrast, e.g., the Witch as compared to Aslan

Foreshadowing—to show or indicate beforehand, for example when an author subtly suggests a future event

Illustrator—an artist who creates pictures, drawings or other artwork intended for explanation, elucidation, or adornment, as for a book or magazine

Paradox—a statement or proposition that seems self-contradictory or absurd but in reality expresses a possible truth; a person, thing, or situation exhibiting an apparently contradictory nature; e.g., Aslan is both good and terrible

Personification—the attribution of a personal nature or character to inanimate objects or abstract notions, esp. as a rhetorical figure; a character portrayal or representation in a dramatic or literary work

Protagonist—the leading character, hero, or heroine of a drama or other literary work

Simile—a figure of speech in which two unlike things are explicitly compared, as in “she is like a rose,” “like” or “as” are frequently used in similes

Symbolism—the practice of representing things by symbols (something used for or regarded as representing something else), or of investing things with a symbolic meaning or character

Definitions and information courtesy of *The Random House Dictionary of the English Language* and www2.scholastic.com/browse/collateral.jsp?id=1336_type=Book_typed=761&print=1

Expanding the Classroom through Discussion

Pre-Performance Discussion Questions

1. What stories in books or movies are you familiar with that create fantasy worlds (e.g., *Lord of the Rings*, *Harry Potter*, *Alice's Adventures in Wonderland*, *Shrek*, etc.)? What do you like or dislike about these fantasy worlds? Compare these stories and the worlds in which the stories take place.
2. If you were to turn one of your favorite books into a play, which book would it be and how many actors do you think you would need? Could one person play more than one part?
3. Why do you think authors like C.S. Lewis create fantasy worlds? Why don't they place their stories in the real world? What can they achieve by creating a fantasy world that could not be accomplished in a real-life setting?
4. Based on the title *The Lion, the Witch and the Wardrobe*, what sort of story do you think this will be? What might it be about?
5. Even stories that don't take place in fantasy worlds have elements that are "real" and some that are imagined. Can you name a few examples of imagined portions of stories you know?

Post-Performance Discussion Questions

1. Think about the effect of visual images vs. the imagination. If you have seen *Harry Potter* movies or other movies featuring fantasy worlds and special effects, compare the impact of seeing these special effects with the impact and freedom of using your own imagination to create mental pictures when reading a book or seeing a play such as Eckerd Theater Company's *The Lion, the Witch and the Wardrobe*. Which can create more powerful images in your mind? Which is more satisfying? Why?
2. Is it scarier to see a frightening scene or to see, for example, a door ajar, with lighting and sound or music suggesting the event that is taking place behind the door although you cannot see the details of the scene itself? Why do you think one is scarier than the other?
3. Why do you think Edmund was fooled by the Witch at first? Is it sometimes difficult to know who is trustworthy and who is not, particularly when one is dealing with strangers (e.g., Mr. Tumnus, the Witch, Mr. Beaver, Aslan)?
4. What is different about the Turkish Delight the Witch gives Edmund? Why does Edmund constantly want more of it and why doesn't it satisfy his appetite? How is it different from the hot chocolate and cookies Mr. Tumnus gave Lucy? Why is Edmund willing to betray his siblings in order to get more Turkish Delight?
5. How did the Witch intimidate people? What did she do to her enemies? Why? What was she trying to prevent from happening?
6. How did Edmund prove that he was really not so bad after all? Why was it important for him to do this? How did his actions affect Lucy and Peter?

Teacher Guided Activities

The Power of Collaboration

In 1933, C. S. Lewis invited some of his friends to join a writers' group called The Inklings. Sometimes they met in Lewis' quarters at the university, and sometimes at a pub called The Eagle and Child, fondly referred to locally as "The Bird and Baby." Among the members were Lewis' brother Warnie, J. R. R. Tolkien, Hugo Dyson, Charles Williams, Dr. Robert Havard, Owen Barfield, Weville Coghill and others. They would share ideas about what they were writing and comment on each other's work.

It is often helpful to get ideas from other people. Sometimes they think of things we don't, or they see things from a different perspective that might be interesting or useful.

As a group, discuss some of the students' favorite scenes in *The Lion, the Witch and the Wardrobe*. What scenes might have transpired differently? As a class, choose a scene from this or another well-known story or fairy tale. Ask students to create an alternate version with different action and/or characters and a different outcome. Ask each student to write down some ideas, describing the new scene in detail. The plot and/or the characters may be changed in any way they wish. Encourage students to be creative and use their imaginations.

Next, divide students into groups of three or four. Have each group work together, sharing the ideas they have written down, collaborating to select characters, descriptions, details, action, etc. Ask each group to decide on a joint version of its new scene for the selected story. Encourage students to use and identify literary devices. Have each group choose one member to write down the group's new scene and someone to read it to the class. It may be written as a narrative or with dialogue.

Ask each group to share its new scene with the class.

