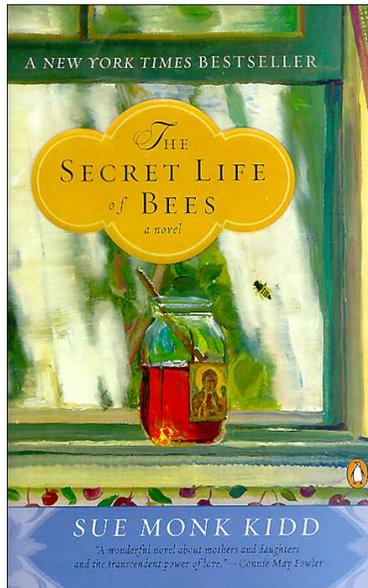


Grades 7—12  
Friday, January 25, 2008



## Teacher's Guide For **The Secret Life of Bees**

This *Literature to Life*<sup>®</sup> presentation of **The Secret Life of Bees** is made by special arrangement with The American Place Theatre and is a staged verbatim theatrical adaptation of Sue Monk Kidd's best-selling novel. Set during the Civil Rights Movement, a young girl's search for the truth about her mother leads her to discover the real meaning of family. This powerful coming of age story about a courageous, wounded teenage girl will instantly engage students as the main character takes audiences on a journey through her adolescence.



## Dear Teacher,

Welcome to another exciting season of performances for young audiences at Tilles Center for the Performing Arts.

This season marks the 20th year of bringing enriching, professional performances to the students of Nassau and Suffolk counties and the New York City boroughs. Thank you for joining us as our programs continue to grow!

The Arts Education program at Tilles Center, Long Island's premier performing arts presenter, now welcomes over 12,000 students annually to experience the joys of live music, dance, and theatre. Our mission is to nurture an interest in the arts by providing enriching performances for young audiences. We offer programs which encourage self expression in the belief that the arts provide insight into the nature of human experience and are essential to every learner.

Professional performances, by world-class artists, are enhanced by in-school artist workshops and residencies, professional development workshops for educators, and intensive school partnerships. All of our programs share a common goal: to allow participants to experience the performing arts firsthand, and to develop greater awareness of how the arts relate to our lives and to our world.

All of our programs are chosen to be both educational and entertaining. **In order to give your students the richest experience possible, please read this guide and share the information and activities with your students.**

If you have any questions, would like information about pre-performance workshops or need additional study materials to prepare your students, please don't hesitate to contact Stephanie Turner, Director, at (516) 299-2388, [stephanie.turner@liu.edu](mailto:stephanie.turner@liu.edu).

**Thank you for your support of  
education and the arts.**  
*We look forward to seeing you in the  
theatre!*

Tilles Center Department of Arts Education

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## ***Objectives of the Performance***

This performance serves to:

- Introduce students to the environment of a professional performing arts center;
- Expose students to a live performance with high caliber performers;
- Maximize students' enjoyment and appreciation of the performing arts;
- Help students develop an understanding of the arts as a means of expression and communication.

This teacher's guide is designed to extend the impact of the performance by providing discussion ideas, experiential activities, and further reading that can promote learning across the curriculum.

### ***Learning Standards for the Arts (Theatre)***

This program can be incorporated into study addressing the Learning Standards for the Arts as stipulated by the N.Y. State Education Department:

#### ***Standard 1: Creating, Performing, and Participating in the Arts***

Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre, and visual arts) and participate in various roles in the arts.

***Theatre:*** Students will create and perform theatre pieces as well as improvisational drama. They will understand and use the basic elements of theatre in their characterizations, improvisations, and play writing. Students will engage in individual and group theatrical and theatre-related tasks, and they will describe the various roles and means of creating, performing, and producing theatre.

#### ***Standard 2:***

##### ***Knowing and Using Arts Materials and Resources***

Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

***Theatre:*** Students will know the basic tools, media, and techniques involved in theatrical production. Students will locate and use school, community, and professional resources for theatre experiences. Students will understand the job opportunities available in all aspects of theatre.

#### ***Standard 3:***

##### ***Responding to and Analyzing Works of Art***

Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

***Theatre:*** Students will reflect on, interpret, and evaluate plays and theatrical performances, both live and recorded, using the language of dramatic criticism. Students will analyze the meaning and role of theatre in society. Students will identify ways in which drama/theatre connects to film and video, other arts, and other disciplines.

#### ***Standard 4: Understanding the Cultural Dimensions and Contributions of the Arts***

Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

***Theatre:*** Students will gain knowledge about past and present cultures as expressed through theatre. They will interpret how theatre reflects the beliefs, issues, and events of societies past and present.

Detailed information about the N.Y. State Learning Standards for the Arts is available at: [www.emsc.nysed.gov/ciai/arts/pub/artlearn.pdf](http://www.emsc.nysed.gov/ciai/arts/pub/artlearn.pdf)

# ATTENDING A PERFORMANCE AT TILLES CENTER

North Fork Hall at Tilles Center seats 2200 people. Hillwood Recital Hall seats 500 people. When you attend a performance at Tilles Center, there are a few things you should remember.

## ARRIVAL AND DEPARTURE

- ***Groups will be seated in the theatre on a first-come, first-serve basis.***
- Tilles Center cannot reserve seats for school performances.
- Plan to arrive approximately 30 minutes prior to the show.
- Performances cannot be held for late buses
- CW Post Public Safety will direct buses to parking areas.
- Remain seated on the bus until instructed to unload.
- Shows generally last one hour.

## ENTERING THE THEATRE

- Please stagger chaperones throughout the group to help keep students in line and moving quickly to the seating area.
- Groups are directed into the theatre in the order that they arrive.

## GETTING SEATED

- Upon entering the theatre for seating, ushers will direct students and teachers row by row. It's possible that classes may be split up into two or more rows. With adequate adult supervision, a group split into two or more rows should have enough chaperones to ensure safety.
- ***Please allow ushers to seat your group in its entirety before making adjustments.*** This allows us to continue seating groups that arrive after you. ***You are free to rearrange students to new seats and to go to restrooms once the group is seated.***

## ENJOY THE SHOW

So that everyone can enjoy the performance:

- There is no food or drink permitted in the theatre or lobby areas.
- Photography and audio/video recording is not permitted during the performance.
- Please turn off (or leave behind) all walkmans, pagers, cell phones. The devices may interfere with the theatre's sound system and ringing, alerts, etc are extremely disruptive to both the audience and the actors.
- Please do not talk, whisper, shuffle or rattle papers or candy wrappers during the performance.
- Please do not leave and re-enter the theatre during the performance. **There is no intermission so make sure you visit the restroom prior to the start of the show.**

## **DISMISSAL**

- A Tilles Center representative will come onstage following the performance to provide directions for dismissal. Please remain seated until you have received these directions.

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Please Note:

- ⇒ **CHILDREN UNDER THE AGE OF 4 WILL NOT BE PERMITTED IN THE THEATRE UNDER ANY CIRCUMSTANCES – PLEASE MAKE CHAPERONES AWARE OF THIS POLICY.**
- ⇒ **TILLES CENTER RESERVES THE RIGHT TO REMOVE STUDENTS (UNDER SUPERVISION OF THEIR TEACHER OR CHAPERONE) FROM THE VENUE SHOULD THEY BE OF INAPPROPRIATE AGE OR A DISRUPTION TO THE PERFORMANCE.**
- ⇒ **FOOD AND DRINK ARE NOT PERMITTED IN THE LOBBY AREAS OR THE THEATRE. UNFORTUNATELY, WE CAN NOT PROVIDE SEATING IN THE BUILDING FOR STUDENTS TO EAT BAGGED LUNCHES.**

*Thank you and enjoy the show!*



# YOUR ROLE AS AN AUDIENCE MEMBER

## **TO THE TEACHER:**

The audience is a very important part of the performance. Please talk to your students about what it means to be an audience member and how a “live” performance is different from TV and movies. Please share the following information with your students prior to your visit to Tilles Center. Some performances may involve audience participation so students should be prepared to behave appropriately, given the nature of the performance and the requests of the artists on the stage.

