



THE  
GREAT

FOR INFINITE  
HAPPINESS  
BORN FOR?  
WHAT FOR?

**DIVORCE**

By C.S. Lewis

ADAPTED BY  
**GEORGE DRANCE  
AND THE MAGIS  
THEATRE**

**JAN 27 - FEB 27**

**HEAVEN**  
NEXT EXIT →

**STUDY GUIDE**

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# The Great Divorce

By C. S. Lewis

Adapted by George Drance and

The Magis Theatre (NY)

Directed by Scott Nolte

## Play Synopsis

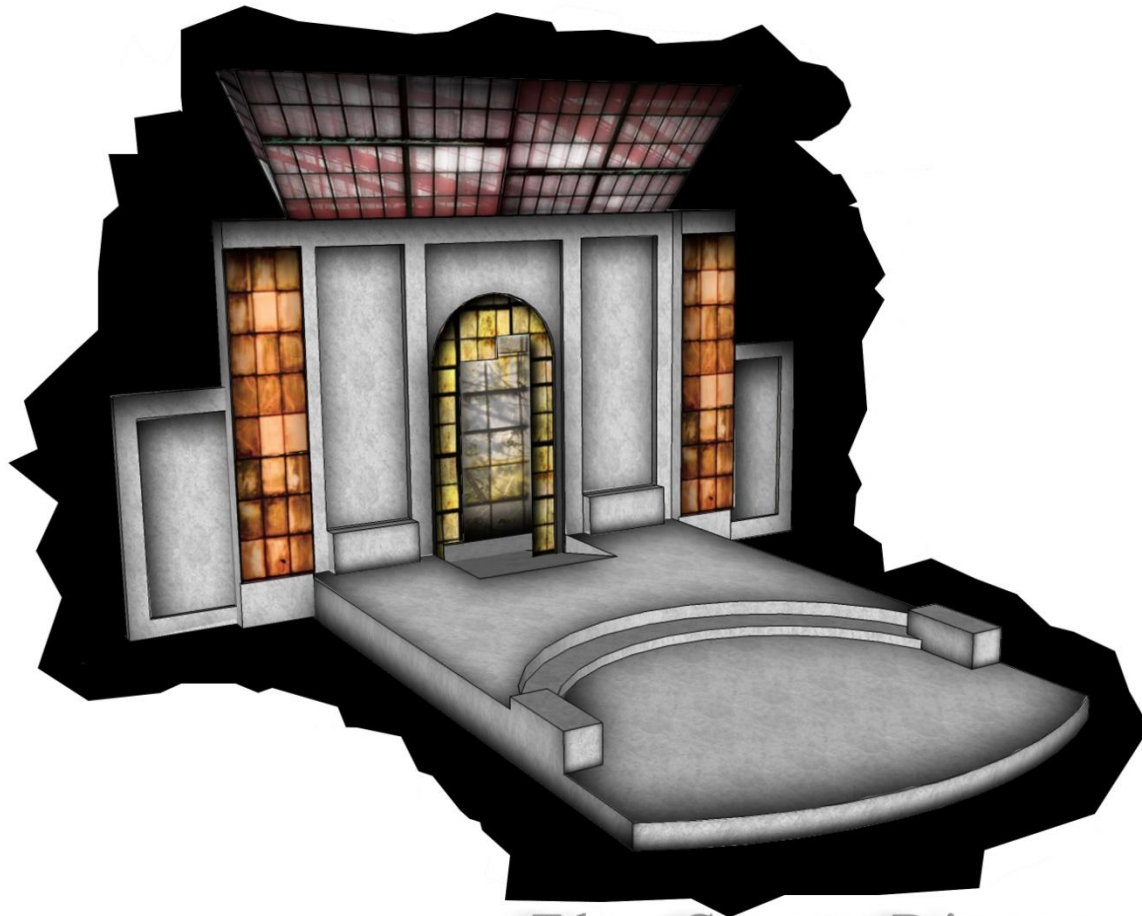
C.S. Lewis' fantastical work springs to life in this electrifying regional premiere. One drizzly afternoon our author embarks on a supernatural voyage with a cast of eccentric, humorous characters that bear a remarkable resemblance to us. Theatrical, imaginative and thought provoking. It's a bus ride through Heaven and Hell that, in the grand C.S. Lewis tradition, leaves you breathless and wanting more.

