



DENVER CENTER FOR THE  
PERFORMING ARTS  
Theatre Company

# INSIDE OUT

A STUDY GUIDE FOR EDUCATORS



# THE SECRET GARDEN SYNOPSIS

"We're neither pure nor wise nor good,  
We'll do the best we know.  
We'll build our house and chop our wood  
And make our garden grow."

*Candide*, the musical.  
Bernstein, Wilbur, Hellman et al.

The year is 1911. Young Mary Lennox awakes one morning in her home in the British colony in Bombay, to find herself orphaned during a cholera outbreak. Mary is sent to England to live with her uncle Archibald in the ancestral Misselthwaite Manor in North Yorkshire. Mrs. Medlock, the housekeeper, accompanies Mary to the manor, her new home, where the girl briefly meets her uncle, but is told by Mrs. Medlock that he is still in mourning for his wife, Lily, who died ten years ago, and that he frequently travels, and is gone from the house. Mary Lennox is not a good-hearted, put-upon creature, cut from the same cloth as Oliver Twist or Jane Eyre -- rather she is spoiled, homely, mean and sometimes violent. Once at Misselthwaite, she must learn that she will no longer be waited on and catered to as she was in India.

Mary is left to her own devices, but she is a resourceful and inquisitive girl and soon makes two exciting discoveries: first, she finds on the manor grounds a large overgrown walled garden, the favorite of her dead aunt Lily, but locked up since her demise. A curious girl, she'd love to see the garden but she can't find the key to the sturdy gate. Next, she learns that her cousin Colin lives in the house; he is a sickly boy who has been told by his doctor that he must remain bedridden and stay out of sunlight. Mary discovers Colin's existence when she hears him crying in the night, and begins to befriend him. Then, when Mary becomes determined to get into the locked garden, Ben Weatherstaff, a groundskeeper, climbs the garden wall and opens the door for Mary. Later, a robin shows Mary where the lost key to the garden gate is hidden. She can now go into the garden whenever she likes.

In the garden, Mary is soon befriended by Dickon, the kindly young brother of Martha the cook; Mary, with Dickon's help, sets out to restore the garden to its former beauty. The two of them then decide that Colin must see the garden, a decision that will change many lives, including that of her uncle Archibald.



**DENVER CENTER** FOR THE  
PERFORMING ARTS  
Theatre Company

## INSIDE OUT

Use of study guide materials for publication requires permission from the Marketing Department of the Denver Center for the Performing Arts.

Chad Henry ..... Editor  
Sally Gass ..... Contributing Writer  
David Saphier ..... Education Contributor

## DENVERCENTER.ORG

Administration 303.893.4000  
Box Office 303.893.4100

### SEASON SPONSORS



LARIMER SQUARE

**Daniel L.  
RITCHIE**

THE DENVER POST  
COMMUNITY



### THE SECRET GARDEN

Book and Lyrics by **Marsha Norman**

Music by **Lucy Simon**

Based on the novel by **Frances Hodgson Burnett**

Directed by **Jenn Thompson**

#### Producing Partners:

Isabelle Clark and Diana & Mike Kinsey

#### Additional Education Partners:

Mary & Barry Berlin, Colorado Creative Industries, Corley Family Fund, Fine Arts Foundation, Keith & Kathie Finger, Alan & Katie Fox, Margot & Allan Frank, Thomas D. Lookabaugh Foundation, Murray BMW of Denver, Robert & Judi Newman/Newman Family Foundation, Robert & Carole Slosky Fund for Education, Walter S. Rosenberry III Charitable Trust, The Salah Foundation, Transamerica, June Travis, United Airlines, Tina Walls, Westin Downtown Denver, U.S. Bank

**APR 21 – MAY 28**  
STAGE THEATRE

# THE COMPOSER

Lucy Simon, the composer of the musical *The Secret Garden*, was born in New York City, to Richard L. Simon, co-founder of Simon and Schuster publishers. Her mother Andrea was a civil rights activist and singer. Her older sister Joanna is an opera singer, her younger brother Peter is a photographer, and her other sister is Carly Simon, the award-winning pop singer, with whom Lucy sang in a duo act in the 1960's and recorded folk and folk rock songs.

