

NASHVILLE CHILDREN'S THEATRE

MOCKINGBIRD

MARCH 1 - 18, 2018

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Adapted for the stage by Julie Jensen
Based on the book *Mockingbird*
by Kathryn Erskine
Winner of the National Book Award

LOOK FOR THESE!

Subject area icons show what curricular topics each activity addresses.



School Counseling
& Career Guidance



Theatre



Music



Visual Art



English
Lang Arts

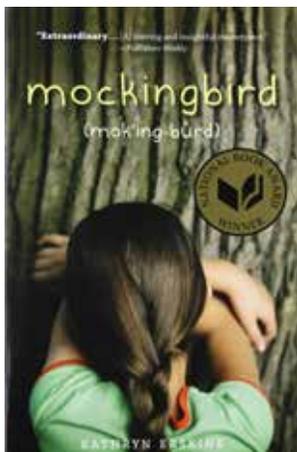


Health

Tennessee State Standards for all activities are on page 10.

SYNOPSIS

Caitlin, an eleven-year-old girl on the autism spectrum, struggles with the tragic loss of her older brother, Devon, and the increased attention that she is receiving because he was killed during a school shooting. Caitlin's profound loss is exacerbated by the fact that her brother would help her make sense of the world and often keep her calm. He'd been building a special wooden chest which now sits unfinished in their living room. Her dad is struggling immensely with the murder of his son and the realities of coping alone with a child on the autism spectrum.



When Caitlin returns to school she has an altercation with Josh, a fifth-grade bully. Josh is the cousin of the shooter who killed Devon, and mistakenly thinks Caitlin is blaming him for her brother's death. Caitlin, however, is trying to teach Josh about manners and personal space, which he is not respecting.

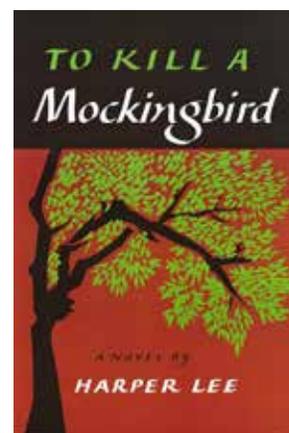
After school Caitlin climbs into Devon's wooden chest and pretends to be his heart. She breaks down and her Dad comforts her. They share their grief and make a deeper connection.

A few days later, a fellow classmate, Brianna, walks into class with a face injury due to a bicycle accident. Brianna asks her classmates how she looks. Caitlin points out that she looks awful and tries to move Brianna's desk in such a way that no one could see her injury. She thinks this was helping Brianna, but it makes her and the other classmates upset. Caitlin is sent to see Mrs. Brook, the school counselor, where they discuss empathy and placing oneself in "another person's shoes." Mrs. Brook also tells Caitlin her father is worried that she does not understand that Devon is dead. Thus, when she goes home, Caitlin tries to inform her father of her understanding of Devon's death by calling her brother "Devon-who-is-dead" instead of simply "Devon." This upsets her Dad, which confuses her because it is the truth.

When something at school upsets Caitlin the next day, she remembers that Devon used to tell her that when she had to do something, she had to "work at it." After school, Caitlin and her father decide to "work at it" in not only their relationship but in processing their grief by finishing Devon's chest together.

After seeing a friend in a school play, Caitlin discusses *To Kill a Mockingbird* (one of her favorite movies) with her Dad. Devon used to tell Caitlin she was like Scout. Caitlin decides her Dad is like Atticus, and Devon like Jem.

Caitlin and her Dad finish the chest. They decide that every time they see it, they will remember Devon, knowing he will always be a part of their lives.



CHARACTERS

CAITLIN: The protagonist; an 11-year-old girl on the autism spectrum

DAD: Caitlin's father; struggling with the loss of his son, Devon

MRS. BROOK: Caitlin's school counselor

MRS. JOHNSON: Caitlin's fifth-grade teacher

MICHAEL: Caitlin's friend in first grade

JOSH: School bully; cousin of the boy who killed Caitlin's brother, Devon

EMMA, BRIANNA, SHANE, JOSE: Caitlin's classmates

WILLIAM H: One of the boys Caitlin's age; low end on the autism spectrum

MR. SCHNEIDER: Michael's father

ABOUT ASPERGER'S SYNDROME

Kathryn Erskine was inspired by her daughter, who was diagnosed with Asperger's Syndrome [as-per-gerz sin-droh-m] in the second grade, to create her story's protagonist, Caitlin, who also has AS. AS is defined as a condition on the autism spectrum that affects how someone makes sense of the world, processes information, and relates to other people.

