Doubt, a parable

Study Guide

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The Canadian Stage Company
Welcome to our 08.09 production of John Patrick Shanley’s *Doubt, a parable*, directed by Marti Maraden. This play contains challenging content, but is not explicit in nature. Though the material is charged and controversial, its exploration of an abuse of power situation and the unravelling of an accusation makes for compelling theatre. Set during an explosive time in North American history (with the signing of the Civil Rights Act), the landscape of the Catholic school system in 1964 provides an additional set of circumstances to navigate. Subject content links include Drama, History, English, Gender Studies, Political Science, Sociology and Civic Studies. For details on those content links, see page six.

As with all of our productions, we understand how valuable it is for teachers to prepare their students so they know what to expect when coming to the theatre. *Doubt, a parable* is best viewed with great deal of preparation beforehand. Providing context for students to access the themes and issues in the play will help to make it more impactful. We are pleased to provide suggestions for numerous activities, prepared by experienced educators, and we recommend using a minimum of two in-class sessions on pre-performance activities and at least one session post-performance. We strongly encourage teachers to discuss and explore themes from this exciting play. If you have any questions, ideas or concerns, contact us at Canadian Stage.

Sincerely,

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# Doubt, A Parable Study Guide

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Your Guide to Live Theatre

To all educators:
We recommend that you go over the following simple rules of live theatre etiquette to ensure that your students have a positive experience and get the most out of the show.

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<th>WHAT’S HOT</th>
<th>WHAT’S NOT</th>
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<td>• Arriving at the theatre with enough time before the show to get your tickets and get to your seat.</td>
<td>• Showing up once the play has started... you will not be let in until an appropriate break in the show and you may not be able to sit with your class.</td>
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<td>• Allowing other patrons through the lobby and to the door, and helping senior citizens with heavy doors.</td>
<td>• Crowding the front lobby or doors so other patrons cannot get through, both before and after the performance.</td>
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<td>• Sitting and staying in your assigned seat. Relaxing in your seat before the show by keeping your feet on the floor.</td>
<td>• Leaving your hat on so that the person behind you is watching the play through the brim.</td>
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<td>• Turning off any cell phones and pagers before the play begins.</td>
<td>• Bringing food and drinks into the theatre—they are not allowed past the lobby. This includes gum!</td>
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<td>• Once the play has started, checking out the actors... who are they, what are they saying, what’s going on between them?</td>
<td>• Unwrapping noisy candy during the performance.</td>
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<tr>
<td>• Keeping any food or drinks in your bag. At intermission, you can enjoy them in the lobby.</td>
<td>• Talking once the performance has begun—this includes blackouts!</td>
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<td>• Remembering that the actors welcome and rely on your responses.</td>
<td>• Text messaging during the performance. While it seems innocent enough, the lit screen distracts actors and those around you who are trying to concentrate on the play.</td>
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<td>• Being really open with your friends, teachers, parents about what you liked and didn’t like about the play. (But waiting to discuss it until after the play is over.)</td>
<td>• Forgetting that, unlike television, the people on stage are actually real and are affected by your responses, good and bad.</td>
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<td>• Wearing your favourite, comfortable clothing.</td>
<td>• Playing with or throwing anything in your bags or pockets before, after or during the performance. You may be removed from the theatre for doing so.</td>
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<td>• Realizing that when the lights go out, the play begins and whatever you had to talk about can wait.</td>
<td>• Talking on a cellular phone or listening to your iPod/mp3/etc. while the performance is on. You may be asked to leave for doing so!</td>
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<td>• Respecting the fact that flashlights, lighters and laser pens are not only distracting for the actors and other patrons, but can also be very dangerous.</td>
<td>• Deciding that you don’t like going to the theatre before you’ve even walked in the door.</td>
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DOUBT, a parable

May 4 to May 30.09
Written by John Patrick Shanley
Set against the backdrop of a Bronx Catholic school in 1964, Doubt, a parable is a gripping, suspense-filled tug-of-war between a popular priest and a strong-minded nun who suspects her colleague of improper conduct with a student. Recipient of the 2005 Pulitzer Prize and Tony, Drama Desk, New York Drama Critics Choice, Outer Critics Circle and Obie Awards.

Themes Power, faith, morality, suspicion, law, responsibility, racism, classism and child abuse.
Subject areas History, Philosophy, Current Affairs, Law, World Religion and Modern Western Civilization.
Age Appropriateness Recommended for ages 14+.

STUDENT ENHANCEMENT OPPORTUNITIES It has been said that the “second act” of Doubt, a parable occurs on the way home from the theatre when the play is inevitably discussed at length. Students will explore the complexity of writing in role, inspired by challenging issues based on primary sources, while also examining the structure of the play and this writing style.

CURRICULUM OVERVIEW
Theory The functions of primary and secondary sources of information in the development of an original dramatic presentation. The variety of approaches used in playwriting and creation.
Creation Developing the background of a character, using writing in role and other techniques.
Analysis The way in which theatre interprets and reflects issues and concerns within a given culture.

BACKSTAGE STUDENT WORKSHOPS Using a consistent primary source, students will work with a playwright in small groups to develop the outline of a new script. By exploring sub-plot, relationships, and a choose-your-own-adventure style of script creation, the workshop will close with several diverse interpretations of the same primary source. Backstage, students will learn about the history of theatrical design and the challenges of directing and designing a large-scale production. Available prior to matinees on: May 13, May 20