## **BEING AN AUDIENCE MEMBER:**

A theatre is an energetically charged space. When the “house lights” (the lights that illuminate the audience seating) go down, everyone feels a thrill of anticipation. By discussing appropriate audience behavior as a class ahead of time, the students will be much better equipped to handle their feelings and express their enthusiasm in acceptable ways during the performance. Audience members play an important role— until an audience shows up, the performers are only rehearsing! When there is a “great house” (an outstanding audience) it makes the show even better, because the artists feel a live connection with everyone who is watching them. The most important quality of a good audience member is the ability to respond appropriately to what’s happening on stage... sometimes it’s important to be quiet, but other times, it’s acceptable to laugh, clap, or make noise!

## **GOOD AUDIENCE MEMBERS KNOW THESE KEY WORDS:**

**Concentration:** Performers use concentration to focus their energy on stage. If the audience watches in a concentrated, quiet way, this supports the performers and they can do their best work. They can feel that you are with them!

**Quiet:** The theatre is a very “live” space. This means that sound carries very well, usually all over the auditorium. Theatres are designed in this way so that the voices of singers and actors can be heard. It also means that any sounds in the audience - whispering, rustling papers, or speaking - can be heard by other audience members *and* by the performers. This can destroy everyone’s concentration and spoil a performance. Do not make any unnecessary noise that would distract the people sitting around you. Be respectful!

Keep in mind that sometimes the performers will request the audience to take part in the action by coming on stage, asking questions, or calling out answers. At these times, it is appropriate to respond in the manner in which you are directed. Above all, listen to the performer(s) on stage and follow directions.

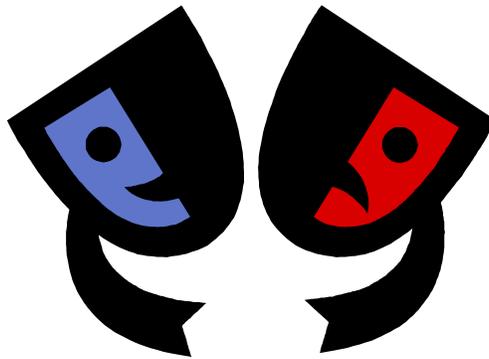
**Respect:** The audience shows respect for the performers by being attentive. The performers show respect for their art form and for the audience by doing their best possible work. Professional actors and musicians always show up for work ready to entertain you. As a good audience member, you have a responsibility to bring your best behavior to the theatre as well. Doing so shows respect for the actors—who have rehearsed long hours to prepare for this day—and the audience around you.

**Appreciation:** Applause is the best way for an audience in a theatre to share its enthusiasm and to appreciate the performers. In a musical or opera, it is not usually acceptable to applaud in the middle of a song. However, it is appropriate to applaud after each song has finished.

If the program is of classical music, applaud at the conclusion of the entire piece, *not* between movements.

At the end of the performance, it is customary to continue clapping until the curtain drops or the lights on stage go dark. During the curtain call, the performers bow to show their appreciation to the audience. If you really enjoyed the performance, you might even thank the artists with a standing ovation!

**Common Sense:** The same rules of behavior that are appropriate in any formal public place apply to the theatre. If audience members conduct themselves in orderly, quiet ways, with each person respecting the space of those around him or her, everyone will be able to fully enjoy the performance experience.



# SEEING A LIVE THEATRE PRODUCTION

Watching a play is not the same as watching a movie or a television show. In the audience, you can see the performance as it is happening. It is live and not on tape. Actors use special ways of telling the story onstage.

Discuss the following points with students prior to attending the performance:

**Doubling:** This play is being performed by only one actress who narrates the story and plays many parts. When one person acts out more than one part it is called doubling.

**Think About It:** Why do you think that *The Secret Life of Bees* uses just one actor?

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**Sets and Props:** In some plays, elaborate sets or props are used to establish the environment. This production uses minimal sets and props, though the story takes place in various places in South Carolina.

**Think About It:** Why do think that minimal sets and props are used in this production? How do the lack of sets and props compare to other plays you may have seen?

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**Adaptation:** This play is called an adaptation. That means it came from a different source and was changed. *The Secret Life of Bees* is the source for this play. Make every effort to read at least parts of the book.

**Think About It:** After you read *The Secret Life of Bees* watch to see how the play is different. Why do you think some parts were changed?

# ABOUT THE PERFORMANCE

*The Secret Life of Bees* is a monologue retelling the book “The Secret Life of Bees” by Sue Monk Kidd. The performance consists of one performer with two props on a stage without scenery.

Living on a peach farm in south Carolina with her harsh, unyielding father, Lily Owens has shaped her entire life around a devastating, blurred memory—the afternoon her mother was killed, when Lily was four. Since then, her only real companion has been the fierce-hearted, and sometimes just fierce, black woman, Rosaleen who acts as her “stand-in mother.”

When Rosaleen insults three of the deepest racists in town, Lily knows it’s time to spring them both free. They take off in the only direction Lily can think of, toward a town called Tiburon, South Carolina—a name she found on the back of a picture amid the few possessions left by her mother.

There they are taken in by an eccentric trio of black beekeeping sisters named May, June, and August. Lily thinks of them as the calendar sisters and enters their mesmerizing secret world of bees and honey, and of the Black Madonna who presides over this household of strong, wise women. Maternal loss and betrayal, guilt and forgiveness entwine in a story that leads Lily to the single thing her heart longs for most.

“The Secret Life of Bees” has a rare wisdom about life—about mothers and daughters and the women in our lives who become our true mothers. A remarkable story about the divine power of women and the transforming power of love, this is a stunning debut whose rich, assured, irresistible voice gathers us up and doesn’t let go, not for a moment.

## *The Performer:*

**DENISE WILBANKS** is an actress, writer, coach and musician. She has performed in numerous theatre, television, and film projects, concerts and commercial campaigns. Her past work has been selected and honored at The Cannes International Film Festival and The Hampton’s International Film Festival. Her current projects include developing and performing the solo show “The Secret Life of Bees” (Directed by Wynn Handman of The American Place Theatre and endorsed by the best-selling author, Sue Monk Kidd), developing a new adaptation and production of Ibsen’s “The Master Builder” (with Austin Pendleton, Romulus Linney and Kelly Morgan) and writing a book with Wynn Handman documenting his directing approach in creating and bringing a performance from the page to the stage. This year, Denise was invited to present her continuing research on creative inspiration in her workshop entitled “The Fire Within: Accessing and Nurturing Your Own Creative Inspiration” at The Kennedy Center Festival, where she also served as a judge for The Irene Ryan Acting Competition. In between projects, Denise works with Marni Nixon as an accompanist, coaches privately and in workshops on creative inspiration, continues to develop new pieces, and can often be seen teeing off on The Bobby Jones Golf Course in Sarasota, FL... as often as she possibly can.

## *The Director*

Wynn Handman is the Artistic Director of the American Place Theatre, which he co-founded with Sidney Lanier and Michael Tolan in 1963. His role in the theatre has been to seek out, encourage, train, and present new and exciting writing and acting talent and to develop and produce new plays by living American writers. In addition, he has initiated innovative Arts Education Programs, such as *Literature to Life*®.

