To Kill a Mockingbird

Funded in part by: The Grable Foundation and Equitable Resources Foundation

February 24 – March 4, 2007

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Introduction & How to Use this Guide

This guide was based on continual research conducted by the Prime Stage Artistic Director on reluctant and struggling readers and the results of a study Prime Stage conducted with students and teachers from two schools that explored how to “Connect kids to literary classics” through the theatre and in the classroom. The study’s participants made four significant recommendations:

- Provide resources that help students connect the literature, the play, and their lives.
- Provide resources that help teachers create engaging and enriching experiences.
- Change the name of the curriculum or study guide to a “Resource and Tour Guide.”
- Introduce the world of the literature and the world of the play to help students and teachers adequately prepare for the experience of seeing literature come to life on stage.

Reluctant & Struggling Readers

Much research is conducted on students designated as reluctant and struggling readers. There are many websites devoted to this subject; Links to some of these can be found on the education pages of our website. In summary, reluctant readers want choice, help navigating through complex literature, and experiences to share their responses with peers and adults (Baker 2002; Gambrell 1996; Ivey 2002; Reeves 2004; Sumara 2002; Tovani 2000). Struggling readers need support with vocabulary, “chunking” ideas rather than decoding words, visualizing, expressing what they see, and how to ask questions as they read.

This guide addresses those concerns by providing a range of information that reluctant readers can choose to explore, read, and discuss as they discover To Kill a Mockingbird. For struggling readers, complex or unfamiliar vocabulary is highlighted to help you create “word walls” or other strategies that address comprehension and, ultimately, enjoyment of the literature.

Visualization, Imagery & Imagination

Wilhelm (2004), in Reading is Seeing, proposed addressing visualization can:

- Heighten motivation, engagement, and enjoyment of reading.
- Enhance comprehension of both narrative and expository texts.
- Stimulate prior knowledge.
- Provide a “template” for more sophisticated strategies, such as inferring.
- Develop awareness of one’s reading processes (metacognition).
- Increase reader’s ability to share, critique, and revise what is learned with others.
- Discover aesthetic appreciation of text.
- Improve test scores.

Imagery - Recreating in one’s mind the sights, sounds, smells, tastes, and touches described by an author (Clewell 2006). Pictures in this guide can help your students visualize and describe what they read and see.

How to use this guide

This guide is not a collection of lesson plans. While you will find lesson suggestions throughout the guide, the material is designed to provide material that will enrich your lessons with students, encourage them to read the literature, improve their vocabulary with words highlighted in bold that may be unfamiliar to them, and comprehension of the literature, and stimulate an enjoyment of reading and exploring literature.

This guide is designed to help you find ways of helping your students see the literature, not just as words on pages, but as vibrant images, characters, settings, conflicts, and ideas that relate to their lives today.

We hope you find this Resource and Tour Guide useful, helpful, and enjoyable. Thank you.
Contents

Background on the book and the play
2. Definition of Pulitzer Prize for Literature.

Tour of the book and resources
1. The title.
2. The location.
3. The American South in the 1930’s and The Scottsboro Boys.

The 1930’s world of Scout, Jem, Dill and Atticus
1. Two interesting websites.

How the play will bring the literature to life
1. Profiles of the Director and Set Designer of the stage adaptation.
2. Setting.
3. Actors in the production.
4. The adaptation.
5. Language and dialect.

What audiences need to do in the theatre
1. Theatre etiquette.

Additional information on the book, the play, reluctant readers, supplemental literature and Prime Stage
1. Allusions in the novel and the script.
2. Idioms in the novel and the script.
5. Websites on reluctant readers.

Feedback form for teachers to send comments and suggestions

“To Kill a Mockingbird is a sensitive look into the lives of a single-parent family headed by a father who is kind, loving, and sensitive but firm. Looking at life through the eyes of children at simpler times, leaves us hopeful for the future.”
- Mary Badham

“Scout” in the award winning film To Kill a Mockingbird.

Mary Badham, as Scout in the film.

* She is leading the Teacher Workshop on March 3, 2007!
Background on the Book and the Play

Who wrote the book?

PROFILE OF AUTHOR - HARPER LEE

Ms. Lee commenting on her novel's enormous success
Interview with Roy Newquist, 1964

“I didn’t expect any sort of success with Mockingbird . . . I was hoping for a quick and merciful death at the hands of reviews, but at the same time I sort of hoped for a little, as I said, but I got rather a whole lot and in some ways this was just as frightening as the quick merciful death I’d expected.”

In Oprah Winfrey's literary magazine, June 2006

“Now, 75 years later in an abundant society where people have laptops, cell phone, iPods and minds like empty rooms, I still plod along with books.”


**Timeline of Harper Lee and To Kill a Mockingbird**

**What events do you see that are similar to events in the book?**

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
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<tbody>
<tr>
<td>1924</td>
<td>Truman Capote, life-time friend of Ms. Lee and inspiration for Dill was born in New Orleans.</td>
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<tr>
<td>1926</td>
<td>Nelle Harper Lee was born on April 28th in Monroeville, which is midway between Montgomery and Mobile in southwest Alabama. She was the youngest of four children born to mother, Frances Cunningham Finch Lee and father, Amasa Coleman Lee, a leading attorney. She had two sisters, Alice and Louise, and a brother, Edwin. Harper Lee was a tomboy, and several <em>reminiscences</em> published by former schoolmates in the <em>Monroe Journal</em> testify to her playground ferocity.</td>
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<tr>
<td>1929</td>
<td>Martin Luther King, Jr. born in Atlanta, Georgia.</td>
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<td>1929 - 1939</td>
<td>The Great Depression in the United States and the world.</td>
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<tr>
<td>1931</td>
<td>The <em>Scottsboro Incident</em> (information found in this Resource Guide).</td>
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<tr>
<td>1939 - 1945</td>
<td>World War II.</td>
</tr>
<tr>
<td>1945 - 1959</td>
<td>Lee studied law at the University of Alabama, and wrote for several student publications. Editor of the campus <em>humorous</em> magazine, Rammer-Jammer. Her final year was an <em>exchange</em> year at Oxford University, but she left a semester before completing her degree.</td>
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<tr>
<td>1950’s</td>
<td>Lee moved to New York and worked as a reservation clerk with Eastern Air Lines and BOAC. She had written a number of short stories.</td>
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<tr>
<td>1952</td>
<td>Mary Badham born in Birmingham, Alabama.</td>
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<tr>
<td>1957</td>
<td>The original manuscript of <em>To Kill a Mockingbird</em> was submitted to the Lippincott publishing company as a series of short stories. Editor, Tay Hohoff, helped her rewrite it. They worked on it for two and a half years.</td>
</tr>
<tr>
<td>1959</td>
<td>Lee traveled to Kansas with lifelong friend Truman Capote to help research his non-fiction book, <em>In Cold Blood</em>.</td>
</tr>
<tr>
<td>1960</td>
<td><em>To Kill a Mockingbird</em> published. Its timing coincided with stirrings of the Civil Rights Movement and became identified with the cause.</td>
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<tr>
<td>1961</td>
<td><em>To Kill a Mockingbird</em> won the <em>Pulitzer Prize for Fiction</em>. An article – <em>Love: In Other Words</em>, was published in Vogue magazine. Another article, <em>Christmas to Me</em>, was published in McCall’s magazine.</td>
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</tbody>
</table>
Timeline of Harper Lee and To Kill a Mockingbird (continued)

1962  
*To Kill a Mockingbird* became a triple-Oscar winning film starring Gregory Peck as Atticus Finch and Mary Badham as Scout. Harper Lee declined to write the screenplay, so Horton Foote wrote the screenplay.

1963  
Pres, John Fitzgerald Kennedy assassinated in Dallas, Texas.

1964  
The *Civil Rights Act* passed by United States Congress.

1968  
Martin Luther King, Jr. assassinated in Memphis, Tennessee.

1990  
An honorary *doctorate degree* was presented to Harper Lee by the University of Alabama.

1997  
Another honorary doctorate, of humane letters, was presented by Spring Hill College in Mobile, Alabama.

2005  
Lee accepted the Los Angeles Public Library Literary Award.

2006  
Awarded another honorary degree by the University of Notre Dame.

2007  
Harper Lee now lives principally in Monroeville, Alabama where she shares a home with her elder sister, Alice, who, at the age of 94, is still a practicing lawyer.