ARTISTS-IN-THE-CLASSROOM INTENSIVES Working with a professional playwright and using Doubt, a parable as an example, students will explore the possibilities of creation inspired by primary sources. From their own selected primary source material, students will explore various writing exercises to create original monologues and scenes. From here, students will work on their own original creations and share excerpts of their work in class.
<table>
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<th><strong>HISTORY</strong></th>
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<td>Explore racial tensions, and the relationships of patrons to the Catholic church circa 1964 in the Bronx. This represents a time of change for all of North America, both towards integration and secularism. However, at the unique intersection of a progressive city and a mission in an impoverished area lies a story where old values and ideas still resonate amongst the characters. Doubt, a parable links to the curriculum of change and enlightenment in racial relations.</td>
<td>Power can be granted to individuals based on a number of circumstances, but often power is granted institutionally—through an infrastructure that assesses who possesses the qualities that would warrant such control. However, people are merely human, and as such, there are many cases throughout history where people have taken advantage of the power that they hold, letting it negatively affect others around them. Explore power dynamics in an institution, and how gender, rank, race, title, and attitude can affect the course of a controversy.</td>
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<td>Abuses of power can occur in any number of areas where there are authority figures acting over marginalized groups (i.e. children, seniors). News broadcasts are littered with instances of pedophilia, sexual abuse, and marginalization. Explore how stories like these affect others in those institutions, families, and communities. Doubt, a parable provides an opportunity for students to look at the personal effects of these prolific headlines.</td>
<td>In legal proceedings, a person is convicted if the judge or jury deems that they are guilty of committing a crime “beyond the shadow of a doubt.” Engage in what happens when that doubt is in the minds of many people involved in a questionable situation. Explore how suspicion should be addressed, how guilt manifests itself in others, and how the law is affected by the institutions that it governs.</td>
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<th><strong>WORLD RELIGION</strong></th>
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<td>Catholicism in today’s secularized society is often linked to a great degree of criticism about rigid policies, questionable behaviour, and cynicism related to religious ideals in general. Explore many religions and how the idea of faith can be shaken, and how extreme faith may help to combat guilt. Understanding an uncomfortable situation through the lens of faith has an impact on the proceedings.</td>
<td>The Catholic religion has been a major part of Western civilization throughout history. As society has developed and changed, there has often been stress and conflict between Catholicism and politics, Catholicism and law, and Catholicism and education. Religion is a powerful tool, and the morality that is an extension of Catholicism still has a stronghold on all of our social and political systems. However, when faith in one’s religion is questioned because of an abuse of power situation, that stronghold is difficult to maintain.</td>
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John Patrick Shanley is a playwright, but is best known for his Academy Award-winning screenplay, *Moonstruck*, in 1987. Shanley is the youngest of 5 children. He grew up in the Bronx, New York in the 50-60's; the son of an immigrant meat packer. He lived in a very violent neighbourhood and Shanley was constantly involved in fighting, much to his dismay.

Though he has become quite a successful playwright and screenwriter, Shanley had not been inside a theatre until his high school production of *Cyrano de Bergerac*. To date, Shanley has written at least 24 plays and worked on a number of motion pictures. *Doubt, a parable* is his first production to be produced on Broadway, and has recently been made into a feature film.

Shanley has never been discouraged by his lack of acclaim in New York. His plays have been translated into 15 languages, performed in 17 countries and receive about 80 productions a year in the United States and Canada. Shanley does not censor his work to ensure its appeal to a wider audience; he writes as a means of creating, and he wants to put meaningful work forward.

Shanley has been married and divorced twice and has two adopted sons, Nick and Frank, named after his parents, Nicholas and Frances. He now lives in Brooklyn Heights in a modest apartment building. In 2005, he won the Pulitzer Prize for Drama for his play *Doubt, a parable*.

The following is John Patrick Shanley’s biography for the 2005 Pulitzer Prize:

“John Patrick Shanley has come a long way. He started in The Bronx and now lives in Brooklyn. His plays include *Danny and the Deep Blue Sea, Savage in Limbo, the dreamer examines his pillow, Beggars in the House of Plenty, Welcome to the Moon, Where’s My Money*, and *Dirty Story*. He has two new plays receiving New York productions: *Doubt*, produced by Manhattan Theatre Club and *Sailor’s Song*, produced by LAByrinth Theater Company. In the arena of film, Mr. Shanley has had four spec screenplays produced: *Five Corners, Moonstruck, The January Man and Joe Versus the Volcano*. *Five Corners* won the Special Jury Prize for its screenplay at the Barcelona Theatre Festival. For *Moonstruck*, Shanley received both the Academy Award and the Writers Guild of America Award for Best Original Screenplay. He also did the film adaptations of both *Alive* and *Congo*. Mr. Shanley directs in both theatre and film, but otherwise seems completely clueless.”
Sister Aloysius Beauvier

Sister Aloysius is a member of the Sisters of Charity in the Bronx, New York. She is approximately 50-60 years of age and is the principal of St. Nicholas Catholic School. In her younger days, Sister Aloysius was married, but her husband was killed in the Second World War while serving in Italy.

Sister Aloysius is very traditional and likes to exert her authority over all areas of school life. She prefers the teachers to be reserved, detached and unemotional in the presentation of lessons and promotes strict disciplines. Sister Aloysius follows the strictest protocols and mentors junior teachers accordingly. She holds both hard work and her devotion to the Church in the highest regard.

Despite her stringent qualities, Sister Aloysius has a penchant for suspicion and gossip. She insists on knowing everything that affects her school and is deeply distrustful of Father Flynn. She makes assumptions about Father Flynn’s behaviour without evidence and involves Sister James in her net of doubt and suspicion.

Father Brendan Flynn

Father Flynn is a working class man from the North East and a Catholic priest at St. Nicholas Parish in the Bronx, New York. He is in his thirties and also teaches basketball classes at the school.

Father Flynn uses parables to illustrate his weekly sermons. He is a dedicated priest who wants to bring a gentler approach to the Catholic Church. He intends to make the Church more appealing to the community by including more secular activities for the children in regular practice, such as ice cream, camping, secular songs and a Christmas pageant.

The central conflict of the play is the accusation that Father Flynn is having an inappropriate relationship with a young student, Donald Muller. He denies the accusation and insists that he is acting purely out of compassion for the boy.

Father Flynn is intelligent and does not readily give in to Sister Aloysius’ harassment, but is greatly disturbed by the allegation she makes against him. He dislikes Sister Aloysius’ stringent nature and is more concerned about what is best for the people of his parish and the students of the school, rather than what rules or routine dictate.

Sister James

Sister James is in her twenties and is a member of the Sisters of Charity in Bronx, New York. She is a new teacher at St. Nicholas Catholic School in the grade 8-B class. She has a passion for teaching and loves history. She teaches with enthusiasm to motivate her students to care about their subjects.

Despite her excitement, she maintains the demeanor of a reserved nun, but her carefree nature is evident throughout the play. Since she is still very young, she possesses a certain innocence and sensitivity. However she is at odds with Sister Aloysius who believes “innocence is a form of laziness.” She wants to please Sister Aloysius very much, but is conflicted. Sister Aloysius makes Sister James question her teaching performance and role within the Church. She wants to believe in the goodness of people but Sister Aloysius has encouraged her to be suspicious and doubtful.

Sister James struggles throughout the play between what is expected of her by her superior and what she believes to be true.

Mrs. Muller

Mrs. Muller is the mother of Donald Muller, the boy that Sister Aloysius has accused Father Flynn of having an inappropriate relationship with. Mrs. Muller is of African-American descent and is about 38 years old. She is married to Donald’s father, who does not approve of the boy and is abusive towards him.