## Cast

Ryan Childers	Cultured Man/Bitter Ghost/Nervous Man
Jenny Cross	Tousle-headed Youth/Artist Spirit
David Dorrian	Lewis
Nathan Jeffrey	Big Man/Spirit/Tragedian
Kim Morris	Bus Driver/Bright Woman/Lizard Puppeteer
Pam Nolte	Well-Dressed Woman/Grumber/Fire Angel
Nolan Palmer	MacDonald/Ikey
Faith Russell	Whiner/Waterfall/Robert's Wife/Sara
Candace Vance	Bright Youth/Artist Ghost/Pam
Sam Vance	Bilker/Light Spirit/Reginald/Frank

## The Setting

The time is now. It starts in the  
Gray City...



**The Great Divorce**  
 Taproot Theatre Company  
 designer - mark lund

**Taproot Theatre Company**

Taproot Theatre Company is a professional, nonprofit theatre company with a multi-faceted production program. Founded in 1976, Taproot Theatre serves the Pacific Northwest with Mainstage Productions, Touring Productions and an Acting Studio. Taproot exists to create theatre that explores the beauty and questions of life while bringing hope to our search for meaning.

<b>Production Team</b>	
Director	Scott Nolte
Sound & Scenic Designer	Mark Lund
Costume Designer & Costume Shop Manager	Sarah Burch Gordon
Stage Manager	Anne Hitt
Lighting Designer	Jody Briggs
Props Master	Ellen Sprague
Dramaturg	Judy Naegeli
Assistant Stage Manager	Amara Monillas
Dresser	Clare Hungate-Hawk
Light Board Operator	Nick Magles
Sound Board Operator	Nathan Gemmet
Dialect Coach	Kate Forster

## Costumes by Sarah Gordon



Director Scott Nolte wanted to create a fantastical world in Heaven and costume designer Sarah Gordon was thrilled to have creative freedom. In the Gray City, characters wear white, gray and black. In Heaven they wear color, like stepping into Oz. "And no black or brown shoes!" exclaimed Gordon. Above are the designs for Candace Vance's characters in *The Great Divorce*.



To the right is Candace Vance in her Artist Ghost costume, seen above in the middle. She is pictured with David Dorrian as Lewis and Faith Russell as Robert's Wife.



## C. S. Lewis

Clive Staples Lewis was born on November 29, 1898, in Northern Ireland. At a young age, he declared himself “Jack,” a name that stuck for the rest of his life. He was only ten years old when his mother died of cancer. Literature had been a foundation of his childhood, and he found comfort in writing stories.

As a teenager he was tutored by W.T. Kirkpatrick, a known atheist. Reading and writing filled his time, and he began to question the existence of God. In his teen years he considered himself a realist and an atheist. He went on to study at Oxford, and his realist beliefs began to change to idealistic ones.

In 1925 he began teaching as a Fellow in the Magdalen College at Oxford. Philosophical conversations and debates were prevalent at Oxford. Lewis began to lean toward the Christian theology, influenced by other professors, including J. R. R. Tolkien, best known for his *Lord of the Rings* trilogy. The two were fast friends, sharing similarities in life and writing. But as each earned their own fame in the literary world, they also became competitors.

C. S. Lewis became well known for his literary criticism, his science fiction and fantasy literature as well as his Christian apologetics. Lewis is probably best known for his series *The Chronicles of Narnia*. Lewis’ religious experience can be found in *The Pilgrim’s Regress*, 1933. During World War II, Lewis broadcasted religious essays, which well received in Britain and America. These were later published in 1952 in *Mere Christianity*.

Lewis married Joy Gresham, an American English Literary Teacher and fellow adult convert to Christianity in 1956. She was diagnosed with cancer and died in 1960. Lewis himself died in 1963 just a few days shy of his 65<sup>th</sup> birthday, the same day as President John F. Kennedy and novelist Aldous Huxley.

### Works Cited

BBC Religions. “C.S. Lewis” [http://www.bbc.co.uk/religion/religions/christianity/people/cslewis\\_1.shtml](http://www.bbc.co.uk/religion/religions/christianity/people/cslewis_1.shtml)

Edwards, Bruce L. PhD. “C. S. Lewis: A Modest Literary Biography and Bibliography”  
<http://personal.bgsu.edu/~edwards/biobib.html>

Gilsdorf, Ethan. “J.R.R. Tolkien and C. S. Lewis: A Literary Friendship and Rivalry.”  
[http://www.literarytraveler.com/literary\\_articles/tolkien\\_lewis\\_oxford.aspx](http://www.literarytraveler.com/literary_articles/tolkien_lewis_oxford.aspx)

