



prime
stage
THEATRE CO

The Miracle Worker



Prime Stage Theatre Resource Guide

Welcome to Prime Stage Theatre's 2023-2024 Season

COURAGE AND DISCOVERY

Bringing Literature to Life



Hello Educators,

Homeschools, Charter Schools, Public Schools, Parochial Schools, Private Schools – we are here for you, and we appreciate you. Thank you for allowing Prime Stage be part of your curriculum.

We are so pleased that you and your students will be joining us for the opening of Prime Stage Theatre's 27th season – a season of learning about and appreciating courage and discovery. We are excited for you and your students to experience the courage of Helen Keller and Anne Sullivan, pioneers in education and advocacy for the handicapped.

All literature produced by Prime Stage is always drawn from middle and secondary reading lists, and themes are in the current Pennsylvania curriculum. Our first production is *The Miracle Worker*, directed by Wayne Brinda, Artistic Producing Director at Prime Stage. This three-part play was inspired by Helen Keller's 1903 autobiography, *The Story of My Life*. It is believed that the title of the play is inspired from a quote by Mark Twain, a long-time friend of Keller's. He purportedly said, "Helen is a miracle, and Miss Sullivan is the miracle worker."

This resource guide is designed to provide historical background and context, classroom activities, and curricular content to help you supplement and enrich your students' experience with the literature and with live theater. I encourage you to use the resources found here in preparation for seeing the show and to augment your lesson plans when you teach the literature.

Please take a moment to peruse the pages listing the many corporations and foundations that support Prime Stage. It takes an untold number of hands and much funding to produce quality theatre, and we want you to know that there are many who stand with you to educate your students.


If you have any questions or suggestions regarding this resource guide, please reach out to me. I would love to hear from you. And please, email me and let me know your students' reactions to the play!

Cindy West

PST Education Box office Manager

Student Matinee Field Trips

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Follow us on  and 

OUR MISSION STATEMENT

Prime Stage Theatre entertains, inspires, and enriches families, students, educators, and theatregoers through professional theatre by bringing literature to life.

Prime Stage Sprouts will bring literature to life for elementary students and their families, as we inspire their imaginations and foster a love of reading with the joy of live theatre.

WE OFFER OUR SINCERE THANKS TO THE FOLLOWING FOUNDATIONS AND CORPORATIONS WHO SUPPORT OUR EDUCATION OUTREACH PROGRAMS

Allegheny Regional Asset District (RAD)
Dollar General Literacy Foundation
Henry C. Frick Education Fund of the Buhl Foundation
The Grable Foundation
Laurel Foundation
Pennsylvania Council on the Arts
TEPCO Trombold Equipment Company

EDUCATION OUTREACH PROGRAMS

Literacy in ACTion (LACT)
Student Matinees Field Trips
Act 48 Workshops
Educational Resource Guides
Global Classroom Program
High School Drama Awards



OUR LITERACY STATEMENT

We believe that literacy and the theatre can lift people up, inspire opportunities, and present new ways of seeing the world in positive ways. Effective teachers help students connect literature to their own world. Students discover literature, enjoy reading and vicariously "live in" the literature. Talented artists bring stories from the pages to life by providing multi-sensory experiences. Our adaptations of literature and historical figures and programs are selected and produced to meet those goals.

Blending the arts and pedagogy, our arts-integrated educational outreach programs help teachers increase the literacy skills and interests of reluctant and struggling readers in all districts, especially the economically challenged districts. New worlds and new ideas are discovered. Ensuring the experiences are accessible, everyone can connect theatre and literature to their lives and to the communities where they live.

Prime Stage-where literature comes to life.

PRE~Production

Before you see *The Miracle Worker*

Teachers ~ for your consideration

Discuss the meanings of “courage” and “discovery.” They are the theme of Prime Stage’s entire season.

Read the handout about Helen’s relationship with William Ward (**page 5**), her Pittsburgh connection. How did she recognize him and his letters? When she rode her horse, what senses did she use to engage in the experience?

Discuss what it means to be isolated. Students will most likely know that Helen Keller is both deaf and blind, but they might not understand how isolating that is. Spend a few minutes discussing the loss of one’s senses and what it might mean to lose two senses. How might that impact the other senses. Consider the activity on **page 19**.

Read the summary of the play (**page 6**) with your students.

- Ask them in what ways Helen might have been wild before Annie came to be her teacher?
- Why do you think the Kellers might have pitied Helen?



Scene Work

When actors audition for a part, they will often be called to do “cold readings” or scenes from the show; sometimes these scenes are called “sides.” The actors are given a few minutes to look over the scenes/parts they will be reading, and then they will be called by the director to read their part alongside other actors. These cold readings allow the director to see who will be best for each part and which actors have “chemistry” or a natural relationship. The actors bring characterization and personality to the role. As the director listens and gives feedback, he or she is able to see which actors can take direction well and do something different with the role. **Students ~ now it’s your turn!**

Teachers, see pages 7 – 16.

Theater Etiquette

Stop! It’s easy to think that this section is something to save for review on the day of the production, maybe even save until you are on the bus! **See page 17** to learn why this is a very important pre-production activity!

William Wade

William Wade was born on November 29, 1837 in Pittsburgh. His father was in charge of the construction of the Allegheny Arsenal in Pittsburgh, and was one of the founders of the Fort Pitt Foundry. William II carried on his father's business in the iron manufacturing business. In 1884, Wade purchased a thirty acre estate on the hilltop in Oakmont, Pennsylvania from John Diamond. He named the estate "Robinswood". Mr. Wade was an avid gardener; the grounds of his estate included a wide variety of flowers, plants, and trees. He was also a dog breeder. He raised Mastiffs and was the first person in America to import and breed the Borzoi, also known as the Russian Wolfhound. The dogs raised by William Wade were prize-winners throughout the country. In addition to the dogs, Mr. Wade had an assortment of ponies, sheep, donkeys, and horses. The animals were free to roam the grounds of his estate. Mr. Wade served on the borough council and was a director of the First National Bank of Verona. He also served as president of the National Fox Hunting Association.