Which scenes were most imaginative? Which scenes had the most descriptive detail? Have students vote for their favorite scene. Did collaboration work to help generate better scenes than the individual ideas the students thought about first? Why or why not? How did the group's ideas change during discussion? Were the final versions based on one person's ideas or were they a combination of everyone's ideas?

Language Arts: Literature and Literary Analysis, Writing, Communication;
Social Studies: History and Biography;
Theatre: Creation and Communication



Pen Pals for Peace

Ask students what they think it would be like to be a student in a country at war. Life for children like those who came to live with C.S. Lewis during World War II was not always easy. For the children of war today, life also holds many challenges. One good way to better understand the difficulties is by communicating directly with those involved. Visit http://www.worldwide.edu/travel_planner/pen_pals.html for suggested sites for finding student pen pals or www.mylanguageexchange.com/Pen-pals/Country/Afghanistan.asp to find pen pals in Afghanistan. Students may either pick a real pen pal or write a letter to an "imaginary" pen pal in Afghanistan (or another country at war). On a map, have students locate the home country/countries of their pen pals. What questions would students wish to ask Afghan or other students about their lives, their school, their interests? What would they like to tell foreign students about their own town, home, interests, families, pets, favorite sports and school? Have students read their letters aloud to the class. If actual pen pals are chosen, letters from the foreign students can also be read to the class when received.

Foreign Languages: Culture, Comparisons; Language Arts: Writing, Communication; Social Studies: Geography

The Marcia P. Hoffman Performing Arts Institute, All Rights Reserved 2011

Teacher Guided Activities

Making a Difference to the Children of War

One person can achieve great things. Sometimes one person can inspire many others to take action. As the famous American anthropologist Margaret Mead said, "Never doubt that a small group of thoughtful, committed citizens can change the world. Indeed, it is the only thing that ever has."

Like the displaced children of Britain during World War II, the children of Afghanistan have had their world turned upside down as a result of war. **Senior Master Sgt. Rex Temple**, a member of the U.S. Air Force serving in Afghanistan, saw the needs of schoolchildren there and decided to help. This Tampa, FL airman began his fourth and last tour in the Middle East in May 2009. Inspired by an eight-year-old Afghan boy, SMSgt. Temple and some of his colleagues began a school supply drive to help the local school. SMSgt. Temple believes education can be an effective tool against terrorism. He emailed his wife at home and asked her to send school supplies because the Afghan kids wanted pens more than they wanted candy. He then got permission from the military to start a school supply drive. Temple saw what he believes is an opportunity for people in the U.S. to combat the Taliban with non-lethal means. The Taliban blow up schools, so attending school puts children at risk, but education offers students an opportunity to make a life for themselves without relying on the Taliban for support. Inspired by SMSgt. Temple's efforts, many people have contributed school supplies to the children of Afghanistan.

Eglantyne Jebb was disturbed that children in Austria and Eastern Europe were dying of hunger following World War I. She was moved to found the **Save the Children Fund**, despite the fact that many in England thought she shouldn't be helping "children of the enemy." She began her work supplying food to children in Austria. She was also instrumental in establishing children's rights, providing protection now included in the laws of almost every country in the world. In 1928, the year she died, Eglantyne said, "Mankind as a whole is responsible for the world as a whole, and the people of every race should unite to get rid of such evils as child slavery, premature marriage, child labour and neglect and starvation of children." Save the Children USA continues this mission in 35 countries and works with partner agencies in an additional 31 countries, serving 64 million children in the U.S. and abroad.

Motivated by Mother Teresa after seeing a documentary at school about Mother Teresa's work in Calcutta, India, **Moira Kelly**, founder and Executive Director of the **Children First Foundation**, works independently to bring sick and injured children from war-torn countries to Australia for needed surgeries and medical attention. Ms. Kelly worked with Mother Teresa and with aid agencies in Bosnia and Romania. In Albania, she began working on her own to help children of a nation embroiled in war at that time. Moira's philosophy is: "Wherever there is the greatest evil, the greatest good can be achieved."

Doctors Without Borders (Médecins Sans Frontières) was founded in France in 1971 by a group of doctors and journalists. It provides assistance to people in more than 60 countries who are threatened by violence, neglect or catastrophe, primarily due to armed conflict, epidemics, malnutrition, natural disasters or inadequate health care. The organization was honored with the Nobel Peace Prize in 1999. Independent and neutral, Doctors Without Borders brings quality medical care to people regardless of race, religion or political affiliation. It speaks out to make the world aware of crises, calls for an international response to genocide, and solicits aid in cases such as the cholera epidemic in Haiti. More than 200 aid workers from the U.S. completed close to 300 projects in 2009. In 2010, 340 U.S.-based workers were sent on more than 435 assignments. Doctors Without Borders maintains 19 offices around the world, including one in New York City.