Mrs. Muller is a very realistic woman who is concerned about her son’s future. She is believes that Donald is homosexual and that it is why he had a difficult time at the public school. The students at the public school were threatening to kill Donald; Mrs. Muller was very excited when he had the opportunity to attend St. Nicholas.

Mrs. Muller listens to Sister Aloysius’ accusations but knows that there is nowhere else that Donald could go to finish grade 8. She appreciates the attention Father Flynn has paid to Donald, regardless of his motivations, and feels that he is a positive influence in Donald’s life. She knows that Donald may have the opportunity of going to college and pursue a better life, her devotion to her son will ensure she will see these things occur.
**PEOPLE, PLACES AND THINGS**

**Aggrandize** - to make appear great or greater

**Altar Boys** – or alter servers today, are the assistants to the priest during a Catholic religious service. They are considered by the Church to be servants of God and it is a position of high respect by the congregation of the Church. Some of the duties include: carrying the candles and the bible at the beginning of the mass, helping with the Holy Communion and collecting the gifts during the mass.

**Ancient Sparta** – an ancient city of Greece that was known for its success in warfare and phalanx style of fighting. Sparta was the bitter rival of the central city of Ancient Greece, Athens.

**Birth of Our Saviour** – reference to the birth of Jesus

**The Blessed Mother Seton** – born into a well-educated upper class Episcopalian family in 1774, Elizabeth Ann Bayley married William Magee Seton and had five children. After 10 years of marriage she was left widowed and penniless. She was overcome by the charity of family and friends during this time. She converted to Catholicism and began teaching to support her family. She opened a school in Baltimore and Emmitsburg, Maryland and took her vows as a nun. She formed the first American religious order of women and sent sisters from her order to open an orphanage in New York, establishing the Sisters of Charity foundation. She later became the first American-born Saint.

**Borne** - transported or transmitted by

**Buckskins** - a soft, pliable usually suede-finished leather

**Bull-Session** - an informal group discussion that flows from topic to topic without order

**Canny** – clever or shrewd

**Cartridge Pen** – a fountain pen that used disposable cartridges to replace ink in the pen. This system proved to be much easier, but created a greater amount of waste due to the plastic cartridges, proved to be more expensive and led to greater clogging of the pen, because the process of refilling from an inkwell cleaned the tip of the pen.

**Closeted** - secret, hidden

**Congregation** - an organized body of believers in a particular locality

**Convent** - a local community or house of a religious order or congregation, especially, an establishment of nuns

**Disingenuous** - giving a false appearance of simple frankness

**Emissaries** - those designated as the agent of another

**Espouses** - adopts and supports a cause or belief

**Fountain Pen** - a pen containing a reservoir that automatically feeds the writing point with ink, typically required the user to refill the pen with ink. Originally this was a messy process, but through the years, systems were created to make refilling easier.
Franklin Delano Roosevelt – assumed the presidency in the middle of the Great Depression in 1933, he put together the New Deal program to aid the failing banks and people at risk of losing their homes and farms. There were 13,000,000 people out of work when he assumed the presidency. Many members of the Supreme Court opposed some of his New Deal measures, so he took action to expand the size of the Supreme Court, which was never passed. He was the longest serving President, until his sudden death in 1945, being elected to four terms in office and the only President to serve more than two terms. He was one of the founders of the United Nations and was the fifth cousin of former President Theodore Roosevelt. He died suddenly in 1943.

Grackle - a familiar bird on suburban lawns, the Common Grackle can be recognized by its iridescent purple and bronze plumage and long, keel-shaped tail. Its range is expanding into the far Western America, but is most common in the East.

Great Wind in Ireland – reference to a large wind storm that blew through Ireland on January 6, 1839 that killed 20 people and destroyed many homes. It became a legend in Ireland and people began to use the date as reference to their age.

Guileless – innocent or naive

Heretical – a departure from accepted beliefs or standards

Hymn - a song of praise to God or a metrical composition adapted for singing in a religious service

Incommunicable - incapable of being communicated or imparted

Jade – a disreputable woman or a flirtatious girl

Jurisdiction - the limits or territory within which authority may be exercised

Kennedy Assassination - on November 22, 1963, when he was hardly past his first thousand days in office, John Fitzgerald Kennedy was killed by an assassin's bullets as his motorcade wound through Dallas, Texas. Kennedy was the youngest man elected President; he was the youngest to die. The mood of shock in the US was echoed by Senator Mike Mansfield in an emergency forum of the senate. “This is terrible - I cannot find words,” he said.

Lay Persons – laity - the people of a religious faith as distinguished from its clergy

Lent - denotes the forty days' fast preceding Easter, and represents the forty days that Jesus spent fasting in the desert. It is common practice for Catholics to give up something in their life for the duration of the Lenten period, as a symbol of Jesus' sacrifice.

Mass - the liturgy of the Eucharist especially in accordance with the traditional Latin rite

Our Lady – reference to the Virgin Mary, mother of Jesus

Nativity – the story of the birth of Jesus according to the Gospels

Negro - the Spanish word for “black”. It started to be used to refer to anyone of sub-Saharan African origin after the Portuguese arrived in sub-Saharan Africa while looking for a route to India in the 15th century. It was based on the darker pigmentation of the skin of the peoples native to Africa. It is commonly considered an offensive word in modern English language, as well as a variety of words derived from it such as “nigger”. 
**The New Deal** – in his inauguration speech, F. Roosevelt promised a new deal for the American public and set to work to carry out his plan shortly after he took office. Based on the assumption that the power of the federal government was needed to get the country out of the depression, the first days of Roosevelt's administration saw the passage of banking reform laws, emergency relief programs, work relief programs, and agricultural programs. In the short term, New Deal programs helped improve the lives of people suffering from the events of the depression. In the long run, New Deal programs set a precedent for the federal government to play a key role in the economic and social affairs of the nation.

**Pagan** - a person who follows a polytheistic, pre-Christian religion (not a Christian or Muslim or Jew). Often associated with a deep connection with the natural environment.

**Parable** - a usually short fictitious story that illustrates a moral attitude or a religious principle. Jesus often used parables in His teachings.

**Pledge of Allegiance** – written by Francis Bellamy, a Baptist minister, who wrote the original Pledge in August 1892. It is recited by American students each day at the start of classes along with the national anthem. It represents the ideals that American society stands for.