He is a recipient of the **1999 Obie for Sustained Achievement**; the **Lucille Lortell Lifetime Achievement Award** presented by the league of Off-Broadway Theatres in 1993; the **Rosetta LeNoire Award** in 1994 from Actor's Equity Association in recognition of his artistic achievements and contribution to the "universality of the human experience in American theatre"; two **Audelco for Excellence in Black Theatre Awards**, as Best Director for *Zola Neale Hurston*, in 1990, and *Fly* in 1998; the **Carnegie Mellon Drama Commitment to Playwriting Award** in 1996; the **Working Theatre's Sanford Meisner Service Award** for "his leadership in disseminating the arts to working people," and was honored by **The New Federal Theatre** in 2001. In addition, he received from the Alumni Association of City College of New York, **The Townsend Harris Medal**, "in recognition of his distinguished contributions to his chosen field of work and the welfare of his fellow men." In May of 2003, Mr. Handman was awarded a **Doctor of Humane Letters** by the University of Miami.

A noted teacher for over 50 years, in his professional acting classes, Mr. Handman has trained many outstanding actors including: Alex Balwin, James Caan, Kathleen Chalfont, Chris Cooper, Michael Douglas, Sandy Duncan, Richard Gere, Joel Grey, Allison Janney, Raul Julia, Frank Langella, John Leguizamo, Susan Lucci, Donna Mills, Burt Reynolds, Tony Roberts, Anna Devere Smith, Mira Sorvino, Christopher Walken, Denzel Washington, and Joanne Woodward.

**Educational materials from the American Place Theatre *Secret Life of Bees* Study Guide**

# About the Author

Sue Monk Kidd first made her mark on the literary circuit with a pair of highly acclaimed, well-loved memoirs detailing her personal spiritual development. However, it was a work of fiction, *The Secret Life of Bees*, that truly solidified her place among contemporary writers. Although Kidd is no longer writing memoirs, her fiction is still playing an important role in her on-going journey of spiritual self-discovery.

Despite the fact that Kidd's first published books were nonfiction works, her infatuation with writing grew out of old-fashioned, Southern-yarn spinning. As a little girl in the small town of Sylvester, Georgia, Kidd thrilled to listen to her father tell stories about "mules who went through cafeteria lines and a petulant boy named Chewing Gum Bum," as she says on her web site. Inspired by her dad's tall tales, Kidd began keeping a journal that chronicled her everyday experiences.

Such self-scrutiny surely gave her the tools she needed to pen such keenly insightful memoirs as *When the Hearts Waits* and *The Dance of the Dissident Daughter*, both tracking her development as both a Christian and a woman. "I think when you have an impulse to write memoir you are having an opportunity to create meaning of your life," she told Barnes & Noble.com, "to articulate your experience, to understand it in deeper ways. . .and after a while, it does free you from yourself, of having to write about yourself, which it eventually did for me."

Once Kidd had worked the need to write about herself out of her system, she decided to get back to the kind of storytelling that inspired her to become a writer in the first place. Her debut novel *The Secret Life of Bees* showed just how powerfully the gift of

storytelling charges through Kidd's veins. The novel has sold more than 4.5 million copies, been published in over twenty languages, and spent over two years on *The New York Times* bestseller list.

Even as Kidd has shifted her focus from autobiography to fiction, she still uses her writing as a means of self-discovery. This is especially evident in her latest novel, *The Mermaid Chair*, which tells the story of a woman named Jessie who lives a rather ordinary life with her husband, Hugh, until she meets a man about to take his final vows at a Benedictine monastery. Her budding infatuation with Brother Thomas leads Jessie to take stock of her life and resolve an increasingly intense personal tug-of-war between martial fidelity and desire.

Kidd feels that through telling Jessie's story, she is also continuing her own journey of self-discovery, which she began when writing her first books. "I think there is some part of that journey towards one's self that I did experience. I told that particular story in my book *The Dance of the Dissident Daughter* and it is the story of a woman's very-fierce longing for herself. The character in *The Mermaid Chair*, Jessie, has this need to come home to herself in a much deeper way," Kidd said, "to define herself, and I certainly know that longing."

Educational material by [www.suemonkkidd.com](http://www.suemonkkidd.com)



# About the Novel

**Sue Monk Kidd shares the following excerpts, and more, on her website, [www.suemonkkidd.com](http://www.suemonkkidd.com).**

My family has lived in the South at least 200 years and I've lived there my entire life, except for a single year spent in Africa. Beyond that, the South is not only a geography on the map, but it's also a peculiar region in the mind which haunts, possesses, confounds, and in some cases, exerts an autonomy that you cannot define or dispute. The South is the most soulful place on earth. It has leaned heavily on me my whole life. Considering everything, how could it not affect my writing?

As my novel unfolds, it seemed implausible to me not to write about the racial wounds and tensions I remembered from growing up in the South in the 1950's and 1960's. I remember, for instance, when the Ku Klux Klan came to my hometown one Saturday wearing white robes and hoods, streaming into the stores along Front Street, and how everyone scattered, both black and white, except for me and my friend, who got trapped behind a table with an elderly black woman who lifted her chin and rolled out her lip in a picture of defiance and challenge. I was littered with these sorts of images, the kind, which psychologically I could not really digest. As a writer, I felt compelled to do something with them, at the very least give witness to them through story. I didn't put the Ku Klux Klan story into the novel; my job is to imagine deeply, not recount my history. But still, I kept recalling the elderly black woman in the store when I wrote about Rosaleen's encounter with the three racists.

Writing Lily's story against the historical

backdrop of racial turmoil was not merely about private catharsis, however. I believe that images, such as the one I mentioned about, carry social relevance in the same manner that all images of historical cruelty do. So, I guess you'd say I felt a need, and beyond that, a kind of responsibility, to offer up my images in hope of a wider redemption.

When I decided to put three beekeeping sisters into the novel, it was not because I knew anything about bees, beekeeping or honey making. I had to read lots of books. There's a mystique about bees, a kind of spell they weave, and as I read, I fell completely under it.

Bee lore goes back to ancient times, when bees were considered a symbol of the soul, of death and rebirth. I also discovered medieval hymns that referred to the Virgin Mary as the bee hive, and Christ as the honey that flowed from her. In some stories, the Virgin Mary was associated with the queen bee, and in ancient Greece the goddess Demeter was referred to as the queen bee, and her priestesses were the worker bees, who served her. As the epigraphs at the beginning of each chapter in the novel suggest, I thought of the pink house in the novel as a kind of hive community. As for who the queen bee in the novel might be, I'll let you come to your own conclusions. You might be as interested as I was, though, to learn that for a very long time, beekeepers assumed that the queen was a *king*. It wasn't until 1609 that people began to seriously question the existence of king bees, thanks to Charles Butler who wrote a book called *The Feminine Monarchie*.

Long ago, honey was regarded as a magical, sacred substance. People were buried in it, not only because it was a preservative, but

because “bee-balm” as it was called, was thought to contain a resurrection potency. It was one of the libations offered to the gods of Greece, and believed to be the food of poets and muses. I’ll tell you this much, I ate honey religiously while writing *The Secret Life of Bees*. For some reason writing about honey made me hungry for it. I kept a jar of it sitting right on my desk. One day when I completely ran out of it, I was overcome with the desire for biscuits and honey, and abruptly stopped writing, drove to the store and bought some. Actually, I do think the writing went better after that.

Of course, books couldn’t tell me everything I needed to know about bees; I needed to visit an apiary, which is the formal name given to a group of hives. I found two wonderful South Carolina beekeepers who took me under their wing. Inside their honey house, I sketched and labeled all the honey-making machines and equipment, trying to get a handle on how they worked. There seemed to be a thin veneer of honey everywhere, and my shoes stuck slightly to the floor when I walked, something I could never have learned from a book. And where else, but from an actual beekeeper, was I going to learn that if you put bee pollen in olive oil, you had a decent “bee salve” for stings.