Lucy made her Broadway debut as composer for *The Secret Garden*, for which she was nominated in

1991 for a Tony Award for Best Original Score and a Drama Desk Award for Outstanding Musical. She also wrote songs for the Off-Broadway show *A . . . My Name is Alice*. She composed the music for a musical version of *Doctor Zhivago* with lyrics by Michael Kone, Amy Powers and book writer Michael Weller. The musical had its premiere at the La Jolla Playhouse in San Diego, California in 2006 and then went on to Sydney, Melbourne and Brisbane, Australia in 2011. It opened on Broadway in 2015, and closed after just 23 performances.

# THE PLAYWRIGHT

Marsha Norman was born in Louisville, Kentucky, the oldest of four children. As a child, she read and played the piano. She later began attending productions by the newly founded Actor's Theatre of Louisville. She received a bachelor's degree from Agnes Scott College and a master's degree from the University of Louisville. She worked as a journalist for *The Louisville Times*, and also wrote for Kentucky Educational Television. Norman's first play, *Getting Out*, was produced at the Actors Theatre of Louisville and then off-Broadway in 1977. The success of the play encouraged Ms. Norman to move to New York, where she continued to write for the Louisville theatre. Her play *Circus Valentine* was produced at the Humana Festival in 1979. Her next

play, *'night, Mother*, proved to be her best-known work, given its Broadway success and its star-powered film version starring Sissy Spacek and Anne Bancroft. The play, which dealt with suicide, won the Pulitzer Prize for Drama and the Drama Desk Award.

Norman wrote the book and lyrics for *The Secret Garden*, and won the Tony Award for Best Book of a Musical in 1991. Her work in musical theatre continued with the book and lyrics for the musical *The Red Shoes* in 1993 and the libretto for the musical *The Color Purple*, which opened on Broadway in 2005 and received a Tony nomination for the Best Book of a Musical. She has written for movies and television and is currently co-chair of the playwriting department at the Julliard School.

# THE AUTHOR OF THE NOVEL

Francis Hodgson Burnett was born in Manchester, England in 1849, the middle of five children. Her father died when she was three years old, and when she was 15, her mother moved the whole family to Knoxville, Tennessee to be near her uncle's family. To help her family with money matters, Francis began writing stories which were published in *Godey's Lady's Book*, *Scribner's Monthly* and *Harper's Bazaar*. Her efforts helped her family move into a better house in Knoxville.

In 1873, after a year's visit to England, Francis married her childhood neighbor, Swan Burnett. Their first son Lionel was born the following year and a second son, Vivien, was born not long after. At this point, Francis was supporting the whole family by her writing. Her first book, *That Lass o' Lowries*, was published in 1877 to good reviews. After meeting Louisa May Alcott and children's magazine editor Mary Mapes Dodge, Francis decided to concentrate on children's fiction. It was in Dodge's magazine that she published a serialization of her novel *Little Lord Fauntleroy* in 1884.

Francis' oldest son, Lionel, died in London in 1890 from tuberculosis. Francis was grief-stricken by his

death, and she turned from her Protestant faith to follow Christian Science and Spiritualism. Her shift of religions had effects not only on Francis' personal life but on her writing as well. *The Secret Garden* has strong Christian Science influences.

In 1898, Francis divorced Swan Burnett and moved permanently to a house in England called Great Maytham Hall; the large gardens became an inspiration for *The Secret Garden*. After an illness and recovery in America, Francis returned to England in 1904. It was here that she wrote *The Secret Garden* in 1904, followed by *A Little Princess* in 1905.

Francis returned to the United States in 1907 and settled on Long Island where she would live the rest of her life. *The Secret Garden* was published in 1911. While it was well-received, the book was not as popular as some of her other works. The author died in 1924 at the age of 74. *The Secret Garden* has never been out of print since its first edition, and in addition to the musical, has been adapted for stage, screen and television.

[http://en.Wikipedia.org/wiki/Lucy\\_Simon](http://en.Wikipedia.org/wiki/Lucy_Simon)

<http://en.Wikipedia.org/wiki/Marsha-Norman>

[www.bard.org/studyguide/thesecretgarden](http://www.bard.org/studyguide/thesecretgarden)



# YORKSHIRE AND THE MOORS

One of the greenest areas in England, Yorkshire has huge regions of unspoiled land, predominately moors or walled pastureland grazed by sheep or cattle. Moors are tracts of land with very acidic soil (frequently peat bogs), covered with grasses and with heather, a low-growing shrub that blooms a vivid purple in late summer. Moors are in high rainfall areas with usually no tall vegetation, where birds and small animals are common. Because many moor areas are very remote, communities there tend to be not only close-knit but also relatively self-sustaining.