**Pretext** - a purpose or motive alleged or an appearance assumed in order to cloak the real intention or state of affairs

**Quixotic** - foolishly impractical especially in the pursuit of ideals, derived from the character Don Quixote

**Rectory** - a residence of a rector or a parish priest

**Red Chinese** – reference to unfavourable views of the American culture to communist China. America had been fighting a war on communism around the world, putting strains on relations with Russia, Cuba and China.

**Repentant** - feeling sorry for one’s sins, especially for misdeeds or moral shortcomings

**Reverie** - daydream

**Sacristy** - a room in a church where sacred vessels and vestments are kept and where the clergy dresses for mass

**Saints** – those that, according to the Catholic Church, have lived a holy life, are in heaven, and are to be honored by the universal Church. Canonization does not "make" a person a saint; it recognizes what God has already done. Canonization, the process the Church uses to name a saint, has only been used since the tenth century.

**St. Anthony** – proclaimed a Doctor of the Church by Pope Pius XII in 1946, St. Anthony of Padua was born in Portugal but taught the Christian Doctrine in Italy, so simply that anyone could understand. He lived from 1195-1231.

**St. Patrick** – lived from 387-461. He was born in Scotland and taken captive as a child and brought to Ireland to work. At the age of 20, he escaped and returned home after having a dream where God told him his freedom awaited at the coast. A boat of British sailors brought him back to Britain, where he reunited with his family and joined the priesthood. He felt a calling from God to go back to Ireland and teach the Christian Doctrine, which he did. He converted almost all of Ireland to Christianity in the 40 years he taught there.

**Scruples** - an ethical consideration or principle that inhibits action
Second Ecumenical Council - councils are legally convened assemblies of ecclesiastical dignitaries and theological experts for the purpose of discussing and regulating matters of church doctrine and discipline. The Second Ecumenical Council of the Vatican was held from 1963-1965 and was the twenty-first Ecumenical Council of the Roman Catholic Church. It is commonly referred to as Vatican II.

Secular - not religious or spiritual in nature

Sign of the Cross - a term applied to various manual acts, liturgical or devotional in character, which have this at least in common: that by the gesture of tracing two lines intersecting at right angles they indicate symbolically the figure of Christ's cross. It is usually accompanied by the recitation: “In the name of the Father, the Son and the Holy Ghost (Spirit).”

Sisters of Charity – a Catholic order of nuns, established in Maryland in 1809 and brought to New York in 1817. The order's mission is to aid all those in need, especially the poor. They do work in education, healthcare, women’s centers, housing developments, and pastoral and spiritual missions. The order was founded by Saint Elizabeth Seton.

Socrates – a Greek philosopher that lived between 469-399 BCE, he wrote nothing because he felt that knowledge was a living thing, but his ideas and teachings were recorded by his student Plato

Spars - a stout rounded usually wood or metal piece (as a mast, boom, gaff, or yard) used to support rigging

Transistor Radio – a portable radio that was easy to carry around, it used a transistor to amplify radio signals. Transistors have two key properties: 1) they can amplify an electrical signal and 2) they can switch on and off, letting current through or blocking it as necessary. Transistor radios were more successful than the radio that used vacuum tubes because they were smaller and used less energy to power them. A transistor radio commonly operated on a 9-volt battery.

Truant - one who shirks duty, especially, one who stays out of school without permission

Vice - is regarded by the Catholic Church as a habit inclining one to sin.

Vocations - types of work one is suited to doing and to which one gives great time and energy

The War against Adolph Hitler – reference to World War II, where Adolph Hitler led the German armies toward world domination and the elimination of all Jews, resulting in The Holocaust. For teacher’s guide related to teaching about The Holocaust, go to: http://remember.org/guide/index.html#Facts

Wings – the areas to the left and right of the stage that are blocked from the view of the audience. This is where props or set pieces are often kept and where actors wait to make their entrances.

Woebegone - exhibiting great woe, sorrow, or misery
**HISTORICAL BACKGROUND**

*Doubt, a parable* is set in New York City, NY, in the borough of the Bronx. The Bronx is the Northern-most borough, to the northeast of Manhattan. Known in the 1920’s for its high crime rate and bootlegging, The Bronx had a reputation for being a rough neighbourhood to live in. Much of the population during the first half of the twentieth century were of Italian, German, Irish, Polish or Jewish descent. During the 1960’s, the population of Hispanic and African-Americans increased.

The 1960’s was a period of decline for The Bronx: quality of life decreased, many high-density buildings were built and financial institutions were not investing in the area.

Though the Northern states were more progressive when it came to Civil Rights and desegregation, racism was still very dominant, especially in primarily European neighbourhoods.

In July of 1964, President Lyndon Johnson passed the Civil Rights Act which prohibited discrimination in public places, provided for the integration of schools and other public facilities, and made employment discrimination illegal. Though the definition of discrimination was meant to be all encompassing, there was still a strong prejudice against homosexuality, especially within the Catholic society.

The play takes place in October-December of 1964 at St. Nicholas Catholic School and Church, with the population of the school and parish being predominately Irish and Italian. In the play, Donald Muller is the first and only African-American student to attend St. Nicholas.
**1. Be a Doubting Thomas**

A central theme that John Patrick Shanley explores within the play is that doubt is an emotion that should be considered an opportunity for growth in understanding. As Father Flynn remarks in his opening monologue, “Doubt can be a bond as powerful and sustaining as certainty. When you are lost, you are not alone.”

- Divide students into groups of 2-3 and have them discuss what they feel the quotation means.
- Have them brainstorm what doubt could look like.
- Ask students to construct a ‘literal’ tableau to represent doubt (i.e. three students scratching their heads and looking at one another while struggling with a math test).
- Show each tableau and discuss. Then re-group students and ask them to explore a more abstract creation to illustrate doubt. What does doubt look like? (i.e. four students assemble their bodies to show the tentativeness of a person stepping forward into a new situation)
- Have students present their scenes. Have each group discuss whether doubt was an opportunity in any of the frozen pictures, if so how.

**2. Who in Charge of This Place?**

The following is a list of people within the Catholic Church. Divide students into teams. Put the names on cards or small pieces of paper and have students classify the people into the five levels of the church. Lay People, Priests, Bishops, Papacy. Correct answers are in brackets beside the term.