The Pulitzer Prize is named for Joseph Pulitzer, an Hungarian-born, intense figure, Pulitzer was the most skillful of newspaper publishers, a passionate crusader against dishonest government, a fierce, hawk-like competitor who did not shrink from sensationalism in circulation struggles, and a visionary who richly endowed his profession. A Pulitzer Prize is the highest national honor given in print journalism, literary achievements, and musical compositions. It is administered by Columbia University in New York City. Visit [http://www.pulitzer.org/](http://www.pulitzer.org/) for more information that would appeal to your students.

Lesson Suggestion - For more information on Harper Lee, including complete transcripts of interviews and an interesting look at Monroeville, Alabama, I suggest you and your students visit the following website – *Harper Lee Interviews* at [http://www.chebucto.ns.ca/culture/HarperLee/interviews.html](http://www.chebucto.ns.ca/culture/HarperLee/interviews.html)
Tour of the Book and Resources

The Title

Atticus Finch tells his children: “Shoot at all the blue jays you want, if you can hit ‘em, but remember it’s a sin to kill a mockingbird . . . because mockingbirds don’t do one thing but ... sing their hearts out for us. That’s why it’s a sin to kill a mockingbird.”

The mockingbird is a potent symbol of innocence which can be destroyed by evil, and it is a motif which is repeated several times in the story.

In the play as well as the novel, many characters may symbolize a mockingbird. Tom Robinson is the most obvious example, but there are others such as Arthur ‘Boo’ Radley, whose life has been blighted by cruelty and evil, but who is spared an even greater evil by the humanity of Sheriff Tate.

At the end of the play, Scout tells her father, “What Heck Tate said about Boo — about dragging him into the limelight — Heck was right ... I mean, it’d be sort of like shooting a mockingbird, wouldn’t it?”

Lesson Suggestion - Connections of the Literature to Life

Who else in the story and in your community would be mockingbirds?

Who do you know that has the courage to stand up for an unpopular cause or a person who has been wrongfully accused of something?

Besides To Kill a Mockingbird, what could be a good title of the book? Explain your choice.

Atticus is a widower, and a single parent of two children. How do the interests, lives, and curiosities of Jem and Scout Finch compare to your life or the lives of your friends?

What things do Jem, Scout, and Dill do during their free time? How do their activities compare to your interests?

Boo Radley’s house is a place of mystery, suspicion, and myth. What place in your neighborhood is similar to Boo’s house? Discuss the mysteries, suspicions, and myths of that place and write a story about what could happen in your neighborhood with the house.
The Location

Here are several bits of information to compare Maycomb to your town.

**Lesson suggestions** - Explore what kind of town is Maycomb, Alabama? Pull out images that are very clear at the beginning of the book that paint a picture of the town and the time period? Explore images that may be confusing to the students. What images of the town are different from what you see in your neighborhood? Write a journal that describes your students’ neighborhoods like Lee does with the book.

How does Lee create vivid pictures of the place and time in which her story is set? What details about the town, its history and its inhabitants, make the place feel real? Why is the setting important for the story? How would the story be different if it were set in New York City, Miami, Los Angeles, or Pittsburgh? What are the differences between Monroeville, Alabama and Monroeville near Pittsburgh?

**Monroeville, Alabama**

"Literary Capital of Alabama"

Monroeville is a city in Monroe County. It is the county seat.

The community was named for Monroe County, which was named for President James Monroe

Harper Lee’s "To Kill a Mockingbird" is performed each May at the Old Monroe County Courthouse

Rent in Monroeville, at the time of the 2000 Census, was $244. Monthly homeowner costs, for people with mortgages, were $813.

The estimated population, in 2003, was 6,748.

**Well-known residents have included:**

Truman Capote, author
Mark Childress, novelist
Harper Lee, author
Marie Rudisill, known as "The Fruitcake Lady" on NBC’s Tonight Show
William Barret Travis, commander of Texans at the Alamo

**Crime**

The number of violent crimes recorded by the FBI in 2003 was 101.
The number of murders and homicides was 0. The violent crime rate was 14.8 per 1,000 people.

**Economy**

At the time of the 2000 census, the per capita income in Monroeville, AL was $17,070, compared with $21,587 nationally. About 20.4% of families and 23.0% of the population were below the poverty line, including 29.0% of those under age 18 and 19.2% of those who are 65 or over.
The American South in the 1930’s

While the British were in control of the Colonies, before the Revolutionary War, they realized that their colony needed many more hands than were available among the settlers. So, they filled the deficit by resorting to the time-honored resource of the slave trade.

The Colonists and British were not unique in this. All countries with ambitions of expansion had exploited it, including Spain, Portugal, Denmark, the Netherlands and France. The Ancient Romans gave the trade its name. The word ‘slave’ originated in the Slavs, or Slavi, tribe who inhabited the banks of the Dnieper River in the Western Soviet Union. During the latter days of the Roman Empire, they were routinely captured and dispersed throughout Europe.

Slaves almost all came from West African coastal states, and half a million were taken to America to tend the huge plantations and work in the mines.

When Abraham Lincoln was elected President on a platform which opposed the extension of slavery, revolt beckoned. Seven southern states seceded from the Union, declared themselves the Confederate States of America, and elected their own President, Jefferson Davis. The Vice-President of the Confederacy, Alexander Stephens, said that the constitution of the new government of the southern states was founded “upon the great truth that the Negro is not equal to the white man; that slavery — subordination to the superior race — is his natural and normal condition. This, our new government, is the first in the history of the world based upon this great physical, philosophical, and moral truth”.

Other southern states soon rallied to the cry. The issue divided the nation. The issue became a significant cause of the American Civil War of 1861-1865, which divided families as some members fought on different sides.

President Lincoln was true to his electoral pledge, and the victorious Union abolished slavery in the US in 1872. However, the south remained divided, and became the cradle of overtly racist organizations advocating white supremacy, and resorting to criminal, terrorist tactics to promote their dogma, such as the Ku Klux Klan.

The Alabama into which Harper Lee was born was steeped in bigotry, lynch law was still prevalent, and no black person could expect to be treated as an equal of her/his white kin, particularly if they came up against white man’s law. There is no clearer demonstration of this than the notorious miscarriage of justice immortalized as The Trials of the Scottsboro Boys. This case was an inspiration for To Kill a Mockingbird, as it dragged on for six years, and would have been well known, and discussed, in the legally conscious Lee household.

It may also have been an embarrassment to the liberal Lee family, that the renowned General Robert E. Lee, who led the Confederate army in Virginia between 1863 and 1865, was an ancestor of Harper Lee’s father, Amasa!
Traveling with them were four young white people, including two girls dressed in overalls, who were returning from an unsuccessful job search in Chattanooga. During the journey, one of the white youths, while walking across the top of the cars, accidentally stepped on the hand of a black youth who was holding on to the side. A fight broke out between the two groups and the black youths managed to force all but one of the white youths off the train. The enraged evictees found a stationmaster, reported the incident as an assault. He wired the news ahead. The train was stopped by an armed Sheriff’s posse at Paint Rock, Alabama, and all nine black youths aboard were rounded up, bound, and loaded onto a truck to be taken to jail in Scottsboro. 

The two overall-clad girls on the train, Victoria Price and Ruby Bates, were questioned by the posse and claimed that they had been raped by a dozen blacks wielding knives and guns. They were taken to the jail, where Price identified six of the Scottsboro Boys as her assailants. A lynch mob of several hundred people gathered outside, but was thwarted in their murderous mission when the State Governor sent in the National Guard. 

There were suspicions right at the start that the supposed ‘crime’ had not actually occurred at all. The two women destined to be the main prosecution witnesses had not been seeking work in Chattanooga as they claimed but had traversed state lines for ‘immoral purposes’ and then lied to the lawmen to deflect attention from this (prostitution would have been a violation of the Mann Act and would earn them prison sentences). Victoria Price was known to be the local town prostitute, and Ruby Bates’ morals were also questionable. 

The first Scottsboro trial began twelve days after the arrest of the boys and had all the elements of farce. The two lawyers representing the boys were a real estate attorney who had never advocated in a criminal court, and who was drunk throughout the proceedings, and an absent-minded 70-year-old whose career had been moribund for decades. This ‘defense’ team was happy to agree to having all nine defendants tried together, despite this being prejudicial to all of them, and particularly to the two who were twelve and thirteen years old at the time. Even the prosecution realized this procedure was possibly unfair, or at least might lead to a mistrial. They arranged (and the ‘defense’ agreed) that the boys would be tried in groups of two or three. 