'Melancholy', 'rugged', 'lonely' and 'windswept' are words often used to describe the moors of England's North York that catch and hold the imagination. Even when the area is blooming with heather and wildflowers in summer, the sense of mystery and isolation is ever present. The views are only occasionally

broken by a farm, a village or an historic abbey.

In Chapter three of the novel *The Secret Garden*, the moors are seen through Mary's and Mrs. Medlock's eyes. As they travel over the moors to Misselthwaite Manor by night, Mary can see nothing but darkness, but hears a low rushing sound that sounds like the sea. It is the wind rising and making a wild moan as it crosses the plateaus. Mrs. Medlock explains that they are crossing the moors now, which "isn't fields nor mountains, but miles and miles of wild land that nothing grows on but heather and gorse and broom, and nothing lives on it but wild ponies and sheep." <sup>1</sup> But the Cravens live there, too.

1. Hodgson, p. 23.

[www.bard.org/study/guide/the-secret-garden](http://www.bard.org/study/guide/the-secret-garden).

<http://travelings.usatoday.com/travel/english-moors-108480.html>

<http://www.authorama.com/secret-garden.html>

# BRITISH COLONIALISM IN INDIA

"First they ignore you, then they laugh at you. Then they fight you, then you win."

—Mahatma Gandhi

The history of the British domination of India began in 1600 when Queen Elizabeth I granted a royal charter to the British East India Company to carry on trade with the East. By the mid-1600s the Company had established trading posts in major Indian cities such as Bombay, Calcutta and Madras. The British then established a territorial foothold in India when the company-funded soldiers defeated the Nawab of Bengal at the Battle of Plassey in 1757. Bengal became a British protectorate under the East India Company. In 1858 the rule of the British East India Company was transferred to Queen Victoria who was proclaimed "Empress of India."

Known as the "Raj"(the rule), the British occupied present day India, Pakistan, Bangladesh, Lower Burma, Upper Burma, Somaliland and Singapore. Known as "the Jewel in the Crown" these colonies became a source of great wealth for Great Britain. England built railways, transport and communication systems that helped knit India into a whole. But Britain left democratic values at home and began a policy of "divide and rule." The British seized rich territory by playing one Indian ruler against another. The British stressed what they saw as differences between religious communities, particularly the Hindus and Muslims, arguing that their presence prevented a blood bath. Various governor-generals launched operations to acquire territories over the period of their authority. In addition, Britain adopted a policy called 'the doctrine of lapse' which permitted them to annex princely states when a ruler died without naming an heir.

The expansion by the British in India brought about the first rebellion for independence by Indians in 1857. The causes of the rebellion were many, but the most important ones were: that the doctrine of lapse was an affront to both Indian religious and secular

traditions; the British annexation of land that had provided revenue to Indian citizens; that greed for land by middle-class British merchants was galling to Indians of rank; the justice system was unfair to Indian citizens; the economic policies of Great Britain had resulted in most of India's gold being shipped to England, and India's best cotton was sent to Britain to be manufactured into expensive clothing while garments shipped back to India to be purchased by the natives were cheap and shoddy.

The results of the rebellion were punishing to the Indians. Many Indian emperors were exiled and a number of cultural and religious centers were shuttered. London made one concession by creating a department Secretary of State for India. Educated native-born Indians were to take these positions, but native-born English were actually awarded these jobs.

The British attitude in India shifted from moderate openness to insularity and racism, even against those with a comparable background and achievement. British families lived in enclaves some distance from Indian settlements. Private clubs where the British gathered for social affairs became symbols of exclusivity and snobbery that refused to disappear even when the British left India. A series of famines in India which were probably caused by drought were blamed on English economic policies.

Francis Hodgson Burnett had her own view of this imperialism. "The drive toward distant lands distances men from domestic values most closely associated with women and undermines English attachment to home and homeland." <sup>1</sup>

1. Horne and Sanders, p. 138.

[http://www.bbc.co.uk/history/thebritishempire/seapower/eastindia\\_o1.html](http://www.bbc.co.uk/history/thebritishempire/seapower/eastindia_o1.html)

[http://www.newworldencyclopedia.org/entry/British\\_Raj](http://www.newworldencyclopedia.org/entry/British_Raj)

<http://www.historyabout.com/colonialism/p/profitting.htm>

James, W. M. *British Raj in India*. Delhi: Indian Discovery Press, 1984.