- Bishop (Bishops)
- Cardinal (Bishops)
- Diocese (Bishops)
- Priest (Priests)
- Pastor (Priests)
- Monsignor (Priests)
- Deacon (Priests)
- Archbishop (Bishops)
- Brother (Lay People)
- Sister (Lay People)
- Pope (Papacy)
- Parish (Priests)

Have prizes for the first team to get it right. After, have students rank each in the order of the power they hold in the Church. Answers:

1 – Pope
2 – Bishops, Cardinals, Archbishop, Diocese (no order, they are all equal)
3 – Priest, Monsignor, Pastor, Parish (no order, they are all equal)
4 – Deacon
5 – Sister, Brother (no order, they are all equal)

Divide the terms up among the students and have them research what each term means and what makes it different than the others. Have the students present their findings to the class. Discuss how title, position, and levelling can contribute to complex power dynamics.

A good place to start is:
http://www.bible.ca/catholic-church-hierarchy-organization.htm
3. Hey Lazy Bones
The following is a quote from Sister Aloysius in *Doubt, a parable*:
“I’m sorry I allowed even cartridge pens into the school. The students really should only be learning script with true fountain pens. Always the easy way out these days. What does that teach? Every easy choice today will have its consequence tomorrow. Mark my words.”

Lead a discussion with the class about how this quotation makes them feel. Do they feel that their generation is lazier than the previous? Why or why not? Has penmanship become extinct?

- Students are divided into small groups and asked to use more current examples for youth taking ‘the easy way out.”
- Each group should choose one idea to focus on and prepare a two minute scene to illustrate their idea.
- View each scene and discuss whether they ‘take the easy way out’ or whether there are simply more efficient ways of getting things done. Are they lazy or crafty? Have students respond to this question in a reflective journal or portfolio response.

4. Prop Power!
Divide students into groups of three. Give each group a copy of the scene provided in Appendix A and a prop of some kind. Have the students read the scene in their groups. When each group is finished ask them “Who is in control of this scene?”. Ask them to look at the script again, this time through the lens of power & control. Highlight when the power changes between Sister Aloysius and Father Flynn and any moments that Sister James gains control. After marking this on the script, students will get on their feet and rehearse the scene and each time the power shifts between characters so will the prop. If students decide that there is a ‘power-share’ then those characters should all have access to the prop.

Students should be given time to rehearse. After the performance of the scene, ask students whether having a physical representation of being in control raised the stakes for the character. How did the meaning and/or motivation of the scene change from the first reading to the final scene.

5. Have you Heard....
Gossip can be a very harmful thing.
- Have the students sit in a line and play the telephone game, using the following quotations from the play.
- Have the last person in the row write down the quotation that they received.
- Let the first quotation make its way through the line before sending the second.
- After that, start sending the quotations quicker and from different ends of the line, so at some point a person will be receiving two quotations at the same time.

“His father is a policeman and the last thing he wants is a rowdy boy.”
“Last year the girl playing Our Lady was wearing lipstick.”
“There is a statue of St. Patrick on one side of the church altar and a statue of St. Anthony on the other.”
“If I had done something awful, and I was confronted with it. I’d be so repentant.”
“The snowman comes to life when an enchanted hat is put on his head.”
“I can only imagine that your unfortunate behavior this morning is the result of overwork.”

See how the quotations change, especially as they get harder and quicker. Have the students discuss what they found frustrating or difficult about the game.
6. Doubter’s Improv

Separate the class into 2 groups, titled Performer A and Performer B. Give each student in group A and B one of the below ‘scene starters.’ Quietly tell the Performer A group that their job is to decide on a context for the scene, and their objective is convince Performer B of what they believe is true. Quietly tell Performer B that they are distrustful of Performer A and are skeptical of them.

Begin with Improv #1 and students must both pursue their objectives. Watch improv performances.

After scenes are completed discuss how they turned out. Was anyone convinced? Is it hard to believe something from someone you innately distrust? Who much evidence do you personally require to believe something from someone else? How is power and control used in these scenarios?

Improv 1
A: I want you to know that it is true.
B: With all due respect I think that you are mistaken.
A: Well you haven’t heard all the facts then.

Improv 2
A: Don't sulk just because I am right.
B: No you are not! You are gossiping as usual.
A: Oh yeah, then why do I know all the gory details?

Improv 3
A: Can you believe he did that? It was about time.
B: It didn’t really happen like that.
A: Yes it did. Walter told me everything.

Improv 4
A: I know this is going to be hard for you to hear but I spoke with your brother today.
B: I don’t care.
A: Well you will when I tell you what he said.

Improv 5
A: I was there. I heard her say it.
B: Untrue. You were at home when it supposedly happened.
A: No – seriously, it happened later.
B: Really? When?

Discuss outcome of scenes. Did any character become convinced? Based on what? Was there a clear power struggle throughout the scenes? Or did one member lead the scene?

7. When I am not sure...

“What do you do when you are not sure?” The first line of the play spoken by Father Flynn introduces the notion of fact vs. faith. Have students reflect on this piece of text. Read aloud the first monologue to them. Ask students how they solve a problem or reflect on an issue when they are not certain of the situation. What are some of the resources they use? What about their ‘gut instinct’ vs. fact? Have students brainstorm some of the great mysteries of the world and how much we take on fact vs. faith. Students will write a short personal monologue that begins with the phrase

“When I am not sure……

Students can perform monologues and submit for assessment. Rubric can be found in Appendix B.
**POST-SHOW ACTIVITIES**

1. **So What Happened?**
   After seeing the performance of the play, reflect on the comment from John Patrick Shanley in his Preface:

   “You may come out of my play uncertain. You may want to be sure. Look down on that feeling.”

   Students should write a journal response about their reaction to the play and what they think the comment by Shanley means. Does that comment alter your reaction or perspective on the play? What do you think Shanley wants you to take from the play?

2. **But What About Me?!**
   Throughout the play, we learn about Donald Muller and the issues he is facing at school, but never get to meet him. Have the students write in role as Donald Muller.
   - What are his feelings about what is happening?
   - In this writing, students can interpret what they think actually occurred in the rectory between Donald and Father Flynn.
   - Students should consider all the circumstances that Donald is facing: new school, grade 8, only person in his school of his ethnic background, sexual preferences, and home life.

   Assessment can be done using the rubric found in Appendix C.

3. **I’d Like to Declare a Forum**
   Using the scene provided in Appendix D, have some students prepare the scene and present it once. After the first presentation, use forum theatre to allow the students to interject how they would have handled the situation. For more information on Forum Theatre, research Augusto Boal.

   The students will begin presenting the scene again, and when one of the students in the audience thinks that they have a better way of handling the scene, they will yell “Stop” and replace one of the characters on stage and continue with a new approach. At this point, the students will no longer be working from the script, but improvising their own strategy for dealing with the situation. Another student can stop the scene at any point from when it continues and take the place of any character on the stage. Have the students continue until you find an appropriate place to stop.