They suited me up in the beekeeper outfit—gloves to veiled pitch helmet—and out we went to inspect the hives. I was unprepared for the rush of fear and relish I experienced when the lid on the first hive was lifted and thousands of bees poured out. It was eerie and magical at the same time—standing in the center of a whirling cloud of bees while the pungent scent of honey drifted up, bee hum swelled to unbelievable levels and the smoke meant to calm the bees rose in sharp plumes all around us. Beekeeping, I discovered, is a thoroughly sensual and courageous

business.

At one point I was surrounded with so many bees, I could hardly see; they covered my bee veil and sat all along my shoulders and arms. But not once did I have to test out the “bee salve.” No “life-loving honeybee” wants to sting you, I was told. Doing so, requires that she give up her life.

I didn’t base any of my characters on myself, or on any person I know, for that matter. Take my character May, for example. I don’t know anyone remotely like her. And the idea of her building a stone wailing wall in her backyard, well, I have no idea how that got started. I just knew that May was a pathologically sensitive soul who had lost the human filter that keeps one from being overloaded with the world’s pain. She needed a way to cope with suffering, so I gave her a wailing wall. And take June. I’d never heard of anyone playing the cello for dying people. It just appeared in my head one day. I’d been looking for a way to put a cello in the novel ever since I’d seen one in the Luxembourg Garden in Paris propped against one of these old fashioned, dome-shaped beehives. The juxtaposition of seeing it with the hive suggested to me that it ought to be in the novel. So I invented a way to put it in.

The truth is that I conjured up most of my novel exactly in that way—inventing characters and incidents from scratch. It’s so hard for readers to believe that sometimes. Once I gave a reading of the scene where T. Ray, Lily’s awful father, makes her kneel on grits. Afterward, someone asked me if I’d based T. Ray’s character on my own father. I could understand why someone would ask this, but the truth is, T. Ray is the complete opposite of my father. It has caused me to wonder if perhaps we tend to think that the characters and events in fiction are based on the writer’s life because we don’t believe enough in imagination. Because we render

the truth of myth less valuable than the truth of fact.

Now, at the risk of sounding completely self-contradictory, I will also confess that small nuggets from my actual life did sometimes pop up and insert themselves into the story. Like charm school and the salvation gloves I mentioned earlier. Like the fact that bees really did live in the walls of my house when I was growing up. There was also the similarity that I, like Lily, had a nanny. But did she ever get thrown into jail? Did I break her out? Did we run away together? Of course not. The bits and pieces of my life that did manage to slip into the novel were only little springboards that helped me to leap to much larger, more vivid ideas and visions.

Ultimately the story and the characters are not based on me and my life, but the work does reflect many of my convictions. It attempts to put forth something of what I've gained from being alive. It is deeply affected by my particular life in the South, by my own intimacy with Mary and the empowering bonds between women, not to mention my ideas about the transcendence of love, and what constitutes goodness. But more than anything, it is shaped by the mystery of imagination, which is fed to us through a stream of images, rising from the unconscious. The writer's task is to keep the way open for it and pay attention. Midway through the novel, I had no idea how it would end. I kicked around ideas. None of them felt right. Then one night I had a dream. In it my wisest character, August, came to me complaining about my ideas for an ending. She proceeded to tell me what it should be. I took her advice because it came from a place within where story is choreographed by something wiser than my conscious efforts. And because what she suggested felt exactly right to me.

The novel began as a short story, which I wrote in 1993, and *Nimrod* published in 1994. At the time I wrote it, I wanted to develop the story into a novel, but I'd only just begun to write fiction after many years of writing non-fiction, and I knew that I needed more time as an apprentice before taking on a novel. I put the story aside and went on to write other pieces of short fiction, take classes, and try to grow as a fiction writer.

Educational materials by [www.suemonkkidd.com](http://www.suemonkkidd.com)



# Civil Rights Movement Timeline

1954

## **Brown v. Board of Education of Topeka, Kansas**

In the 1950's, school segregation was widely accepted throughout the nation. In fact, it was required by law in most southern states. In 1952, the Supreme Court heard a number of school-segregation cases, including *Brown v. Board of Education of Topeka, Kansas*. Brown and the NAACP (National Association for the Advancement of Colored People) argued that segregated schools deprived black children of equal protection of the law. It decided unanimously in 1954 that segregation was unconstitutional, overthrowing the 1896 Plessy v. Ferguson ruling that had set the "separate but equal" precedent.

1955

## **Montgomery Bus Boycott**

Rosa Parks, a 43 year old black seamstress, was arrested in Montgomery, Alabama, for refusing to give up her bus seat to a white man. The following night, fifty leaders of the Negro community met at Dexter Avenue Baptist Church to discuss the issue. Among them was the young minister, Dr. Martin Luther King, Jr. The leaders organized the Montgomery Bus Boycott, which would deprive the bus company of 65 percent of its income, and cost Dr. King a \$500 fine or 386 days in jail. He paid the fine, and eight months later, the Supreme Court decided, based on the school segregation cases, that bus segregation violated the constitution.

1957

## **Desegregation at Little Rock**

Little Rock Central High School was to begin the 1957 school year desegregated. On September 2, the night before the first day of school, Governor Faubus announced that he had ordered the Arkansas National Guard to monitor the school the next day. When a group of nine black students arrived at Central High on September 3, they were kept from entering by the National Guardsmen. On September 20, a judge granted an injunction against Governor Faubus and three days later the group of nine students returned to Central High School. Although the students were not physically injured, a mob of 1,000 townspeople prevented them from remaining at school. Finally, President Eisenhower ordered 1,000 paratroopers and 10,000 National Guardsmen to Little Rock, and on September 25, Central High School was desegregated.

1960

## **Sit-in Campaign**

After having been refused service at the lunch counter of a Woolworth's in Greensboro, North Carolina, Joseph McNeill, a Negro college student, returned the next day with three classmates to sit at the counter each day. When an article in the *New York Times* drew attention to the students' protest, they were joined by more students, both black and white, and students across the nation were inspired to launch similar protests.

1961

### **Freedom Rides**

In 1961, bus loads of people waged a cross-country campaign to try to end the segregation of bus terminals. The nonviolent protest, however, was brutally received at many stops along the way.

1962

### **Mississippi Riot**

President Kennedy ordered Federal Marshals to escort James Meredith, the first black student to enroll at the University of Mississippi, to campus. A riot broke out and before the National Guard could arrive to reinforce the marshals, two students were killed.

1963

### **Birmingham**

Birmingham, Alabama was one of the most severely segregated cities in the 1960s. Black men and women held sit-ins at lunch counters where they were refused service, and “kneel-ins” on church steps where they were denied entrance. Hundreds of demonstrators were fined and imprisoned. In 1963, Dr. King, the Reverend Abernathy and the Reverend Shuttleworth lead a protest march in Birmingham. The protestors were met with policemen and dogs. The three ministers were arrested and taken to Southside Jail.

1963

### **March on Washington**

Despite worries that few people would attend and that violence could erupt, A. Philip Randolph and Bayard Rustin organized the historic event that would come to symbolize the civil rights movement. A reporter from the *New York Times* wrote, “no one could ever remember an invading army quite as gentle as the two hundred thousand civil rights marchers who occupied Washington.”