STRENGTHS AND CHALLENGES - Created by Stephen Shore

It is important to note that this is a general list. For every strength and challenge, you will often find examples in people that prove the opposite. For example, clumsiness is a common challenge. However, some with Asperger Syndrome have significant strengths in movement and balance, perhaps as a dancer.

STRENGTHS	CHALLENGES
Attention to detail	Grasping the "big" picture
Often highly skilled in a particular area	Uneven set of skills
Deep study resulting in encyclopedic knowledge on areas of interest	Difficulty in developing motivation to study areas not of interest
Tendency to be logical (helpful in decision-making where emotions may interfere)	Difficulty perceiving emotional states of other
Less concern for what others may think of them (can be a strength and a challenge).	
Also known as independent thinking. Often results in novel "big picture" insights due to different ways of looking at things, ideas, and concepts.	Perceiving unwritten rules of social interaction. But can learn these rules through direct instruction and social narratives such as Power Cards (Gagnon, 2004)
Usually visual processing (thinking in pictures or video)	Difficulty processing in non-favorite modalities such as aural, kinesthetic, etc.
Direct communication	Difficulty parsing out and summarizing important information for a conversation
Often very verbal (Propensity of giving detailed descriptions may be useful in providing directions to lost persons)	Sensory integration problems where input may register unevenly, distorted, and difficulty in screening out background noise
Loyalty	Generalization of skills and concepts
Honesty	Difficulty expressing empathy in ways that others expect or understand
Non-judgmental listening	Executive functioning resulting in difficulties planning long-term tasks

DISCUSS: WHAT IS NEURODIVERSITY?

Neurodiversity [noo r-oh-di-vur-si-tee] is a concept where neurological differences are to be recognized and respected as any other normal human difference. The term neurodiversity is usually used as a statement against prejudice and bigotry towards autism. With your class, discuss the meaning of this term, share reactions, and connect the concept with Caitlin in the play. Describe her relationships with the different characters. How does each character view and interact with Caitlin? Have your students create a list of Caitlin's strengths and challenges like the list above. Next, have students create a list of their own strengths and challenges. Hold a conversation with your class reflecting on this exercise.

WHAT'S IN A TITLE? ELA EXPLORATIONS

WHAT'S IN A TITLE?



Titles of books and plays often contain important ideas or symbols. Thinking about the meaning behind words in the title, and why an author chose them, can give clues about the overall themes and message of a work of literature. In this lesson, students will investigate the title of *Mockingbird* (*mok'ing-bûrd*) to draw conclusions about the characters and themes of the story. Each step of the process will encourage students to look at the title from a different angle.

CURRICULUM CONNECTIONS: INVESTIGATING THE TITLE

Step 1: Begin by looking at the word “mockingbird” itself. Explore the following questions:

- What is a mockingbird like? What behaviors do they exhibit?
- How do mockingbirds relate to Caitlin’s behavior in the book and play? What traits does she share in common with mockingbirds?
- What colors are mockingbirds? How does this relate to the way Caitlin sees the world, and the way she expresses herself as an artist?

Step 2: Next, look at the way the title is shown on the cover of the book: *Mockingbird* (*mok'ing-bûrd*)