   Have the students discuss this approach to theatre. Did they find it effective? How did it help with their understanding of the situation? Is this an effective means of dealing with conflict or the resolution of issues? How did their improvisations alter the outcome of the scene?

4. **Production Review**
   Students are to write a production review of their viewing of *Doubt, a parable*. Students should focus on their responses to the production elements. Students should provide original commentary on the following elements of the production:
   - Lighting Design
   - Set Design
   - Direction / Blocking
   - Acting / Performance
   - Sound Design

   Students should make clear commentary within their review, weighing the effective and ineffective elements of the performance. Encourage students to make active choices regarding their impressions, and not sit on the fence. Rubric can be found in Appendix E.
5. What Happens Next?

It has been said that the second act of *Doubt, a parable* occurs on the car ride home from the theatre. Discuss with students the value of leaving the play unresolved.

- Did you have any sense of resolution? Was it enough to satisfy you?
- Why do you think the playwright chose to end the play without revealing the truth?
- Can you think of any other time when the ending isn’t clear? (television, movies, etc.)

Have students write the second act of the play. Instruct them to make a clear decision as to whether or not Father Flynn committed the offence.
APPENDIX A
(Pre-Show Activity 4: Prop Power)

*SCRIPT EXCERPT—Scene 5, pages 31-35*

FLYNN – What are we talking about?

SISTER JAMES – Donald Muller?

SISTER ALOYSIUS – The boy acted strangely when he returned to class.

(Father Flynn turns to Sister James.)

FLYNN – He did?

SISTER JAMES – When he returned from the rectory. A little odd, yes.

SISTER ALOYSIUS – Can you tell us why?

FLYNN – How did he act strangely?

SISTER JAMES – I'm not sure how to explain it. He laid his head on the desk …

FLYNN – You mean you had some impression?

SISTER JAMES – Yes.

FLYNN – And he'd come from the rectory so you're asking me if I know anything about it?

SISTER JAMES – That's it.

FLYNN – Hmm. Did you want to discuss the pageant, is that why I'm here, or is this what you wanted to discuss?

SISTER ALOYSIUS – This.

FLYNN – Well. I feel a little uncomfortable.

SISTER ALOYSIUS – Why?


SISTER ALOYSIUS – I would prefer a discussion of fact rather than tone.

FLYNN – Well. If I had judged my conversation with Donald Muller to be of concern to you, Sister, I would have sat you down and talked to you about it. But I did not judge it to be of concern to you.

SISTER ALOYSIUS – Perhaps you are mistaken in your understanding of what concerns me. The boy is in my school and his well-being is my responsibility.

FLYNN – His well-being is not at issue.

SISTER ALOYSIUS – I am not satisfied that that is true. He was upset when he returned to class.
FLYNN – Did he say something?
SISTER JAMES – No.
SISTER ALOYSIUS – What happened in the rectory?
FLYNN – Happened? Nothing happened. I had a talk with the boy.
SISTER ALOYSIUS – What about?
FLYNN – It was a private matter.
SISTER ALOYSIUS – He’s twelve years old. What could be private?
FLYNN – I’ll say it again, Sister. I object to your tone.
SISTER ALOYSIUS – This is not about my tone or your tone, Father Flynn. It’s about arriving at the truth.
FLYNN – Of what?
SISTER ALOYSIUS – You know what I’m talking about. Don’t you? You’re controlling the expression on your face right now. Aren’t you?
FLYNN – My face? You said you wanted to talk about the pageant, Sister. That’s why I’m here. Am I to understand that you brought me into your office to confront me in some way? It’s outrageous. I’m not answerable to you. What exactly are you accusing me of?
SISTER ALOYSIUS – I am not accusing you of anything, Father Flynn. I am asking you to tell me what happened in the rectory.

(Father Flynn stands.)

FLYNN – I don’t wish to continue this conversation at all further. And if you are dissatisfied with that, I suggest you speak to Monsignor Benedict. I can only imagine that your unfortunate behavior this morning is the result of overwork. Perhaps you need a leave of absence. I may suggest it. Have a good morning. (to Sister James) Sister?

SISTER JAMES – Good morning, Father.

(Sister Aloysius’s next words stop him.)

SISTER ALOYSIUS – There was alcohol on his breath. (He turns) When he returned from his meeting with you.

(He comes back and sits down. He rubs his eyes.)

FLYNN – Alcohol.

SISTER JAMES – I did smell it on his breath.

SISTER ALOYSIUS – Well?

FLYNN – Can’t you let this alone?

SISTER ALOYSIUS – No.
FLYNN – I see there’s no way out of this.

SISTER JAMES – Take you time, Father. Would you like some more tea?

FLYNN – You should’ve let it alone.

SISTER ALOYSIUS – Not possible.

FLYNN – Donald Muller served as altar boy last Tuesday morning. After Mass, Mr. McGinn caught him in the sacristy drinking altar wine. When I found out, I sent for him. There were tears. He begged not to be removed from the altar boys. And I took pity on him. I told him if no one else found out, I would let him stay on.

(Sister James is overjoyed. Sister Aloysius is unmoved.)

SISTER JAMES – Oh, what a relief! That explains everything! Thanks be to God! Oh, Sister, look, it’s all a mistake!

SISTER ALOYSIUS – And if I talk to Mr. McGinn?

FLYNN – Talk to Mr. McGinn by all means. But now that the boy’s secret’s out, I’m going to have to remove him from the altar boys. Which I think is too bad. That’s what I was trying to avoid.

SISTER JAMES – You were trying to protect the boy!

FLYNN – That’s right.

SISTER JAMES – I might’ve done the same thing! (to Sister Aloysius) Is there a way Donald could stay on the altar boys?

SISTER ALOYSIUS – No. If the boy drank altar wine, he cannot continue as an altar boy.

FLYNN – Of course you’re right. I’m just not the disciplinarian you are, Sister. And he is the only Negro in the school. That did affect my thinking on the matter. It will be commented on that he’s no longer serving at Mass. It’s a public thing. A certain ignorant element in the parish will be confirmed in their beliefs.

SISTER ALOYSIUS – He must be held to the same standard as the others.

FLYNN – Of course. Do we need to discuss the pageant or was that just …

SISTER ALOYSIUS – No, this was the issue.

FLYNN – Are you satisfied?

SISTER ALOYSIUS – Yes.

FLYNN – Then I’ll be going. I have some writing to do.

SISTER ALOYSIUS – Intolerance.