Giokaris, Glenn J. “The Philosophical Journey of C.S. Lewis.”  
<http://www.stanford.edu/group/ww1/spring2000/Glenn/Lewis.htm>

Photo: <http://www.mariemontschools.org/litton/inklings/inklings.html>

# Research and Reading List

## Writing By C. S. Lewis (Selected Works):

*Pilgrim's Regress*, 1933

*The Allegory of Love*, 1936

*Out of the Silent Planet*, 1938

*Perelandra*, 1942

*The Great Divorce*, 1945

*That Hideous Strength*, 1945

*Miracles*, 1947

*The Weight of Glory*, 1949

*The Chronicles of Narnia:*

*The Lion, the Witch and the Wardrobe*, 1950

*Prince Caspian*, 1951

*The Voyage of the Dawn Treader*, 1952

*The Silver Chair*, 1953

*The Horse and His Boy*, 1954

*The Magician's Nephew*, 1955

*Mere Christianity*, 1952

*The Last Battle*, 1956

*The Four Loves*, 1960

*A Grief Observed*, 1961

*The Discarded Image*, 1964

*Narrative Poems*, 1969

## Books About C. S. Lewis (Selected Works):

Lindskoog, Kathryn Ann - *C. S. Lewis: Mere Christian*

Hannay, Margaret - *C. S. Lewis*

Hooper, Walter and Green, Roger Lancelyn - *C. S. Lewis: A Biography*

Griffin, William - *C. S. Lewis; A Dramatic Life*

Kreeft, Peter - *Between Heaven and Hell*

Lindvall, Terry - *Surprised by Laughter: The Comic World of C. S. Lewis*

## Films (Partial List):

The Chronicles of Narnia: Prince Caspian (2008)

The Life and Faith of C.S. Lewis: The Magic Never Ends (2008)

The Lion, the Witch and the Wardrobe (2006)

C. S. Lewis LDS Perspectives on the Man and His Message (2006)

C. S. Lewis: Beyond Narnia (2006)

The Life of C.S. Lewis - Through Joy and Beyond (2005)

C. S. Lewis & Chronicles of Narnia - The True Story of the Author of the Classic Tale (2005)

C. S. Lewis: Through the Shadowlands (2004)

The Magic Never Ends - The Life and Work of C.S. Lewis (2003)

Shadowlands (1994)

The Chronicles of Narnia, BBC (1988)

The Lion, the Witch and the Wardrobe, BBC (1988)

Prince Caspian and the Voyage of the Dawn Treader, BBC (1988)

The Silver Chair, BBC (1988)

The Lion, the Witch and the Wardrobe - animated (1979)

# A Word About George MacDonald

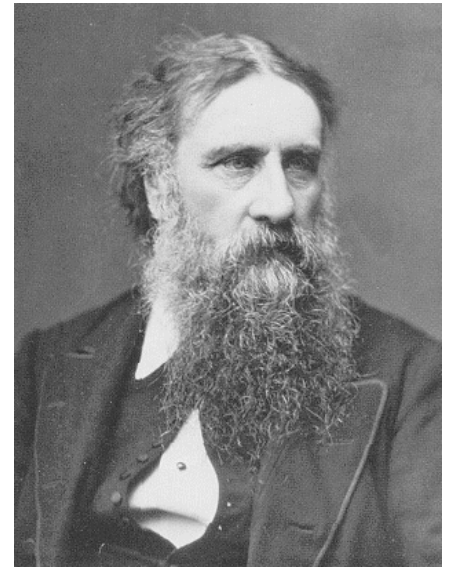
C. S. Lewis on MacDonald, "I have never concealed the fact that I regarded him as my master; indeed I fancy I have never written a book in which I did not quote from him."

From "Study Guide of The Great Divorce." C.S. Lewis Foundation 2001.

<http://www.cslewis.org/resources/studyguides/Study%20Guide%20-%20The%20Great%20Divorce.pdf>

Image:

[http://www.georgemacdonald.com/photos/19c\\_images\\_files/macdonald02.html](http://www.georgemacdonald.com/photos/19c_images_files/macdonald02.html)



