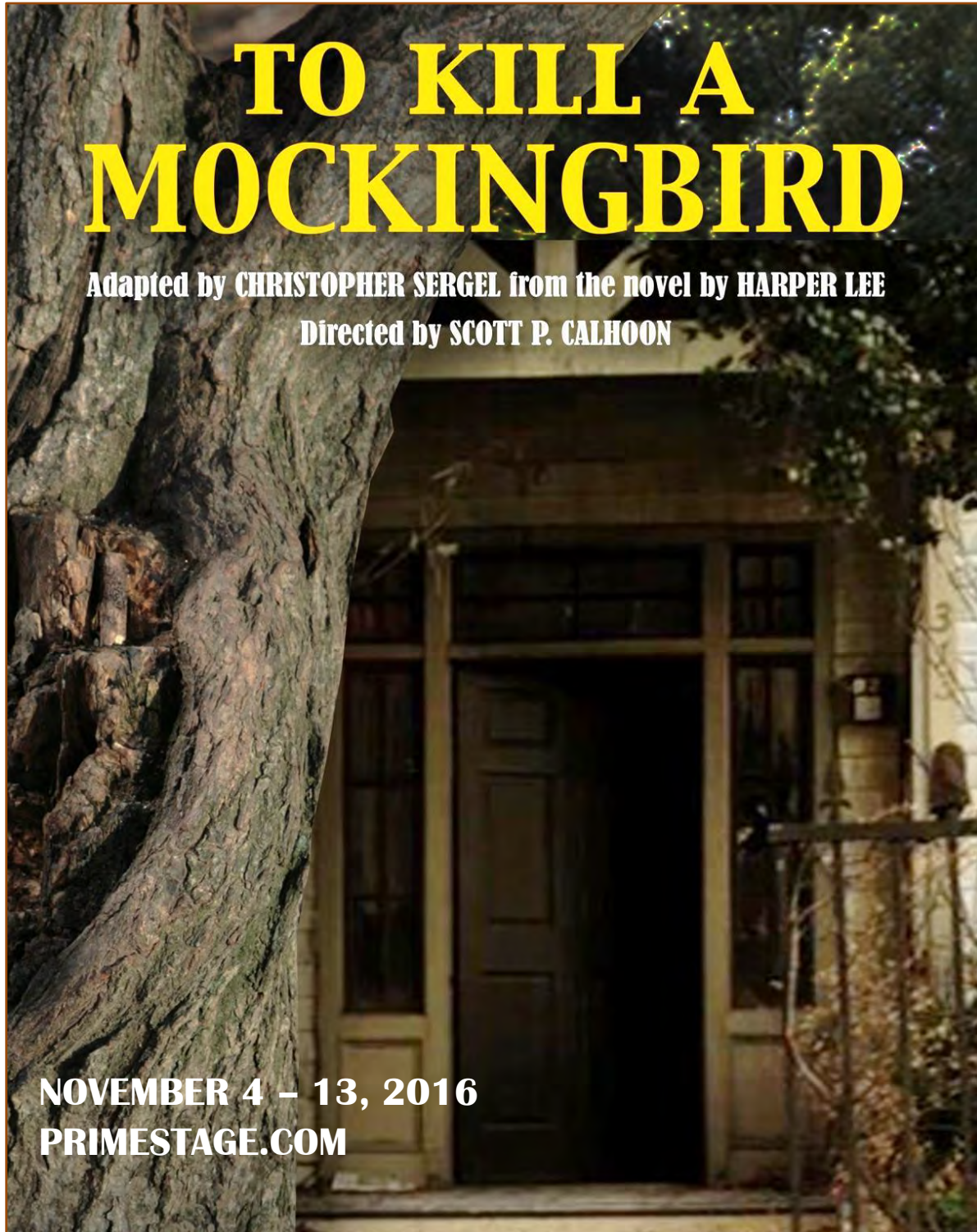
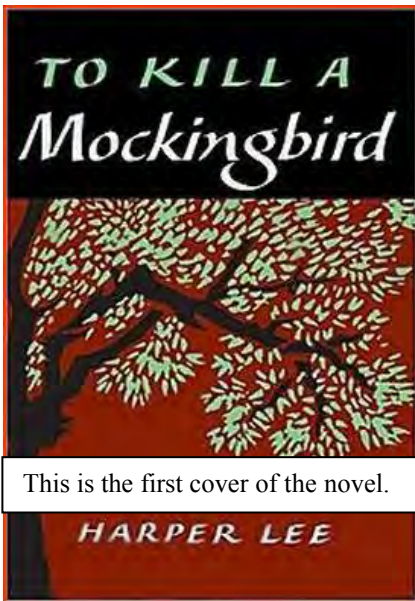




**TO KILL A MOCKINGBIRD  
RESOURCE GUIDE**



Prime Stage Theatre performances are located at The New Hazlett Theater Center for Performing Arts



This is the first cover of the novel.

## Welcome to Prime Stage Theatre: *Bringing Literature to Life!*

Dear Educator,

We are pleased to bring you *To Kill a Mockingbird* adapted for the stage by Christopher Sergel, our first production of the season. The play is an adaptation of Harper Lee's novel of the same title.

All literature produced by Prime Stage is always drawn from middle and secondary Reading Lists and themes that are in the current curriculum, and novels read by youth.

This Resource Guide is designed to provide historical background and context, classroom activities and curricular content to help you enliven your students' experience with the literature and the theatre.

We encourage you to use the theatrical games and creative thinking activities, as well as the Theatre Etiquette suggested activities to spark personal connections with the themes and characters in the story of *To Kill a Mockingbird*.

If you have any questions about the information or activities in the guide, please contact me and I will be happy to assist you and I welcome your suggestions!

Linda Haston, Education Director & Teaching Artist  
lhaston@primestage.com



	<p>NEA <b>BIG READ</b></p>	<p><b>What is the NEA Big Read?</b> The NEA Big Read is a program of the National Endowment for the Arts (NEA) in partnership with Arts Midwest that was created to broaden our understanding of our world, our communities, and ourselves through the joy of sharing a good book. The NEA Big Read aims to build communities through innovative arts programming that engages a diverse audience and connects individuals and organizations through reading and sharing stories. The NEA Big Read supports innovative reading programs in selected cities and towns, provides comprehensive resources for discussing classic literature, and features an extensive website that provides information on our titles and their authors.</p>
<p>NATIONAL ENDOWMENT <i>for the ARTS</i></p>		

**The activities in this guide are intended to enliven, clarify and enrich the text as you read, and the experience as you watch the literature.**





## ***STAGE DIRECTOR'S NOTES to read before you come to the theatre***

*TO KILL A MOCKINGBIRD* is such a great story so it is certainly worth retelling at Prime Stage. Within this story, there are so many wonderful experiences, ideas, societal traditions that span cultures and backgrounds and moral lessons which are brought to life on the stage involving the children and the adults around them in a way that isn't overly academic. This is a lesson told with real people that we can all recognize from our own lives. Some of the adults representing the good and respectful characters that the children should strive to be and others representing where society has gone wrong. Certainly Scout absorbs these ideas which help shape who she becomes as she matures. In our production, we wanted to focus on the children and how they grow, at present and into the future, as the story unfolds around them in their world. In addition, we hope to show how their memories of this time and place make an impact on their lives.

Some of these lessons, unfortunately, must be taught again and again. To paraphrase what Miss Maudie says, "it may be a small step, but it is a step in the right direction." Hopefully, through stories like this, told through the eyes of the young (and heard by the same) perhaps the lessons at stake will be learned and eventually mean that some of the issues in this story are only history.

I am excited to bring *TO KILL A MOCKINGBIRD* to Prime Stage because it means working with an exceptionally talented and dedicated team that really cares about telling this classic story in the best possible light. I am especially excited to be able to work with young aspiring artists as they are often the most dedicated and honest and bring a freshness to a piece with a vision unclouded by age old traditions and beliefs. It is also an honor to remind the public of this story after the loss this past year of the author of the original novel.