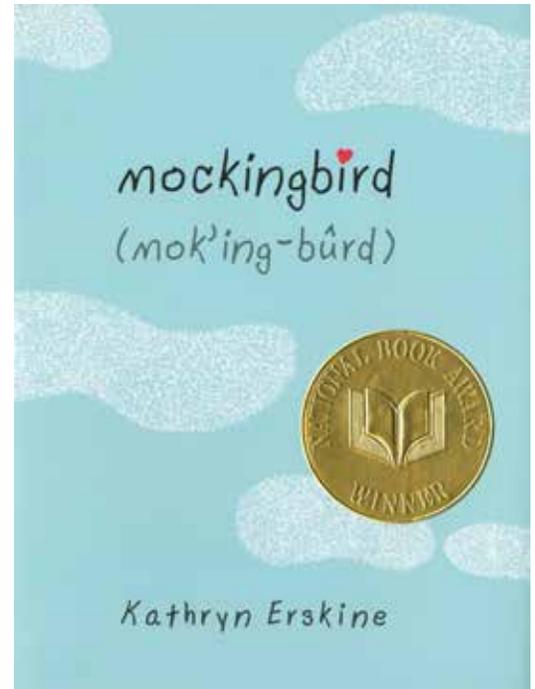
- Why do you think the author included the pronunciation guide under the title?
- How might this relate to the way Caitlin tries to understand the world? To her love of words and dictionaries?

Step 3: *To Kill a Mockingbird* is Caitlin’s favorite movie, which gives us another clue about the reason the author selected her title. If possible, read the novel or watch the movie in class to help address the following questions. If not, you can focus on the passage printed below:

- Share this excerpt from the novel with your students: “Atticus said to Jem one day, ‘I’d rather you shot at tin cans in the backyard, but I know you’ll go after birds. Shoot all the blue jays you want, if you can hit ‘em, but remember it’s a sin to kill a mockingbird.’ That was the only time I ever heard Atticus say it was a sin to do something, and I asked Miss Maudie about it. ‘Your father’s right,’ she said. ‘Mockingbirds don’t do one thing except make music for us to enjoy. They don’t eat up people’s gardens, don’t nest in corn cribs, they don’t do one thing but sing their hearts out for us. That’s why it’s a sin to kill a mockingbird.’”
- How does that passage relate to the event at Caitlin’s school, and what happened to Devon?
- How do the characters of Jem and Scout in *To Kill a Mockingbird* relate to Devon and Caitlin in *Mockingbird*? What is similar about the two relationships? What is different?
- In what ways is Atticus like Caitlin’s father? In what ways are they different?
- The film is shot in black and white. How might that resonate with Caitlin

Step 4: Now that your class has explored the title, ask students to synthesize their thoughts in a paragraph or short essay detailing what the title means to them.

Step 5: Based on their writing, ask students to redesign the cover of the book. What colors and images can they include to help give the reader clues about what to expect from the story? What feels most important to represent visually?



THE BIG PICTURE: EXPLORING THE BROADER THEMES

ACTIVITY: MUSICAL CONNECTIONS



Author Kathryn Erskine created the playlist below. These are the songs she listened to as she wrote the book.

- “To Kill A Mockingbird” – Elmer Bernstein (Main Title from movie)
- “Footsteps in the Dark” – Elmer Bernstein
- “Everyone Has Strengths to be Proud of” – Cathy Bollinger
- “You Ride Your Way and I’ll Ride Mine” – Rolf Harris
- “Colors of the Wind” – Judy Kuhn
- “Through Your Eyes” – Martina McBride
- “Kindergarten Wall” – John McCutcheon
- “Empathy Song” – The Mosaic Project
- “You’ve Got a Friend in Me” – Randy Newman
- “Sharing Song” – Raffi
- “Mockingbird” – Carly Simon & James Taylor
- “Fly Like an Eagle” – Steve Miller Band

After the performance, choose from one of the following activities:

1. Assign each student a song from the playlist to analyze and then present or write about the song’s connection to *Mockingbird*. Why do they think the song made Erskine’s playlist?
2. Have your students work together as a class to create an original playlist based on the show with an explanation for the selection of each song.

Make sure for both activities that the students analyze both the lyrics and the music (such as tempo, dynamics, and mood).

CURRICULUM CONNECTION:



Perusing the dic-tion-ar-y [dik-shuh-ner-ee] n.

Caitlin has a passion for words and a love for the dictionary. Have your students finish the following sentence with five words: “*Mockingbird* is about...” With each word they select, have them write their reply like an entry from the dictionary.

For example: grief [grief] n. 1. keen mental suffering or distress over affliction or loss; sharp sorrow; painful regret. 2. a cause or occasion of keen distress or sorrow.