In 1888, William Wade read a letter in St. Nicholas magazine, a publication for children. The letter was written by a young girl from Alabama who was deaf and blind. He was impressed by the letter and contacted the girl. This was the beginning of a lifelong friendship with Helen Keller. In the letter, Helen wrote about her small dog. Mr. Wade said that a blind girl needed a big dog at her side and sent one of his Mastiff pups to her home in Alabama. The two corresponded via letters. In 1889, Helen Keller and her teacher Annie Sullivan visited William Wade at his home in Oakmont. Miss Keller later wrote that Mr. Wade met them at the train station when they arrived in Pittsburgh, and she immediately knew who he was by the smell of his tobacco. She recognized the aroma from the letters that he sent her. During her visits to Wade's estate, Helen Keller was treated to the fragrances of the many plants and flowers of his gardens. She played with the farm animals that followed her around the grounds. William Wade taught Helen to ride horses. Her favorite was a horse named Charger.

Mr. Wade funded Helen Keller's education and provided money for the education of blind/deaf children across the country. He provided books, typewriters, Braille printing presses, sewing machines, and toys for the children. Wade also sought recognition for the teachers of the deaf/blind. During her visits to Oakmont, William Wade arranged for Helen to be tutored by the Reverend John Irons. Reverend Irons was the pastor of the Presbyterian Church of Oakmont. He taught Helen Latin and arithmetic. William Wade developed friendships with many other deaf/ blind children and wrote numerous articles on the education of the deaf/blind. He corresponded with Alexander Graham Bell who was another pioneer in the education of the deaf.

William Wade died on April 12, 1912 at the age of seventy-five. At the time of his death, Helen Keller wrote, "*He was truly one of the best friends I ever had, and one of the best men that ever lived*".¹

As the borough of Oakmont expanded, the grounds of Robinswood were sold off and subdivided for new houses in the community. The borough named Wade Lane in memory of William Wade. His house still stands at 833 Hulton Road.

Sources

Obituary of William Wade, Outlook for the Blind, Helen Keller, 1913
 Miss Keller's Conception of Music, Volta Review, William Wade
 Encyclopedia of Pennsylvania Biographies, volume IV
 American Federation for the Blind Archives, New York, NY
 History of Allegheny County, A. Warner & Company, Chicago, 1889

¹ William Wade obituary in Outlook for the Blind, by Helen Keller, 1913

The Miracle Worker Summary

Teachers ~ Some of your classes may be reading the play or Helen Keller's book in class. However, for those of you who aren't, here is a bullet-point summary of the play you will be seeing.



- *The Miracle Worker*, a drama by playwright William Gibson, traces the real-life relationship between Helen Keller a blind and deaf child and Annie Sullivan her teacher. Helen who faces many obstacles and discrimination learns, under the tutelage of Annie, how to unlock her world and free herself from the isolation she would have otherwise had to have endure.

- Through her own determination and Annie's love she learns that language connects her to the world and opens up miraculous opportunities.

- The play opens in 1882 at the home of Captain and Kate Keller in Tuscumbia, Alabama. Helen, not yet two years old, has just survived a serious case of scarlet fever. However, she has been left both deaf and blind.

- The audience sees Helen as a spoiled child, wild, and used to getting her way. The family sends for a teacher, and 20-year-old Annie Sullivan is sent to fill the position. Annie, once

blind, brings her own compassion and understanding to the situation.

Kendall Knott and Holland Adele Taylor

- Battles ensue between Captain Keller and Annie due to cultural and regional differences in their respective lives. Annie also battles the spoiled, pitied Helen, and they literally fight for control.
- Because the Kellers resort to pitying Helen in every situation, the progress that Annie and Helen make is often undone. Annie demands complete control over Helen, and they live in the garden house separate from the family.
- After two weeks, Helen and Annie return to the main house. Helen's manner is that of a polite young lady who has learned to sew and eat properly.
- Throughout the play, Annie tries to make the words she signs into Helen's hands make sense, to make the words mean something. Annie insists that words can be Helen's eyes.
- When Anne and Helen return to the main house, they celebrate with dinner. Even though Helen begins the meal with her newly acquired manners, she soon resorts to old habits. She begins to test her parents to see what she can get away with. Helen purposely spills a pitcher of water during a struggle with Annie.
- Annie drags Helen to the water pump and forces her to refill the pitcher. As the water spills into her hands, Annie spells the "w-a-t-e-r into Helen's hand. Helen remembers her first word, Wah. Wah" and spells the word back into Annie's hand. It is then that Helen understands, her world is unlocked, and she is removed from the isolation that has bound her.

Scene Work

- The scenes should be distributed so that each student has an opportunity to look at each role. After 10-15 minutes, teachers should ask for volunteers. Everyone should have a chance to read if class time allows.
- Student actors will perform their parts in front of the class. They may use the script, of course.
- Remind students they should convey the emotion of their character in the scene. Is the character happy, sad, angry? What else is happening in the scene?
- Teachers, don't forget to lead the applause after each scene!
- Remind the students that they will see these same scenes performed in the show. As a post-production activity, ask students to discuss these scenes and identify the emotions of the characters and the actors' effectiveness in portraying those emotions.



The set of The Miracle Worker

CAST – Mr. Anagnos (Principal at Perkins School) Annie Sullivan

ANAGNOS This is my last time to counsel you, Annie, and you do lack some - by some I mean *all* - what, tact or talent to bend. To others. And what has saved you on more than one occasion here at Perkins is that there was nowhere to expel you to. Your eyes hurt?

ANNIE. My ears, Mr. Anagnos.

(And now she has opened her eyes; they are inflamed, vague, slightly crossed, clouded by the granular growth of trachoma, and she often keeps them closed to shut out the pain of light.)

ANAGNOS. (*Severely.*) Nowhere but back to Tewksbury, where children learn to be saucy. Annie, I know how dreadful it was there, but that battle is dead and done with, why not let it stay buried?

ANNIE. (*Cheerily.*) I think God must owe me a resurrection.

ANAGNOS. (*A bit shocked.*) What?

ANNIE. (*Taps her brow.*) Well, He keeps digging up that battle!

ANAGNOS. That is not a proper thing to say, Annie. It is what! mean.

ANNIE. (*Meekly.*) Yes. But I know what I'm like, what's this child like?

ANAGNOS. Like?

ANNIE. Well - Bright or dull, to start off.

ANAGNOS. No one knows. And if she is dull, you have no patience with this?

ANNIE. Oh, in grownups you have to, Mr. Anagnos. I mean in children it just seems a little - precocious, can I use that word?

ANAGNOS. Only if you can spell it.

ANNIE. Premature. So I hope at least she's a bright one.