Members of the black community vote in a south Carolina Democratic primary for the first time since 1876 on August 10, 1948. In 1944, the United States Supreme Court ruled that blacks cannot be denied the right to vote in primary elections. AP.WIDE WORLD PHOTOS

1964

**Freedom Summer** was organized by a coalition called the Mississippi Council of Federal Organizations led by the Congress of Racial Equality (CORE,) and included the National Association for the Advancement of Colored People (NAACP,) and the Student Nonviolent Coordinating Committee (SNCC.) Approximately three-quarters of the 1,000 summer volunteers for Freedom Summer were white, northern college students from middle- and upper-class backgrounds. Training sessions in Oxford, Ohio prepared the volunteers to register black voters and teach at the thirty “Freedom Schools” established in Mississippi. The blacks in Mississippi were systematically discouraged from registering and voting through formal poll taxes and literacy tests, as well as through crude methods of fear and intimidation which included beatings and lynchings. On June 21, 1964 three of these civil rights workers, James Chaney, Michael Schwerner and Andrew Goodman, disappeared while visiting Philadelphia, Mississippi to investigate the burning of a black church. Their murders made national headlines creating an awareness of the black disenfranchisement in the south, and provoking an outpouring of national support for the Civil Rights Movement. An ultimate result was the 1965 Voting Rights Act which prohibited discrimination based on race, color, religion, or national origin. Freedom Summer instilled among African Americans a new consciousness and a new confidence in political action.

1965

### **Selma**

Outraged over the killing of a demonstrator by a state trooper in Marion, Alabama, the black community of Marion decided to hold a march. Dr. Martin Luther King agreed to lead the marchers on Sunday, March 7, from Selma to Montgomery, the state capital, where they would appeal directly to Governor Wallace to stop police brutality and call attention to their struggle for voting rights. When Governor Wallace refused to allow the march, Dr. King went to Washington to speak with President Johnson, delaying the demonstration until March 8. However, the people of Selma could not wait and they began the march on Sunday. When the marchers reached the city line, they found a posse of state troopers waiting for them. As the demonstrators crossed the bridge leading out of Selma, they were ordered to disperse, but the troopers did not wait for their warning to be heard. They immediately attacked the crowd of people who had bowed their heads in prayer. Using tear gas and batons, the troopers chased the demonstrators to a black housing project, where they continued to beat the demonstrators as well as residents of the project who had not been at the march. Bloody Sunday received national attention, and numerous marches were organized in response. Martin Luther King led a march to the Selma bridge that Tuesday, during which one protester was killed. Finally, with President Johnson’s permission, Dr. King led a successful march from Selma to Montgomery on March 25. President Johnson gave a rousing speech to congress concerning civil rights as a result of Bloody Sunday, and passed the Voting Rights Act within that same year.

Educational materials from the American Place Theatre *Secret Life of Bees* Study Guide

# ACTIVITIES

## BEFORE THE PERFORMANCE

### 1. READ THE BOOK: *The Secret Life of Bees*

**Overall Objective:** The students will be introduced to Sue Monk Kidd and *The Secret Life of Bees*.

### 2. INTERVIEWING SUE MONK KIDD

**Objectives:**

The students will learn about Ms. Kidd's life.

The students will write interview questions based on Ms. Kidd's life.

I grew up in the 1950s and 60s in a tiny town tucked among the pine-lands and peanut fields of Southwest Georgia. A "beautiful nowhere," my urbane college roommate called it the first time she visited. For me, though, it was an "enduring somewhere," a long-suffering lap of Southern life. My great-grandparents settled there in 1828, building the rambling farm house where my parents live today. Our most plentiful resource, next to family roots, was stories. My desire to become a writer was born while listening to my father ply us with tales about mules who went through cafeteria lines and a petulant boy named Chewing Gum Bum. It seemed to me that, possibly, the only thing more magical than listening to stories, was creating them.

I filled Blue Horst notebooks with my writings. At thirteen, I fell in love with the Bronte sisters and started a novel, predictably set on the English moors. At fifteen, completely enamored with Emerson and Thoreau, I wrote "My Philosophy of Life," (thinking I actually had one worth writing down.) Around my sixteenth year, however, I stopped writing completely. I don't really know why. Perhaps I was finally sabotaged by the presumptuousness of it, by some lack of belief in myself. I only know when it came time to go to college, I did not choose writing. To compound the problem, this was before the women's movement had made much of a dent in the South, and I was under the impression that while there were a few unnatural exceptions to the rule (like the Bronte sisters,) basically girls grew up to become one of four things: home-maker, secretary, teacher, nurse. Since I knew all about the glamour of hospitals by watching Dr. Kildare on television, I chose nurse.

I graduated with a B.S. degree from Texas Christian University (TCU) in Fort Worth, Texas in 1970 with a major in nursing. The only time I really doubted my career choice was when my English professor said to me, and I quote, "For the love of God, why are you a nursing major? You are a born writer."

Writing did not pop up again until a few months before my thirtieth birthday. I was married, living in a brick house in a small town in South Carolina with two small children, a dog, a station wagon, a part time nursing position, and a restlessness I could barely contain. I would tell you the story of how I finally seized my long lost desire to become a writer, but it happened while I was dumping my daughter's diapers into the washing machine, which is not especially

how I want people to remember my defining moment. Still, I left the washer that day with a unshakable determination to write.

I enrolled in writing classes with the earnest desire to write fiction, but fate intervened, and I was diverted almost immediately to personal experience articles and essays—mostly inspirational and art of living pieces. For years I was a Contributing Editor at *Guideposts*, a monthly inspirational magazine with a formidable readership in the millions. It was there I cut my writing teeth, learning to create stories, studying the craft of fiction and using its techniques—character, scene, dialogue, conflict, denouement, etc.—to write simple non-fiction pieces about the ways my ordinary life intersected with the sacred.

My first book, *God's Joyful Surprise*, was a spiritual memoir which chronicled my early experiences with contemplative Christian Spirituality. My second book, *When the Heart Waits*, also rooted in contemplative spirituality, recounted a psychological and spiritual transformation I experienced in early mid life. When I turned forty, my explorations and study took an unexpected turn into feminist theology and I underwent a profound redefinition. In 1996, Harper San Francisco published *The Dance of the Dissident Daughter*, my memoir of that passage.

My writing career, which had begun way back there in my childhood world of stories, was going well. But at 42, my original desire to write fiction returned, and with surprising intensity. Success seemed implausible. Nevertheless, I took a deep breath. . . and began. I took a graduate course in fiction at Emory University, and studied at Sewanee, Bread Loaf and other writers' conferences. I wrote and published a series of short stories in small literary journals. After I began to get the hang of it, I taught Creative Writing as an adjunct at the local college. I'm sure that I learned a lot more than my students did.

In 1997, I began writing my first novel, *The Secret Life of Bees*, set in South Carolina in 1964. It was sold to Viking Press in 2000 and was published January 28, 2002.

Today, I live beside a salt marsh near Charleston, South Carolina with my husband, Sandy, a marriage and individual counselor in private practice, and our black lab, Lily. I write in a book-lined, upstairs study where I can gaze out at the marsh birds and the tides. When not writing, I spend my time reading, playing with my friends, walking the beach, paddling around in my kayak, or sitting on the dock with my husband, simply letting things be.

**Exercise:**

Provide each student with a copy of the above autobiography of Sue Monk Kidd. After everyone has read it, discuss what aspects of her life the students think contributed to her ultimate career as a writer.

Author Garry Wills wrote, "The most important part of an interview, so far as the questioner is concerned, takes place before the interview." Ask each student to look, again, at the autobiography of Ms. Kidd. Have them individually devise a list of 8-10 interview questions that they might ask her about her life. As an extension, have a volunteer play Sue Monk Kidd and, with the help of the class, answer some of the questions on the other student's lists.

### 3. DISCUSSION: JUDGING A BOOK BY ITS COVER

**Objective:** The students will discuss their expectations of *The Secret Life of Bees* from looking at the words and images on the book's cover. The student will discuss the choices made by publishers and executives to put the images and words on the cover.