Encourage the students to use a thesaurus to find different words from what they original thought. (For example: “grief” could be replaced with “bereavement”) Have students present or write an explanation for each word they chose.

ACTIVITY: IN HOPES...



In the opening dedication of *Mockingbird*, author Kathryn Erskine wrote, “In hopes that we may all understand each other better.” Discuss with your class the following:

1. What does this quote mean?
2. Why do you think the author chose this as her dedication?
3. What can we do to better understand each other?

Together as a class, come up with a plan for everyone to work on better understanding each other over a period of time (week, month, etc.). Have students finalize the plan and then implement. Upon completion, ask the students to write a reflection on their experiences.

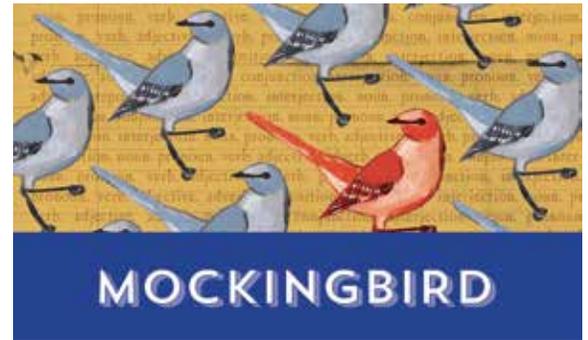
DEVON'S DEATH: A LESSON ABOUT TALKING, FEELING, AND COPING



In the play, Caitlin and her father process their grief surrounding Devon's death. This lesson explores how the characters talk about death, how they feel about their loss, and finally, how they cope with these emotions.

DISCUSS: TALKING ABOUT DEATH

Figurative language is difficult for Caitlin, especially surrounding her brother's death. Remind students of the moment when Caitlin says: "And why don't you say *dead*? You say those other words instead, like *gone* and *left*. You should say the true word. The true word is *dead*."



As a class, make a list of figurative expressions and euphemisms that are used in daily life when people talk about death. Some examples might be:

Passed away
Is with the angels

Gone to sleep
Won't be with us

Kicked the bucket
Met his maker

Discussion questions:

- In what contexts or settings would each of these phrases be used? Why do you think people talk about death using figurative phrases like these? How is that different from what Caitlin wants?
- In what ways could these expressions be confusing or problematic? Comforting or helpful?
- Caitlin and her father feel differently about what language they want to use and hear surrounding Devon's death. Can you remember a time this caused a conflict in the story? How did the words they used affect how they felt?

INVESTIGATE: EMOTIONAL EVIDENCE

Ask students to make a list of emotions that they remember Caitlin and her father experiencing, related to Devon's death. Next, direct students to create a graphic organizer like the one below. Students should list specific examples from the play or book that show how each character demonstrated those emotions.

	Caitlin	Dad
Overwhelmed	Rocks and sucks her sleeve	Leaves the room
Sad		
Angry		

Finally, discuss what the characters have in common and what is different about their experiences. In the story, what helps the characters to understand each other better?

ANALYZE: HOW CHARACTERS COPE

Write the word cope on the board, and ask the students to define it. Arrive at a definition along these lines: to handle something successfully. When strong feelings come up, we all have ways we try to cope with them. Some of our approaches, or strategies, are successful; others are not. Share the following working definitions with your students:

- **Positive coping strategy:** enables you to restore emotional balance; feel better about yourself; is respectful of you, others, and property; and helps you to solve the problem.
- **Negative coping strategy:** does not restore emotional balance; may be harmful to yourself, others, or property; does not solve the problem, and may create additional problems.
- **Time-out strategy:** helps you to calm down and restore emotional balance. It is only temporary and must be used with another positive strategy in order to solve the problem. Otherwise, it can become negative.

Distribute the coping strategies worksheet on the following page to your students. First, ask them to identify which coping strategies they saw Caitlin use, and which they saw her dad use, by placing a “C” and/or a “D” next to those items. Students should refer to their work in the previous activity to help them make decisions.