ANAGNOS. Deaf, blind, mute - who knows? She is like a little safe, locked, that no one can open. Perhaps there is a treasure inside.

ANNIE. Maybe it's empty, too?

ANAGNOS. Possible. I should warn you, she is much given to tantrums.

ANNIE. Means something is inside. Well, so am I, if I believe all I hear. Maybe you should warn *them*.

ANAGNOS. (*Frowns.*) Annie. I wrote them no word of your history. You will find yourself among strangers now, who know nothing of it.

ANNIE. Well, we'll keep them in a state of blessed ignorance.

ANAGNOS. Perhaps *you* should tell it?

ANNIE. (*Bristling.*) Why? I have enough trouble with people who don't know.

ANAGNOS. So they will understand. When you have trouble.

ANNIE. The only time I have trouble is when I'm right.

(But she is amused at herself, as is **ANAGNOS.**)

Is it my fault it's so often? I won't give them trouble, Mr. Anagnos, I'll be so ladylike they won't notice I've come.

ANAGNOS. Annie, be - humble. It is not as if you have so many offers to pick and choose. You will need their affection, working with this child.

ANNIE. (*Humorously.*) I hope I won't need their pity.

ANAGNOS. Oh, we can all use some pity.

(*Crisply.*) So. You are no longer our pupil, we throw you into the world, a teacher. If the child can be taught. No one expects you to work miracles, even for twenty- five dollars a month. Now, in this envelope a loan, for the railroad, which you will repay me when you have a bank account. But in this box, a gift. With our love.

(**ANNIE** opens the small box he extends and sees a garnet ring. She looks up, blinking, and down.)

ANNIE. Mr. Anagnos. (*Her voice is trembling.*) Dear Mr. Anagnos, I-

(*But she swallows over getting the ring on her finger and cannot continue until she finds a woebegone joke:*)

Well, what should I say, I'm an ignorant opinionated girl, and everything I am I owe to you?

ANAGNOS. (*Smiles.*) That is only half-true, Annie.

ANNIE. Which half? I crawled in here like a drowned rat, I thought I died when Jimmie died, that I'd never again - come alive. Well, you say with love so easy, and I haven't *loved* a soul since and I never will, I suppose, but this place gave me more than my eyes back. Or taught me how to spell, which I'll never learn anyway, but with all the fights and the trouble I've been here it taught me what help is, and how to live again, and I don't want to say goodbye. Don't open the door, I'm crying.

ANAGNOS. (*Gently.*) They will not see.

END - SCENE

CAST – James Keller, Kate Keller, Annie Sullivan

JAMES. *(Coolly.)* Miss Sullivan?

ANNIE. *(Cheerily.)* Here! At last, I've been on trains so many days

I thought they must be backing up every time I dozed off -

JAMES. I'm James Keller.

ANNIE. James? *(The name stops her.)* I had a brother Jimmie. Are you Helen's?

JAMES. I'm only half a brother. You're to be her governess?

ANNIE. *(Lightly.)* Well. Try!

JAMES. *(Eyeing her.)* You look like half a governess.

(KATE enters. ANNIE stands moveless while JAMES takes her suitcase. KATE'S gaze on ANNIE is doubtful, troubled.)

Mrs. Keller, Miss Sullivan.

(KATE takes ANNIE'S hand.)

KATE. *(Simply.)* We've met every train for two days.

ANNIE. *(Looks at KATE'S face and her good humor comes back.)* I changed trains every time they stopped, the man who sold me that ticket ought to be tied to the tracks -

JAMES. You have a trunk, Miss Sullivan?

ANNIE. Yes.

(She passes JAMES a claim check and he bears the suitcase out behind them. ANNIE holds the battered book. KATE is studying her face, and ANNIE returns the gaze; this is a mutual appraisal, Southern gentlewoman and working-class Irish girl, and ANNIE is not quite comfortable under it.)

You didn't bring Helen, I was hoping you would.

KATE. No, she's home.

(A pause. ANNIE tries to make ladylike small talk, though her energy now and then erupts; she catches herself up whenever she hears it.)

ANNIE. You - live far from town, Mrs. Keller?

KATE. Only a mile.

ANNIE. Well. I suppose I can wait one more mile. But don't be surprised if I get out to push the horse!

KATE. Helen's waiting for you, too. There's been such a bustle in the house, she expects something, heaven knows what.

(Now she voices part of her doubt, not as such, but **ANNIE** understands it:)

/ expected - a desiccated spinster. You're very young.

ANNIE. (*Resolutely.*) Oh, you should have seen me when I left Boston. I got much older on this trip.

KATE. I mean, to teach anyone as difficult as Helen.

ANNIE. I mean to try. They can't put you in jail for trying!

KATE. Is it possible, even? To teach a deaf-blind child *half* of what an ordinary child learns - has that ever been done?

ANNIE. Half?

KATE. A tenth.

ANNIE. (*Reluctantly.*) No.

(*KATE's face loses its remaining hope, still appraising ANNIE's youth.*)

ANNIE. Dr. Howe did wonders, but - an ordinary child? No, never. But then I thought when I was going over his reports - (*She indicates the one in her hand.*) - he never treated them like ordinary children. More like - eggs everyone was afraid would break.

(A pause.)

KATE. May I ask how old you are?

ANNIE. Well, I'm not in my teens, you know! I'm twenty.

KATE. All of twenty.

ANNIE. (*She takes the bull by the horns, valiantly.*) Mrs. Keller, don't lose heart just because I'm not on my last legs. I have three big advantages over Dr. Howe that money couldn't buy for you. One is his work behind me, I've read every word he wrote about it and he wasn't exactly what you'd call a man of few words. Another is to *be* young, why, I've got energy to do anything. The third is, I've been blind. (*But it costs her something to say this.*)

KATE. (*Quietly.*) Advantages.

ANNIE. (*Wry.*) Well, some have the luck of the Irish, some do not.

KATE. (*Smiles; she likes her.*) What will you try to teach her first?

ANNIE. First, last, and - in between, language.

KATE. Language.

ANNIE. Language is to the mind more than light is to the eye. Dr. Howe said that.

KATE. Language. (*She shakes her head.*)

can't get through to teach her to sit still. You *are* young, despite your years, to have such - confidence. Do you, inside?

ANNIE. (*Studies her face; she likes her, too.*) No, to tell you the truth I'm as shaky inside as a baby's rattle!

(They smile at each other, and **KATE** pats **ANNIE's** hand.)

KATE. Don't be.