Some say this story, written over 50 years ago about a time even farther in the past, is dated but it is uncanny how the racial themes, especially, that Harper Lee wrote about have risen to the forefront of our society time and time again and are still relevant today. This is a story that is still used in classrooms today to introduce young people to the ideas of race, class and economic inequality which in turn help them learn of tolerance and understanding. It seems that today, the population has made strides in their thoughts and behaviors on these issues but it has been a long road of two steps forward and one step back and, certainly, there is still a ways to go. Presenting a piece like this is essential to keeping these ideas in the minds of all which will hopefully keep people thinking and moving in the right direction to eliminate this age old hypocrisy.



*~ Scott P. Calhoun,  
Director*

*Prime Stage Production of "To Kill a Mockingbird", November 2016*



Our Education Programming is funded in part by the following:

*Literacy in Action*

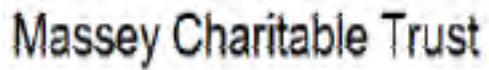
*Student Matinee Field Trips*

*Theatre Mentor/Interns*

*Professional Development*

*Education Director*

*Teen Dating Awareness*



## *Theatre Etiquette and House rules*

Going to a play is a special experience, one that you will remember for a long time.

Everyone in the audience has been looking forward to seeing the performance. The production team put in many long hours and hard work to mount this performance. If you keep in mind common courtesy for the performers as well as your fellow audience members, everyone's theatre experience will be terrific.

A few reminders for attending the theatre.

- When you arrive, stay with your group at all times, and wait for the ushers to help you find your seat.
- Gum, food, drinks, or candy, are never allowed in the theatre.
- Please go to the bathroom before seating for performance or at intermission.
- TURN OFF ALL cell phones, pagers, beepers, alarms, anything that can disturb the production, actors and the audience during the performance.
- Lights will dim just before a performance and then go dark. Show your knowledge by sitting quietly and calmly.
- Do not talk during the performance. The actors on stage can hear you which is why you can hear them so well. Laughter is permissible at appropriate times.
- No taking of pictures or video recording is allowed.
- Stay in your seat until the cast has taken their curtain call at the end. Show your appreciation by clapping. The actors love to hear applause. This shows how much you enjoyed the performance!

“People generally see  
what they look for, and  
hear what they listen for.”

- Judge Taylor, *To Kill A Mockingbird*



## Featured National Standards:

### English/Language Arts Standards Developed by International Reading Association and National Council of Teachers of English

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

## Theatre

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

Students analyze improvised and scripted scenes for technical requirements

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

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

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

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



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

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

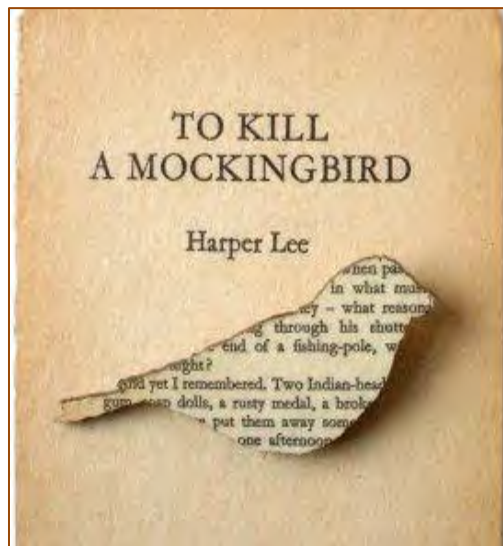
**NA9-12.5 Researching by evaluating and synthesizing cultural and historical information to support artistic choices**

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

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

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

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



**All Prime Stage Productions and Resource Guides address the following:**

**Pennsylvania Common Core Standards for *To Kill a Mockingbird*:**

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

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

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

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

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

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

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

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

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

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

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

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

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





# COSTUME DESIGN NOTES



*The story of To Kill a Mockingbird is one of remembrance and my design concept for costumes is inspired by a quilt that was made by my grandmother 35 years ago. Comprised of "rag" fabrics-discarded aprons, towels, sheeting and clothing, the quilt reflects a family history in its colorful, silent presentation. Over decades in this country, such quilts were made in varying fabrics and patterns and each is unique in its story telling.*

*Against the individual porches of Johnmichael Bohach's set design, our story will come to life with the colors, patterns & textures that will reflect each character in the tapestry of Prime Stage's production of To Kill a Mockingbird.*

**Kim Brown**

**Costume Designer**

**Prime Stage production of "To Kill a Mockingbird," November, 2016**



## ***SCENIC DESIGN***



**Set designer's scaled model of the set.**

*When thinking about the design for *To Kill a Mockingbird*, the director and I wanted to explore the idea of seeing the world through the eyes of the children, more specifically through Jean Louise's memory of her childhood. As you will see, the set is most realistic at the ground and lower level and starts to break away from reality the further vertical it goes. As set elements move out of the range of the kids sightlines, they start to fade away from memory. Also, the further away you move from Scout and Jem's porch, elements also begin to blend into darkness.*

*I also wanted to convey the sense of community in the design as well. The set is mainly comprised of porches of the neighborhood in which the Finches live, with each porch being distinct to the neighbor who resides there. During the courtroom scene of Act 2, the trial plays out between all the residents and residences of the community. One porch is used as a witness stand, another as a place for the stenographer and bailiff to oversee the case. The community comes together, along with the audience, to witness the case at hand.*

***Johnmichael Bohach***

***Scenic Designer***

***Prime Stage production of "To Kill a Mockingbird," November, 2016***





## ***HARPER LEE - novelist***

Harper Lee is best known for writing the Pulitzer Prize-winning bestseller 'To Kill a Mockingbird' (1960) and 'Go Set a Watchman' (2015), which portrays the later years of the Finch family.

### **Synopsis**

Author, Harper Lee was born on April 28, 1926, in Monroeville, Alabama. In 1959, she finished the manuscript for her Pulitzer Prize-winning bestseller *To Kill a Mockingbird*. Soon after, she helped fellow-writer and friend

Truman Capote write an article for *The New Yorker* which would later evolve into his nonfiction masterpiece, *In Cold Blood*. In July 2015, Lee published her second novel *Go Set a Watchman*, which was written before *To Kill a Mockingbird* and portrays the later lives of the characters from her Pulitzer Prize-winning novel. Ms. Lee died on February 19, 2016, at the age of 89.

### **Background and Early Life**

The youngest of four children, she grew up as a tomboy in a small town. Her father was a lawyer, a member of the Alabama state legislature and also owned part of the local newspaper. For most of Lee's life, her mother suffered from mental illness, rarely leaving the house. It is believed that she may have had bipolar disorder.

One of her closest childhood friends was another writer-to-be, Truman Capote (then known as Truman Persons). Tougher than many of the boys, Lee often stepped up to serve as Truman's protector. Truman, who shared few interests with boys his age, was picked on for being sensitive and for the fancy clothes he wore. While the two friends were very different, they both had difficult home lives. Truman was living with his mother's relatives in town after largely being abandoned by his own parents.

In high school, Lee developed an interest in English literature. After graduating in 1944, she went to the all-female Huntingdon College in Montgomery. Lee stood apart from the other students—she couldn't have cared less about fashion, makeup or dating. Instead, she focused on her studies and writing. Lee was a member of the literary honor society and the glee club.







## Aspiring Writer

Transferring to the University of Alabama at Tuscaloosa, Lee was known for being a loner and an individualist. She did make a greater attempt at a social life there, joining a sorority for a while. Pursuing her interest in writing, Lee contributed to the school's newspaper and its humor magazine, the *Rammer Jammer*, eventually becoming

the publication's editor.

In her junior year, Lee was accepted into the university's law school, which allowed students to work on law degrees while still undergraduates. The demands of her law studies forced her to leave her post as *Rammer Jammer* editor. After her first year in the program, Lee began expressing to her family that writing—not the law—was her true calling. She went to Oxford University in England that summer as an exchange student. Returning to her law studies that fall, Lee dropped out after the first semester. She soon moved north to follow her dreams to become a writer.

In 1949, a 23-year-old Lee arrived in New York City. She struggled for several years, working as a ticket agent for Eastern Airlines and for the British Overseas Air Corp (BOAC). While in the city, Lee was reunited with old friend Capote, one of the literary rising stars of the time. She also befriended Broadway composer and lyricist Michael Martin Brown and his wife Joy.

In 1956, the Browns gave Lee an impressive Christmas present—to support her for a year so that she could write full time. She quit her job and devoted herself to her craft. The Browns also helped her find an agent, Maurice Crain. He, in turn, was able to get publisher J.B. Lippincott Company interested in her work. Working with editor Tay Hohoff, Lee worked on a manuscript set in a small Alabama town, which eventually became her novel *To Kill a Mockingbird*.