Next, divide students into groups. Ask each to focus on one category: positive, negative, or time-out. As a group, they should review their worksheets and select the strategies that best fit their category, and create a chart listing them. Guide students to use the working definition of their assigned category when they are having trouble making a decision about what to include on their chart.

Place each chart at the front of the room and discuss. Note the strategies that appear on more than one list. (For example: Is watching TV negative, positive, or time-out? Why?)

Discussion questions:

- Which strategies did you observe Caitlin and her dad using most often?
- Which of the strategies have you tried yourself when experiencing strong emotions? How have they helped or hurt?
- How does looking at these lists help you better understand the negative behaviors of the characters? How could this relate to the way you think about people in your life?

QUOTE FROM THE PLAY

Caitlin: *“I don’t think I’m going to like it at all. I think it’s going to hurt. But after the hurt I think maybe something good and strong and beautiful will come out of it.”*

REFLECT: MAKING PERSONAL CONNECTIONS

Ask students to journal in response to one or more of the following prompts:

- What’s something you learned from today’s lesson? Are you taking away anything that may be useful in your life?
- Write about a strong emotion you experienced, how you coped with it, and what you can do differently next time.
- When you are having a hard time, how does the language that people use around you affect what kind of coping strategies you choose? How does this make you think about the way you choose words around others?

Activities in this lesson inspired by and adapted from
[With Eyes Wide Open](#) and [Coping Strategies: Managing Feelings](#).

EMPATHY

“WHAT DOES IT HAVE TO DO WITH SHOES?”

MRS. BROOK: I know but try to put yourself in her shoes.

CAITLIN: Huh?

She looks at her shoes.

MRS. BROOK: Try to understand how she feels. That’s empathy, when you walk in someone else’s shoes.

CAITLIN: What does it have to do with shoes?

MRS. BROOK: It’s another way of saying empathy.

CAITLIN: I’m not sure I can do other shoes or empathy.

MRS. BROOK: Of course you can.

CAITLIN looks down at her shoes. She quietly slips them off.

ACTIVITY: SOMEONE ELSE’S SHOES



empathy [em-puh-thee] n. The understanding of or the ability to identify with another person’s feelings or experiences. The following activity is adapted from Teaching Tolerance’s [“Developing Empathy”](#) lesson plan.

Discuss with your students:

1. Can you think of a time—maybe during an argument with a friend or when the boy or girl you liked hurt your feelings—when you wished that someone understood how you felt? When we try to relate to what another person is going through, we’re being empathetic.
2. Ask your students what they think “putting yourself in someone else’s shoes” means and how it relates to empathy.
3. Discuss ways in which you can show empathy toward others:
4. Assign each student one of the following characters from *Mockingbird*: Caitlin, Dad, or Josh. Give your students time to complete the character analysis worksheet on page 11 of this guide.
 - One way you can try to imagine what it feels like being in someone else’s shoes is to ask yourself, “How would I feel in this situation?” How else can you try to understand how others feel?
 - When you listen to others, making eye contact, not interrupting the speaker, and asking follow-up questions can show that you’re making a genuine effort to understand what they’re going through. What other behaviors might show someone that you are being an empathetic listener?
 - What can you do to be more attuned to other people’s feelings? For instance, when you talk to your friends, how many “you” questions do you ask compared to the number of “I” statements you make?
5. Tell your students that now they are going to practice what you’ve learned about being empathetic. Pair up students with others who have different characters. Ask them to, as their character, tell their partner about themselves and a problem they are facing based on the play/book. Their partner should practice being empathetic as s/he is listening to their partner’s story. Then, switch roles.
6. Partners will discuss how they showed empathy toward each other, how it made them feel and what they wish their partners could have done differently. (Ex: “I could tell you were really listening to me because you maintained eye contact with me during the entire conversation, and that made me feel like you care.”)
7. Everyone in the class should now stand. Go around the room, sharing something you learned about practicing empathy, sitting after you share. If someone else shares your thought, sit down. Continue around the room until everyone is sitting.