Horne, Jackie C. and Sanders, Joe Sutcliffe. *Frances Hodgson Burnett's The Secret Garden: a Children's Classic at 100*. London: Scarecrow Pressman, 2001.

# CHOLERA EPIDEMICS IN INDIA

Cholera is a disease that strikes an entire community, not just a single person.

The causative pathogen *Vibrio Cholerae* prevails in the environment and infects humans whenever there is a breakdown in a public health component such as the water supply or the sewer system. The Indian subcontinent is vulnerable to this disease due to its vast coastlines with areas of poor sanitation, unsafe

drinking water, and overcrowding. It has recently been discovered that climatic conditions play a role in the persistence and spread of cholera; heat waves can be a cause. Another difficulty is that the *Vibrio Cholerae* pathogen has mutated and has become resistant to antibiotics.

<http://www.ncbi.nlm.nih.gov/pmc/articles/PMC24831345>

## THE VICTORIAN ERA

“The Victorian era was perhaps the last point in Western history where magic and science were allowed to coexist.”

—Jonathan Auxler, author.

The reign of Queen Victoria (1837-1901) became known as Pax Britannica, even though Great Britain was involved in a conflict almost every year of her reign (the Anglo-Zanzibar War, the Boer War, the Crimean War.) The Empire doubled in size as advancements were made in transportation, science and communication. The early part of the Victorian era coincided with the Belle Epoque in continental Europe, a time that of optimism, prosperity and cultural and technological changes. The morality in England remained steadfast. Sexual propriety, hard work, honesty, thrift, and a sense of responsibility were national values, though kindness and justice did not extend to colonial subjects.

Politics was dominated by two parties, the liberal Whigs and the conservatives Tories. Prominent statesmen included Lord Melbourne, Sir Robert Peel, William Gladstone and long-serving Prime Minister Benjamin Disraeli. The population grew in urban centers as people moved from rural areas to find work in the cities. These migrations did not always prove successful, resulting as often as not in poverty, homelessness and the proliferation of workhouses.

The Great Exhibition of 1851, a kind of world's fair, was a high point in Britain's popular culture, presenting exciting advances in steamship and railroad transportation, and long-distance communications. Marconi demonstrated his innovations in radio transmission technology, and visitors admired the displays of photography. All these marvels took place in the Crystal Palace, a building that became a prototype for modern architecture.

Entertainment was marked by the British enthusiasm for music, dance and drama, and as well, gambling, bandstand concerts and the British music hall became popular.

The Industrial Revolution led to mass consumerism; technological and engineering feats prospered. British railways, steamships, electric telegraphs,

and urban lighting became the best in the world. In science, Charles Darwin led the way when he published *On the Origin of Species*, with his theories on evolution. When Joseph Bazalgette designed the underground sewers of London in 1859, he made the city more sanitary.

It was an important period in English Literature. Charles Dickens wrote books and stories about the problems of the poor, the justice system, and the battle between good and evil. Charlotte and Emily Bronte wrote *Jane Eyre* and *Wuthering Heights*. Oscar Wilde wrote wildly popular plays satirizing British society. Novelist, poet, and journalist Mary Ann Evans, using the pseudonym George Eliot, wrote classic novels such as *Middlemarch*, *Adam Bede* and *The Mill on the Floss*.

There were entrenched social problems. Child labor was in wide use. The poor were hampered by miserable working conditions and inadequate housing. Mutiny was brewing in India. In 1845, the Irish famine began which would become Great Britain's worst human disaster, with starvation and emigration reducing Ireland's population.

The most important events of the Victorian era were:

1837 — Ascension of Queen Victoria to the throne.

1842 — The Mine Act banned women and children from working in coal, iron, lead and tin mines.

1845 — The Irish famine begins. The effect of the famine permanently changed Ireland's demographic and became a rallying point for nationalist sentiment that pervaded British politics for much of the twentieth century.

1848 — Death of around 2000 people a week in a cholera epidemic in London caused by a diseased water pump and a poor sewage system.