An enormous hostile crowd gathered outside the courthouse. When the verdict of ‘guilty’ in the first trial was announced, they roared their approval. As the second trial was already in progress this was heard by the jury inside. By the end of the trials, eight of the nine Scottsboro boys had been sentenced to death.
Only twelve year-old Roy Wright escaped this as the prosecution had requested a life sentence because of his age, but the jurors demanded the death sentence.

In January 1932, the Alabama Supreme Court affirmed seven of the eight death sentences — they decided that Eugene Williams, aged thirteen, should not have been tried as an adult, therefore the death sentence did not apply in his case. The United States Supreme Court then overturned all the convictions on the grounds that the defendants had been denied competent legal counsel, and the trials would have to be held all over again, scheduled to begin in March 1933.

The Scottsboro boys were held in prison, which, in those Depression days, were rat-infested hell-holes. From death row in Kilby Prison they were moved to the Decatur Jail, which had been condemned two years previously as ‘unfit for white prisoners’. Few of them would recover from the experience, regardless of the eventual outcome.

The next trial would only be for one boy, Haywood Patterson, in April 1933. This time, Attorney General Robert Knight was called for the prosecution, and Samuel Liebowitz, who had been hired by the Communist Party, was for the defense. Despite damning evidence, including by Ruby Bates (seen on the left), saying that there was no rape and the story had been made up to avoid morals charges, Patterson was found guilty and sentenced to death.

The jury deliberated for five minutes. In June 1933, the Judge set aside the verdict and sentence and ordered another trial, scheduled for November. Again, Patterson was found guilty as was another of the Scottsboro boys, Clarence Norris. Both were again sentenced to death.

In February 1935, the US Supreme Court reversed the decision, but the State of Alabama decided to proceed against Haywood Patterson, who would be tried for the FOURTH time on the same charge! The trial began in January 1936. The jury again found him guilty. This time, however, instead of death, the sentence was ‘only’ 75 years in prison. It was the first time in Alabama that a black man convicted of rape had not been sentenced to death. The Alabama authorities persisted against the other Scottsboro boys also. By that time, seven had been held in jail without trial for over six years. Guilty verdicts were found against all three, and the other four had charges dropped against them. There were rumors of a pardon for all of the Scottsboro boys in 1938, but it did not happen. They remained in jail, being paroled over the years between 1943 and 1950.

For more information on the Scottsboro Trial - visit: http://www.pbs.org/wgbh/amex/scottsboro/filmmore/ps.html
It contains transcripts from the trials, photographs, maps and other useful information.
The Great Depression

The Great Depression was an economic slump in North America, Europe, and other industrialized areas of the world that began in 1929 and lasted until about 1939. It was the longest and most severe economic depression ever experienced by the industrialized Western world.

The Great Depression may be said to have begun with a catastrophic collapse of stock-market prices on the New York Stock Exchange in October 1929. During the next three years stock prices continued to fall. By late 1932 they dropped to only about 20 percent of their value in 1929.

Many banks were forced into insolvency. 11,000 of the United States' 25,000 banks failed. The failure of so many banks, combined with a general and nationwide loss of confidence in the economy, led to much-reduced levels of spending and demand of production. The result was quickly a falling output and drastically rising unemployment rate. By 1932, unemployment had risen to 25-30 percent of the work force.

The Great Depression quickly turned into a worldwide economic slump owing to the relationships between the United States and European economies after World War I. The United States emerged from the war as the major creditor and financier of postwar Europe, whose national economies had been greatly weakened by the war itself, and by the need to pay war reparations. The Depression hit hardest those nations that were most deeply indebted to the United States, like Germany and Great Britain. In Germany, unemployment by early 1932 had reached 25 percent of the work force. Britain was less severely affected, but its industrial and export sectors remained seriously depressed until World War II. Many other countries had been affected by the slump by 1931.

The Great Depression had important political consequences. In the United States, economic distress led to the election of Democrat Franklin D. Roosevelt to the presidency in late 1932. Roosevelt introduced major changes in the structure of the American economy, using increased government regulation and massive public-works projects to promote a recovery. But mass unemployment and economic stagnation continued, though on a somewhat reduced scale, with about 15 percent of the work force still unemployed in 1939 at the outbreak of World War II. After that, unemployment dropped rapidly as American factories were flooded with orders from overseas for armaments and munitions. The depression ended completely soon after the United States’ entry into World War II in 1941. In Europe, the Great Depression strengthened extremist forces and lowered the prestige of liberal democracy. In Germany, economic distress directly contributed to Adolf Hitler's rise to power in 1933. The Nazis' public-works projects and their rapid expansion of munitions production ended the Depression there by 1936.
The 1930’s World of Scout, Jem, Dill and Atticus

Number of States in the United States 48 states. Population: 123,188,000 in 48 states - Life Expectancy: Male, 58.1 years; Female, 61.6 years. Average salary: $1,368 - Unemployment rises to 25% - Annual family income was $2,500. Milk - 14 cents a qt.; Bread - 9 cents a loaf; Round Steak - 42 cents a pound. By the 1930s, Kix, the first puffed cereal was on the market.

Durham, North Carolina. 1939. "A cafe in the warehouse district during tobacco auction season." Separate doors for “Colored” and “Whites.”

MUSIC

"It Don’t Mean a Thing (if it Ain’t Got That Swing)". This Duke Ellington song sums up the "in" music of the thirties. There were popular songs such as "Brother, Can You Spare a Dime" that spoke to the hardships of the time, but young people flocked to hear and dance to the big bands of Benny Goodman, Duke Ellington, Glenn Miller, and Tommy Dorsey. Broadway produced some of the most famous and lasting American musicals. George and Ira Gershwin wrote the hits Strike Up the Band, Girl Crazy, and Of Thee I Sing. Cole Porter produced such works as Anything Goes, and Red Hot and Blue. Irving Berlin, Johnny Mercer, and Richard Rodgers composed melodies that are still being played and sung today.

The Federal Music Project (FMP) supported the musical arts and sponsored performances of both classical and popular compositions. The FMP emphasized American music and promoted the works of Aaron Copland, Roy Harris and Virgil Thomson. In 1936 the Department of the Interior hired Woody Guthrie to travel throughout the Northwest and perform his folk songs. During this tour he wrote twenty-six songs in twenty-six days. By 1938 Guthrie was making appearances in support of labor unions and wrote such songs as "I Ain't Got No Home", inspired by visits to migrant labor camps.

It was in 1935 that George Gershwin's American folk opera Porgy and Bess was first performed. In 1931 Congress designated "The Star Spangled Banner" as the national anthem. In 1938 Kate Smith sang Irving Berlin's "God Bless America" and made the song her own. There have been many proponents of making this the national anthem, replacing the hard to sing "Star Spangled Banner". A young Mary Martin, who would go on to play the title role in Peter Pan, captivated audiences with "My Heart Belongs to Daddy" in Cole Porter's Leave It to Me.
LITERATURE
Many of America's most distinguished writers produced works of fiction during the Thirties. The list includes F. Scott Fitzgerald, Ernest Hemingway, John Dos Passos, and Thornton Wilder. Some novels of this period explored what was happening in the country during the Great Depression. John Steinbeck's *The Grapes of Wrath* chronicled the life of a displaced Oklahoma family who lost its farm to the Dust Bowl. Richard Wright took on the issue of racial prejudice and the plight of blacks in *Native Son*. Erskine Caldwell's novel *Tobacco Road* described the life of poor whites in the rural South.

There were other notable works in literature. Carl Sandburg published his poem, "The People,Yes," in 1936. Ogden Nash wrote light verse for the New Yorker magazine. Dr. Seuss delighted children with his rhyming books for youngsters learning how to read. Wallace Stevens' collection of poetry, *The Man With the Blue Guitar*, was published in 1937. The public speaking instructor, Dale Carnegie, in 1936 penned the book whose title *How to Win Friends and Influence People* was to become a part of the language.