DISCUSSING TRAGIC EVENTS



In *Mockingbird*, Caitlin's brother, Devon, dies in a school shooting, which has a profound impact on the entire community. The following lesson plan, "Discussing Tragic Events in the News," was designed by the [Morningside Center for Teaching Social Responsibility](#) to help teachers discuss with their students upsetting things that happen in the world and assist students with sharing their thoughts and feelings about an issue. Engage your students in a conversation about the school shooting in the story or about a school shooting in real life using the following lesson plan.

Discussion Questions:

1. What thoughts and feelings do you have?
2. What thoughts might you want to share with victims of violence, their friends and families, and with others who feel vulnerable afterwards?
3. What is one thing we could do – individually, as a group, or as a society – to show love for one another in the wake of tragic events?
4. What do you want to say about [the issue]? What's on your mind?
5. What would you like to do for our community or the world to address [the issue or problem]?

FORMATS FOR DISCUSSION:

Listening Circle

When upsetting events happen, a listening circle can be helpful for young people of all ages, as well as for adults. Listening circles give people a chance to say what they are thinking and feeling, and can help engender mutual understanding and support.

The format is simple: Arrange chairs in a circle. Provide an introduction to the issue at hand, and to the format of the circle. Then invite each person in turn to share what they are thinking and feeling.

Give each person a few minutes to say whatever they want to say – or to pass. When one person is speaking, the others in the group should pay close attention but not comment. The circle is over after every person has had a chance to speak. Often going around the circle more than once allows those who pass on the first go-round to collect their thoughts and feelings so that they can share in the next round.

Microlab

One way to support young people in dealing with emotionally laden and controversial issues is to start with a small group experience called a "microlab." In a microlab, people gain understanding through speaking and listening. It is not a time for discussion or dialogue; rather each person has a short time (one to three minutes depending on students' age) to speak in response to a question. When a person is speaking, the others in the group – usually only two or three others – should listen only and not interrupt.

1. Divide the class into groups of three or four using puzzle pieces, number cards, or by counting off. Ask participants to arrange themselves in their small groups so that each person can easily see and hear everyone else in the group.
2. Before you begin, explain the guidelines for a microlab:
 - It's okay to pass if you need more time to think or would rather not respond.
 - This is a timed activity. I will let you know when it is time to move on to the next speaker. You will each have one [or two or three] minutes to speak.
 - Speak from your own point of view.
 - Be your own barometer – share as much as you feel comfortable sharing.
 - Confidentiality is important, especially when we come back together as a large group. We need to agree that what we share among ourselves in the small group will stay private.

3. Introduce your first microlab question.
4. (Use the questions above or create your own.) In introducing each question, it's usually helpful to say the question, then give some specifics about the question or model answering the question yourself, and then repeat the question again. This gives participants some time to think about what they would like to say. In between microlab questions, you may want to remind people to try not to interrupt or engage in dialogue.
5. Reconvene the full group.

Ask students how the microlab was for them. Then ask for volunteers to share something they said or felt in their microlab. Remind participants of the need for confidentiality - each person should only speak from his or her experience.

This sharing may lead to a wider classroom discussion. If the issue is a volatile one, discussions can sometimes get heated. If you decide to open up the topic, it would be a good idea to establish some guidelines for discussion or "community practices" ahead of time.

You may want to end the session by having the students brainstorm about questions they have on the issue that would lead to gathering information and further study.

TIP!

Checking in with students when discussing sensitive topics

Use the Fist-to-Five strategy during intense group discussions. This strategy is provided by [Teaching Tolerance](#), a project of the Southern Poverty Law Center.

Fist-to-Five. You can quickly gauge a number of things—readiness, mood, comprehension—by asking students to give you a “fist-to-five” signal with their hands.



Fist = I am very uncomfortable and cannot move on.



1 Finger = I am uncomfortable and need some help before I can move on.



2 Fingers = I am a little uncomfortable, but I want to try to move on.



3 Fingers = I am not sure how I am feeling.



4 Fingers = I am comfortable enough to move on.



5 Fingers = I am ready to move on full steam ahead!

TENNESSEE STATE EDUCATIONAL STANDARDS

PAGE 3: WHAT'S IN A TITLE? ELA EXPLORATIONS

CURRICULUM CONNECTION

ELA - W.RW.10, W.TTP.2, SL.CC.1
(If reading the novel) ELA - R.RRTC.10, R.KID.1, R.KID.2,
R.CS.4, R.CS.6, L.VAU.5, W.RBPK.9
(If redesigning the cover) Art - Standard 3
(If watching the film) ELA - R.IKI.7; Theatre - Standard 7

PAGE 4: THE BIG PICTURE

ACTIVITY: Musical Connections

Music - Standard 6, 8
Theatre - Standard 7

CURRICULUM CONNECTION: Perusing the dictionary

ELA - L.VAU.6, SL.CC.1
Theatre - Standard 7

ACTIVITY: In Hopes...