FLYNN – That’s right

(He goes, then stops at the door.)

FLYNN – I’m not pleased with how you handled this, Sister. Next time you are troubled by dark ideas, I suggest you speak to the monsignor.
APPENDIX B
(Pre-Show Activity 7: When I Am Not Sure...)

Original Monologue Rubric

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>LEVEL 1</th>
<th>LEVEL 2</th>
<th>LEVEL 3</th>
<th>LEVEL 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition</td>
<td>Few aspects of given circumstances are present, leaving audience with a number of questions.</td>
<td>Some given circumstances like setting, character histories, etc. are made clear with some disruption to the fourth wall.</td>
<td>Given circumstances like setting, character histories, etc. are made clear without disrupting fourth wall.</td>
<td>Given circumstances like setting, character histories, etc. are made clear through seamless exposition.</td>
</tr>
<tr>
<td>Motivation and Stakes</td>
<td>Limited clarity of motivation and low stakes.</td>
<td>Motivation has some clarity, and there are some stakes.</td>
<td>Motivation is clear, and stakes are high.</td>
<td>Motivation is clear and complex, and stakes are high.</td>
</tr>
<tr>
<td>Voice</td>
<td>Creates a voice that closely resembles the writer’s; character’s inner thoughts are vague and/or clichéd.</td>
<td>Creates an appropriate voice for the character; needs to express more of the inner thoughts of the character.</td>
<td>Creates a believable voice for the character; illuminates motivations, objectives and internal thoughts of the character with considerable skill.</td>
<td>Creates a highly convincing voice for the character; illuminates motivations, objectives and internal thoughts of the character with a high degree of skill.</td>
</tr>
<tr>
<td>Style and Mechanics</td>
<td>Contains many mechanical errors (spelling, grammar, sentence structure)</td>
<td>Contains some mechanical errors (spelling, grammar, sentence structure)</td>
<td>Contains very few mechanical errors (spelling, grammar, sentence structure)</td>
<td>Contains no mechanical errors (spelling, grammar, sentence structure)</td>
</tr>
</tbody>
</table>
## APPENDIX C

(Post-Show Activity 2: But What About Me?!)  

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Thinking/Inquiry</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Stakes and Character Motivation</strong></td>
<td>Limited clarity of motivation and low stakes for the character.</td>
<td>Character motivation has some clarity, and there are some stakes.</td>
<td>Character motivation is clear, and stakes are high.</td>
<td>Character motivation is clear and complex, and stakes are high.</td>
</tr>
<tr>
<td><strong>Depth of Thought</strong></td>
<td>Incorporates few details from the story; writing is unclear and has little and/or confusing relevance to the story.</td>
<td>Incorporates some details from the story; writing is clear, but too general and simply retells the story.</td>
<td>Incorporates many details from the story; writing is clear and specific and adds to the story.</td>
<td>Incorporates many details from the story and deepens by creating new details; writing demonstrates great insight.</td>
</tr>
<tr>
<td><strong>Communication</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Voice</strong></td>
<td>Creates a voice that closely resembles the writer’s; character’s inner thoughts are vague and/or clichéd.</td>
<td>Creates an appropriate voice for the character; needs to express more of the inner thoughts of the character.</td>
<td>Creates a believable voice for the character; illuminates motivations, objectives and internal thoughts of the character with considerable skill.</td>
<td>Creates a highly convincing voice for the character; illuminates motivations, objectives and internal thoughts of the character with a high degree of skill.</td>
</tr>
<tr>
<td><strong>Style and Mechanics</strong></td>
<td>Contains many mechanical errors (spelling, grammar, sentence structure)</td>
<td>Contains some mechanical errors (spelling, grammar, sentence structure)</td>
<td>Contains very few mechanical errors (spelling, grammar, sentence structure)</td>
<td>Contains no mechanical errors (spelling, grammar, sentence structure)</td>
</tr>
</tbody>
</table>
APPENDIX D
(Post-show Activity 3: I’d Like To Declare A Forum)

SCRIPT EXCERPT—Scene 8, pages 50-54

(Flynn comes in and slams the door behind him. They face each other.)

FLYNN – You have to stop this campaign against me!
SISTER ALOYSIUS – You can stop it at any time.
FLYNN – How?
SISTER ALOYSIUS – Confess and resign.
FLYNN – You are attempting to destroy my reputation! But the result of all this is going to be your removal, not mine!
SISTER ALOYSIUS – What are you doing in this school?
FLYNN – I am trying to do good!
SISTER ALOYSIUS – Or even more to the point, what are you doing in the priesthood?
FLYNN – You are single-handedly holding this school and this parish back!
SISTER ALOYSIUS – From what?
FLYNN – Progressive education and a welcoming church.
SISTER ALOYSIUS – You can't distract me, Father Flynn. This isn't about my behavior, it's about yours.
FLYNN – It's about your unfounded suspicions.
SISTER ALOYSIUS – That's right. I have suspicions.
FLYNN – You know what I haven’t understood through all this? Why do you suspect me? What have I done?
SISTER ALOYSIUS – You gave that boy wine to drink. And you let him take the blame.
FLYNN – That’s completely untrue! Did you talk to Mr. McGinn?
SISTER ALOYSIUS – All McGinn knows is the boy drank wine. He doesn’t know how he came to drink it.
FLYNN – Did his mother have something to add to that?
SISTER ALOYSIUS – No.
FLYNN – So that’s it. There’s nothing there.
SISTER ALOYSIUS – I’m not satisfied.
FLYNN – Well, if you’re not satisfied, ask the boy then!
SISTER ALOYSIUS – No, he’d protect you. That’s what he’s been doing.
FLYNN – Oh, and why would he do that?
SISTER ALOYSIUS – Because you have seduced him.
FLYNN – You’re insane! You’ve got it in your head that I’ve corrupted this child after giving him wine, and nothing I say will change that.

SISTER ALOYSIUS – That’s right.

FLYNN – But correct me if I’m wrong. This has nothing to do with the wine, not really. You had a fundamental mistrust of me before this incident! It was you that warned Sister James to be on the lookout, wasn’t it?

SISTER ALOYSIUS – That’s true.

FLYNN – So you admit it!

SISTER ALOYSIUS – Certainly.

FLYNN – Why?

SISTER ALOYSIUS – I know people.

FLYNN – That’s not good enough!

SISTER ALOYSIUS – It won’t have to be.

FLYNN – How’s that?

SISTER ALOYSIUS – You will tell me what you’ve done.

FLYNN – Oh I will?