(**JAMES** *returns to usher them off.*)

We'll do all we can to help, and to make you feel at home. Don't think of us as strangers, Miss Annie.

ANNIE. (*Cheerily.*) Oh, strangers aren't so strange to me. I've known them all my life!

END SCENE

CAST – Captain Keller, Kate Keller, Annie Sullivan

KELLER. Katie, I will not *have* it! Now you did not see when that girl after supper tonight went to look for Helen in her room -

KATE. No.

KELLER. The child practically climbed out of her window to escape from her! What kind of teacher *is* she? I thought I had seen her at her worst this morning, shouting at me, but I come home to find the entire house disorganized by her - Helen won't stay one second in the same room, won't come to the table with her, won't let herself be bathed or undressed or put to bed by her, or even by Viney now, and the end result is that *you* have to do more for the child than before we hired this girl's services! From the moment she stepped off the train she's been nothing but a burden, incompetent, impertinent, ineffectual, immodest,

KATE. She folded her napkin, Captain.

KELLER. What?

KATE. Not ineffectual. Helen did fold her napkin.

KELLER. What in heaven's name is so extraordinary about folding a napkin?

KATE. *(With some humor.)* Well. It's more than you did, Captain.

KELLER. Katie. I did not bring you all the way out here to the garden house to be frivolous. Now, how does Miss Sullivan propose to teach a deaf-blind pupil who won't let her even touch her?

KATE. *(A pause.)* I don't know.

KELLER. The fact is, today she scuttled any chance she ever had of getting along with the child. If you can see any point or purpose to her staying on here longer, it's more than-

KATE. What do you wish me to do?

KELLER. I want you to give her notice.

KATE. I can't.

KELLER. Then if you won't, I must. I simply will not - *(He is interrupted by a knock at the back door. After a glance at KATE, he moves to open the door; ANNIE, in her smoked glasses, is standing outside.*

KELLER contemplates her, heavily:)

Miss Sullivan.

ANNIE. Captain Keller. Viney said I'd find you both over here in the garden house. I thought we should - have a talk?

(She is nervous, keyed up to seizing the bull by the horns again, and she assumes a cheeriness which is not unshaky)

KELLER. *(Reluctantly.)* Yes, I - Well, come in. Katie

(ANNIE enters and is interested in this room)

KATE. (*Turning it back, courteously.*) Captain.

KELLER. (*Clears his throat, makes ready.*) I, ah - wanted first to make my position clear to Mrs. Keller, in private. I have decided I - am not satisfied - in fact, am deeply dissatisfied - with the manner in which ---

ANNIE. (*Intent.*) Excuse me, is this little house ever in use?

KELLER. (*With patience.*) In the hunting season. If you will give me your attention, Miss Sullivan. (**ANNIE** turns her smoked glasses upon him; they hold his unwilling stare.)

I have tried to make allowances for you because you come from a part of the country where people are - women, I should say - come from who - well, for whom - (It begins to elude him.)

KELLER. - allowances must - be made. I have decided, nevertheless, to - that is, decided I - Miss Sullivan, I find it difficult to talk through those glasses.

ANNIE. (*Eagerly, removing them.*) Oh, of course.

KELLER. (*Dourly.*) Why do you wear them, the sun has been down for an hour.

ANNIE. (*Pleasantly, at the lamp.*) Any kind of light hurts my eyes. (A silence; **KELLER** ponders her, heavily:)

KELLER. Put them on. Miss Sullivan, I have decided to - give you another chance.

ANNIE. (*Cheerfully.*) To do what?

KELLER. To - remain in our employ. (**ANNIE** eyes widen.) But on two conditions. I am not accustomed to rudeness in servants or women, and that is the first. If you are to stay, there must be a radical change of manner.

ANNIE. (*A pause.*) Whose?

KELLER. (*Exploding.*) Yours, young lady, isn't it obvious? And the second is that you persuade me there's the slightest hope of your teaching a child who flees from you now like the plague, to anyone else she can find in this house.

ANNIE. (*A pause.*) There isn't. (**KATE** stops sewing and fixes her eyes upon **ANNIE.**)

KATE. What, Miss Annie?

ANNIE. It's hopeless here. I can't teach a child who runs away.

KELLER. (*Nonplussed.*) Then - do I understand you - propose -

ANNIE. Well, if we all agree it's hopeless, the next question is what-

KATE. Miss Annie. I am not agreed. I think perhaps you - underestimate Helen.

ANNIE. I think everybody else here does.

KATE. She did fold her napkin. She learns, she learns, do you know she began talking when she was six months old? She could say "water." Not really - "wahwah." "Wahwah," but she meant water, she knew what it meant, and only six months old, I never saw a child so - bright, or outgoing- (*Her voice is unsteady, but she gets it level.*) It's still in her, somewhere, isn't it? You should have seen her before her illness, such a good-tempered child -

ANNIE. (*Agreeably.*) She's changed. (A pause, **KATE** not letting **ANNIE** eyes go; her appeal at last is unconditional, and very quiet:)

KATE. Miss Annie, put up with it. And with us.

KELLER. Us!

KATE. Please? Like the lost lamb in the parable, I love her all the more.

ANNIE. Mrs. Keller, I don't think Helen's worst handicap is deafness or blindness. I think it's your love. And pity.

KELLER. Now what does that mean?

ANNIE. All of you here are so sorry for her you've kept her - like a pet, why, even a dog you housebreak. No wonder she won't let me come near her. It's useless for me to try to teach her language or anything else here. I might as well -

KATE. (*Cuts in.*) Miss Annie, before you came we spoke of putting her in an asylum.

(**ANNIE** turns back to regard her. A pause.)

ANNIE. What kind of asylum?

KELLER. For mental defectives.

KATE. I visited there. I can't tell you what I saw, people like - animals, with - *rats*, in the halls, and -

(She shakes her head on her vision.) What else are we to do, if you give up?

ANNIE. Give up?

KATE. You said it was hopeless.

ANNIE. Here. Give up, why, I only today saw what has to be done, to begin!

(She glances from **KATE** to **KELLER**, who stare, waiting; and she makes it as plain and simple as her nervousness permits:) I - want complete charge of her.

KELLER. You already have that. It has resulted in -

ANNIE. No, I mean day and night. She has to be dependent on me.

KATE. For what?