ELA - SL.CC.1
School Counseling & Career Guidance - Standard 7
Health - Standard 8

PAGES 5-6: DEVON'S DEATH

ELA - L.VAU.5, SL.CC.1, W.RW.10
(If reading the book) ELA - R.KID.1, R.KID.3
Health - Standards 6 and 8
School Counseling & Career Guidance - Standard 7
Theatre - Standard 7

PAGE 7: EMPATHY

Theatre - 2.4, Standard 7
ELA - SL.CC.1
School Counseling & Career Guidance - Standard 7
Health - Standard 8

PAGE 8: DISCUSSING TRAGIC EVENTS

ELA - SL.CC.1
Health - Standard 8
School Counseling & Career Guidance - Standard 7

QUOTE FROM TO KILL A MOCKINGBIRD

Atticus Finch: *"You never really understand a person until you consider things from his point of view...until you climb into his skin and walk around in it."*

Highly-Recommended Resource:

If reading the book, The Cromwell Center for Disabilities Awareness has chapter-by-chapter discussion questions that pertain to AS and Caitlin's experiences. Visit <http://cromwellcenter.org/wp-content/uploads/2014/12/Mockingbird-reading-guide-grade-5.pdf> to download the guide.

QUOTE FROM THE PLAY

Caitlin: *"Even though I didn't think I'd like empathy it kind of creeps up on you and makes you feel all warm and glowy inside. I don't think I want to go back to life without empathy."*

PRE- OR POST-SHOW WORKSHOPS

NCT offers Workshops for all of our shows. Ask Catherine about workshops when you book your field trip or email her at: cbirdsong@nashvillect.org

Nashville Children's Theatre will make our 2018-19 Season public on March 6.

April 1: Gold Star Teachers may begin making field trip reservations

April 6: Reservations are open to all teachers

Name _____

Date _____

Character: _____

- What are some words that describe your character?
- What are his/her strengths?
- What are his/her weaknesses?
- What does he/she like?
- What does he/she dislike?
- Who are some people in his/her life and what is his/her relationship with them like?
- What does your character want?
- What is a problem in his/her life right now?