"George MacDonald was a nineteenth century story-teller and preacher, born in Scotland in 1824. The influence his writings were to have on Lewis was profound. Lewis described his initial encounter with MacDonald's mythopoeic fairy tale *Phantastes* as first "baptizing" his imagination with a taste for goodness, long before he was to accept Christianity on rational grounds. Later on, he made no secret of the fact that he regarded MacDonald as "his master": "I don't think I've ever written a book in which I did not quote from him..." MacDonald's appeal, for Lewis, was in the holiness of his imagination. His sermons, essays and novels were to be a great support to Lewis throughout his Christian life, and he testified constantly to the spiritual nourishment he drew from them: "I know nothing that gives me such a feeling of spiritual healing, of being washed as to read George MacDonald"; "So many clever writers strike one as quite childish after MacDonald: they seem not to understand so many things." Not surprising then, he makes MacDonald his teacher in *The Great Divorce*, a figure of spiritual authority a little like Virgil or Beatrice in Dante's *Divine Comedy* (another text upon which Lewis frequently drew for heavenly inspiration) to guide and support him in his journey through heaven and in his quest to understand it."

## Selected Works:

*Within and Without, a Poem*, 1855

*Phantastes: a Faerie Romance for Men and Women*, 1858

*David Elginbrod* (3 volumes), 1863

*The Portent*, 1864

*Alec Forbes of Howglen* (3 volumes), 1865

*Annals of a Quiet Neighbourhood* (3 volumes), 1867

*Unspoken Sermons. 1st Series.* 1867

*At the Back of the North Wind*, 1871

*The Princess and the Goblin*, 1872

*The Wise Woman, a Parable*, 1875

*The Princess and Curdie*, 1883

*Lilith, a Romance*, 1895

# Great Divorce Word Search

S T Q T S T L O W I K W T D H  
M E X G I T W O L U A Z P F T  
P W M R R Z A Q T T J B U B R  
E D I U P E A G E L P P R A O  
C P S C T G A R E H N W G X W  
S M C C V S F T F H N Y A Y D  
Z O D Q U A O R D L Y G T C Z  
C P A U L J Z C S I M G O V S  
C T M L W P M W B A V O R V N  
L E G N A E R I F U I O Y K E  
T A P R O O T T H E A T R E V  
L E W I S B E H J W L V Z C A  
P R C P U U L C U X I C H Z E  
G X H Z P S K T H A G C V Y H  
Z H A D H Z H K K Z Q W Z V N

BUS  
COSTUMES  
FIRE ANGEL  
GREAT DIVORCE  
HEAVEN  
LEWIS  
PURGATORY  
SPIRIT  
STAGE  
TAPROOT THEATRE  
WATERFALL

# Audience Etiquette

We are so glad you are joining Taproot Theatre for a student matinee performance. Audience etiquette is important so that everyone has an enriching, entertaining and educational experience. See you at the performance!

- It is appropriate to talk quietly until the performance begins.
- If you need to use the restroom, please do so before the performance begins. Restrooms are located in the upper and lower lobbies.
- Be sure to be seated before the performance begins
- No food, gum, candy or beverages are to be brought into the theatre.
- Please don't wear headphones during the performance.
- Please turn off watch alarms, cellular phones and other electronic devices. No texting, please!
- Students who disturb other members of the audience may be asked to leave the theatre and wait in the lobby.
- Remember: You will get an opportunity to talk with the actors and director at the end of the performance. Be prepared with questions about the production!
- Please stay out of the aisles (also called "voms") during the performance.
- Enjoy the show!

## Post-show Activities

1. Class Discussion on the Production
  - a. How is a play different than a movie? Different than a TV show
  - b. If this were a movie, what would it be like? Who would direct it? Who would star in it?
  - c. How did theatrical elements in the show (costumes, puppets, set, lights) aid in telling the story?
  - d. What is the purpose of doing a production like this? Did you learn anything from the production?
2. Class Discussion on the Show
  - a. Why did the grass hurt their feet?
  - b. Why are some people gray, and some in color?
  - c. In a letter to his brother, Lewis wrote: "I begin to suspect that the world is divided not only into the happy and unhappy, but into those who *like* happiness and those who, odd as it seems, really don't." Is this true in the play? Is this true in your life?
  - d. C. S. Lewis is quoted as saying MacDonald was his master in literature. How is this portrayed in the play? Do you have a master teacher, or mentor in your life?
3. Have the students think back to the expectations they wrote down before they came to see the production. With the same groups ask them to share those again and then talk about whether or not their expectations were met when they saw the production. Ask them to think about why they were or were not met and if that influenced whether or not they liked the production.
4. Have students write a critique of the production. Encourage them to be specific about their likes and dislikes, and their reasons for each. Help them to understand the differences between critiquing the play (text, storyline, character development) and the production (acting, lighting, directing, sound, set, costumes).