*Author Harper Lee in her hometown of Monroeville, Alabama in 1961.*

*(Photo: Donald Uhrbrock/The LIFE Images Collection, via Getty Images)*



## 'To Kill a Mockingbird'

Soon, Lee was engrossed in her own literary success story. In July 1960, *To Kill a Mockingbird* was published and picked up by the Book-of-the-Month Club and the Literary Guild. A condensed version of the story appeared in *Reader's Digest* magazine. The work's central character, a young girl nicknamed Scout, was not unlike Lee in her youth. In one of the book's major plotlines, Scout and her brother Jem and their friend Dill explore their fascination with a mysterious and somewhat infamous neighborhood character named Boo Radley.

The work was more than a coming-of-age story: another part of the novel reflected racial prejudices in the South. Their attorney father, Atticus Finch, tries to help a black man who has been charged with raping a white woman to get a fair trial and to prevent him from being lynched by angry whites in a small town.

The following year, *To Kill a Mockingbird* won the prestigious Pulitzer Prize and several other literary awards. Horton Foote wrote a screenplay based on the book and used the same title for the 1962 film adaptation. Lee visited the set during filming and did a lot of interviews to support the project. Earning eight Academy Award nominations, the movie version of *To Kill a Mockingbird* won three awards, including best actor for Gregory Peck's portrayal of Finch. The character is said to have been based on Lee's father.



*Lee's beloved 'To Kill a Mockingbird' characters Scout (Mary Badham), Atticus Finch (Gregory Peck) and Jem (Phillip Alford) found even more fans in the 1962 film adaptation.*

A classic of American literature, *To Kill a Mockingbird* has been translated into more than 40 languages with more than a million copies sold each year.





## Later Years

By the mid-1960s, Lee was reportedly working on another novel, but it was never published. Continuing to help Capote, Lee worked with him on and off on *In Cold Blood*. She had been invited by Smith and Hickock to witness their execution in 1965, but she declined. When Capote's book was finally published in 1966, a rift developed between the two collaborators for a time. Capote dedicated the book to Lee and his longtime lover, Jack Dunphy, but failed to acknowledge her contributions to the work. While Lee was very angry and hurt by this betrayal, she remained friends with Capote for the rest of his life.

That same year, Lee had an operation on her hand to repair damage done by a bad burn. She also accepted a post on the National Council of the Arts at the request of President Lyndon B. Johnson. During the 1970s and '80s, Lee largely retreated from public life.

Lee spent some of her time on a nonfiction book project about an Alabama serial killer which had the working title *The Reverend*. This work, however, was never published. Lee generally lived a quiet, private life, splitting her time between New York City and her hometown of Monroeville. In Monroeville, she lived with her older sister Alice Lee, a lawyer who the author called "Atticus in a skirt." Lee's sister was a close confidante who often took care of the author's legal and financial affairs. Active in her church and community, Harper Lee became famous for avoiding the spotlight of her celebrity. She would often use the wealth she had accumulated from her success to make anonymous philanthropic donations to various charitable causes.

*President George W. Bush awards the Presidential Medal of Freedom to Harper Lee during a ceremony on November 5, 2007, in the East Room of the White House. "'To Kill a Mockingbird' has influenced the character of our country for the better," said President Bush. "It's been a gift to the entire world. As a model of good writing and humane sensibility, this book will be read and studied forever."*

*(Photo: Eric Draper, via The White House)*



*Pulitzer Prize winning author of *To Kill a Mockingbird*, Harper Lee smiles before receiving the 2007 Presidential Medal of Freedom at the White House. Chip Somodevilla/Getty Images*

In February 2014 Lee allowed her famous work to be released as an e-book. She signed a deal with HarperCollins for the company to release *To Kill a Mockingbird* as an e-book and digital audio editions. In a release shared by the publisher, Lee explained: *"I'm still old-fashioned."*

*I love dusty old books and libraries. I am amazed and humbled that *Mockingbird* has survived this long. This is *Mockingbird* for a new generation."*





## CHRISTOPHER SERGEL - PLAYWRIGHT

In 1970 writer Christopher Sergel was working on a stage adaptation of *To Kill a Mockingbird*. Lee was always very cautious and careful about whom she would permit to use her story. Sergel was given permission to copyright his adaptation, which premiered in 1991 at the Paper Mill Playhouse in Millburn, New Jersey. During the twenty years it took him to adapt the play, he made countless revisions, and even after it premiered he continued to revise it.

Interestingly, it was originally intended for middle schools and high schools, but has since become a popular favorite of regional theatres across the nation ([www.talkingbroadway.com](http://www.talkingbroadway.com)).

It also enjoys an annual performance at the courthouse in Lee's hometown of Monroeville every spring, though Lee, who still lived there, did not attend. She remained "deeply private and defiantly silent" about her novel. The play has basically become a Passion Play for the community, and "with its strong moral statement . . . has inspired the citizens of Monroeville" (Albert Murray, *New York Times: Long Lives the Mockingbird*, Aug. 9, 1998).

Sergel's version of *To Kill a Mockingbird* was only one of many stage adaptations he did during his lifetime. He loved the theatre and did dramatic adaptations of other well-known books including Sherwood Anderson's *Winesburg, Ohio*, which ran on Broadway, *Cheaper by the Dozen*, *The Mouse That Roared*, *Up the Down Staircase*, and *Black Elk Speaks*. He also wrote other plays and musicals, including *Fame*, *Get Smart*, *Meet Me in St. Louis*, *The Outsiders*, and *Pillow Talk*.

His personal background was as varied as the plays he adapted and wrote. Born in 1918 in Iowa City, Iowa, he lived a life full of adventure. Following his graduation from the University of Chicago, he served in World War II as a lieutenant commander in the U.S. Merchant Marines and taught celestial navigation. Later, he spent two years as the captain of the schooner *Chance* in the South Pacific. Then as a writer for *Sports Afield* magazine, he lived in the African bush for a year ([www.nytimes.com/1993/05/12/obituaries](http://www.nytimes.com/1993/05/12/obituaries)).

In 1970, the same year he began adapting *To Kill a Mockingbird*, he became president of Dramatic Publishing, a play publishing and leasing company founded in 1885 by his great uncle, Charles Sergel. According to their website, his "greatest adventures and deepest love" in life was the work he did at Dramatic Publishing. ([www.dramaticpublishing.com/AuthorBio.php?titlelink=9848](http://www.dramaticpublishing.com/AuthorBio.php?titlelink=9848) ).

He was considered a "generous and spirited mentor" to numerous playwrights and authors, attracting to the company many fine writers of the 1970s and '80s such as Arthur Miller, Roald Dahl, Ray Bradbury, and E.B. White. He once said he "hoped to be remembered as a 'true friend and a good writer,'" like E.B. White's famous spider, Charlotte. Sergel served as Dramatic Publishing's president until he died in 1993 at age 75 in Wilton, Connecticut from heart failure.





Prime Stage's cast featuring  
Jem, Atticus, and Scout

## *Plot Overview of To Kill a Mockingbird*

Scout Finch lives with her brother, Jem, and their widowed father, Atticus, in the sleepy Alabama town of Maycomb. Maycomb is suffering through the Great Depression, but Atticus is a prominent lawyer and the Finch family is reasonably well off in comparison to the rest of community. One summer, Jem and Scout befriend a boy named Dill, who has come to live in their neighborhood for the summer, and the trio acts out stories together. Eventually, Dill becomes fascinated with the spooky house on their street called the Radley Place. The house is owned by Mr. Nathan Radley, whose brother, Arthur (nicknamed Boo), has lived there for years without venturing outside.

Scout goes to school for the first time that fall and detests it. She and Jem find gifts apparently left for them in a knothole of a tree on the Radley property.

To the consternation of Maycomb's racist white community, Atticus agrees to defend a black man named Tom Robinson, who has been accused of raping a white woman. The next summer Tom Robinson's trial begins, at the trial itself, the children sit in the "colored balcony" with the town's black citizens. Atticus provides clear evidence that the accusers, Mayella Ewell and her father, Bob, are lying. Yet, despite the significant evidence pointing to Tom's innocence, the all-white jury convicts him.