ANNIE. Everything. The food she eats, the clothes she wears, fresh -

(She is amused at herself, though very serious.) - air, yes, the air she breathes, whatever her body needs is a - primer, to teach her out of. It's the only way, the one who lets her have it

should be her teacher.

(She considers them in turn; they digest it, **KELLER frowning, KATE** perplexed.)

ANNIE. Not anyone who *loves* her, you have so many feelings they fall over each other like feet, you won't use your chances and you won't let me.

KATE. But if she runs from you - *to us* -

ANNIE. Yes, that's the point. I'll have to live with her somewhere else.

END SCENE

Theater Etiquette

Believe it or not, theatre etiquette is a valuable lesson – way too important to put off until the last minute or gloss over because it “only makes sense that people know to be quiet and polite in the theater.”

Yes, it does make sense that people *should* know, but sometimes they don’t. So teachers, for those who may not know or who may have forgotten, please take some time and talk about positive behavior in the theater.

Students may respond more positively when they understood the “why” of something, so as you review the proper etiquette of theatre behavior, please feel free to share the “whys,” and add your own.

House Rules

Please **stay together with your group** and wait for an usher to help you find your seat.

Why? Because you may get separated from your group. The theater will have lots of people in there and your teacher does not need to worry about where you are or spend his or her time looking for you.

Please **turn all cell phones completely off** before the performance.

Why? If you are texting during the performance, you will be asked to leave. (FYI, the theater will be dark, and light from your phone shines up on your face when you text. Everybody, including the actors on stage, can see you!) And not only that, anything other than stage lighting and anything other than stage sounds may distract the actors. Distractions can mean mistakes. Yikes! No one wants to mess up on stage.

Save the photography and videos for selfies outside the theater.

Why? See the previous point about distraction. If you want pictures of the set or the actors, ask your teacher. S/he will ask the usher or house manager, and if we can accommodate you, we will.

Please **stay in your seat** until the intermission or the end of the play.

Why? There’s that whole distracting-the-actors thing again. Plus, moving about the theatre means you may be distracting other students or patrons. That’s not fair to them. Go to the bathroom before the performance starts.

Please **save the eating, drinking, and gum chewing for after the performance.**

Why? The actors can hear and see you. And...you guessed it – distraction! Plus, eating, drinking, and chewing can lead to spills and crumbs and messes. Who wants to clean up those things?

Do **listen actively and give appropriate responses** such as laughing or clapping.

Why? The plays are written so that you should, and hopefully will, laugh and clap when appropriate. The actors are hoping for those responses. When done appropriately, they are not distractions. Plus, your teacher may have questions about the performance and s/he will expect great answers. And GASP, there may just be an assignment based on this performance, so please pay attention!

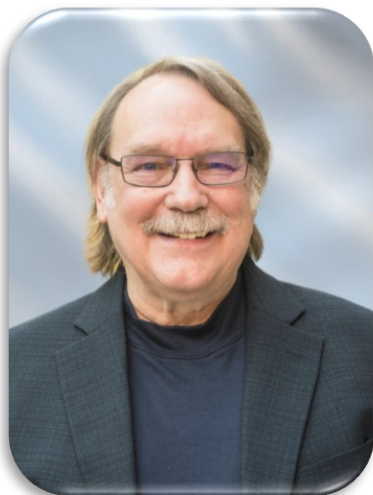
Please **do not talk** during the performance!

Why? Say it with me – distraction!

Show your appreciation by clapping when appropriate.

Why? The actors really love to see how much you enjoyed the show!

Behind the Scenes



Wayne Brinda, Ed.D. (Director)

Wayne is Co-founder/Producing Artistic Director of Prime Stage where he directed *Treasure Island*, *The Outsiders*, *Twelve Angry Men*, *Diary of Anne Frank*, *I Never Saw Another Butterfly* and *The Terezin Promise*, as well as the world premieres of *The Music Lesson*, and *Clemente: The Measure of a Man*. As Producer, Prime Stage has commissioned several world premieres, such as ***The Westing Game***, ***Perks of Being a Wallflower***, and ***Perseverance***.

Locally, Wayne has directed for Apple Hill Playhouse, Duquesne University Red Masquers, Penn State Thespian, Little Lake Theatre, Red Barn Theatre in Allison Park, and South Park Theatre, and was the Director of the Playhouse Jr.

As a Museum Teaching Fellow of the US Holocaust Memorial Museum in Washington DC, Wayne produces theatre productions on the Holocaust and conducts presentations on using literature and theatre to teach the Holocaust. He has delivered presentations on adolescent literacy and Holocaust education at Jagiellonian University in Krakow, Poland, as well as the National Council of Teachers of English, The Association for Middle-Level Education, the American Alliance for Theatre and Education, the International Reading Association 21st World Congress on Reading in Budapest, Hungary, and others.

Wayne recently retired as an assistant professor in the School of Education at the University of Pittsburgh Bradford, He also taught at Duquesne University, The Oakland School, and Sewickley Academy.

Kendall Knotts is Helen Keller! Kendall was kind enough to answer some questions about her role.

Q: Since this is a non-speaking role, how difficult is it to convey emotions without using words?

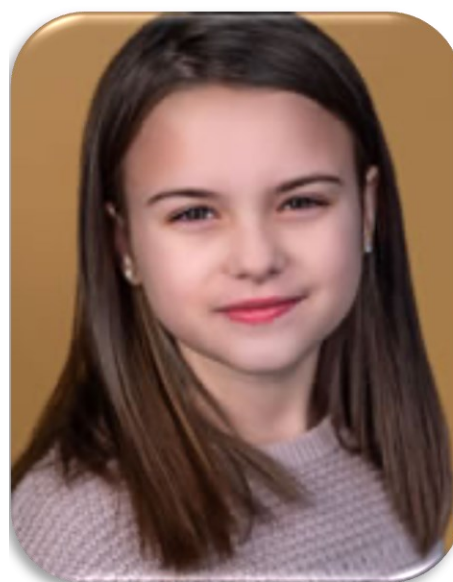
A: It was definitely tricky at first! It's hard to think about so many things at once and to make sure the audience can understand what I'm feeling by showing them on my face or with my actions.

Q: What have you learned from this role?

A: I learned that Helen was very smart, but she was also very frustrated and angry because she couldn't communicate. But after Annie came, her life changed and Helen went on to do so many great things that no one ever thought she'd be able to do!

Q: What would you like the audience to take away from this production?

A: Trust, hard work and never giving up will lead to success.



Activity!

