

Dear William Gibson,

My favorite scene in *The Miracle Worker* was the scene when Annie is locked into her room by Helen and sees Helen joyously dropping the key down the well once she finally escapes. Even if your play hasn't worked a miracle in my life as huge as the one it describes, it has unlocked a few important doors for me.

Your interpretation of Helen Keller's childhood in *The Miracle Worker* inspires me. The perseverance, courage, determination, and dedication of the real Annie Sullivan are accurately rendered in your play, and it is motivating for me to read about how bravely Annie confronted the obstacles she faced in teaching Helen. For example, many people would have given up after being locked into their rooms by their students, then discovering that the key had been dropped in the well. I think, though, that Annie realizes that she is not the only one locked away. Helen, too, is imprisoned, and Annie hopes that she can be the key. But Helen just thinks of Annie as a stranger who is trying to force her to behave, so she tries to drop her down a well by locking her away. This made me wonder how often we knowingly or unconsciously try to lock away people who want to help us?

Reading your play unlocked the door to worlds of literature I had missed before. Since I was curious about Helen Keller's later life, I read many books written both by and about her. I realized that nonfiction books, especially biography, can be just as captivating as fiction. I had never paid much attention to nonfiction before. Your play helped me discover other plays, too, such as *The Crucible*. Before I read *The Miracle Worker*, I had not read any other plays. But this one showed me what a dramatic, lifelike, effective way a play is to tell a story, especially a true story, like the one in *The Miracle Worker*.

The Miracle Worker also opened the door to another language for me. After I read it, I looked at the alphabet with which Annie spelled to Helen. I practiced it until I could spell words quickly, without having to think of the individual letters. In reading about this, I also found books about the intricacies and complexities of American Sign Language and the world of Deaf culture. Sign language has become a consuming interest for me, and I started learning it because of *The Miracle Worker*.

In the introduction to *Monday After the Miracle*, you said you were tired of hearing people talk about *The Miracle Worker* as "the play about Helen Keller." So I won't. Thank you, though, for writing a beautiful play about locks and keys, about doors that opened not just for Helen and Annie, but for me.

Yours sincerely,

Katharina

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