RADIO
Since television had not yet been invented, radio reached its zenith of popularity in this decade. By 1939 about 80 percent of the population owned radio sets. Americans loved to laugh at the antics of such comedians as Jack Benny, Fred Allen, George Burns and Gracie Allen, Amos and Andy, and Fibber McGee and Molly. The soap opera dominated the daytime airwaves. *Our Gal Sunday* began each episode with the question, "Can a girl from a little mining town in the west find happiness as the wife of a wealthy and titled Englishman?" Many women were glued to their radio every day in the hopes of learning the answer. The heroics of the Lone Ranger, the Green Hornet, the Shadow, and Jack Armstrong: All-American boy, thrilled listeners both young and old and sold countless boxes of cereal. News broadcasts by Edward R. Murrow kept the public aware of the increasing crisis in Europe. Franklin Roosevelt used radio in his "Fireside Chats" to influence public opinion.

One of the most dramatic moments in radio history occurred on May 6, 1937, when the German airship Hindenburg burst into flames as it was about to land in Lakehurst, New Jersey. The horror of the incident was conveyed live by the reporter Herb Morrison. His reaction to what was happening in front of him still enthralls today. On October 30, 1938, a twenty-three-year-old Orson Welles broadcast on his Mercury Theater of the Air, the H.G. Wells story *War of the Worlds*. Despite the disclaimer at the end of the program, the tale of a Martian invasion of Earth panicked a million listeners who mistook the play for a newscast. Such was the influence of radio in this its golden age.

SCIENCE AND TECHNOLOGY
The New York's World Fair of 1939 - true to its theme of "The World of Tomorrow" - gave its estimated 25.8 million visitors a glimpse of the future. The fairgoers marveled at the flickering images of a TV set at the RCA Building and were amazed at the General Motors exhibit of a seven-lane cross-country highway system. Many innovations at the fair did not become a part of every day life until after World War II, but there was a peek at the technology to come. Medical advances included a new and safer way to do blood transfusions. In 1937 Chicago's Cook County Hospital opened the first blood bank that stored blood given by live donors. This, with improved anesthesia, made the chances of surviving major surgery on vital organs much greater.
In physics, ground breaking experiments in atom smashing were being conducted at such institutions as Columbia University and the California Institute of Technology. Albert Einstein immigrated to the United States in 1933 and became a professor at the Institute for Advanced Studies at Princeton University. From here in 1939 he wrote his famous letter to President Roosevelt recommending the development of the atomic bomb. In the field of astronomy the ninth major planet, Pluto, was discovered in 1930.

Industrial research led to better refrigeration for foods, products made from synthetic materials such as plexiglass, nylon, and cellophane, and improved manufacturing techniques such as polymerization, which increased production of gasoline by nine million gallons a year. In 1938 American physicist Chester F. Carlson made the first copy by an electrostatic process called xerography.

MOVIES
Hollywood turned out movie after movie to entertain its Depression audience and the 30's are often referred to as Hollywood's "Golden Age". Movie goers wanted mainly escapist films that let them forget their everyday troubles for a few hours. They swooned over such matinee idols as Clark Gable, Bette Davis, Greta Garbo, and Errol Flynn. America fell in love with the little curly headed moppet Shirley Temple and flocked to see her tap dance and sing to the song "The Good Ship Lollipop". They laughed at W. C. Fields, Bob Hope, and Marx Brothers. Busby Berkeley's elaborate dance numbers delighted many fans. Fred Astaire and Ginger Rogers tapping and ballroom dancing across the screen enthralled audiences. Notable writers like William Faulkner and F. Scott Fitzgerald wrote screenplays.

Not all movies were fantasy and lightness. The picture version of John Steinbeck's The Grapes of Wrath brought to film the story of the Joab family and its migration from the Dust Bowl of Oklahoma to the agricultural fields of California. One of the top money makers of all time Gone with the Wind debuted in Atlanta, Georgia in 1939. Walt Disney produced the first full-length animated movie Snow White and the Seven Dwarfs in 1937.

CLOTHES
Paris fashions became too expensive for all but the very rich, and American designers came into their own. Hollywood movie stars such as Bette Davis and Greta Garbo set fashion trends in dresses designed by Adrian and Muriel King and hats designed by Lily Dache. Clothes had to last a long time so styles did not change every season. The simple print dress with a waist line and longer hem length replaced the flapper attire of the 1920's. The use of the zipper became widespread for the first time because it was less expensive than the buttons and closures previously used. Another innovation of the 30's was different hem lengths for different times of the day - mid calf for day wear, long for the evening. Men's pants were wide and high-waisted. Vest sweaters were an alternative to the traditional matching vest of the three piece suit. Hats were mandatory for the well dressed male.
THINGS TO DO
With the reduction of spendable income, people had to look to inexpensive leisure pursuits. President Roosevelt helped make stamp collecting a popular hobby. Parlor games and board games became the rage. In 1935 Parker Brothers introduced the game of Monopoly and 20,000 sets were sold in one week. Gambling increased as people sought any means to add to their income. Between 1930 and 1939 horse racing became legal in 21 states. Interest in spectator sports such as baseball grew. Stars like Lou Gehrig and Joe DiMaggio drew fans into the stadium, and those who could not attend the games gathered around their radios to listen to the play-by-play. The 1932 Winter Olympics, held at Lake Placid, New York, renewed interest in winter sports. The Civilian Conservation Corps, a New Deal work project for youths, built ski runs and jumps on public land as well as recreational facilities in the national parks.

SCHOOLS
The 1930’s were a perilous time for public education. With cash money in short supply parents were unable to provide their children with the necessary clothes, supplies, and textbooks (which were not furnished by the schools in some states) to attend school. Taxes, especially in rural areas, went unpaid. With the loss of revenue, school boards were forced to try numerous strategies to keep their districts operating. School terms were shortened. Teachers’ salaries were cut. One new teacher was paid $40 a month for a five month school year - and was very glad for the job! When a rural county in Arkansas was forced to charge tuition to keep the schools open, some children were forced to drop out. One farmer bartered wood to fuel the classrooms’ potbellied stoves for his children’s tuition.

The famous Dick and Jane books that taught millions of children to read were first published in 1931. These primers introduced the students to reading with only one new word per page and a limited vocabulary per book. All learned to read with these books - "Look. See Dick. See Dick run."

ART
This decade saw the beginning of the American regionalist style with Grant Wood's famous work, "American Gothic". Artists that adopted this style include John Steuart Curry, Thomas Hart Benton, Georgia O'Keeffe with her southwestern themes, and Edward Hopper with realistic scenes from city life.

Many of the nation's most memorable skyscrapers (the Empire State Building, the Chrysler Building, and Rockefeller Center) were completed in the early 30's. In 1937 the Frank Lloyd Wright masterpiece of home design, "Falling Water," was built. In 1932 the word "mobile" was coined to describe the kinetic sculpture created by Alexander Calder. In 1935 Andrew Mellon gave his $25 million dollar art collection to the American people and contributed $10 million to the construction of the National Gallery of Art in Washington, D.C.

From Kingwood College Library American Cultural History 1930-1939 http://kclibrary.nhmccd.edu/decade30.html
Two Interesting Websites

Interview: Growing Up Black in the South in the 1930s

Mrs. Peacolia Barge, born in 1923, lived as a small child in an area called McCulley's Quarters and grew up in Bessemer just outside Birmingham, Alabama. Mrs. Barge completed her college degree after her marriage and then began a long career in teaching. Her grandparents were slaves in Alabama, and her three children are college-educated, professional men and women.

Excerpt from the interview – http://library.advanced.org/12111/mculley.html

Interviewer: How did a typical little girl spend the day when you were about six years old?

Mrs. Barge: Oh, I led a sheltered life. Mother always kept me dressed in the dresses she made and I was kept close around the house. I visited neighbors and played house and read. I never wore slacks or jeans. And I never took part in the boys' rough games. Boys picked berries in the summer and sold scrap iron.

Interviewer: As a child, did you have contacts with white people? That is, did you have a sense of yourself as black and without certain opportunities?

Mrs. Barge: During the thirties my mother had to begin taking in washing and ironing for white people, so I began to see the white people she worked for. Then later I came to realize other differences. For example, there were no hospitals for black people. The one or two hospitals that would take black people put them in the base of course the black doctor.

Interview: Growing Up White in the South in the 1930s

Like Scout in To Kill a Mockingbird, the three women in this interview (excerpted from Understanding to Kill a Mockingbird) grew up in the Deep South of the 1930s. All three were members of what could be described as prominent southern families.... The three women discuss many of the issues raised in To Kill a Mockingbird: how they defined a "good family" (so dear to Aunt Alexandra's heart and so baffling to Scout and Jem); poor whites in Alabama and Florida (very like the Cunninghams); and their relationship with African-Americans.