**Exercise:**

Bring in a copy of Sue Monk Kidd's book *The Secret Life of Bees*. Ask the students to look at the cover of the book.

Is there a picture or image? What function do those images have? Note too the colors on the cover. What do the colors mean and why were they chosen? Do these images help sell this edition?

What words did the publishers choose to put on the cover? In what font is the title of the book? What other words or phrases are on the cover? Do these words and phrases help sell this edition? Are you more likely to buy a book or magazine based on images or words? Are there images and words on the back cover?

Why did Ms. Kidd choose this title? Did she feel the title would help sell copies of the book? Is the book really about bees or are they a symbol?

**Exercise:** Ask the students to create a poster or book cover for a book or story they have written. They can cut images out of magazines and newspapers or draw them. What words will they include and why?

### 4. RELATING TO THE TEXT

**Objective:** The students will express their expectations of *The Secret Life of Bees* through a short dramatization.

**Exercise:**

The group forms a circle and a copy of *The Secret Life of Bees* is placed at the center. In turn, each student has the opportunity to dramatize how they think they will feel about the novel based on the exercise above. (Discussion: Judging a Book by its Cover) For example, a person who still feels they don't know anything about the book may stand at a distance from it and stare at it. A person who thinks he's going to love the book may cradle it in his arms. A person who thinks it's going to be boring may turn his back to the book.

Students should be encouraged to be completely honest about their responses. This exercise can be repeated after the performance, in order to compare the students' pre-show expectations to their post-show reactions.

## 5. STILL IMAGES: “YOU CAN GO”

### **Objectives:**

The students will do a close reading of a passage from *The Secret Life of Bees*.

The students will create tableaux based on images in the passage.

### **Exercise:**

Provide each student with the following passage adapted from a section of the novel. Introduce the idea of “tableau” to the class. Tableaux are living sculptures or frozen images made up of living actors’ bodies. Tell them that the poses they adopt in their tableau should be both easy to maintain for a few minutes (avoid one foot off the floor, for example) and easy to recreate.

Begin with one reader reciting the whole passage so the class can get a sense of the whole. Discuss or look up any unfamiliar words. Break students up into eight groups of two or three students. Ask each group to take one of the sections of the speech. Each group prepares a still image to illustrate the passage. Remind them that the images must not have any movement, even where the passage is about movement. Allow them about five minutes for this process. Give a warning to the group when they have a minute left and ask the groups to rehearse what they are going to present to the class.

Reconvene the class as a whole and place them in a circle with a playing space in the center. As the teacher, read the passages in order while the members of each group presents their tableau. Follow the presentation with a discussion. You may wish to show the whole piece a second time before discussing.

1. I looked at the jar of bees on my dresser.
2. The poor creatures perched on the bottom barely moving. . .
3. Obviously pining away for flight.
4. They’d slipped from the cracks in my walls. . .
5. Flown for the sheer joy of it.
6. I unscrewed the lid and set it aside.
7. “You can go,” I said.
8. But the bees remained there. . .

## 6. SHAKE AND FREEZE

**Objective:** The students will be introduced to words, themes and feelings present in the novel *The Secret Life of Bees*.

### **Exercise:**

Ask the students to form a circle. Explain that they will be asked to shake their bodies all around when you say “shake,” and stop moving when you say “freeze.” “Shake” and “freeze” the group a few times, then inform the group that instead of “freeze,” you will now say a word, and the group should freeze in a position suggested by the word. For example, if you say “shake” and then “happy,” the group should freeze in a position that literally or abstractly represents the word “happy.”

*Suggestions for words are: Secret, Bees, Mother, Father, Family, Love, Freedom, Faith, Violence, Death, Adventure, Discovery. . .*

After a couple of rounds of Shake and Freeze, ask everyone except one student to unfreeze. Ask the group, “If this frozen image were a character, what might be one line of dialogue that this character would say?” Solicit a few possible lines of dialogue. The exercise is repeated a few times.

For the next stage, unfreeze everyone except two students and ask the group to come up with a line of narrative or line of dialogue that describes the image created by both frozen people. Give the students who are frozen a “1-2-3 Action” and ask them to improvise a scene based on the suggestions of the class.

**Educational materials from the American Place Theatre *Secret Life of Bees* Study Guide**



# ACTIVITIES

## AFTER THE PERFORMANCE

1. In discussing a theatre performance, it is often more productive to ask the question “What did you see in the production?” or “What do you remember most strongly about the play?” rather than “Did you like the play?” The first two questions lead to observation or analysis of the performance, encouraging recall of details, while the third question encourages more judgmental responses. Although audience members respond positively and/or negatively to a work of art, critique should come into play later in the discussion process. Discussion of which aspects of a play remain in one’s memory often reveals the artistic choices at the heart of a work. Have students describe a memorable moment from the play in various ways—verbally, in writing, by drawing, or through movement.

2. Please encourage your students to reflect on the play in some of the following ways.

### WRITE

- Write a review of *The Secret Life of Bees* as if you were a journalist or news reporter.
- Write a letter to the actor, director, or teaching artist in response to the play.
- Write a letter to the author Sue Monk Kidd in response to the novel.
- Write a letter to Lily giving her advice about her new life with the bee-keeping sisters.
- Write a monologue as Deborah (Lily’s mom,) explaining to Lily what really happened the day she died.
- Write an epilogue, for example, what happens to Lily after the story ends? Does she ever see her father again?

### DRAW

- Draw the world of one or more of the characters.
- Draw images from the production.
- Draw a poster for our production of *The Secret Life of Bees*.
- Create a collage of images from magazines in response to the play.

3. The American Place Theatre would love to have copies of some writing or artwork your students create! Please mail/e-mail to:

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New York, NY 10018

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WWW.AMERICANPLACETHEATRE.ORG

WWW.LITERATURETOLIFE.ORG

## The Theatre Production

**Overall Objective:** The students will have a stronger understanding of the art of the Theatre.

### 4. ADAPTATION FROM NOVEL TO PLAY

**Objectives:** The students will identify the differences and similarities between two literary genres: novels and plays.

The students will adapt a passage from a novel into a dramatic scene.

#### Facts:

*The Secret Life of Bees* is a novel. A novel is “a fictional prose narrative. . . Typically having a plot that is unfolded by the actions, speech, and thoughts of the characters.” (The American Heritage® Dictionary) In other words, the story is told in a combination of narration, dialogue, and inner thoughts of the characters. *The Secret Life of Bees* is narrated by the character of Lily and lets the reader into her thoughts only—what is called “first person point of view.” A play is not meant to be read but to be seen, performed by actors. There is not usually a narrator to describe people, places, and characters’ emotions. All of that must be conveyed to the audience through the acting, direction and technical aspects (costume, set design, lighting) of the performance.

#### Exercise:

After presenting the concepts above to the students, ask them to list the qualities of a good story. Are the qualities of a good novel the same as the qualities of a good play? How is the story told differently between the two genres? Ask the class what the steps are in transforming a novel into a play.

Present the students with the passage below from *The Secret Life of Bees*. Ask them to adapt it into a dramatic scene on their own. Remind them that they should avoid narration but should include any stage directions that they feel are important. How are they going to depict the split time frame of the passage? Are there two Lilys—one toddler and one older?