SISTER ALOYSIUS – Yes.

FLYNN – I’m not one of your truant boys, you know. Sister James is convinced I’m innocent.

SISTER ALOYSIUS – So you talked to Sister James? Well, of course you talked to Sister James.

FLYNN – Did you know that Donald’s father beats him?

SISTER ALOYSIUS – Yes.

FLYNN – And might that not account for the odd behavior Sister James noticed in the boy?

SISTER ALOYSIUS – It might.

FLYNN – Then what is it? What? What did you hear, what did you see that convinced you so thoroughly?

SISTER ALOYSIUS – What does it matter?

FLYNN – I want to know.

SISTER ALOYSIUS – On the first day of the school year, I saw you touch William London’s wrist. And I saw him pull away.

FLYNN – That’s all?

SISTER ALOYSIUS – That was all.

FLYNN – But that’s nothing.

(He writes in his book.)

SISTER ALOYSIUS – What are you writing now?
FLYNN – You leave me no choice. I’m writing down what you say. I tend to get too flustered to remember the details of an upsetting conversation, and this may be important. When I talk to the monsignor and explain why you have to be removed as the principal of this school.

SISTER ALOYSIUS – This morning, before I spoke with Mrs. Muller, I took the precaution of calling the last parish to which you were assigned.

FLYNN – What did he say?

SISTER ALOYSIUS – Who?

FLYNN – The pastor?

SISTER ALOYSIUS – I did not speak to the pastor. I spoke to one of the nuns.

FLYNN – You should have spoken to the pastor.

SISTER ALOYSIUS – I spoke to a nun.

FLYNN – That’s not the proper route for you to have taken, Sister! The Church is very clear. You’re supposed to go through the pastor.

SISTER ALOYSIUS – Why? Do you have an understanding, you and he? Father Flynn, you have a history.

FLYNN – Call the pastor and ask him why I left! It was perfectly innocent.

SISTER ALOYSIUS – I’m not calling the pastor.

FLYNN – I am a good priest! And there is nothing in my record to suggest otherwise.

SISTER ALOYSIUS – You will go after another child and another, until you are stopped.

FLYNN – What nun did you speak to?

SISTER ALOYSIUS – I won’t say.

FLYNN – I’ve not touched a child.

SISTER ALOYSIUS – You have.

FLYNN – You have not the slightest proof of anything.

SISTER ALOYSIUS – But I have my certainty, and armed with that, I will go to your last parish, and the one before that if necessary. I will find a parent, Father Flynn! Trust me I will. A parent who probably doesn’t know that you are still working with children! And once I do that, you will be exposed. You may even be attacked, metaphorically or otherwise.
### APPENDIX E

(Post-show Activity 4: Production Review)

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Knowledge / Understanding</strong></td>
<td>Demonstrates limited understanding of play elements; little to no discussion of script, acting, directing, technical aspects of the show.</td>
<td>Demonstrates some understanding of play elements; discusses at least two aspects of show (script, acting, directing, technical).</td>
<td>Demonstrates solid understanding of play elements; discusses all aspects of the show (script, acting, directing, technical).</td>
<td>Demonstrates sophisticated understanding of play elements; discusses all aspects of the show (script, acting, directing, technical) in great detail.</td>
</tr>
<tr>
<td><strong>Thinking / Inquiry</strong></td>
<td>Demonstrates limited critical observation skills; discussion of play is fragmented and/or unclear.</td>
<td>Demonstrates some critical observation skills; discussion of play mostly retells the plot and needs more personal commentary.</td>
<td>Demonstrates some critical observation skills; discussion of play is clear and offers writer’s personal opinions.</td>
<td>Demonstrates sophisticated critical observation skills; discussion of play is rich in detail and full of insightful commentary.</td>
</tr>
<tr>
<td><strong>Communication</strong></td>
<td>Communicates with low level of diction and vocabulary; contains few elements of a newspaper-style review (headline, snappy voice, etc.)</td>
<td>Communicates with satisfactory level of diction and vocabulary; contains most elements of a newspaper-style review (headline, snappy voice, etc.)</td>
<td>Communicates with an appropriate level of diction and vocabulary; contains all elements of a newspaper-style review (headline, snappy voice).</td>
<td>Communicates with a high level of diction and vocabulary; uses elements of a newspaper-style review to present ideas in a creative way.</td>
</tr>
<tr>
<td><strong>Application</strong></td>
<td>Contains many mechanical errors (spelling, grammar, sentence structure)</td>
<td>Contains some mechanical errors (spelling, grammar, sentence structure)</td>
<td>Contains very few mechanical errors (spelling, grammar, sentence structure)</td>
<td>Contains no mechanical errors (spelling, grammar, sentence structure)</td>
</tr>
</tbody>
</table>
SUGGESTED READING

Understanding Parables: A Developmental Analysis
Anton A. Bucher – New Directions for Child Development; No. 52, Summer 1991, pg. 101

POWER, HIERARCHY, AND CHAGE: The Stories of a Catholic Parish Staff
Stephanie J Coopman & Katherine Burnett Meidlinger – Management Communication Quarterly; Vol. 13, No. 4, May 2000, pg. 567

Integration and Rebirth through Confrontation: Fight Club and American Beauty as Contemporary Religious Parables
Christopher Deacy - Journal of Contemporary Religion; 17:1, (2002), pg. 61

Tell Me a Story
George S. Howard - Journal of Constructivist Psychology; 18:4, (2005), pg. 327

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Selected References

Civil Rights Act 1964
http://www.historicaldocuments.com/CivilRightsAct1964lg.htm
http://www.archives.gov/education/lessons/civil-rights-act/
http://www.archives.gov/education/lessons/civil-rights-act/activities.html (Teaching Activities)

Franklin Delano Roosevelt
http://www.whitehouse.gov/history/presidents/fr32.html

Kennedy Assassination
http://www.whitehouse.gov/history/presidents/jk35.html
http://news.bbc.co.uk/onthisday/hi/dates/stories/november/22/newsid_2451000/2451143.stm

Lent
http://www.newadvent.org/cathen/09152a.htm

Pledge of Allegiance
http://history.vineyard.net/pledge.htm

Saint
http://www.catholic.org/saints/faq.php

Second Ecumenical Council
http://www.newadvent.org/cathen/04423f.htm
http://vatican2.org/contents.htm

Sign of the Cross
http://www.newadvent.org/cathen/13785a.htm

Sisters of Charity
http://www.scny.org/ourHistory.html

War against Adolph Hitler
http://remember.org/guide/Facts.root.hitler.html