Despite the verdict, Bob Ewell feels that Atticus and the judge have made a fool out of him, and he vows revenge. He menaces and finally attacks Jem and Scout as they walk home from a Halloween party. Boo Radley intervenes, however, saving the children and stabbing Ewell fatally during the struggle. Boo carries the wounded Jem back to Atticus's house, where the sheriff, in order to protect Boo, insists that Ewell tripped over a tree root and fell on his own knife. After sitting with Scout for a while, Boo disappears once more into the Radley house. Later, Scout feels as though she can finally imagine what life is like for Boo. He has become a human being to her at last.

**“Shoot all the blue jays you want, if you can hit ‘em,  
but remember it’s a sin to kill a mockingbird.”**





## DISCUSSION IDEAS

### Before the play...

All students will benefit greatly from reading Lee's novel before seeing the production.

However, whether or not your students have read the book, begin to stimulate their interest through these discussion prompts:

- What memories of your own childhood come to mind as you read about Scout's experiences? Why?
- In relation to Boo Bradley and his house, how do Scout, Jem, and Dill try to test their courage? What feelings do they have about Boo?
- What do Scout and Jem find in the knothole of the Radley tree? What other signs suggest that Boo may not be the monster the children imagine him to be?
- What connection might there be between what is required of Atticus to shoot the mad dog and what is required of him to defend Tom Robinson?
- How would you describe Atticus Finch as a parent? How does he treat his children? What kinds of things does he want to teach them?



The movie set

### At intermission during the play or on the trip home...

As you watch the play, pay attention to the visual and auditory components. How do the set, lights, costumes, and sound design work to tell the story of *To Kill a Mockingbird*?

Consider these questions:

- Notice how color is used in the set, lighting, and costumes. How does color define the play's setting? How do the colors help tell the seasons and time from beginning to end?
- What kinds of sounds do you hear? How is sound and music used to create this world?
- How is movement used? How do the physical actions of the actors help define the world of the play? How do the actors bring the action of the story to life on stage?
- Observe the relationship among Jem, Scout, and Dill. What do they learn from each other? How does this relationship differ from the other relationships in the story?
- What moments or characters in the book did you picture and how do they compare to what you see in the play?



Kevin N. Rogers – Set image



## ACTIVITY IDEA!

### BUILD A SOUND ORCHESTRA

How do the sounds around you help define your environment?  
Explore that idea with your students by creating a “sound orchestra”.

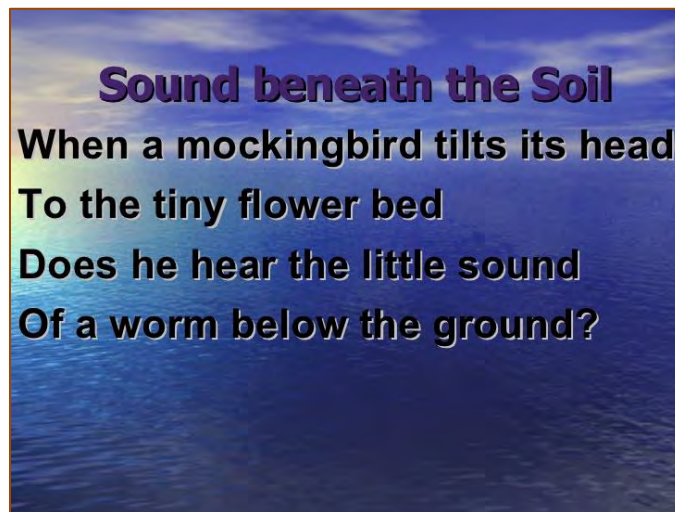
**STEP 1:** With the class standing in a circle, choose a location.  
Students will often have great suggestions.  
Some examples: your classroom, the whole school,  
a restaurant, a park, a baseball game.

**STEP 2:** Ask students to think of a sound that is in *To Kill a Mockingbird* or recall a sound they heard in the play adaptation (ex: dog barking, baseball bat hitting the ball, laughter), or a word or phrase (ex: “Get to work,” “May I take your order?”) they might hear in Maycomb.

**STEP 3:** Stand in the middle of the circle, and point to individual students in any order. Students will vocalize their selected sounds when you point to them.

**STEP 4:** As you “conduct” this orchestra, you may point to several students at one time, direct them to raise and lower their volume, and work to create a soundscape of overlapping voices.

**STEP 5:** Invite student volunteers to “conduct” for themselves and create the sonic world of your selected environment. Repeat for different locations.







# A SELECTED GLOSSARY OF TERMS

## A Cultural Context

### Things and Phrases

**Chiffarobe** – a wardrobe with drawers or shelves on one side. “There was this old chiffarobe in the yard Papa’d brought in to chop up for kindling.” (Mayella, act two)



**Cotton gin** – in 1794, Eli Whitney (1765-1825) patented the cotton gin, a machine that revolutionized the production of cotton by mechanically cleaning and separating the seeds from the cotton fiber. “Caught in a cotton gin when he was a boy, tore all the muscles loose.” (Reverend Sykes, act two)



**Indian Head penny** – The Indian Head Penny is a copper coin that preceded the Lincoln Penny and was minted between 1859 and 1909. “Wanna see what else I found in the knothole of that tree? Two Indian head pennies – all slicked up.” (Scout, act one)



### Money, Finances and the Economy

**Thirteen Dollars** - \$13 would be the equivalent of \$224 today. “I took thirteen dollars from my mother’s purse and caught the nine o’clock train from Meridian.” (Dill, act one)

**Five Dollars** - \$5 is equivalent to about \$86.20 today. “Never saw a doctor in my life. If I had, would’ve cost me five dollars.” (Bob Ewell, act two).



**Nickel** – a nickel in 1935 is the equivalent of about 86 cents today. “I said ‘Come here boy and bust up this chiffarobe for me. I gotta nickel for you.’” (Mayella Ewell, act two).

**Entailment** – the act of limiting the passage of an estate in its entirety to a specified line of heirs, so that the property cannot be divided, sold or bequeathed to anyone else. “I’d like to pay cash for your services, but between the mortgage and the entailment” (Mr. Cunningham, act one)

## Legal Terms

**Acquit** – the act of giving a person charged with a crime his or her legal and formal certification of the innocence. “You think they’ll acquit him that fast?” (Jem, act two)

**Cross-examination** – During the trial, each lawyer calls his or her own witnesses to testify (Mr. Gilmer calls Heck Tate and the Ewells; Atticus calls Tom Robinson). “Far back as I can remember, he said never, never, never ask a question on cross-examination unless you already know the answer”. (Scout, act two)

**Minor** – A person who is under the age of legal competence, usually under the age of 18. “Well Heck – I guess the thing to do – Jem’s a minor, of course.” (Atticus, act two)

**Misdemeanor** – offenses lower than felonies and generally those punishable by fine, penalty, forfeiture, or imprisonment other than in a penitentiary. “It was a misdemeanor and it’s in the record, Judge.” (Atticus, act two)

**Warrant** – a precept or writ issued by a competent magistrate authorizing an officer to make an arrest, a seizure, or a search or to do other acts incident to the administration of justice. “Then Mr. Ewell swore out a warrant, no doubt signing it with his left hand, and Tom Robinson now sits before you, having taken the oath with the only good hand he possesses – his right hand.” (Atticus, act two)

## THE NAME SCOUT

- “Scout” is almost gender-neutral.
- Scout symbolically moves from boy to girl and back, giving us a glimpse of the woman she will become.
- Much like Harper Lee herself, who questions southern gender stereotypes as a part of the problem of growing up southern.



# Maycomb, Alabama

by vidette22 🗺️📍

📍 Maycomb - Credit: tripod

Maycomb, Alabama is the fictional home town of the Finches and is the setting of the vast majority of *To Kill a Mockingbird*.



📍 Alabama Barn - Credit: geopungo, Flickr



Maycomb is a small, hot and sleepy town where the residents are privy to the details of each other's lives. The atmosphere of Maycomb is relaxed and inward-looking: "there was no hurry, for there was nowhere to go, nothing to buy and no money to buy it with, nothing to see outside the boundaries of Maycomb County".

Although Maycomb is portrayed as a safe place, where everyone left their houses unlocked, this peace is undercut by a deeply-felt, violent racism which divides its white and African-American populations.