INFO FOR TEACHERS

FREE EDUCATOR PREVIEW OF MOCKINGBIRD

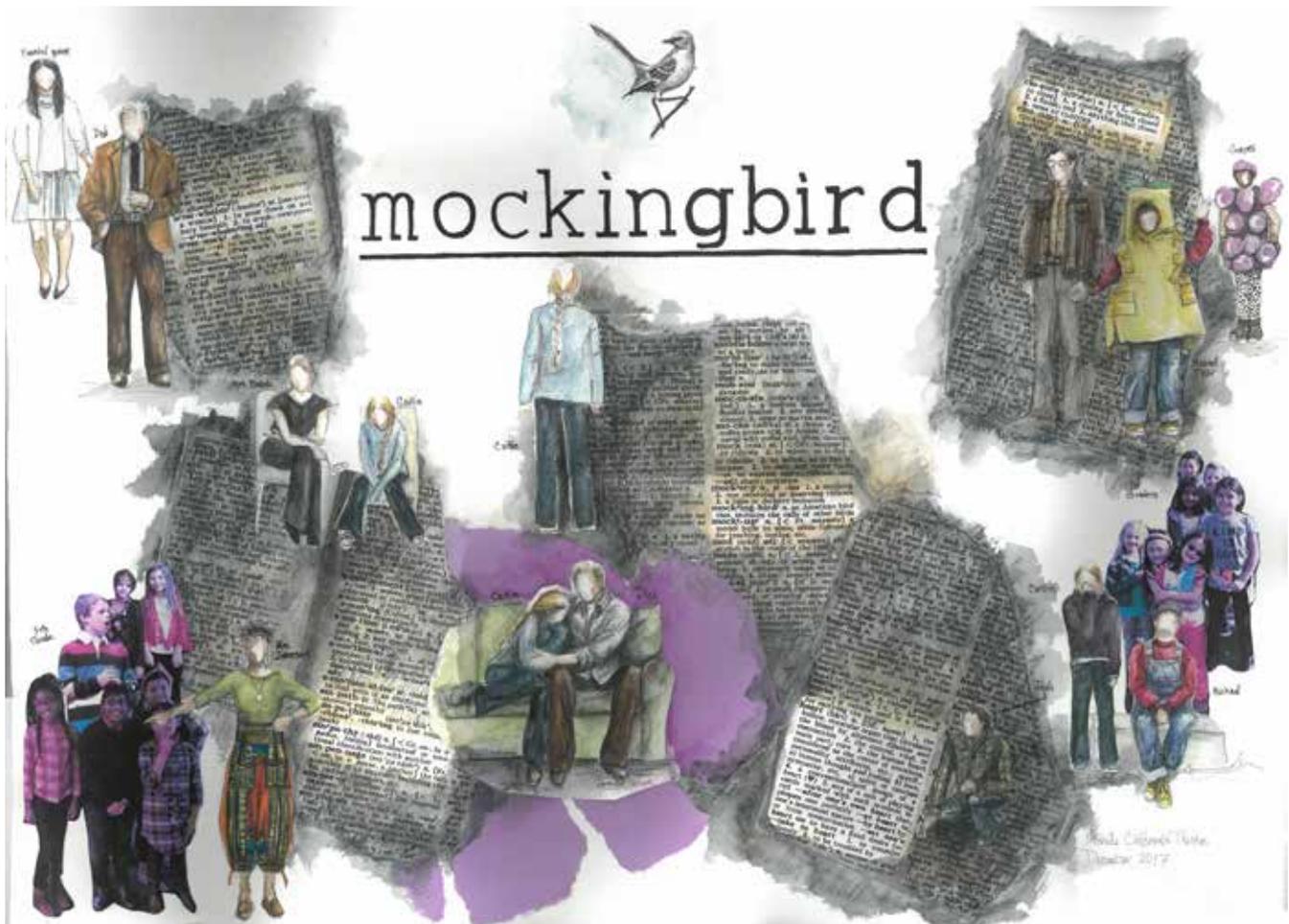
Thursday, March 1, 2018

Reception/Workshop: 5 pm ♦ Performance: 6:30 pm

Enjoy wine and cheese as you are introduced to activities you can use in your classroom. To reserve your spot visit NashvilleCT.org and click on "Book a Field Trip." Then select "RSVP for Educator Previews" at the top of the page. (This event qualifies as PD.)

On the day of your field trip:

- If you are attending a 10 am show please arrive at 9:30 am.
- If you are attending an 11:45 am show please arrive at 11:15 am.
- An NCT employee will come to your bus before your students disembark.
- Please check in at the box office while your students are led to their seats.
- **If you are going to be late please call: 615-254-9103**



About Nashville Children's Theatre

Believing the culturally curious child is the future, Nashville Children's Theatre nurtures the next generation of global citizens by providing transformational theatrical experiences which reflect our evolving community, instill profound empathy, and foster personal discovery.

DRAMA CLASSES AT NASHVILLE CHILDREN'S THEATRE

Limitless Possibilities of Imagination

4-WEEK SATURDAYS
SESSION THREE

MYSTERY

MARCH 3RD-MARCH 24TH, 2018
• 9:00-10:30 AM •



NCT

**SUMMER 2018
DRAMA
CAMPS**

JOIN US FOR A SUMMER OF FUN AT
NASHVILLE CHILDREN'S THEATRE

May 21 - August 3, 2018

NCT is proud to acknowledge the government agencies, foundations and business partners that provide leadership support:

Metro Nashville Arts Commission, Tennessee Arts Commission, The Memorial Foundation, The Shubert Foundation