1850 — Restoration of the Roman Catholic hierarchy in Britain.

1851 — The Great Exhibition was held in London

at the Crystal Palace with great success and international attention.

1854 — The Crimean War. The United Kingdom declared war on Russia to support France in its dispute with Russia and the Turks.

1857 — The Indian Mutiny was a widespread revolt against the rule of the British East India Company. It was largely quashed within a year, but India came under the direct rule of the British Crown, beginning the period of the British Raj.

1859 — Charles Darwin publishes *On the Origin of Species*.

1875 — Britain purchased Egypt's shares in the Suez Canal as this African country was forced to raise money to pay off its debts.

1882 — British troops began the occupation of Egypt by taking the Suez Canal in order to secure the vital trade route and the passage to India. The country became a protectorate.

1888 — The serial killer known as Jack the Ripper murdered and mutilated five and possibly more prostitutes on the streets of London

1870-1891 — Under the Elementary Education Act of 1870 basic state education became free for every child under the age of 10.

[http://classical.about.com/Victorian\\_era/aja.victorian.htm](http://classical.about.com/Victorian_era/aja.victorian.htm).

[http://www.newencyclopedia.org/Victorian\\_era](http://www.newencyclopedia.org/Victorian_era)

Stewart, Gail B. *Victorian England*. San Diego, CA: Reference Point Press, 2004.

## THEMES IN *THE SECRET GARDEN*

One of the most prominent themes in the book and play is the relationship between good health and nature. The mystical Dickon, who sees goodness in everything, offers kindness and attention to Mary. He tells her that there is a healing power in nature. Mary learns this for herself when she begins tending her "bit of earth" (in the garden); she feels newly alive and transfers her newfound enthusiasm to Colin. The story's message is that those who learn to concentrate on something other than their own sorrows and infirmities can find relief and solace through selflessness and occupation.

Sensibility is another major theme. The characters in *The Secret Garden* struggle between relying on their own common sense versus following the sometimes erroneous accepted wisdom of the day. For example, Uncle Neville espouses drugs and isolation for Colin versus Martha's wholehearted belief in nature and its remedies of sunshine, wholesome food, and rest.

The play's major characters must overcome trauma in their lives to become healthy and productive. Mary loses her parents to cholera and must move from India to England, a strange place (to Mary) with stranger relatives. Archibald is still dealing with the death of his wife ten years earlier. Colin is hampered by disability and isolation. Mary demonstrates resilience when her mind and interests are turned to the positive and creative influence of the garden. The healing power of human companionship is illustrated by the warm and supportive relationships between Mary and Dickon, and Martha and Mary.

Alienation is a major theme. Mary is alienated from her parents and her life in India. Her uncle Archibald alienates himself from family and society

by traveling from place to place looking for solace. Colin is isolated by illness and doctor's orders.

Francis Hodgson Burnett writes that English manhood is threatened by this alienation: "Archibald Craven becomes a haunting symbol of imperial England's debilitating alienation from a meaningful sense of home and homeland."<sup>1</sup>

Magical realism is another aspect of the play. Magical realism is found in Latin American and many other global literature and folklore, but in Burnett's world, magical realism is the result of an individual's positive, spiritual approach to life. It might be called the 'power of positive thinking' and the confident belief that such an attitude can bring about psychological and physical healing. For example, Mary and Colin speak of the 'magic of the garden.' Dickon counters that the magic is actually God living in the fields and forests. We are shown ghosts in Archibald's encounters with his late wife and in Mary's hallucinations of Indian dreamers. The most dramatic example of magical realism occurs in the story when the robin chirps to Mary and beckons her to the place where she finds the key to the garden.

Given the chance, Ms. Burnett tells us, even those in the most dismal of situations can grow and flourish, when they embrace the ideas she writes about.

1. Horne and Sanders, p. 140.

Horne, Jackie C. and Sanders, Joe Sutliff. *Francis Hodgson Burnett's The Secret Garden at 100*. London: Scarecrow Press, 2011.

<http://www.sparknotes.com/the-secret-garden/themes.html>

[http://en.wikipedia.org/wiki/The\\_Secret\\_Garden](http://en.wikipedia.org/wiki/The_Secret_Garden)

# STUDY QUESTIONS

## Pre-Performance Questions

1. What factors influence our original opinions about people? How can we change or reinforce our assumptions about people?
2. How do humans cope with losing a loved one and grief? How is mourning both an individual and group/community process?
3. What makes a literary work a “classic?” What is the criteria and who makes the decision?