Discuss the five senses with your students. Have them list the senses in the order most often or first used. Mostly likely, the sense of touch won't be the first on the list, yet touch is what Helen often depended on, especially before her connection to the outside world was unlocked by understanding the association of words to objects.

What would it be like to depend first on one's sense of touch rather than one's eyes or ears? Try this exercise with your students.



You'll need:

- 8.5 x 11 copy paper. Larger is ok, too.
- Markers or crayons. Don't use pencils (too sharp).
- Painter's tape or another kind that won't peel paint or otherwise harm desks or clothing
- Pair students. – No talking during this exercise. It's all about the sense of touch.
- Teachers, you can choose the pictures students draw or write objects on paper and have students pull slips from a basket. The pictures should not be too detailed.
- One student stands or sits in front of the other.
- The student in front has a piece of paper taped to his/her back.
- The student in front also has a piece of paper taped to the wall or desk in front of him/her depending on whether the student is standing or sitting.
- Each student is given a crayon or marker.
- The student in back uses the crayon/marker to draw a (simple) picture on the paper on his/her partner's back, one stroke at a time.
- With each stroke, the partner in front tries to replicate the stroke so that they each draw the same picture. No peeking.
- Once the picture is complete, partners can compare pictures then switch places.
- Classroom discussion follows about focus, concentration, and using touch as the primary method of communication.

POST~Production

After you see *The Miracle Worker*

Teachers, now that you have returned from the production, feel free to use the resources as assessments, evaluations, follow-up activities, and closure to your study of Helen Keller.

For discussion or essay

1. Choose one pair of the following characters from the play and discuss/write about their relationship with one another. How did Helen's being part of one or both of their lives impact their relationship

Anne Sullivan/Captain Keller

Kate Keller/Captain Keller

Captain Keller/son James

Kate Keller/Anne Sullivan

Anne Sullivan/her brother Jimmie (most challenging)

2. Trace Helen's isolation from the moment the audience meets her until the play's end. Is she more or less isolated? What factors contribute to that? Was isolation figurative or literal for Helen? Define isolation as it pertains to Helen.

For Older Students

3. Helen was a socialist which was considered very far left politically in her day. She also had strong opinions about women's rights, birth control, and workers' rights. Ask your students to do a bit of research to determine why Helen might have taken such a radical, unpopular stance.

Bonus

4. Helen Keller and Annie Sullivan were part of the "three musketeers." Who was the third musketeer and what part did s/he play in Helen's life? Teachers, there is an article on the www.perkins.org website that addresses this person. You may point your students in that direction or allow them to begin with a Google search.

Activity!

The art of storytelling is as old as humankind. We tell stories to connect ourselves to each other and to our past. We tell stories to inspire and to engage others. Every good story has a beginning, middle, and end.

When you saw *The Miracle Worker*, you saw a snapshot into the life of Helen Keller. Even though the play did not tell the story of her entire life, the story was still complete.

1. Teachers, ask your students to work individually, in groups, or as a class with you leading discussion to create a plot line for the play. Feel free to print copies of the summary to help them with the details.

The plot lines should show the exposition, conflict, rising action, climax, falling action, and resolution of *The Miracle Worker*.

There are numerous plot line graphic organizers online if you don't already have a favorite.

Activity!

The following are pictures of objects seen and used every day. They include Braille so they can be read by the vision-impaired.



Dining Table at McDonald's



Helen Keller's Mausoleum Marker



Elevator Buttons

Teachers, send your students on an in-school or after school scavenger hunt for items that are marked or should be marked with Braille for easy reading by the vision-impaired. Have them take notes or pictures of each item. Combine students' lists then compare them. Which list is longer? Have a discussion on why Braille is important. You might like to read this article in preparation for the discussion.

<https://www.thinkerbelllabs.com/blog/why-braille-matters-today-communication-education-technology/>

Check out this website www.perkins.org. It is a great resource for information on and articles about Helen Keller. You can even order a free Braille card for your classroom or packets of 10 for a nominal cost.

Activity!

Teachers, following is a link to a poem written by 13-year-old Helen. You may like to show it on your white board to see the actual typewritten document. Also, note the article on why the text may contain mistakes.

Discuss the poem's imagery with students and how a young girl who lacks the senses to see and hear, can express accurately and eloquently the images found in autumn.



[Why may this text contain mistakes?](#)

[Link to the original poem typed by Helen Keller](#)

<https://www.afb.org/HelenKellerArchive?a=d&d=A-HK02-B223-F08-001>

AUTUMN

Oh, what a beauty doth the world put on
 These peerless perfect autumn days ;
 There is a beautiful spirit of gladness everywhere*
 The wooded waysides are luminous with brightly painted leaves;
 The forest trees with royal grace have domed
 Their gorgeous autumn tapestries.
 And even the rocks are brodered
 With ferns, sumachs and brilliantly tinted ivies;
 But so exquisitely blended are the lights and shades,
 The golds, scarlets and purples, that no sense is wearied,
 For God himself hath painted the landscape.
 The hillsides gleam with golden corn;
 Apple and peach-trees bend beneath their burden of golden fruit.
 The golden-rods, too, are here; whole armies of them
 With waving plumes, resplendant with gold;
 And about the wild grapes, purple and fair and full of sunshine,
 The little birds southward going
 Linger like travelers at an inn,

And sip the perfumed wine.
 And far away the mountains against the blue sky stand,
 Calm and mysterious, like prophets of God,
 A mysterious hand has stripped the trees,
 And with a rustle and whirr, the leaves descend,
 And like frightened birds,
 Lie trembling on the ground. Bare and sad the forest-
 monarchs stand
 Like kings of old, all their splendor swept away
 Down from his ice-bound realm in the North
 Comes Winter, with snowy locks and tear-drops frozen on
 his cheeks;
 For he is the brother of Death and acquainted with sorrow.
 Autumn sees him from afar
 And as a child to her father runneth,
 She to the protecting arms of kindly.'winter fleeth,
 Aid in his mantle of snow
 Tenderly he folds her lovely form;
 And on his breast she falls asleep.

Written by Helen Keller at the age of 13 years
 Rev. J.D. Irons, Preceptor
 Oakmont, Pa, (near Pittsburgh)
 Helen Keller was guest of Mr. Wade.

Activity!