By attending Taproot Theatre's production of *The Great Divorce*, using the study guide and actively engaging in pre- & post-show activities, your students can begin to fulfill the following Essential Academic Learning Requirements.

### **Arts**

- 1. The student understands and applies arts knowledge and skills.**
  - 1.1 Understand arts concepts and vocabulary.
  - 1.2 Develop arts skills and techniques.
  - 1.3 Understand and apply arts styles from various artist, cultures, and times.
  - 1.4 Understand and apply audience skills in a variety of arts settings and performances.
- 2. The student demonstrates thinking skills using artistic processes.**
  - 2.1 Apply a creative process in the arts: **Reflect** for the purpose of elaboration and self-evaluation.
  - 2.2 Apply a responding process to an arts presentation.
    - Engage** actively and purposefully.
    - Describe** what is seen and/or heard.
    - Analyze** how the elements are arranged and organized.
    - Interpret** based on descriptive properties.
    - Evaluate** using supportive evidence and criteria.
- 4. The student makes connections within and across the arts to other disciplines, life, cultures, and work.**
  - 4.1 Demonstrate and analyze the connections among the arts disciplines.
  - 4.2 Demonstrate and analyze the connections among the arts and other content areas.
  - 4.3 Understand how the arts impact lifelong choices.
  - 4.4 Understand that the arts shape and reflect culture and history.
  - 4.5. Demonstrate the knowledge of arts careers and the knowledge of arts skills in the world of work.

### **Communication**

- 1. The student uses listening and observation skills to gain understanding.**
  - 1.1 Focus attention.
  - 1.2 Listen and observe to gain and interpret information.
  - 1.3 Check for understanding by asking questions and paraphrasing.
- 3. The student uses communication strategies and skills to work effectively with others.**
  - 3.1 Use language to interact effectively and responsibly with others.
  - 3.2 Work cooperatively as a member of a group.
  - 3.3 Seek agreement and solutions through discussion

# Material for your consideration

## ***The Great Divorce***

### **Study Guide**

This study guide is available on Taproot Theatre's website, <http://www.taproottheatre.org/study-guide>

**Taproot encourages making copies and distributing the study guides to your class.**

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### **Preview *The Great Divorce* at Taproot Theatre**

If you are interested in previewing the show before the student matinee performance, you are welcome to do so. Please contact us at 206.781.9708 or [groups@taproottheatre.org](mailto:groups@taproottheatre.org) for a pair of complimentary preview tickets.

### **Preview Opportunities**

Jan. 27 <sup>th</sup>	7:30pm
Jan. 28 <sup>th</sup>	7:30pm

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### **Driving Directions to Taproot Theatre Company**

**From I-5:** Take the N. 85<sup>th</sup> St. exit. Go west on N. 85<sup>th</sup> for about 2 miles, crossing Aurora Ave. N. and Greenwood Ave. N. The theatre is a half block west of Greenwood Ave. N. at **204 N. 85<sup>th</sup> St.**

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### **Bus Parking**

Heading west on 85<sup>th</sup>, pass Taproot Theatre (**204 N. 85<sup>th</sup> St.**) and pull into the Fred Meyer parking lot, a block and a half west of Taproot. You are allowed to park in their lot along 85<sup>th</sup> St.

## **Language Issues**

Please remember that you're the best judge of what's appropriate for your students. On this page you'll find a thorough account of everything in the script which might be found to be objectionable to students and adults. If you have questions about the content of the script, please read it - don't rely 100% on this page or what you've been told about the show. If you would like a perusal script (copy of the play) or more information about the potentially objectionable material, call Zandi Carlson at 206.529.3668 or e-mail her at [zandic@taproottheatre.org](mailto:zandic@taproottheatre.org).