YOU can make a difference. As a class, pick a project. Support SMSgt. Rex Temple's school supply drive (see <http://afghanistanmylasttour.com/school-supplies-for-afghan-children/> or www.wusf.usf.edu/news/specialreport/afghanistan_my_last_tour), Save the Children, Doctors Without Borders, or pick your own project. Brainstorm with your class to think of something you can all do to help. You can change the lives of children suffering in the midst of war. In the process, you and your students will become better global citizens and will help make the world a better place.

Information courtesy of: www.quotationspage.com/quote/33522.html, www.wusf.usf.edu/wusf-fm/news/News_Detail_TVlk.cfm?ID=1474, http://australiansatwork.com.au/rage/rage_he9-10.php, www.savethechildren.net/alliance/about_us/history.html, www.doctorswithoutborders.org/aboutus/



Eckerd Theater Company

The Marcia P. Hoffman Performing Arts Institute
1111 McMullen Booth Road, Clearwater, FL 33759-3219

www.eckerdtheatercompany.com

Additional Resources

Ask your school or local librarian for help in locating these books for you and your students!

The Chronicles of Narnia
by C.S. Lewis

Harry Potter Schoolbooks: Fantastic Beasts and Where to Find Them/Quidditch Through the Ages
by J.K. Rowling

The Tales of Beedle the Bard
by J.K. Rowling

The Magical Worlds of Harry Potter
by David Colbert

Check out these Internet sites for additional information!

http://thelionscall.com/articles/brief_history_part_1.cfm

www.teachervision.fen.com/reading/activity/2430.html

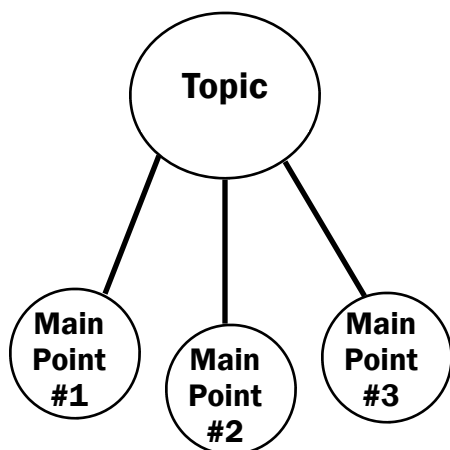
www.easyfunschool.com/article1932.html

www.mylanguageexchange.com/Pen-pals/Country/Afghanistan.asp

Writing Connections

When the children were in Narnia, it seemed as though much time passed, but when they returned to their life with the professor, only a few minutes had gone by. Have you ever experienced a situation where time seemed to go either much faster or much slower than normal? If you have, write about that experience. Why do you suppose that happened? If you have not had that sort of experience, make up a situation in which the passage of time becomes distorted.

Helpful Hints



Language Arts: Writing

Paragraph #1—Introduction: In the first sentence, introduce your topic. In the next three sentences, state what your three major points are (one in each sentence). Finally, write a concluding sentence.

Paragraph #2—In the first sentence, tell what your first major point is. Then, in the body of this paragraph, give lots of good details about your first major point. Finally, write a concluding sentence.

Paragraph #3—In the first sentence, tell what your second major point is. Then, in the body of this paragraph, give lots of good details about your second major point. Finally, write a concluding sentence.

Paragraph #4—In the first sentence, tell what your third major point is. Then, in the body of this paragraph, give lots of good details about your third major point. Finally, write a concluding sentence.

Paragraph #5—Conclusion: Restate what you wrote in your first paragraph.

We want to hear from YOU! Write to us at The Marcia P. Hoffman Performing Arts Institute at Ruth Eckerd Hall, 1111 McMullen Booth Road, Clearwater, FL 33759

Support for Ruth Eckerd Hall is provided in part through the Florida Department of State Division of Cultural Affairs, the Florida Council on Arts and Culture, the National Endowment for the Arts, Pinellas County Cultural Affairs Cultural Tourism Grant Program, the City of Clearwater, the Bank of America Foundation, the Doyle Family Foundation and the Leading Ladies of Ruth Eckerd Hall. The Marcia P. Hoffman Performing Arts Institute and the Eckerd Theater Company are supported in part by Bank of America, the Broward County Student Enrichment in the Arts (SEAS), South Arts, The St. Petersburg Times Fund, Inc., Publix Super Markets Charities, Inc., Verizon Foundation, the Pinellas Community Foundation, Eckerd Family Foundation, The Wachovia Wells Fargo Foundation, New England Foundation for the Arts and The MetLife Foundation.

The Marcia P. Hoffman Performing Arts Institute, All Rights Reserved 2011

Student Guide Curriculum Concepts

Page 1—Language Arts: Writing; Theatre: Aesthetic and Critical Analysis
Page 2—Language Arts: Reading, Writing; Social Studies: History and Biography
Page 3—Foreign Languages: Culture, Comparisons; Health Education: Literacy, Responsible Behavior, Advocate and Appreciate Healthy Living; Language Arts: Reading, Writing; Social Studies: History and Biography, Geography
Page 4—Language Arts: Reading; Mathematics: Measurement
Page 5—Language Arts: Writing; Visual Arts: Skills and Techniques