①Traditional Alabama House -  
Credit: Brian Arnold

Compare what you see here with what you see on the Prime Stage set of the *To Kill a Mockingbird* play.

Whose porch would this belong to in the story?

Who would you see sitting on this porch?

### 1930s America by johannatrew 🇺🇸

#### 🕒Evicted sharecroppers, 1936

In the 1930s, America suffered the prolonged economic disaster known as the Great Depression. Unemployment was widespread, especially in Southern and rural communities such as the one portrayed in *To Kill a Mockingbird*. The depression led to economic migration, as depicted in John Steinbeck's *The Grapes of Wrath*. It also helped bring about the end of Prohibition, the attempt, led by the Temperance movement, to ban alcohol in the United States.



The Deep South of America, including Alabama, had a very different culture to the North. It retained strong memories of defeat in the American Civil War, and it is to this day a considerably more Christian society, with religion playing an important part in everyday life. The legacy of the Civil War, combined with the severe economic pressure, also heightened racial tensions in the South. The South operated a policy of Segregation which did not end until the 1960s.

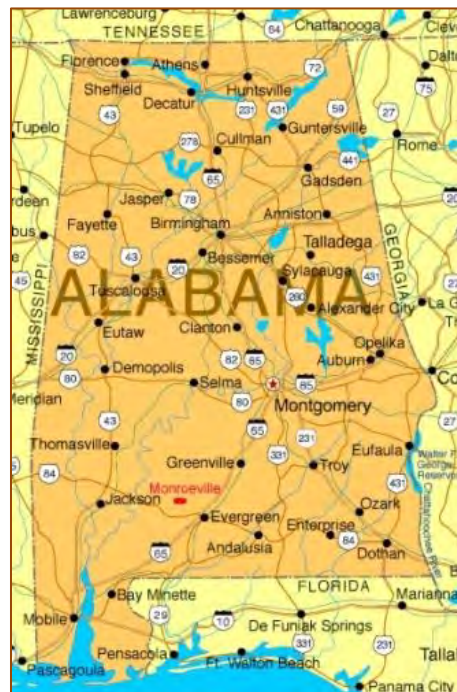






Alabama - Credit: Brandi Sims

Find Monroeville on the Map – this is where Maycomb takes place!



Alabama - Credit: swisseduc.ch

Alabama lies in the south-eastern United States. A strongly Christian state, it had 4.6 million residents in 2006.





©Confederate flag - Credit: Unknown

Alabama is nicknamed "The Heart of Dixie". The Dixie states are those that wanted to secede from the Union to form the Confederate States of America during the Civil War. The war was largely fought over the issue of slavery, which had been banned although the economy of the South relied upon slave labor.

Farmers settled in Alabama in the 1820s and 1830s to take advantage of its fertile soil. Planters and traders from the Upper South brought slaves with them, expanding the cotton plantations. According to the 1860 census, enslaved Africans comprised 45% of the state's population. There was also a population of poor white subsistence farmers.



📍Alabama Farm - Credit: Brandi Sims





## Race Relations in the Southern States of America

by johannatrew



After the Southern Confederates lost the Civil War,



they were required to free their African-American slaves. But much of the South was still dependent on a rural economy centered on cotton. Plantation owners sought to re-establish controls over African-Americans. They instituted Jim Crow Laws to separate white and African-American economic, educational and social institutions, and ensured that those used by the black population were far inferior to those of white Americans; they also instituted segregation to reduce the freedoms of African-Americans

and restore their own dominance. There were no laws to protect against racism, and hate groups such as the Ku Klux Klan – founded by veterans of the Confederate Army – attacked and killed African-Americans.

### Segregation in the Southern States

In 1901, legislation effectively disfranchised African-Americans through voting restrictions. By 1941, a total of 520,000 black people had lost their rights and privileges. This disfranchisement was reversed by the Civil Rights Movement led by Martin Luther King. In the 1960s, Federal legislation was passed to protect African-American voting and civil rights.



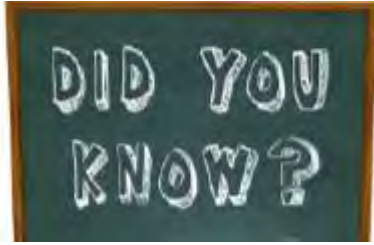


## Activities Tasks



- 1 The story is set in a small town in southern Alabama during the Depression of the 1930s.
  - (a) What aspects of the story seem to be particular to that place and time?
  - (b) What aspects of the story are universal, cutting across time and place?
  - (c) In what ways are the people you know today similar to and different from those in Maycomb?
- 2 What kind of town is Maycomb, Alabama? What does the author's physical description of the town of Maycomb tell you about the people who live there? Notice especially the description of the town in Act I.
- 3 Describe the background provided by the town of Maycomb to the events in the story. (Provide general observations concerning the town's geography and life style, the beliefs and values of the inhabitants, and the social class structure.)
- 4 What details about the town, its history and its inhabitants, make the place feel real?
- 5 "Maycomb County had recently been told that it had nothing to fear but fear itself".
  - (a) Explain the meaning of this observation in considering the nature of the general 'character' of Maycomb.
  - (b) How is the town itself sometimes responsible for events that occur in the story?
- 6 Does the insistence that Maycomb is a lazy town where nothing ever happens make you feel that something very ominous is going to occur before long? How can this be?
- 7 Setting can reveal character.
  - (a) How does the description of the Ewell household contribute to our understanding of the Ewell family's role in the play or novel?
  - (b) Choose another household described in the novel and discuss how it reflects their character.
- 8 One function of setting is the creation of atmosphere.
  - (a) Describe the different levels of atmosphere Lee creates through her descriptions of the Radley house?
  - (b) How is response to the African-American community affected by the descriptions of their church, cemetery, and Quarters?
- 9 Descriptions of buildings are extremely important to the novel - both public buildings and private residences. Analyze these carefully. How does the look of a building reflect something of what goes on inside?
- 10 Using the textual clues Scout gives in the novel, create a map (using a software program on computer or art work) of her town, especially her street and the surrounding neighborhood. Mark significant events in appropriate places.
- 11 Create a real estate brochure advertising land and houses for sale in Maycomb County. The advertisement is to extol the virtues of living in a small country town, emphasizing the benefits of close knit communities and describing the simple, rustic environment.
- 12 Research rural towns in Alabama in the 1930s. Create a brochure (either on computer using a software program or art work) for an historical museum, describing what it was like to live in such a town.





By the time Harper Lee was old enough to read a newspaper, the notorious Scottsboro Trials had been in the news for several years. The Alabama trial, which made national headlines, served as an ugly reminder of racial bigotry in the 1930s.

In March 1931, nine African American youths were arrested and charged with raping two white women. Over the next five years, a series of trials was held. The first trial began just twelve days after the arrest and lasted only three days. In spite of evidence of the men's innocence, eight of the nine men were found guilty and sentenced to death. The extreme sentences and hasty trial left many observers outraged. The case was appealed all the way to the Supreme Court, and several sets of new trials were held.