*My first and only memory of my mother was the day she died. . .  
I raised my arms to her, and she picked me up, saying I was way too big a girl to hold like this, but holding me anyway. The moment she lifted me, I was wrapped in her smell.  
The scent got laid down in me in a permanent way and had all the precision of cinnamon. I used to go regularly into the Sylvan Mercantile and smell every perfume bottle they had, trying to identify it. Every time I showed up, the perfume lady acted surprised, saying, “My goodness, look who’s here.” Like I hadn’t just been in there the week before and gone down the entire row of bottle. Shaimar, Chanel No. 5, White Shoulders.  
I’d say, “You got anything new?”  
She never did.  
So it was a shock when I came upon the scent on my fifth-grade teacher, who said it was nothing but plain ordinary Ponds Cold Cream.  
(*The Secret Life of Bees*, pp. 5-6)*

Allow them about 10-15 minutes to complete a draft of the scene. Ask for volunteers to have their scenes read aloud. Students other than the playwright should read each scene. After-

wards, debrief about how the different scenes captured the essence of the passage. What worked well? What was difficult about the process?

## 5. CASTING

**Objective:** The students will create a cast list for a movie of *The Secret Life of Bees*.

### Exercise:

Ask the students, “If you were casting a movie of *The Secret Life of Bees*, what stars would you get to be in it?” Ask each to work independently and cast Lily, Rosaleen, the brutish T. Ray, and the magical sisters: August, May, and June Boatwright. Would it be important to cast the three sisters to look alike? Would it be important to cast Caucasian actors in the roles of white characters and African-American actors as the black characters?

### The World of *The Secret Life of Bees*

**Overall Objective:** The students will reflect on the *Literature to Life* performance of *The Secret Life of Bees* through a collective brainstorming session.

## 6. ALPHABET RACE

**Objective:** The students will brainstorm words, ideas, and feelings from the novel/play of *The Secret Life of Bees*.

### Exercise:

Participants are split into two groups. Each group lines up behind a poster board which lists the letters A through Z. The first individual on line is asked to write one word that starts with “A” that captures a theme, feeling, idea, adjective, verb, or any word that comes to mind regarding *The Secret Life of Bees*. (You can limit the categories based on the level of your students.) The participant then hands the marker to the person behind him/her, who does the same for the letter “B” and so on until “Z.” Every participant should be involved and write a word in turn, but can also ask the group for help if he/she cannot think of a word. The first group to finish wins. When both groups complete the alphabet, they are asked to look at each other’s words and circle the ones they disagree with. A debate could take place in which students have a minute each to explain why they agree/disagree with that word being listed. (*You can repeat the Shake and Freeze exercise from the pre-performance activities with these words.*)

## 7. SPEAKEASY

**Objective:** The students will speak in free association about brainstormed words from the Alphabet Race.

### Exercise:

Each student picks a word from the Alphabet Race lists and speaks in free association form on that word for 30 seconds without stopping. They can say anything about that word that comes to mind, i.e., feelings about the word, a story it suggests to them.

## 8. CREATE A POEM

**Objective:** The students will create a poem in free verse using quotes from the novel as inspiration.

### **Exercise:**

Provide each student with one of the following quotations. Using the phrase as a base, the students will write a short poem in free verse. Each poem must contain words or phrases from the original quotation. Remind them of some of the literary devices they have studied (alliteration, repetition, metaphor, etc.) that you want them to use in their poem.

“The way these bees flew, not even looking for a flower, just flying for the feel of the wind, split my heart down it’s seam.”

“He has an orneriness year-round, but especially in the summer, when he works his peach orchards daylight to dusk.”

“I went once in a raft down the Chattooga River and the same feeling comes over me now—of being lifted by currents, by a swirl of events I can’t reverse.”

“I throw every last jar on the table, until honey is spattered everywhere, flung like cake batter from electric beaters.”

## 9. CIVIL RIGHTS MOVEMENT TIMELINE

**Objective:** The students will know basic facts about the American Civil Rights Movement

### **Exercise:**

*The Secret Life of Bees* takes place during the turbulent times of the 1960’s American Civil Rights Movement. A catalytic event in the story is the passage of the Voting Rights Act. Please review the basics of that movement with your students or ask nine students (or groups of students) to each present one event from the Civil Rights Movement Timeline on page 15 to the class using a poem, tableau or improvised scene.

**Educational materials from the American Place Theatre *Secret Life of Bees* Study Guide**

# ELEMENTS OF A SHOW

**actor** – a person who interprets a role and performs it in a play

**choreography** – patterns of movement and stillness

**classic** – having lasting significance or worth; enduring

**climax** – the crucial moment, turning point, or dramatic high point in the action of a play, book, or film that can bring the previous events together, usually at the end of the story

**costumes** – what the performer wears to help enhance qualities of the character that they are portraying

**curtain** – drapery that hides the stage from the audience; when the performance is about to start, the curtain parts to the sides or rises up out of sight. Usually, curtain is closed again during intermission, and at the end of the show

**curtain call** – the appearance of performers or a performer at the end of the show to receive applause from the audience. They enter in order of importance, with the stars coming last and usually taking more than one bow

**dialogue** – conversation in a play, usually between two or more characters

**director** – a person who creates an overall concept for a production, supervises all elements of the production and guides the actors in their performances

**dramatization** – a work adapted from another medium, such as a novel, for dramatic presentation

**interpretation** – the expression through performance of a particular concept of a role, scene, play, or musical composition

**lighting effects** – the atmosphere, moods, and time of day created by the use of light

**monologue** - a form of dramatic entertainment or comedic solo by a single speaker

**music** – patterned sound changes in pitch, rhythm, loudness, melody and other qualities, capable of setting mood, time, or atmosphere

**narrator**—a person who reads or speaks lines that advance a story, apart from the characters' lines

**producer** – a person responsible for mounting and financing a production, selecting the mate-

rial, choosing the creative artists, staff, and administration, arranging the publicity

**props** – a property which a performer handles on stage, ex: a wallet, an umbrella, or a letter

**scene** – unit within a play

**scenery** – onstage decoration to help show the place and period of the show

**script** – the written text of a play. It includes what is said and what is to happen

**sketch** – a hasty or un-detailed drawing or painting often made as a preliminary study

**sound effects** – sounds characteristic of humans, animals, objects, and forces of nature (e.g. wind, rain) that can be performed live or pre-recorded

**storyteller** – one who relates stories or anecdotes

**translation** – changing the text from one language to another by selecting words that have the same meaning and retains the spirit and tone of the text



# PLACES IN THE THEATRE

**lobby**--this is the first place you walk into, where the audience waits before the show

**box office**--this is where audience members can buy tickets to shows

**house**--the auditorium or area where the audience sits

**orchestra seats**--seats nearest the stage

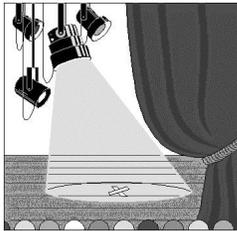
**balconies**--upper levels of seating

**light booth and sound booth**--located at the top of the balcony or toward the back of the house, the lights and sound for the production are controlled from these booths

**stage**--area where the performance takes place, often raised

**wings**--area to the right and left of the stage that the audience can't see; sometimes scenery is stored here, and performers come on and off stage from here

**dressing room**--place where performers put on makeup, change clothes, and store their costumes for a show



# GLOSSARY OF TERMS

**allegory**— Where every aspect of a story is representative, usually symbolic, of something else, usually a larger abstract concept or important historical/geopolitical event

**alliteration**—The repetition of consonant sounds within close proximity, usually in consecutive words within the same sentence or line

**apiary** —a place in which a colony or colonies of bees are kept

**catharsis**—the purging of the emotions or relieving of emotional tensions

**denouement**—final resolution of the intricacies of a plot (drama or novel)

**epigraphs**—a motto or quotation, as at the beginning of a literary composition, setting forth a Theme

**epilogue**—a concluding part added to a literary work, as a novel

**fiction**—literary works of imaginative narration

**genre**—of or pertaining to a distinctive literary type

**honey**—a sweet, viscid fluid produced by bees from the nectar collected from flowers, and stored in nests or hives as food.