## Post-Performance Questions

1. How do the scenic elements of set design, costuming, lighting, and sound help tell the story? Which are the most effective and why?
2. How would you describe the character of Mary Lennox when we first meet her? Does your attitude change about her as you learn more about her?
3. How is Mary treated by the other members of the household? How does she treat them? Does this change over the course of the story?
4. Describe the relationship between Archibald and Mary? What is hindering them from having a fuller relationship?
5. How is the past history of each character portrayed in the play? How does a character’s past inform their current attitude and behavior?
6. How is social status portrayed in the musical? What relationships show the distinction between one class and another and/or that someone is of higher status or lower status?
7. What is the relationship between health and environment? How is this demonstrated in the musical?
8. What is the purpose of the character Dr. Craven?
9. How would you describe the relationship between Mary and Colin? What do they learn from each other?
10. Why is the garden secret? What is the analogy between gardens and relationships; gardens and discovery; gardens and secrets?

## ACTIVITIES

### Page to Stage | Dialogue: Adapting *The Secret Garden*

1. Start by picking a short excerpt from the novel *The Secret Garden* by Frances Hodgson Burnett. After reading the excerpt, find some key themes and character choices that students will adapt into a scene for the stage.
2. From the passage, change what happens on the written page into scripted dialogue. Pay close attention to how the action and dialogue on the page can be crafted into action and dialogue on the stage (limit locations, craft conversation not speeches, show action over telling about it, etc.).
  - a. If interested in crafting lyrics, the following steps can be adapted by focusing on crafting rhyme.
3. After writing the first draft, cast the scene and have the students read the scenes that they have written.
4. Discuss the differences between the novel and scenes. What did the playwright do to convey Hodgson Burnett's characters and plot? Did they have to invent, delete, or change anything to adapt the story from page to stage?
5. Raising the bar: After the first draft of the scene has been adapted, change the point of view by switching which character has the scene's focus. What changes would have to be made to clearly show that the events being described are now from a different person?
6. Discuss how the scene may change when told through the different voice. Discuss the process of an adapter and how you chose the best voice for your perspective?
7. After seeing the production, what did the adapter, Marsha Norman, modify to tell her version of Frances Hodgson Burnett's story? What were the differences between Norman's adaptation and the scenes that were written in class? Does an adaptation for the stage limit the adapter's possibilities?

**Writing PG:** Effectively use content-specific language, style, tone and text structure to compose or adapt writing for different audiences and purposes.

**Writing PG:** Write with clear focus, coherent organization, sufficient elaboration, and detail.

**Drama and Theatre Arts PG:** Employ drama and theatre skills, and articulate the aesthetics of a variety of characters and roles.

### Perspective Writing | Monologue: Personal Narratives for Characters

1. Select an important moment from the musical. This should be a moment that has more than one person in attendance. For example, the first meeting between Mary and Colin.
2. From this moment, the students are to pick a character from the story and to give the character's perspective and attitude of what transpired. Explanations of how they felt about this moment and what affects them should be explored.
3. Each student will write a short monologue describing the moment from the character's perspective of what they experienced.
4. Compare the monologues about the event from other characters that were involved. Discuss the similarities and differences that arose during the writing process. Was there general agreement of what happened or marked differences? Why were the moments similar or different? Were the variations subtle or obvious? Did the class agree on what was important to include and why? How would the elimination of some elements change the way the story would be understood when read?

**Colorado Model Content Standards**

**Writing PG:** Articulate the position of self and others using experiential and material logic.

**Writing PG:** Write with clear focus, coherent organization, sufficient elaboration, and detail.



# ACTIVITIES

## Historic Timeline

1. Ask students to research significant events in Colorado, United States, and world history leading up to, during and following the musical *The Secret Garden* and to place them in chronological order. The musical, based on the year the novel was published, is set in 1911.
2. Create a timeline using the information gathered.
3. Discussion Questions: What global, national, and/or local changes or innovations were happening during these times? Are these historical events included in the play *The Secret Garden*?

## Mary Lennox Timeline

1. Ask students to chart the journey of Mary Lennox or another character in the play *The Secret Garden*.
2. Create a timeline and plot the events of your chosen character.
3. Discussion Questions: What significant events happened in Mary Lennox's life? Track the events in the first timeline and compare them to the character's life.