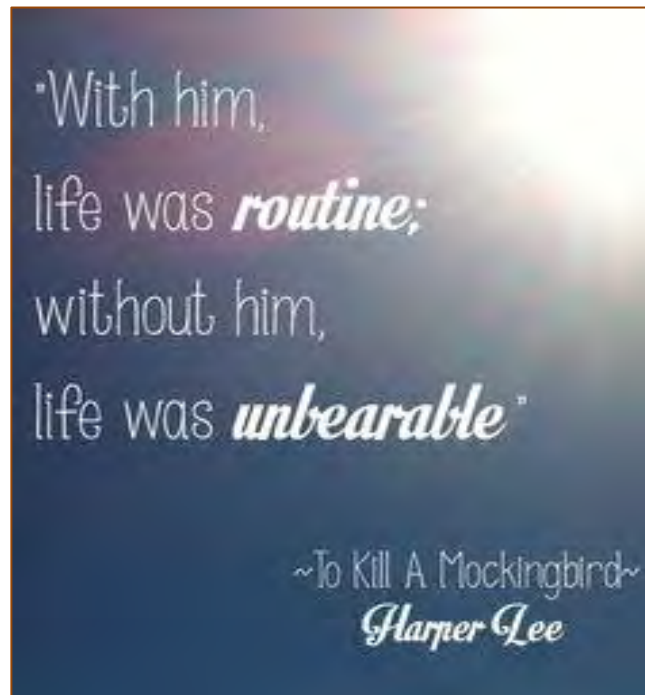
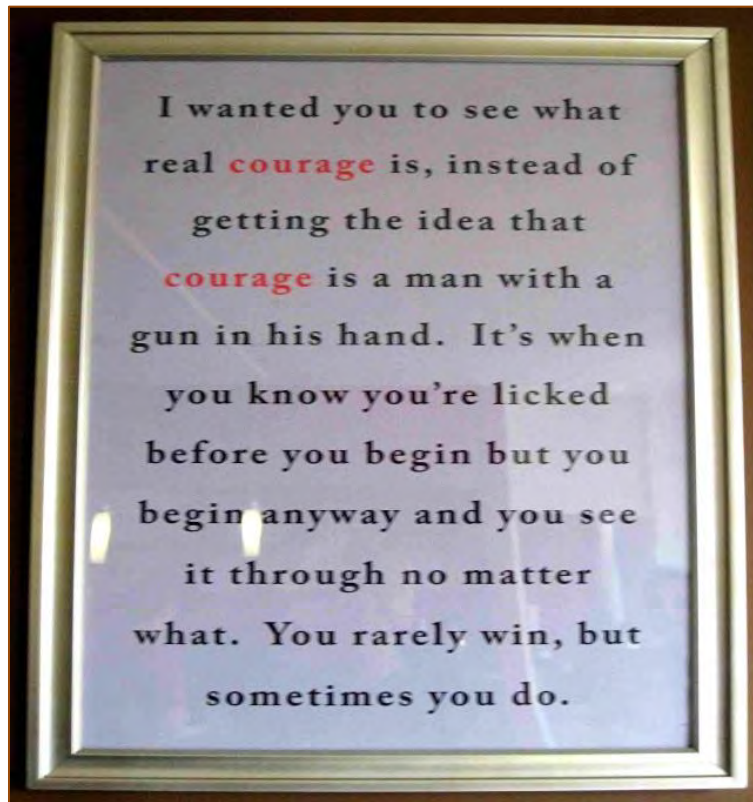
By 1937, four of the defendants were freed, while the others were sentenced to long prison terms. The Scottsboro Trials share several similarities with the fictional trial of Tom Robinson in *To Kill a Mockingbird*. Like the Scottsboro defendants, Tom is charged with raping a white woman. There is also a parallel between Atticus Finch and Judge James E. Horton. Both acted in the interest of justice when an African American was wrongfully accused. In a 1933 trial of one of the Scottsboro defendants, Judge Horton set aside the jury's guilty verdict because he believed the jurors had ignored the evidence. Both the fictional and real trials had all-white juries. In the South of the 1930s, African American citizens were commonly excluded from serving on juries.

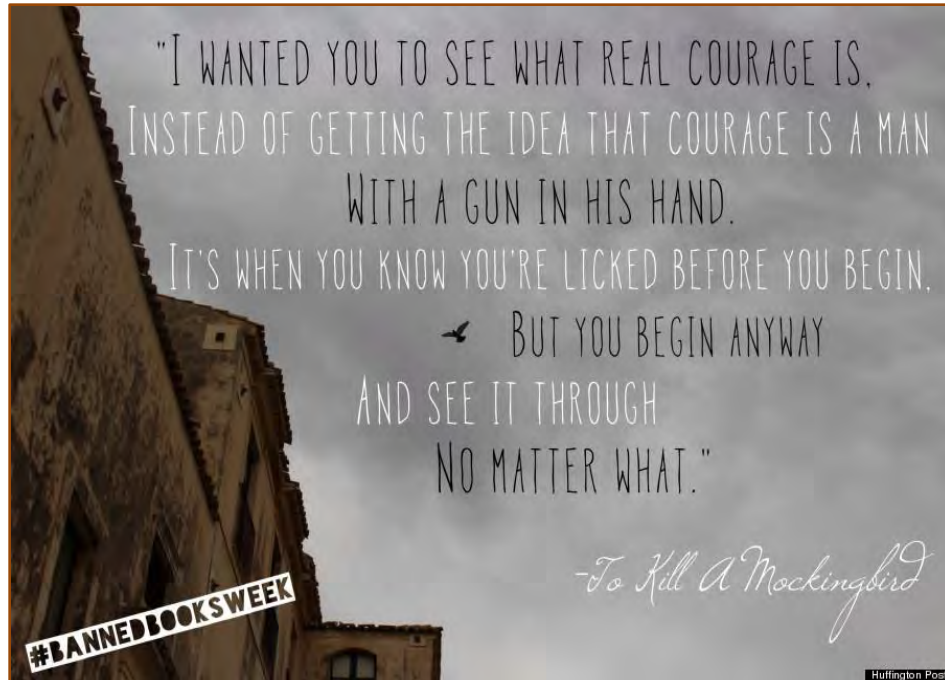
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Print out some of these quotes and post them in your classroom!



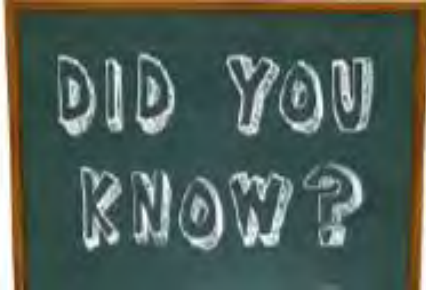


The brave  
man is not  
he who  
doesn't feel  
afraid but he  
who conquers  
that fear.  
CURIANO.COM



Boo Radley's House and the special tree





## *To Kill A Mockingbird*

### History of the Play:

Monroeville, Alabama presented the first stage adaptation of *To Kill a Mockingbird* in 1991 as Monroe County Heritage Museum Director Kathy McCoy searched for a way to raise money to renovate the old courthouse. The first one-act performance happened on a freezing night in November in the old courtroom, but was met with excitement from the audience.

The next year, the production was set in May.



By 1994, the local production added a community choir and the spiritual hymns that captivate audiences around the world.

In 1996, the Mockingbird Players, a group of amateur actors dedicated to the production, were invited to bring the play to the Israel International Cultural Festival in Jerusalem and performed the play to sold-out audiences.

Two years later, the production traveled to Kingston Upon Hull, England to perform and lead an Alabama Cultural Symposium.

In 2000, the production traveled to Washington, D.C. to perform at the Kennedy Center before Congress and other dignitaries as well as sold-out crowds.

A return trip to Kingston Upon Hull happened in 2004, followed by performances at the Museum of Cultural Arts in Chicago, Illinois, in 2005.

Hong Kong's Asia Center hosted the production in 2012.



## PRIMARY CHARACTERS IN TO KILL A MOCKINGBIRD

### Atticus Finch

Atticus Finch is a well-known white Maycomb attorney as well as the father of the book's protagonist, Scout, and her brother Jem. He is a wise and caring father, who is described to be nearly fifty. His children call him "Atticus" rather than "Dad," though it is not explained why.

### Jean Louise Finch

Jean Louise "Scout" Finch is the adult Scout and the narrator of *To Kill a Mockingbird*. She comments on how she could not understand what was happening at the time but now is learning to appreciate it.

### Scout Finch

Scout is considered bright for her age and loves to read. She gets in trouble with her teacher Miss Caroline because Miss Caroline expects Scout to learn reading and writing her way. She is a tomboy and spends the most of her time with her brother Jem and best friend Dill.

### Jem Finch

Jeremy Atticus "Jem" Finch is Atticus' son and Scout's older brother by four years. Jem matures greatly throughout the course of the novel, much more affected by events than Scout seems to be. Being four years Scout's senior, Jem is seen to have a greater understanding of - and therefore greater difficulty in navigating - the obstacles thrown their way. Jem is seen explaining many things to Scout throughout the novel.

### Dill Harris

Charles Baker "Dill" Harris is a short, smart boy who visits Maycomb every summer from Meridian, Mississippi and stays with his aunt Rachel. Dill is the best friend of both Jem and Scout, and his goal throughout the novel is to get Boo Radley to come out of his house. The children concoct many plans to lure Boo Radley out of his house for a few summers until Atticus makes them stop.