Teachers, following are true and false statements about Helen Keller and her life. Divide the class into groups or teams. The teacher or a student acting as host can read each statement. Each team determines if the statement is true or false. Each correct answer earns one point. Once each answer has been given, feel free to share the additional information with students. Teachers, feel free to include your own true and false statements about Helen Keller and her life. The team with the most points wins.

True Statements

Helen Keller was the first person with deafblindness to earn a college degree. From Radcliffe, no less, from which she graduated cum laude in 1904 with a Bachelor's Degree.

Helen Keller was great friends with Mark Twain. The two met when Keller was 14 and remained friends until Twain died 16 years later. He admired her sense of humor and sharp intelligence.

Twain, was the first to call Annie Sullivan a "miracle worker" for bringing Keller out of the darkness. When they met in person, Keller was able to identify Twain by his distinctive tobacco-infused scent – he smoked 10 to 20 cigars a day.

Helen Keller and Annie Sullivan worked the vaudeville circuit. In 1920, Keller and Sullivan began a five-year stint in vaudeville to supplement their dwindling finances. Touted as the "8th Wonder of the World," Keller performed a 20-minute show, where she told her life story in her own words (translated by Sullivan). Q&A sessions with the audience allowed Keller to demonstrate her intelligence and sense of humor. For example, shortly after Prohibition became the law of the land, she was asked by an audience member, "What do you think is the most important question before the country today?" Keller's response: "How to get a drink." She left the vaudeville circuit after Sullivan's health declined too much for them to continue.

Helen Keller's name appeared on Time Magazine's list of the 100 most important figures of the 20th century. alongside such iconic figures as Albert Einstein, Franklin D. Roosevelt and Mahatma Gandhi. That's an impressive accomplishment for anyone, and more so for a woman who couldn't see or hear.

With Annie Sullivan as Helen's teacher, Helen learned 575 words, some multiplication tables and the Braille system within six months.

Helen Keller was co-founder of the ACLU (American Civil Liberties Union)

Helen loved dogs. They were a great source of joy to her. William Wade of Oakmont, PA, sent Helen a dog which she kept.

Helen Keller had a Pittsburgh connection. She attended finishing school at the William Wade House in Oakmont PA. The house is still here and is privately owned.

During college, Helen began to write about her experiences being deaf and blind. **She first wrote a number of articles for a magazine called the Ladies' Home Journal.** These articles were later published together in a book called *The Story of My Life*. A few years later, in 1908, she published another book called *The World I Live In*.

False Statements

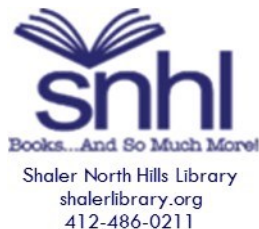
Helen Keller was an only child. Helen had five siblings – two half brothers, one half sister who died at 1 year old, and two full siblings both younger than she.

Helen Keller never learned to actually speak. Helen could speak, but she was not easy to understand and she was quite sad that she never mastered speaking. Teachers, see the link (**page 28**) to the video which shows Helen talking.

Helen never dated. She was actually engaged at one time, but her family would not allow her to be married. It was widely believed at the time that handicapped women should not be married.

Helen was born in the 20th century. Helen was born in 1880 which means she was born in the 19th century. She did, however, live most of her life in the 20th century and lived to see the following and more:

- When Helen was born, electric lights were just coming into their own.
- James Garfield was president.
- Billy the Kid was riding and outlawing.
- The gunfight at the O.K. Corral was big news.
- The Statue of Liberty was not yet erected.
- Helen lived through 2 World Wars plus Vietnam.
- She was 40 years when the 19th amendment was ratified – Women's right to vote.
- She was transported by carriage, car, train, and airplane.
- Helen met 10 US presidents.
- Helen was alive when separate but equal – Brown vs the Board of Education was in the news.
- Helen lived at the time of the Montgomery Bus Boycott.
- Helen lived when The Beatles first performed in US.
- Helen was alive when John F. Kennedy and Martin Luther King were assassinated.



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

Children's Books

***Helen Keller: Courage in the Dark* by Johanna Hurwitz**

For beginner readers--A biography of the blind and deaf girl who overcame her physical challenges with the help of her teacher, Annie Sullivan.

***Annie Sullivan and the Trials of Helen Keller* by Joseph Lambert**

Presented in comic book format, the story of Helen Keller and Annie Sullivan, focusing on the struggles both women faced.

***Helen Keller: Crusade for the Blind and Deaf* by Stewart Graff and Polly Anne Graff**

A biography of the blind and deaf woman who rose above her physical disabilities to international renown and who helped other handicapped persons to live fuller lives.

***Who was Helen Keller?* by Gare Thompson**

Part of the "Who, What, Where" series that highlights the woman who achieved success and fame while being both blind and deaf.

***Louis Braille, the Boy Who Invented Books for the Blind* by Margaret Davidson**

A poignant story of the man who developed the Braille system of printing for the blind.

***Helen Keller: Rebellious Spirit* by Laurie Lawlor**

Lawlor's use of liberal quotes from Keller's own writing and objective analysis of both Keller and her teacher, Anne Sullivan, offer insight into Keller's character and experience.

***Helen Keller: The World in Her Heart* by Lesa Cline-Ransome**

A husband-and-wife team pay tribute to a true American hero in this textured, provocative narrative with sensory details to evoke Helen Keller's rich perception of the world around her.

Teen Books

***Show Me a Sign* by Ann Clare LeZotte**

It is 1805 and Mary Lambert has always felt safe among the deaf community of Chilmark on Martha's Vineyard where practically everyone communicates in a shared sign language. But recent events have shattered her life: land disputes between English settlers and the Wampanoag people are becoming increasingly bitter, and a scientist determined to discover the origins of the island's widespread deafness has decided she makes the perfect "live specimen".

***The Silence Between Us* by Alison Gervais**

After moving to Colorado, deaf seventeen-year-old Maya is forced to attend a hearing school, where she must navigate a new life and prove that her lack of hearing will not stop her from pursuing her dreams.

***Miss Spitfire* by Sarah Miller**

At age twenty-one, partially blind herself, lonely but spirited Annie Sullivan travels from Massachusetts to Alabama to try and teach six-year-old Helen Keller, deaf and blind since age two, self-discipline and communication.

No Barriers by Erik Weihenmayer

Born with a rare condition that blinded him as a teenager, Erik Weihenmayer never let his diagnosis hold him back from a full life. In 2001, he became the first blind man to climb Mount Everest, the highest point on Earth.