Excerpt from the interview - http://library.advanced.org/12111/girl.html

Cecil: I guess I was a city child. Land ownership didn't enter the picture much, though I suppose ours was considered a good family. We had some land in the county that my father went hunting on.

Interviewer: In that your father was a lawyer, perhaps your experience is much closer to Scout's in To Kill a Mockingbird.

Cecil: That's true. Yes, I think so. My father was of the old school Integrity was the byword. They looked down very much on those who cheated and stole, especially from the poor. And I remember him talking about one well-off family who did just that and became very prominent later. It was an attitude. You never cheated anybody, and especially anybody lesser than you. And you never said a cross word or spoke badly to someone who couldn't speak back to you.

Lesson Suggestion - Have your students read the interviews aloud with the students playing the roles of the people. Then have them write a letter to the people talking about their lives and how their communities compare to the lives and communities of those interviewed.
The adaptation is by Christopher Sergel, of Dramatic Publishing Company. The goal was to be as true to the Pulitzer Prize winning novel as possible on stage. This adaptation keeps with Harper Lee’s design of the book being a memory story. Therefore, an adult actress (Lynne Franks) is playing Jean Louise Finch who is remembering those very important summers in the 1930’s of her young life as Scout Finch.

Prime Stage Theatre follows a policy of “age-appropriate casting” which means that we try to cast the roles as close to the actual ages of the characters as they are in the literature. Therefore, the actress playing Scout (Annalise Tolley) is young, as are the actors playing Jem Finch (Jeremy Hois) and Dill (Jonny Summers). Atticus Finch (Shawn Dougherty) is being played by an adult actor as are the other adult characters in the story.

Because the story is set in Alabama during the 1930’s, we have a dialect coach, that is a person whose job is to make sure everyone speaks the way the characters did in this region of the country. People in Alabama sound different from the way people speak in Pittsburgh and in other parts of the country. It is very important that everyone sounds like they live in Alabama, and it is also important that you and other members of the audience can understand and hear what they say throughout the play.

Because we are being true and accurate to the novel, we are also using the word some people used for African-Americans in the South in the 1930’s. It is very important for you to know and understand that the “n” word was meant as an insult by people like Bob Ewell, Mayella Ewells, Mrs. Dubose and others who were filled with hate and jealousy from losing the war, and many other unreasonable things. There is a moment in the story in Act I of the play when Scout is corrected by Atticus and learns a lesson that is valuable for everyone:

ATTICUS: Scout.

SCOUT: Sir.

ATTICUS: When you and Jem are grown, maybe you’ll look back on this with some compassion and some feeling that I didn’t let you down.

SCOUT: I’ve been meaning to ask – Atticus do you defend niggers?

ATTICUS: Don’t say “nigger” Scout. That’s common.

SCOUT: That’s what everyone at school says

ATTICUS: From now on it’ll be everyone less one.

SCOUT: Do all lawyers defend N-Negroes.

ATTICUS: Many do.

SCOUT: Then why do the kids at school make it sound like you’re doing something awful?

ATTICUS: You aren’t old enough to understand some things yet, Scout. But I’m going to defend that man. Before I can live with other folks, I’ve got to live with myself. The main reason, I couldn’t hold my head up.
The Director of the Stage Adaptation

Richard Keitel (Director) is a Professor of Theatre at Point Park University. As a director and actor, his productions regularly receive top ten status from the Pittsburgh newspapers. He directed Great Expectations for Prime Stage in 2006. His thoughts on directing To Kill a Mockingbird -

To Kill a Mockingbird is one of the most beloved and best-selling novels in the world. It truly has been a privilege to direct this production. When I have mentioned that I am directing this show, time after time I’ve heard, “That was my favorite book!” or “I loved that movie!” I respond that it was the same for me – although I don’t remember now whether I read the book or saw the movie first. I do remember that both had a profound effect on me. When I was younger I identified with Jem and yearned to have a father as wonderful as Atticus. Now years later, I am a father myself and struggle to be the role model that Atticus provided for his children for my two sons.

Because of the novel’s popularity and familiarity, I did not want to layer a strong directorial concept on top of the play. I also did not want to imitate the film. I did, however, want to stay true to the heart of Harper Lee’s beautiful novel. When we had questions we would consult the novel – which I encourage you to do as well. Mockingbird truly rewards rereading. The novel begins with an older Scout reflecting on her childhood. The designers, Julie Ray and Jean Michael, and I came up with the concept of photographs that Scout would use as an aid to reminiscence. We wondered why Scout would recall her childhood at this moment in her life. At the end of our show you can see what we decided.

There are many moments in Mockingbird that resonate, such as Atticus’s courage in fighting the good fight against insurmountable odds. Or the moment when Scout asks Atticus if he is going to win the case and he replies simply, “No,” yet goes on to do his best. The issues of race which Harper Lee addressed are as applicable today as they were in 1935, when the play takes place, or 1960, when the novel was published. I hope you enjoy the show and I look forward to hearing your reaction at the talkbacks.

Shawn Dougherty – Atticus Finch.

I don’t remember if I was introduced to “To Kill a Mockingbird” via film or book first. This is that rare story that works beautifully in both media. Reading it, I didn’t want to put the book down; and of course the movie should never end. Not only that: the story seems to age with the audience/reader. As a child, I identified with Scout; upon a second reading, I was Jem. Now, as an adult and father of seven children, I find myself challenged by the example of that almost-perfect father, Atticus. His character is so well-crafted that he seems to live beyond the page. One can almost anticipate what he might do in a number of situations not in the book -- tucking his kids into bed, dealing with the nosy neighbor, taking care of a feverish child. Atticus is, for me, real. He does get impatient; he gets angry; his excellence lies in being a man of infinite control. When he does struggle, he wins. So what a blessing and challenge it is to have the opportunity to try to live Atticus. One of my favorite quotes about acting is, “to learn how to act, you have to first learn how not to act.” So my challenge is to be Atticus; and like any actor, I find myself simultaneously “playing” the character in the “real” world. My hope, playing Atticus, is that I might learn some of his wisdom, acquire some of his quiet strength, assimilate some of his uncompromising conviction.
The Stage Set of To Kill a Mockingbird

This is a photograph of the model of the set for To Kill a Mockingbird that you will see.

Audiences will be sitting along the three sides of the set.

Because theatre is a place for your imaginations to create the world of the story, the idea is to bring out that this is a story from Jean Louise’s memory of a special time for herself and her family from 1932 – 1935.

This is like taking pictures from a special time in your life and remembering the events from the photos.

What images from the book do you see in the set?

The three triangles will move to make the courtroom setting –

Where do you see a Confederate flag somewhere in the set?

ACTORS IN THE PRODUCTION

Some of them will be on our website for you to see and hear them talk about the production.

<table>
<thead>
<tr>
<th>CHARACTER</th>
<th>ACTOR</th>
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<tbody>
<tr>
<td>Jean Louise Finch</td>
<td>Lynne Franks</td>
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<tr>
<td>Atticus Finch</td>
<td>Shawn Dougherty</td>
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<tr>
<td>Scout Finch</td>
<td>Annalise Tolley</td>
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<tr>
<td>Jem Finch</td>
<td>Jeremy Hois</td>
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<td>Charles Baker Harris (&quot;Dill&quot;)</td>
<td>Jonny Summers</td>
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<td>Calpurnia</td>
<td>Genna Styles</td>
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<td>Miss Maudie</td>
<td>Deborah H. Wein</td>
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<td>Aunt Stephanie</td>
<td>Kim Mathers</td>
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<td>Reverend Sykes</td>
<td>Neal Hughley, Jr.</td>
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<td>Bob Ewell</td>
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<td>Mayella Ewell</td>
<td>Kori Mallon</td>
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<td>Sheriff Heck Tate</td>
<td>Bill Crean</td>
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<td>Judge Taylor</td>
<td>Lin St. Clair</td>
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<td>Boo Radley</td>
<td>Joseph McGranaghan</td>
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<td>Prosecutor, Mr. Gilmer</td>
<td>Thomas Kurt Fuchel, Sr.</td>
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<tr>
<td>Mr. Cunningham</td>
<td>Jerry Summers</td>
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<tr>
<td>Mrs. Dubois</td>
<td>Toniaray DiGiacomo</td>
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<tr>
<td>Tom Robinson</td>
<td>Lovell McFadden</td>
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James Wong, the Sound Designer, talks about the music he used in the adaptation

Maycomb, Alabama: though a fictional place, racial segregation would have been as prevalent as any other town in Alabama during the Great depression. Maycomb would have enforced the same laws, including Prohibition (which in turn made speakeasies incredibly popular). And since Prohibition forbade the sale of alcohol, Maycomb would find its nightlife scene at the speakeasies where jazz thrived.