**juxtaposition**— an act or instance of placing close together or side by side, especially for comparison or contrast

**lore**—the body of knowledge, especially of a traditional, anecdotal, or popular nature, on a particular subject.

**medieval**—of, pertaining to, characteristic of, or in the style of, the Middle Ages.

**metaphor**—one thing conceived as representing another; a symbol

**monologue**—a form of dramatic entertainment or comedic solo by a single speaker

**muses**—guiding spirits, a source of inspiration

**myth**—any invented story, idea or concept

**non-fiction**—books, magazines, etc. giving fact, information, etc.

**pungent**—sharply affecting taste and smell, as if by a penetrating power; biting; acrid

**tableau**—living sculptures or frozen images made up of living actors' bodies

**veneer**—a thin layer of wood or other material for facing or inlaying wood



# RESOURCES

## BOOKS

Kidd, Sue Monk. *The Secret Life of Bees*. (Viking Press, 2002)

### Bee-Keeping Resources

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### Drama-in-Education Resources

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## WEBSITES

### Sue Monk Kidd References

Sue Monk Kidd—[www.suemonkkidd.com](http://www.suemonkkidd.com)

Interview with Sue Monk Kidd—[www.penguinputnam.com](http://www.penguinputnam.com)

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[www.penguin.com](http://www.penguin.com)

## Emergency Cancellations

### **Tilles Center Performance Cancellation Due to Inclement Weather**

If schools throughout the area are closed due to inclement weather, Tilles Center performances will be cancelled. If, on the day prior to a performance, it appears that inclement weather may cause a performance to be cancelled, all schools will be called by our staff to alert them to this possibility. *Schools should be advised to call **516 299-3379** the morning of the performance to determine if a performance has been cancelled.* A message will be posted on this number by 6:30 AM indicating if the performance has been cancelled.

If a performance is cancelled, Tilles Center will attempt to reschedule performances on a date convenient to the majority of schools booked for the performance.





**Tilles Center for the Performing Arts**, on the C.W. Post campus of Long Island University in Brookville, New York, is Long Island's premier concert hall. Under the leadership of Executive Director Elliott Sroka, Tilles Center presents over seventy events each season in music, dance and theatre, featuring world renowned artists. The Center is also the theatrical home for many of Long Island's leading arts organizations, including the Long Island Philharmonic.

Among the artists and organizations that have been presented by Tilles Center are the New York Philharmonic conducted by Kurt Masur, violinist Itzhak Perlman, the Big Apple Circus, Alvin Ailey American Dance Theatre, New York City Opera National Company, Andrea Marcovicci, the Paper Bag Players, Wynton Marsalis, the MET Orchestra with James Levine and Patti LuPone.

Tilles Center has a 2,242 seat main hall and a 490 seat, more intimate Hillwood Recital Hall. The smaller theatre features chamber music, cabaret, solos recitals, and theatre productions for children and adults.

## School Partnership Program



An intensive part of Tilles Center's Arts Education program is the School Partnership Program, modeled on the highly acclaimed aesthetic education program that has evolved over a 30 year period at Lincoln Center. The Partnership is a comprehensive approach to teaching and learning about the arts, applicable to all grade levels and academic disciplines. The Partnership inspires students and teachers to approach the arts with an open mind and to gain insights into the creative process. Attendance at professional performances at Tilles Center and viewing art works at museums is combined with experiential in-school workshops. Led by teaching artists and teachers, students explore their own artistic capabilities while strengthening essential skills – abstract thinking, teamwork, critical judgment, problem solving. Guided to a deeper level of understanding, students learn what to look for, and listen to, in a performance or work of art.

All teachers who participate in the School Partnership Program attend an introductory course in Aesthetic Education, presented at Tilles Center for one week in the summer.

In 2007-2008 the School Partnership program involves seventeen schools in Nassau and Suffolk counties on Long Island.

For information about the School Partnership Program and other performances visit our website: [www.tillescenter.org](http://www.tillescenter.org) or call (516) 299-2388

**2007-08 Partner Schools:**

Archer Street School, Freeport  
Atkinson School, Freeport  
Bayview Avenue School, Freeport  
Boyle Road School, Port Jefferson Station  
Clinton Avenue Elementary School, Port Jefferson Station  
Columbus Avenue School, Freeport  
Connolly School, Glen Cove  
Countrywood Primary School, Huntington Station  
Freeport High School, Freeport  
Gribbin School, Glen Cove  
Landing School, Glen Cove  
Leo S. Giblyn School, Freeport  
New Visions School, Freeport  
Norwood Avenue School, Port Jefferson Station  
Oakwood Primary, Huntington  
Portledge School, Locust Valley  
Terryville Road School, Port Jefferson Station

**Tilles Center's Arts Education Advisory Panel** was created in 2007 and is comprised of a diverse group of educators who have shown exceptional interest and commitment to Tilles Center's School Partnership Program. Each member serves a two-year appointment on the panel and advises the Arts Education Department on the content of the program, study guides and resource materials, performance programming and curricular connections.

**2007-2009 Advisory Panel**

Patricia J. Belfi, Atkinson School, Freeport  
Florence Bell, Freeport High School, Freeport  
Doris J. Benter, Portledge School, Locust Valley  
Nancy Cobb, Clinton Avenue School, Port Jefferson  
Marie Codisoti, New Visions School, Freeport  
Joanne Criblez, Gribbin Elementary School, Glen Cove  
Lucille Curley, Leo S. Giblyn School, Freeport  
Mary Jane Gould, Leo S. Giblyn School, Freeport  
Jean Henning, Nassau County Museum of Art, Roslyn  
Leeann Palazzo, Gribbin Elementary School, Glen Cove  
Nomi Rosen, Glen Cove CSD, Glen Cove  
Francine Santoro, Gribbin Elementary School, Glen Cove  
Lisa M. Scicchitano, Archer Street School, Freeport  
John Segretti, Gribbin Elementary School, Glen Cove  
Susan Warren, Columbus Avenue School, Freeport

**The Institute for Arts and Culture** is an important component of Tilles Center's Arts Education department. The Institute was established in 1998 on the principle that engagement with the arts is an indispensable component of higher education. Our mission is to make the arts central to the lives of Long Island University students, faculty, and staff, and to enhance the educational and cultural experience of the campus community. The Institute develops programs using the professional arts resources of Tilles Center and Hillwood Art Museum and serves as a clearinghouse for information on the professional and academic arts activities on campus. Through the Rose Tilles Encounters with the Arts program, the Institute coordinates lectures, master classes, workshops, and residency activities with visiting artists who, in recent years, have included the Tokyo String Quartet, Judith Ivey, David Parsons, Edward Villela, Andre Watts, and members of the New York Philharmonic Orchestra. 2007-08 residencies will include classes conducted by Lynn Redgrave and members of the Paul Taylor Dance Company.

***ARTS EDUCATION STAFF***

Dr. Elliott Sroka,  
Executive Director, Tilles Center  
Director, Institute for Arts & Culture

Stephanie Turner,  
Director of Arts Education, Tilles Center

Deborah Robbins,  
Coordinator, Institute for Arts & Culture

Kathleen Smith,  
Arts Education Associate

Barry M. Stern,  
Director, Hillwood Art Museum

Barbara Applegate,  
Assistant Director, Hillwood Art Museum

**For information call (516) 299-3388 or visit our website at [www.tillescenter.org](http://www.tillescenter.org)**

Tilles Center for the Performing Arts  
C.W. Post Campus  
Long Island University  
Brookville, New York 11548  
516-299-2752

Kathleen Smith  
Study Guides: content, design and editing



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