Helen and Teacher by Joseph Lash

At the heart of this wonderful biography is the relationship between two great American women whose lives were bound together for all time.

Helen Keller: Her Life in Pictures by George Sullivan

Accompanied by a brief commentary from Sullivan, this suite of photos portrays Keller from early childhood into her 80s.

Adult Books**The Miracle Worker by William Gibson**

Based on the remarkable true story of Helen Keller and her teacher Annie Sullivan, this inspiring and unforgettable play has moved countless readers and become an American classic.

The Story of My Life by Helen Keller

The autobiography, written by Helen Keller at 22 years old, is about her life being deaf and blind, and her triumph over these tribulations. Within the book, she details her educational achievements and her introduction to the world through her breakthrough into communication.

Teacher: Ann Sullivan Macy by Helen Keller

A tribute written by Keller about her life-long friend and teacher, Anne Sullivan Macy.

Beyond the Miracle Worker by Kim E. Nielson

Beyond the Miracle Worker, the first biography of Annie Sullivan Macy in nearly fifty years, complicates the typical Helen-Annie “feel good” narrative in surprising ways. By telling the life from Macy’s perspective- not Keller’s- the biography is the first to put Macy squarely at the center of the story. It presents a new and fascinating tale about a wounded but determined woman and her quest for a successful, meaningful life.

Helen Keller: A Life by Dorothy Herrmann

Dorothy Herrmann’s biography of Helen Keller takes us through Helen’s long, eventful life, a life that would have crushed a woman less stoic and adaptable—and less protected.

Demystifying Disability by Emily Ladau

An approachable guide to being a thoughtful, informed ally to disabled people, with actionable steps for what to say and do (and what not to do) and how you can help make the world a more inclusive place.

Being Seen by Elsa Sjunneson

A Deafblind writer and professor explores how the misrepresentation of disability in books, movies, and TV harms both the disabled community and everyone else.

There Plant Eyes: A Personal and Cultural History of Blindness by M. Leona Godin

From Homer to Helen Keller, from Dune to Stevie Wonder, from the invention of braille to the science of echolocation, M. Leona Godin explores the fascinating history of blindness, interweaving it with her own story of gradually losing her sight.

Check Out These Movies!**The Miracle Worker (2000)**

The contemporary version of the classic true story of Helen Keller and Annie Sullivan. (Rated TV-PG)

Front of the Class (2008)

A Tourette Syndrome sufferer who hated school while growing up strives to become the teacher he never had in this inspirational drama. (Rated TV-PG)

Won't Back Down (2012)

Hard-working single mom Jamie Fitzgerald is frustrated that John Adams Elementary is letting her daughter down. Teaming with a caring teacher who wants the best future for her own son, she sets out to improve attitudes and elevate the school's academic standards. Despite the odds, with courage, hope, and persistence, the women just might prevail. (Rated PG)

Stand and Deliver (1988)

The story of Jaime Escalante, a math teacher at East Los Angeles' Garfield High School, who pushes and inspires 18 inner-city Hispanic students who were struggling with math to become math whizzes. (Rated PG)

Music Within (2007)

Based on the incredible true-life story of Richard Pimentel, deafened by a bomb blast in Vietnam, Richard returns home and discovers his life's calling: helping others with disabilities, including his fellow veterans. (Rated R)

(Descriptions condensed and edited from Amazon.com, Wikipedia, and GoodReads)

Shaler North Hills Library | 1822 Mt. Royal Blvd | Glenshaw PA 15116 | shalerlibrary.org

More information for *The Miracle Worker***A Pittsburgh Connection!**

Helen Keller attended Wade's school in Oakmont on 833 Hulton Road in 1893 along with Anne Sullivan. Keller became a close acquaintance of the Wade family and visited often during the summer. Keller and Sullivan were also made honorary members of the Oakmont Women's Club.

<https://historicpittsburgh.org/islandora/object/pitt:20100212-ocl-0332> [picture of the finishing school and short article](#)

Annie Sullivan & Trials of Helen Keller Graphic Novel.

https://stores.comichub.com/pittsburgh_comics/products/annie-sullivan-trials-of-helen-keller-graphic-novel [link to to graphic novel purchase](#)

Today In History: Helen Keller Meets Anne Sullivan. (Photo and article)

By: Jennifer Govan, Friday, Mar 3, 2023

<https://library.tc.columbia.edu/blog/content/2023/march/today-in-history-helen-keller-meets-anne-sullivan.php>

Rare Photo of Helen Keller Discovered.) Log in required to see full photo)

<https://www.cbsnews.com/news/rare-photo-of-helen-keller-discovered/>

Helen Keller meets Anne Sullivan, her teacher and 'miracle worker.' (Article and photo)

<https://www.history.com/this-day-in-history/helen-keller-meets-her-miracle-worker>

Rare Helen Keller & Anne Sullivan (1930 Newsreel Footage). (Some parts may only be suitable for older students. Teacher should preview to determine.)

<https://www.youtube.com/watch?v=BWSJQGbl8SU>

Helen Keller with Mother & Brother - 1919 Footage. (Helen flying. Film of mom and brother.)
<https://www.youtube.com/watch?v=vVn8stnjXO8>

Helen Keller Speaks Out. (Helen speaking.)
https://www.youtube.com/watch?v=8ch_H8pt9M8

Sign Language Alphabet | 6 Free Downloads to Learn It Fast. (Poster on signs. Students could practice and try to communicate.)
<https://www.startasl.com/american-sign-language-alphabet/>

Finger Spelling Tips. A second chart plus tips.
<http://deafroadrunner.com/asl-lessons/finger-spelling-tips.html>

Finger spelling video – 3rd chart plus ASL video
<https://sites.google.com/sdhhs.com/sdhhs/asl-support/fingerspelling-handshape>

LAMP (Library of Accessible Media for PA) (offers digital audio books, Braille books, tactile and Braille early literacy kits, and much more)
mylamp.org

Featured National Standards:

English/Language Arts

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

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

Theatre

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

Students analyze improvised and scripted scenes for technical requirements.

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

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

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

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

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

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

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

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

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

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

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

Prime Stage Theatre Resource Guide – *The Miracle Worker*.

All Prime Stage productions and resource guides address the following:

Pennsylvania Common Core Standards for *The Miracle Worker*
Pennsylvania Academic Standards for Reading, Writing, Listening, Speaking

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

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

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

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

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

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

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

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

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

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

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

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

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