With innovations in technology, such as the phonograph record and radio, introduction of new music became easier. The 1920s was dubbed the Jazz Age. Well into the twenties, popular music consisted of dance music, novelty songs and show tunes.

The thirties brought Swing. Swing is up-tempo and melodic. And even though Swing has a unified sense of song, there are also moments in Swing where individual performers and artists have their own moments, better known as solos, where they improvise on themes and moments of the song. This characteristic of Swing is iconic for both the era and for jazz as a whole. Big names from the era include Benny Goodman and Duke Ellington.

These solos that became popular in the late twenties led to Blues and longer improvised sessions highlighting individual performers. Louis Armstrong, Dizzy Gillespie, Bing Crosby, Ella Fitzgerald and Billie Holiday are all accomplished musical artists from this era of music.

The deeply emotional and soulful music used within Mockingbird really sets the tone and urgency of the story. The music is iconic, unforgettable and haunting like the play. It would be a mistake not to highlight the importance of the music, specifically Jazz, to everyday life during the Depression.

Amanda Bodnar, the Lighting Designer, talks about what you will see in the adaptation

First and foremost, lights allow us, as the audience, to see what is taking place on the stage. However, lights can do so much more. They can help to control everything in the space from how we feel about a character to the how warm or cold you feel sitting in your seat. Lighting can create shadows full of mystery and halos of light upon the most angelic of characters to help mold the audiences’ feelings for any particular character. Light can give the sense of a warm summer morning with the orange sun creeping through the open window or it can be blue and icy and make the audience feel the depth of a cool winter’s night. Combined with the set, sound, costume, and acting, the design can give the audience a sense of everything they need to know about the setting of the play - from year and location all the way down to what season and time of day the characters’ find themselves.

In this particular production, we have indoor scenes and outdoor scenes. We have characters at nighttime and in the midday sun. It is one of my duties, as a Lighting Designer, to convey to the audience these particulars. There is warmth about the front porch when Scout and Atticus sit and read. There is a certain eerie quality about everything concerning the Radley house and there is stuffiness about the courtroom that makes the whole scene a little uncomfortable. With any luck, my lights will help to give you in the audience a sense of these feelings.
Michael Kiser, the Props Designer, talks about props (Items used by actors)

The words of the writer and the actions of the cast are the meat of any production. The job of the props department is to add a little "spice" to the show. If done correctly, an audience member will never even notice a hand prop the actor uses. They will only see a character using an item as they should. Using a prop on stage is a little tricky. One must insure that the correct item is used and fits into the period of the piece. Three resources are used in this production of "To Kill a Mockingbird", the original novel, the movie, and of course, the script. Research is done to insure that the proper prop is used, as well as providing training for the actor. This allows a seamless transition from rehearsal to live production.

Items Referred to in the Novel and the Script

**Chiffarobe**
A free standing wardrobe which usually has a full length mirrored door.

**Nehi soda pop**
Union Bottling Works began in 1905, bottling Royal Crown Ginger Ale and Chero-Cola. In 1912, the company name changed to Chero-Cola Company. The addition of Nehi sparked another name change in 1928 to the Nehi Corporation which carried many different flavors.

The 30s brought a new cola, Royal Crown Cola, which was later abbreviated to RC. Visit - http://www.popsoda.com/nehisodas.html

**"Whites only"**
- segregation

**A Spelling medal**

**Tom Swift and Gray Ghost comic books**
Things to Look for and Listen for in the Play of To Kill a Mockingbird

Watch how the actresses playing Jean Louise and Scout have similar mannerisms and phrases. What things show you they are the same person - (Jean Louise is the grown up Scout).

Listen for Dill's stories of events in his life. Do you think they really happened?

Atticus is a single parent. What happened to his wife? What challenges does he have as a single parent? Would you like him to be your father? Why or why not?

How does Miss Maudie treat Scout, Jem, and Dill? Is she a good neighbor? Why or Why not?

What happened to Tom’s left arm?

Watch how Bob and Mayella Ewell take the oath to say the truth in the courtroom. How do they react to putting their hands on the Bible?

Watch for how Atticus defines rape to Scout. How can accusations by someone damage other person?

How does Atticus show that Tom Robinson is right handed?

Why does jury come to the verdict that they do? How would you vote in the trial? Why?

How does the music in the play help the mood of scenes?

How does the lighting in the play help the mood of scenes?

What were your favorite moments in the play?

Why was Mrs. Dubose so angry all the time?

What is a camisole that is mentioned by Mrs. Dubose? Why would that be important for her?

Scout saying Entailment - the act of entailing or of giving, as an estate, and directing the mode of descent. In this case, Walter Cunningham is most likely in a dispute over who is rightful heir to a piece of property.

Lynch mob – How does Scout stop the lynch mob?

How does the relationship among Calpurnia, Scout, Jem, Atticus and Dill show a family? How does this compare to your family?

What is the relationship between Miss Maudie and Aunt Stephanie? Are they friends?

What was your reaction when seeing Boo Radley? Did he match what you expected to see from how Jem described him?

Do you agree with Heck Tate’s decision at the end of the story? Why or why not?
What Audiences Need to Do in the Theatre

Statement of Prime Stage Theatre's Commitment to Literacy

Prime Stage Theatre is committed to bringing relevant literature to life that will stimulate reading, listening, critical thinking, responding, writing, and to encourage positive growth among middle and high school students. Adolescence is a crucial period in the development of the intellectual, social, aesthetic and personal growth of youth (Carlsen, 1967). This is also when their attitudes toward literature and the arts are challenged and shaped.

For books to have meaning for young people, stories must relate to their personal and social needs. Our seasons of carefully selected literature and educational programs address the numerous curiosities and interests of adolescents. Research confirms that continual exposure to dramatic literature provides the best education practices and makes significant differences in the efficacy, reading, communication and interests of adolescents (Gangi, 1998; Moje, 2000; Rubin, 1985). Quality literature confronts readers with basic, personal and universal themes.

Prime Stage Theatre brings those themes to life enabling adolescents to see themselves as part of an ongoing history instead of isolated individuals. Through the theatre, students explore a wide range of possibilities and characters, while they consider options, discover cultures, encounter dilemmas and celebrate victories.

Prime Stage is also committed to presenting programs that develop the adolescents' attitudes and skills of verbal and oral literacy and help them acquire an appreciation of arts and literature. Specially designed experiences to which young people regularly attend, created by adults that motivate youth to explore the human experience through literature, generate multiple areas of learning. Literature engages its audiences through integrations, connections, insights and values. Theatre also engages its audiences through integrations, connections, insights, values, but adds emotions that are personal to each young person.

More information on adolescent literacy can be found at:
http://www.reading.org/resources/issues/focus_adolescent.html
**Theatre Etiquette**

Prime Stage offers these Theatre Etiquette suggestions to make the experience a positive one that you and the people seating near you will remember for a long time.

If you came with a group, please stay together. Wait for the ushers to help find your seat - they want to make sure everyone is in the right place.

Once you are ushered to your seat, make yourself comfortable, enjoy reading the playbill, and look over the theatrical space. Imagine what you will be seeing during the play.

Please **turn off all cell phones and pagers** before the performance. And please do not use them during a performance. If you have to take a call, please go to the lobby.

Photographs and the use of recording devices are strictly **prohibited** in the theatre. They are disturbing to the actors and the audience.

Chewing gum or eating during the performance can be disturbing to others sitting near you. So, please leave all gum and food in the lobby before the play begins.

When the **house lights** dim and the play begins, you will be ready to enjoy the show.

Remember that live theatre requires active listening. The actors can see, hear and sense you. Although we welcome laughter and applause, we ask that you do not talk with your neighbor during the performance.

Please stay in your seat until the break between acts (**intermission**). Only go to the bathroom or get a drink before the performance or at intermission.

Intermission is the time for you to visit the restrooms, enjoy refreshments in our lobby and discuss the show with your friends.

Food and drinks are permitted only in the lobby and outside the theatre.

Show appreciation by clapping. The actors love to hear applause. This shows how much you enjoyed it.