**History PG:** Develop an understanding of how people view, construct, and interpret history.

**History PG:** Analyze key historical periods and patterns of change over time within and across nations and cultures.

# PERSPECTIVES

**Make your experience unforgettable when you join us for one of these insightful, educational events:**

## Creative Team Perspectives

**Apr 21 | 6:00pm | The Jones**

Get an exclusive insider's perspective before the show when you join us for a free, professionally-moderated discussion with the creative team.

## Perspectives: Higher Education Advisory Council

**Apr 30 | 1:30pm**

Participate in a topical discussion led by members of our academic community after the matinee.

## Cast Perspectives

**May 14 | 1:30pm**

Join a fun and engaging discussion with the actors after the matinee.

## Perspectives: Theatre & Theology

**May 16 | 6:30pm**

Join Pastor Dan Bollman of the Rocky Mountain Evangelical Lutheran Synod after the performance to examine each show through a theological lens.

## RELATED EVENT Education Workshop

**May 7 | 11:30am | Newman Center for Theatre Education**

Add a special pre-show experience for grades 5-12 with our 90-minute Education Workshop. Take a journey inside the story and build your own character with our talented Teaching Artists, plus receive a discounted ticket to the 1:30pm performance.

\$50 (includes ticket plus workshop); please call 303.446.4829 to purchase. Special discount available for adults attending the show.

# WANT TO KNOW MORE?

## The Denver Public Library recommends:

### Read!

*The Thing with Feathers: The Surprising Lives of Birds and What They Reveal About Being Human* by Noah K Stryker (2014). Now that you've experienced the magic of *The Secret Garden*, explore more of the magic of nature with this fascinating book. Stryker a bird enthusiast and nature photographer is a real life Dickon if there ever was one, and he shares his passion and wonder much the same way. *The Thing with Feathers* - divided into three sections Body, Mind and Spirit- explores the incredible intelligence and creativity of birds and what it means to us humans.

### Watch!

*The Secret Garden* (2002, Hallmark Hall of Fame). Revisit the magic by revisiting the garden, check out any of the film adaptations, especially the Hallmark Hall of Fame version, filmed at picturesque Highclere Castle, which later became famous as the set of *Downton Abbey*. This version also stars preeminent actor Sir Derek Jacobi as Archibald Craven.

### Listen!

*The Four Seasons: the Vivaldi Album* (Entertainment One Music, 2014). Vivaldi's famous group of four violin concerti, written as musical expressions of the cycles of nature, never fails to draw the listener into vivid revery. This work effortlessly and successfully evokes vibrant spring, languid summer, stately autumn, and a wistful winter, full of promise. This particular 2014 recording features the singular work of violin soloist Anne Akiko Meyers and her 276 year-old violin, the Vieuxtemps Guarneri del Gesu. Meyers and her unique instrument bring new dimension to this familiar work, in this recording something old is made new again and it is amazing to experience.

### Download!

*The Ghost Map: The Story of London's Most Terrifying Epidemic* by Steven Johnson (2006). Listen as this true story unfolds, a tale of a deadly and out-of-control cholera outbreak that killed 31,000 Londoners in the mid-1850s and the men who worked to discover the disease's source and put an end to the epidemic. The story follows Dr. John Snow, private physician and creative intellectual and the Minister Henry Whitehead, a passionate, empathetic and highly observant community leader. Together these two pioneered the field of epidemiology, and opened the way for such important things as urban sanitation and public health and saved many lives as a result.



**DENVER  
PUBLIC  
LIBRARY**

Denver Public Library  
Books and Borrowing  
Department  
[Books@denverlibrary.org](mailto:Books@denverlibrary.org)

# UNLOCK YOUR POWER

REACH YOUR POTENTIAL WITH  
SERIOUSLY FUN THEATRE TRAINING



ALL SKILL LEVELS. ALL AGES. ALL YEAR LONG.

**ACTING • IMPROV • MUSICAL THEATRE**  
**AUDITIONING • PUBLIC SPEAKING • PRIVATE COACHING**

**DENVERCENTER.ORG/EDUCATION**

303.446.4892



**DENVER CENTER** FOR THE  
PERFORMING ARTS  
Education