### **Objectionable Language:**

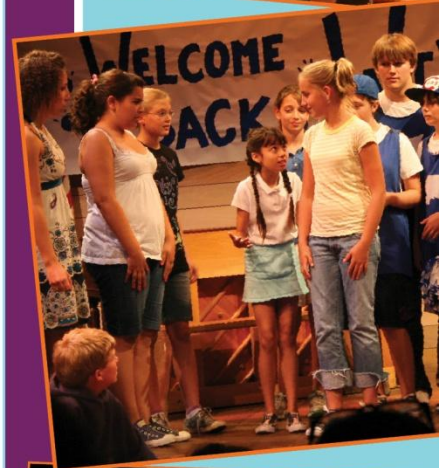
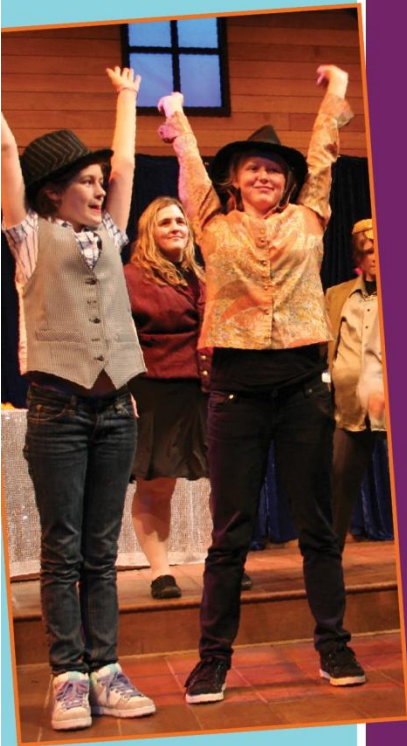
Many forms of the word Damn: Damn, Damn it, Damned.

### **Objectionable Content:**

Though there is never anything gruesome, this play revolves around the afterlife. Details of death and dying are not included.

**TAPROOT THEATRE**  
ACTING STUDIO  
**Spring Classes 2010**

*It's Time  
to Act!*



**Youth Scene Study**      **Ages 9-17**

Class Code: 10-SPYSS  
This is a class for young actors who wish to deepen their understanding of the craft of acting. Using scene work, students will explore character, subtext, relationship and environment.  
Tuesdays, March 30-May 18 • 6-8 pm • 7 wks  
(No class on April 20)  
Tuition: \$235

**Dramatic Adventures**      **Ages 4-9**

Class Code: 10-SPDA  
Students will let their imaginations run wild as they create their own play using drama and movement. Family and friends are invited to the final class to see the show!  
2 Sessions:  
I Ages 4-6 II Ages 7-9  
Saturdays, April 17-May 22 • 10-11:30 am • 6 wks  
Tuition: \$195

**Sing, Sing, Sing!**      **Ages 7-11 & 12-17**

Class Code: 10-SPSNG  
Always wanted to learn the basics of singing for musical theatre? This introductory class is perfect for new musical theatre singers who'd like to gain skills, confidence and the building blocks of singing for the stage.  
Ages 7-11 (6 student limit)  
Saturdays, April 3-May 22 • 12-12:55 pm • 8 wks  
Tuition: \$100  
Recital rehearsal: Sat, May 22, 11:30 am  
Recital: Sat, May 22, 12:30 pm  
Ages 12-17 (5 student limit)  
Saturdays, April 3-May 22 • 1-2:20 pm • 8 wks  
Last day of class and recital will be combined with the adult class.  
Tuition: \$150  
Combined class: Sat, May 22, 1:30 pm  
Combined recital: Sat, May 22, 3 pm  
Location: Ballard Church

**Spring Break Camp I**      **Ages 7-18**  
**(Seattle Public Schools)**

Class Code: 10-SPBC I/II  
Students will sample a buffet of acting skills such as improv, stage combat, Shakespeare and musical theatre in this one-week adventure! Parents will enjoy a presentation on the final day of camp.  
2 Sessions:  
I Ages 7-11 II Ages 12-18  
Monday-Friday, March 29-April 2 • 10 am-4 pm • 1 wk  
Tuition: \$265  
Performance: Fri, April 2, 3 pm

**Spring Break Camp I**      **Ages 4-6**  
**(Seattle Public Schools)**

Class Code: 10-SPBC III  
Especially for our youngest actors! Students ages 4-6 will create an original performance while learning the building blocks of acting.  
Monday-Friday, March 29-April 2 • 10 am-2 pm • 1 wk  
Tuition: \$175  
Performance: Fri, April 2, 1 pm

**Spring Break Camp II**      **Ages 7-18**  
**(Shoreline Schools)**

2 Sessions:  
I Ages 7-11 II Ages 12-18  
Monday-Friday, April 19-23 • 10 am-4 pm • 1 wk  
Tuition: \$265  
Performance: Fri, April 23, 3 pm

**Spring Break Camp II**      **Ages 4-6**  
**(Shoreline Schools)**

Monday-Friday, April 19-23 • 10 am-2 pm • 1 wk  
Tuition: \$175  
Performance: Fri, April 23, 1 pm

**Questions?**

call 206.529.3668  
e-mail [studio@taproottheatre.org](mailto:studio@taproottheatre.org)  
visit [www.taproottheatre.org](http://www.taproottheatre.org)  
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