Be polite and attentive. These suggestions can help you play your part to make the experience special for everyone.

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**Lesson suggestion** – Have the students prepare a reading or a skit to show to their classmates. On the day of the presentation, ask for student volunteers to be ushers and a House Manager (the person in charge of the seating). Then as the students enter the room, pass out tickets and programs, have the students take their assigned seats, watch the presentation, applaud at the end, and then discuss the process before they attend the theatre.
Additional Information on the Book, the Play, Reluctant Readers, Supplemental Literature and Prime Stage

Allusions in the Novel and the Script

Andrew Jackson: 7th President of the United States (1829-1837).

Meridian, Mississippi: Meridian is a city in east Mississippi.

Mobile: a city in southwest Alabama.

No money to buy it with: The Great Depression.

Nothing to fear but fear itself: President Roosevelt's first Inaugural Address.

Stumphole whiskey: illegally made and sold whiskey hidden in the holes of tree stumps.

Here's a quarter: If a quarter doesn't seem like enough, remember that, during this portion of the Great Depression, a nickel bought a loaf of bread, a movie was a dime, and gasoline could be had for sixteen cents a gallon.

The crash: the Stock Market Crash of 1929 which led to the Great Depression.

Indian-heads: Before the Lincoln penny, there were Indian-head pennies.

Old Testament pestilence: Pestilence refers to a condition or disease that causes massive damage or death.

Egyptians walked that way: Jem's assumptions as to how Egyptians would have walked y based on pictures of Egyptian art.

Lane cake: a rich white cake.

Ol' Blue Light: a reference to Stonewall Jackson.

Stonewall Jackson: a Confederate lieutenant-general.

Dixie Howell: Millard "Dixie" Howell was a popular University of Alabama football player during the 1930s.

Bootleggers: people who make and/or sell illegal liquor.

Bread lines: During the Great Depression, thousands of people relied on charitable organizations for meals and would line up for simple meals often of bread and soup.

Brown's Mule: a brand of chewing tobacco.
Lydia E. Pinkham: a maker and manufacturer of patent medicines in the late 1800s and early 1900s. Most of Pinkham’s medical concoctions were aimed at women, and the majority of them contained liberal amounts of alcohol.

Jitney Jungle: a supermarket chain. Supermarkets were still relatively new to America in the 1930s. Most shoppers did business at smaller grocery stores.

Snipe hunt: a practical joke. The "victim" is taken on a hunt deep into a forest at night and told to look for and capture "snipes,” small, flightless birds that, in actuality, don’t exist. While the hunter searches, the rest of the party leaves.

Straight Prohibition ticket: Prohibition was a period in U.S. history (1920-1933) when the manufacture, transportation, and sale of alcoholic beverages were against the law. By voting the straight Prohibition ticket, Mr. Jones always votes for those political candidates who support Prohibition and were likely members of the Prohibition Party.

Fountain pen: a pen with a special nib at the end that allowed the pen to be refilled with ink from a bottle.

Icebox: Before refrigerators, people used iceboxes, large wood cabinets kept cold on the inside by blocks of ice that would be delivered to the home.

Cotton gin: a machine used to separate seed and other debris from cotton. This is a picture of a cotton gin.

Hockefeller: Rockefeller (1839-1937), one of the richest men in America at the time.

Holy-roller: a member of a small religious sect that expresses devotion by shouting and moving around during worship services.

Uncle Natchell Story: Uncle Natchell (along with his sidekick, Sonny Boy) was the cartoon mascot for a fertilizer product called Natural Chilean Nitrate of Soda.


Ad Astra Per Aspera: Latin for "To the stars through difficulties."

Cotton Tom Heflin: J. Thomas "Cotton Tom” Heflin was an orator and Republican politician. Heflin was Secretary of State in Alabama at the beginning of the century and served in the U.S. Congress (1905-1920) and the Senate (1921-1931). His support was from rural voters and members of the Ku Klux Klan.

Dog Victrolas: a reference to the advertising symbol of RCA/Victor; a dog, known as "Nipper," looking into the horn of a gramophone or Victrola. This is a picture of their ads.

WPA: During the Great Depression, the government instituted the Works Progress Administration (WPA) and employed over eight million people.
Idioms in the Novel and the Script

**Acid tongue in her head**: Acid is very bitter in taste. Someone with an acid tongue is someone who tends to speak bitterly or sharply.

**Get Miss Maudie's goat**: To get one's goat is to make a person disgusted or angry.

**Walked on eggs**: To walk on eggs is to walk very carefully.

**As sure as eggs**: Something that is bound to happen; just as chickens are sure to lay eggs.

**Bowed to the inevitable**: An event that one that cannot be stopped from occurring.

**Drew a bead on him**: To draw a bead on someone is to aim at or focus on that person.

**On tenterhooks**: To be on tenterhooks is to be filled with suspense or anxiety.

**Set my teeth permanently on edge**: To annoy someone or make them feel nervous the way in which Aunt Alexandra tends to annoy Scout.

**Tooth and nail**: To fight someone tooth and nail is to fight that person as fiercely as possible (literally with teeth and fingernails if necessary).

**'Druthers**: a contraction of the phrase "I'd rather."

**When the chips are down**: at the most important time. In gambling, a person puts chips or money down in front of him to show that he is willing to risk an amount in a bet.

**He had seen the light**: In this case to have seen the light means to have become religious.

**Blind spots**: a prejudice or area of ignorance that someone has but is unaware of. Mr. Cunningham's blind spot is his prejudice against Tom Robinson.

**Looked daggers**: A dagger is a type of knife. To look daggers at someone is to look sharply at that person.

**Blue in the face**: angry and upset; excited and emotional

**Into the limelight**: In the theater, the limelight is an intense light thrown on stage in order to highlight an actor, etc. To be in the limelight is to be put in a prominent position before the public.
Suggested Websites

There are many websites with excellent lesson plans. Prime Stage is pleased to provide you the following resources that can be combined with the resources in this guide:

*To Kill a Mockingbird: An Historical Perspective by the Library of Congress*
http://memory.loc.gov/learn/lessons/98/mock/lesson.html

HarperAcademic.com
http://www.harperacademic.com/catalog/instructors_guide_xml.asp?isbn=0060935464

Schools of California Online Resources for Educators (SCORE) Project
http://www.sdcoe.k12.ca.us/score/tokil/mocktg.htm

Saskatchewan PSYchological Portal
http://sesd.sk.ca/psychology/Psych20/to_kill_a_mockingbird.htm

To Kill a Mockingbird Student survival kit
http://www.lausd.k12.ca.us/Belmont_HS/tkm/

Background information on *To Kill a Mockingbird*
http://mockingbird.chebucto.org/

The World of *To Kill a Mockingbird*
http://www.slc.k12.ut.us/webweavers/jillc/mbird.html

Classic Notes on *To Kill a Mockingbird*
http://www.gradesaver.com/classicnotes/titles/killmockingbird/

Enotes on *To Kill a Mockingbird*
http://www.enotes.com/mockingbird/

A study guide from the United Kingdom
http://www.universalteacher.org.uk/gcse/mockingbird.htm
Supplemental Reading for To Kill a Mockingbird

For more information, please visit our website – www.PrimeStage.com

Clements, Andrew. Illustrated by McDavid Henderson
The Jacket
An incident at school forces sixth grader, Phil Morelli, to become more aware of racial discrimination and segregation, and to seriously consider if he himself is prejudiced.

Curtis, Christopher Paul
The Watsons go to Birmingham -- 1963: a novel
The ordinary interactions and everyday routines of the Watsons, an African-American family living in Flint, Michigan, are drastically changed during the summer of 1963, when they go visit Grandma in Alabama.

English, Karen
Francie
When the sixteen-year-old boy whom she tutors in reading is accused of attempting to murder a white man, Francie gets herself in serious trouble for her efforts at friendship.

Taylor, Mildred D.
The Gold Cadillac, Paperback edition
Two African-American sisters living in the North are proud of their family's beautiful new Cadillac until they take it on a visit to the South and encounter racial prejudice for the first time.

Vander Zee, Ruth. Illustrated by Floyd Cooper
Mississippi Morning
During the Great Depression of the 1930s, a boy discovers the horrible secret about his father's involvement in the Ku Klux Klan.
Websites on Reluctant Readers

International Reading Association Focus
http://www.reading.org/resources/issues/focus_adolescent.html
This site provides numerous resources for those who work with adolescent learners — whether they are striving readers or achieving at grade level.