### Calpurnia

Calpurnia, nicknamed Cal, is the Finch family's African-American housekeeper, whom the children love and Atticus deeply respects (he remarks in her defense that she "never indulged [the children] like most colored nurses"). She is highly regarded by Atticus. She is an important figure in Scout's life, providing discipline, instruction, and love. She also fills the maternal role for the children after their mother's death.

### Boo Radley

Arthur "Boo" Radley is a recluse in *To Kill a Mockingbird* who slowly reveals himself to Jem and Scout. Maycomb children believe he is a horrible person, due to the rumors spread about him and a trial he underwent as a teenager.





### **Miss Maudie Atkinson**

Miss Maude "Maudie" Atkinson lives across the street from the Finch family. She had known the Finches for many years, having been brought up on the Buford place, which was near the Finches' ancestral home, Finch's Landing. She is described as a woman of about 40 who enjoys baking and gardening; her cakes are especially held in high regard.

### **Bob Ewell**

Robert E. Lee "Bob" Ewell is the main antagonist of *To Kill a Mockingbird*. He has a daughter named Mayella and a younger son named Burris, as well as six other unnamed children. He is an alcoholic, poaching game to feed his family because he spends whatever money they legally gain via government "relief checks" on alcohol. It is implied, and evidence suggests, that he was the one who abused his daughter Mayella Ewell, not Tom Robinson (the African American man accused of doing so).

### **Mayella Ewell**

Mayella Violet Ewell, 19, is the oldest of the eight Ewell children. Before the trial, Mayella is noted for growing red geraniums outside her otherwise dirty home in order to bring some beauty into her life. Due to her family's living situation, Mayella has no opportunity for human contact or love. She eventually gets so desperate that she attempts to seduce a black man,

### **Tom Robinson**

Thomas "Tom" Robinson is an African-American who is put on trial for the rape of a white woman, Mayella Ewell. Atticus is assigned to defend him, and stands up to a lynch mob intent on exacting their own justice against him before the trial begins. Tom's left arm is crippled and useless, the result of an accident with a cotton gin when he was a child. Atticus uses this fact as the cornerstone of his defense strategy, pointing out that the nature of Mayella's facial injuries, strongly suggest a left-handed assailant.

### **Mrs. Henry Lafayette Dubose**

Mrs. Henry Lafayette Dubose is an elderly woman who lives near the Finches. She is hated by the children, who run by her house to avoid her. Scout describes Mrs. Dubose as "plain hell."

### **Reverend Sykes**

Reverend Sykes is the reverend of the First Purchase M.E. African Church in Maycomb County. This is the church Tom Robinson attended. Reverend Sykes forces the congregation to donate 10 dollars for Tom Robinson's family since at the time, Tom's wife, Helen, was having trouble finding work.

### **Stephanie Crawford**

Stephanie Crawford is the neighborhood gossip who claimed that she saw Boo Radley from her bedroom standing outside of her cleaned window one night. Crawford is one of the first on the scene after a loud gunshot is heard behind the Radley house. Because she is the neighborhood gossip, it is unwise to think of anything that she says as true.



## LESSON PLANS FOR *TO KILL A MOCKINGBIRD*

### WORKSHOP I

#### Theatrical Warm-up and Get Students Engaged!

**Objective:** Students will develop physical awareness as it relates to self-expression and vocal production. Stretching limbers the muscles and connective tissues so that they can move with the demands of any dramatic situation.

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#### Procedure:

- Begin with movement/vocal warm-up

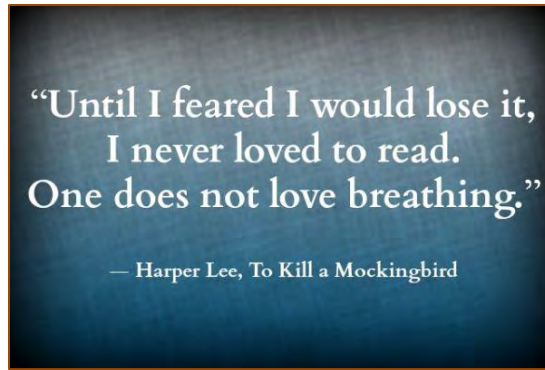
Start with head/neck roles

The Puppet –

1. Stand in a circle with some room around you to move.
2. Imagine a string is attached to each of your shoulders. Let the string pull your shoulders up to the ceiling. Try and touch the ceiling with your shoulders. Really try.
3. Now imagine the string is attached to your elbows. Let it lift your elbows to the ceiling. Try and touch the ceiling with your elbows.
4. Now imagine the string is attached to your wrists. Try and touch the ceiling with your wrists.
5. Now imagine the string is attached to your fingertips. Try and touch the ceiling with your fingertips. Stretch and reach to the ceiling.
6. Release your spine from the waist with a big “uhhh” sound. Hang bent over at the waist like a rag doll, relaxing everything in your body but those few muscles required to keep you on your feet.
7. Breathe a big sigh and let out any tension remaining.
8. Now roll up your spine, stacking one vertebra atop the other. Leave your head, shoulders and arms released until the very last minute when your head will float into place above the spine.
9. Breathe another big sigh and release the tension.
10. Repeat the entire exercise double time.

**6-8 minutes**           -----





## VOCABULARY – READING AND RESPONDING TO TEXT

**Objective:** Students will strengthen inter-personal skills with knowledge of vocabulary used in different ways throughout their reading and writing. Using and understanding different vocabulary will also expedite comprehension and focus. It allows for **audibility**: projecting your voice so your audience can hear and understand you. **Pronunciation**: recognizing words before you say them and pronounce all sounds correctly. **Articulation**: using your tongue, mouth and lips to pronounce all the sounds correctly. **Vocal variety/expression (Prosody)**: using appropriate pitch, volume and flow.

**Pennsylvania Academic Standards for Reading, Writing, Listening, Speaking**  
The following standards are addressed in this lesson plan:

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

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

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

### Vocabulary

**Objective:** Students will strengthen inter-personal skills with knowledge of vocabulary used in different ways throughout their reading of *To Kill a Mockingbird*. Using and understanding different vocabulary will also expedite comprehension and focus.

Divide class into teams. Use vocabulary cards and distribute copies to the students for example:

akimbo	feeble
apoplectic	perplexed
arbor	tranquil
cantankerous	aggravate
compel	
conscience	



Ask students to refer to the definitions they wrote on their vocabulary cards to answer each question below. The questions require them to apply the meaning of the words to their own experiences.

1. What is an experience that you find **aggravating**?
2. When have you seen something that made you **perplexed**?
3. Describe a **feeble** character from a movie.
4. Tell about a **compelling** inspiring event from the news.
5. What would you describe with the word **tranquil**?

**20 minutes**

**Objective:** Students will strengthen inter-personal skills with knowledge of vocabulary used in different ways throughout their reading. Using and understanding different vocabulary will also expedite comprehension and focus.

- **Comprehension Focus**

### Analyze Theme

### Community vs Individual

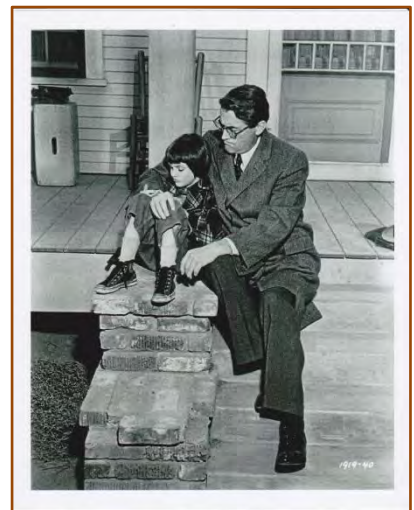
*To Kill a Mockingbird* is set in a small town during the Great Depression and is loosely based on Lee's experiences as a young girl in her hometown of Monroeville, Alabama. The novel is regarded as a modern classic in American literature and renowned for its depiction of serious issues such as racial inequality, rape, and prejudice. Use the statement above to support students in examining the theme in *To Kill a Mockingbird*. Ask them to list the traits and actions of both “characters” as they read. When they have finished the story, ask students to state its theme in one or two sentences using the traits from their list as support. Guide a discussion, encouraging students to share their answers and evidence.

1. Divide students into teams
2. Using all the characters in *To Kill a Mockingbird*, the teacher distributes “Character” cards to the teams.
3. Allow students to discuss among themselves for 4 minutes how the characters contribute to the theme and movement of the play. Then, do a “Think-Pair-Share” to discuss their ideas.