This site contains a detailed series of links that can guide and support parents and teachers of “reluctant readers”. It contains booklists, advice, and a wealth of resources.

Books for “reluctant readers”: http://www.the2rs.com/Books_For_Reluctant_Readers/
This is a comprehensive site with multiple links to authors, titles, and resources. Books for “reluctant readers” would be a good place to start a search for appropriate literature to use in the classroom.

Monroe County Public Library, Children's Services – Books for “reluctant readers”:
http://www.monroe.lib.in.us/childrens/reluctantbib.html
This site contains a basic bibliography of suggested books, as well as additional links to other sources.

This is a wonderful resource for teachers. It lists titles that meet the needs and interests of “reluctant readers” for suspense and excitement. The books range in readability from fourth to eighth grades.

Scholastic Publishers: http://www.Scholastic.com
This is an excellent and very comprehensive resource for teachers, parents, and those wanting to produce work for this population. It features specific grade levels and links for “books which hook ‘reluctant readers’”.

TeachersFirst: http://www.TeachersFirst.com:
This site, hosted by the National Teachers Association, contains Kids’ Top 100 Books, a list tabulated from an online survey from November 1999 through February 2000. The “teachersfirst” site also contains a link for suggested sixth grade reading level books.

University of Minnesota College of Curriculum and Human Development:
Curriculum and Instruction- New Books for Young Readers: http://education.umn.edu/CI/K12books/default.asp
This is an excellent resource with a detailed annotated bibliography of books in an alphabetical order. The site also contains other links for grade levels and appropriate topics such as Multicultural interests.

The Word Pool:
http://www.wordpool.co.uk/rr/rrcontents.htm This site, from England, is an excellent resource, in addition to it being amusing and entertaining. In addition to providing a wealth of resources about “reluctant readers,” the home page contains many other resources.

Young Adult Library Services Association:
http://www.ala.org/ala/yalsa/booklistsawards/quickpicks/quickpicksreluctant.htm
This excellent source for finding a wealth of material on the subject of “reluctant readers” including their interests. A significant feature is its yearly “Quick Picks” for top titles that are appropriate for “reluctant readers”
Mission and Vision of Prime Stage

The Mission of Prime Stage

The Mission of Prime Stage is to entertain, educate, and enrich families, students, and educators in the discovery of live theatre and literature. We accomplish this by producing adaptations of literature, new plays, and other works which celebrate the achievements of young people and adults.

Through educational programs and the Technical Theatre Mentor Program, Prime Stage provides opportunities for middle and high school students to participate in the creation and presentation of live theatre. Through presenting affordable and accessible productions, Prime Stage teaches theatrical etiquette and encourages families, students and educators to become life-long patrons of the arts.

As a member of The American Alliance for Theatre and Education, Prime Stage networks with national and international theatres for young audiences.

The Vision of Prime Stage

Prime Stage is committed to be a major regional asset by continually developing and implementing projects which serve adolescents, educators and families in creative, relevant, affordable and accessible ways. The goals are to:

- Present artistically exciting, theatrical experiences to which students and families can consistently attend, thereby "bridging the gap between theatre for children and adults"
- Produce compelling, productions and projects which encourage adolescents to read
- Develop resources for educators to enhance their curriculum which address adolescent literacy issues, critical thinking skills and appreciation for the theatre arts
- Encourage and provide opportunities for young people to participate in theatre
- Showcase the work of young people, educators, local writers and artists.

Prime Stage is recognized as the region’s theatre that enlightens and educates, as well as a theatre that entertains.

Theatre Policies

General Admission Seating begins 30 minutes prior to curtain. Unclaimed Seats will be sold at curtain.

All plays, dates, times, and locations are subject to change.

No food or beverages are allowed in the theater seating area.

Photography, video or audio taping is not allowed due to copyright laws and for the safety of the actors.

Audience members are not allowed on stage or in the backstage areas.
National Standards for Arts Education

* The standards identified relate to the experiences of your students by reading, preparing to see the production, and watching the adaptation.

The standards outline what every K-12 student should know and be able to do in the arts. The standards were developed by the Consortium of National Arts Education Associations, through a grant administered by The National Association for Music Education (MENC). [http://artsedge.kennedy-center.org/teach/standards.cfm](http://artsedge.kennedy-center.org/teach/standards.cfm).

Content Standard 6 (5-8)
Analyzing methods of presentation and audience response for theatre.

**Achievement Standard**
Students describe characteristics and compare the presentation of characters, environments, and actions in theatre, musical theatre, dramatic media, dance, and visual arts

Students describe and compare the functions and interaction of performing and visual artists and audience members in theatre, dramatic media, musical theatre, dance, music, and visual arts

Content Standard 7 (5-8)
Analyzing and explaining personal preferences and constructing meanings from theatre.

**Achievement Standard**
Students identify and describe the visual, aural, oral, and kinetic elements of dramatic performances

Students explain how the wants and needs of characters are similar to and different from their own

Students articulate emotional responses to and explain personal preferences about the whole as well as the parts of dramatic performances

Content Standard 8 (5-8)
Understanding context by analyzing the role of theatre in the community and in other cultures

**Achievement Standard**
Students describe and compare universal characters and situations in dramas from and about various cultures and historical periods and discuss how theatre reflects a culture

Students explain how culture affects the content and production values of dramatic performances

Students explain how social concepts such as cooperation, communication, collaboration, consensus, self-esteem, risk taking, sympathy, and empathy apply in theatre and daily life

Content Standard 7 (9-12)
Analyzing, critiquing, and constructing meanings from informal and formal theatre productions

**Achievement Standard**
**Proficient:**
Students construct social meanings from informal and formal productions and from dramatic performances from a variety of cultures and historical periods, and relate these to current personal, national, and international issues

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
Standards for the English Language Arts
Sponsored by NCTE and IRA

The vision guiding these standards is that all students must have the opportunities and resources to develop the language skills they need to pursue life’s goals and to participate fully as informed productive members of society. For more information, see http://www.ncte.org/about/over/standards.

1. Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

2. 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, aesthetic) of human experience.

3. 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, graphics).

4. Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

5. Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

6. Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts.

7. Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

8. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

9. Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

10. Students whose first language is not English make use of their first language to develop competency in the English language arts and to develop understanding of content across the curriculum.

11. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

12. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).
TO KILL a MOCKINGBIRD Resource & Tour Guide Teacher Evaluation Form

Prime Stage constantly assesses the work provided by its education department. Your feedback is important. **May we add you to our e-mailing list?** If so, please include your email address. You may use additional pages to make further comments and suggestions. Once complete, please return your form and your students’ forms by mail or fax. Thank you.

YOUR NAME: _______________________________________________________________________

NAME OF SCHOOL: __________________________________________________________________

ADDRESS OF SCHOOL: __________________________________________________________________

___________________________________________________________________________________

CONTACT NUMBER (day): _______________________ (other): _______________________________

EMAIL: _____________________________________________________________________________

How did you learn of the Resource and Tour Guide? _________________________________________

Were you told of it when you booked tickets? _____ Did it find it on the website? _________________

Which subjects are you using the Guide for?

Which sections of the Guide have been most useful?

How could we improve on the Guide for future programs?

Please add any further comments on a second page. Thank you for your time.

Please mail or fax your comments to:
Prime Stage Theatre, P.O Box 1849, Pittsburgh, PA 15230
Telephone: 412.771.7373  Fax: 412.771.8585
TO KILL a MOCKINGBIRD Resource & Tour Guide Student Evaluation Form

We are very interested in what you thought of the book and the play. Please write your answers on this page and draw a picture of your favorite moment on the back of this page or on another sheet of paper. Your teacher will collect your responses and send them to us. Thank you.

YOUR NAME: ______________________________________________________________________

NAME OF SCHOOL: __________________________________________________________________

GRADE: ___________________ NAME OF TEACHER: _______________________________________

What part/parts of To Kill a Mockingbird did you enjoy when you read the book?

What part/parts of To Kill a Mockingbird confused you when you read the book?

What part/parts of the play version of To Kill a Mockingbird did you enjoy?

What part/parts of the play version of To Kill a Mockingbird helped you understand the book?

What was/were your favorite images or characters when you read the book?

What was/were your favorite images or characters when you saw the play?

Please draw your favorite moment in the play on the back of this paper or on other paper.