### 19-20 minutes End of Workshop I



Mary Badham, the Academy Award nominated actress who played Scout in the film with Gregory Peck. She joined Prime Stage for a performance.





## WORKSHOP II

**Objective:** Students will develop physical awareness as it relates to self-expression and vocal production. Stretching limbers the muscles and connective tissues so that they can move with the demands of any dramatic situation.

**Procedure:**

- Begin with movement/vocal warm-up from Workshop I

**6-8 minutes**

**Theatre Game:**

**Observing Change**

This exercise focuses entirely on your power of observation. It becomes more difficult for your partner as your attention to detail improves. This exercise will all also discipline the student to focus and observe the performance for comprehension and clarity.

1. Sit on the classroom floor across from a partner.
2. Spend two minutes observing everything about your partner in as much detail as possible.
3. Turn away. Your partner will then change three small things about his or her appearance.
4. Turn back when your partner is ready.
5. Try and guess the three changes.
6. Switch roles.

This exercise can be done with four students at a time so that the class can observe changes.

**20 minutes**

-----  
**Objective:** Training students on how to be an “audience” member.

**Theatre Etiquette**

1. Bring in a playbill – explain the importance of reading the contents of the Playbill.
2. Bring in picture of the set – explain the importance of observing the set and how important it is to the movement and tone of the play.

Explain how important it is to respect performers on stage by being quiet and listening to the performance. Students will learn the proper way to attend a theatrical performance by being observant and focused on the playbill, the set the language and will thus have an enjoyable experience and be able to ask intelligent questions at the Q&A after the performance.

**20 minutes**

**END Workshop II**



## WORKSHOP III

### AFTER THE PRODUCTION

#### Evaluation, Reflection and Comprehension

**Objective:** To evaluate the learning experience of the play and comprehension quality of the experience. Reflections on student experience.

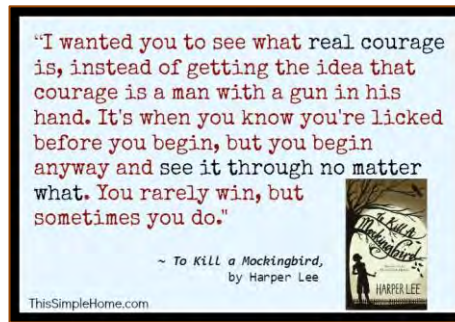
**Procedure:** Initiate and participate with students in collaborative discussion on various aspects of the play. A Q&A period for putting thoughts on paper and/or verbally for the entire session.

To properly evaluate the learning experience for the students, the Instructor can pose questions on paper from Workshops I and II and the theatre experience. **40 minutes**

-----

We encourage you and your students to explore topics in the story further by checking out the following resources regarding *To Kill a Mockingbird*

- Lorraine Hansberry - A Raisin in the Sun
- Shel Silverstein - A Light in the Attic
  - Natsuo Kirino - Real World
  - Alice Walker - The Color Purple
- Roald Dahl, Quentin Blake - Boy: Tales of Childhood
  - Alan Paton - Cry, the Beloved Country
- Carson McCullers - The Member of the Wedding
- Mark Twain - The Adventures of Huckleberry Finn
- Wilson Rawls - Where the Red Fern Grows: The Story of Two Dogs and a Boy
  - Amitav Ghosh - The Shadow Lines
- Maya Angelou - I Know Why the Caged Bird Sings
- James Herriot - All Things Wise and Wonderful
- Patricia MacLachlan, P J Lynch - Sarah, Plain and Tall
- Mildred D. Taylor - Roll of Thunder, Hear My Cry



## To Kill a Mockingbird Anticipation/Reaction Guide

**Part I Directions:** Prior to reading or seeing *To Kill a Mockingbird*, in the “Before” column, respond to each statement by putting a plus sign (+) if you agree with it, a minus sign (-) if you disagree, and a question mark (?) if you are unsure of your belief.

**Part II Directions:** For one of the statements below, write a “*Deep Thoughts*” response of 500 words or more as to why you have the belief you do.

**Part III Directions:** After reading or seeing the story, in the “After” column respond again to the statements. Then, reply by writing a 500 words or more *Deep Thoughts* response to a statement where your belief changed since reading the play. If not, write about a different statement than you responded to in Part II.

Before	Statement	After
1. ____	People are innocent until proven guilty.	1. ____
2. ____	Jurors are chosen because they are fair	2. ____
3. ____	Justice always prevails	3. ____
4. ____	The majority is always right	4. ____
5. ____	Kids who are in the habit of making trouble are always guilty.	5. ____
6. ____	Nice people don't make bad decisions	6. ____
7. ____	The difference between right and wrong is <i>clear</i>	7. ____
8. ____	That which doesn't destroy us only makes us stronger	8. ____
9. ____	Families are much closer when they share feelings and memories with each other.	9. ____
10. ____	Freedom in society is best determined by one person.	10. ____
Create one or two on your own.		

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***To Kill a Mockingbird:***  
**Further Reading Recommendations**

***Fathers & Daughters: Portraits in fiction*** edited by Terry Eicher

An anthology exploring the bond between fathers and daughters, compiled from the works of famous American and British authors.

***The Grapes of Wrath*** by John Steinbeck

A close-knit family is forced to leave their home in the dust bowl and travel across country in search of work in this depression-era classic.

***In Search of Mockingbird*** by Loretta Ellsworth

With a worn copy of *To Kill a Mockingbird* and a round-trip bus ticket, a young woman sets off on a cross-country journey to learn more about her late mother. This not-just-for-teens young adult novel explores the ripple effects of books that change the lives of their readers.

***A Lesson before Dying*** by Ernest J. Gaines

A young black man in a small southern town is sentenced to death for a crime he only witnessed, and a reluctant teacher promises to help the young man prove his worth as a human in the face of injustice and impending death.

***Mockingbird: a portrait of Harper Lee*** by Charles J. Shields

Unable to answer his students' questions about the Harper Lee's personal life, Charles Shields set out to find the answers. The result is this thorough and sympathetic biography.

***Snow Falling on Cedars*** by David Guterson

Set in the Pacific Northwest during the 1950's, a small town is embroiled in a murder trial, bringing to light long-buried jealousies and prejudices.

***Truman Capote: enfant terrible*** by Robert Emmet Long

A literary biography of Harper Lee's childhood neighbor and inspiration for the *To Kill a Mockingbird* character named "Dill." Lee and Capote had an enduring and complicated friendship that blended their personal and professional lives.

***Wolf Whistle*** by Lewis Nordan

This novel, based on the real-life murder of a black teenager accused of the "crime" of whistling at a white woman, echoes the racism at the heart of *To Kill a Mockingbird*.

**"Writing is a process of self-discipline you must learn before you can call yourself a writer.  
There are people who write, but I think they're quite different from people who must write."**

**- Harper Lee**





Please go to our website: <http://www.primestage.com> to find this form and send it back directly online! Or you can mail it to us at: Prime Stage Theatre P.O. Box 99446 Pittsburgh, PA 15233. Thank you.

## The Resource Guide Student Evaluation Form

YOUR NAME \_\_\_\_\_

NAME OF SCHOOL \_\_\_\_\_

GRADE \_\_\_\_\_ NAME OF TEACHER \_\_\_\_\_

What part/parts of this story did you enjoy when you were seeing the play?

What part/parts of this play confused you while reading the play?

What part/parts of the stage version helped you understand the book?

What did you learn from reading or seeing this play?

Which character would you like to play?



Prime Stage constantly assesses the work provided by our education department. Your feedback is vital to our ongoing need for funding for this program.

Please go to our website: <http://www.primestage.com> to find this form and send it back directly online! Or you can mail it to us at: Prime Stage Theatre P.O. Box 99446 Pittsburgh, PA 15233.

Thank you.

### **The Resource Guide Teacher Evaluation Form**

YOUR NAME \_\_\_\_\_

NAME OF SCHOOL \_\_\_\_\_

EMAIL ADDRESS \_\_\_\_\_

Which part(s) of the play and experience did you find most helpful for you and your students?

Was the guide useful to you?

Which part(s) did you find most helpful?

How can we improve the theatrical and/or educational experiences for the future?

