

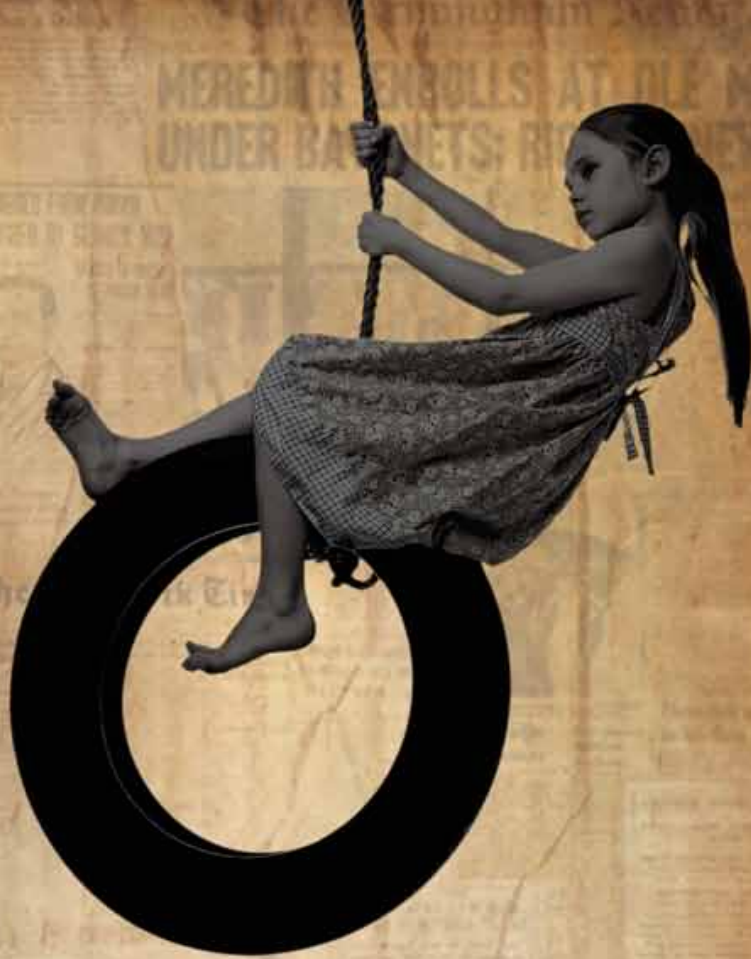
TO KILL a Mockingbird

By Harper Lee

Adapted by Christopher Sergel

Directed by Aaron Posner

Extended to March 11, 2012



**The courage to live
what you believe.**

Study
Guide

To Kill a Mockingbird

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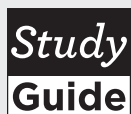
Tickets: 414-224-9490
www.MilwaukeeRep.com

Mark Clements
Artistic Director

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MILWAUKEE REPERTORY THEATER

108 E. Wells Street
Milwaukee, WI • 53202



TO KILL A MOCKINGBIRD STUDY GUIDE

Milwaukee Repertory Theater presents

To Kill a Mockingbird

Extended through March 11, 2012

Quadracci Powerhouse

By Harper Lee

Adapted by Christopher Sergel

Directed by Aaron Posner

"I chose to do *To Kill a Mockingbird* in our season because it is a book that contains an important and powerful message about the effects of prejudice. I believe that theater provides a platform for dialogue that we need to have in our community to counteract this sort of prejudice. It is an iconic American classic and I'm thrilled to be producing it."

-Mark Clements, *Artistic Director*



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THE SYNOPSIS

contains spoilers

Jean Louise, the narrator, lays out the details of her childhood town of Maycomb, Alabama, where she lived with her brother Jem, her father Atticus, and Calpurnia, their cook.

Scout (a younger Jean Louise), and Jem enter. Scout has found chewing gum in the Radley's tree and Jem wants her to spit it out. They find more hidden treasures in the tree by the mysterious Radley house and wonder who put them there.

In their adventures around the neighborhood with their new friend, Dill, Scout and Jem encounter members of the town. One neighbor, Boo Radley, especially fascinates the children. As Jem explains to Dill and Scout, Mr. Nathan Radley has kept his son, Boo, locked up in their house for twenty or thirty years, ever since Boo stabbed Mr. Radley in the leg with a pair of scissors. Despite Atticus' teachings to leave the Radleys alone, the children try new ways to get Boo Radley to come out of his house.

As the children concern themselves with Boo Radley, another issue develops in the town. Atticus, a lawyer, is assigned to defend Tom Robinson, a black man accused of raping a white woman. When Tom Robinson is moved to the county jail the night before the trial, Atticus goes down to the jail to keep watch. Scout, Jem, and Dill sneak out and discover where Atticus has gone. A mob led by Bob Ewell and Mr. Cunningham comes for Tom, but Scout's surprise presence and honest innocence makes Mr. Cunningham reconsider. The mob drives off.

The next day, the entire town comes out for the trial. Against Calpurnia's wishes, Scout, Jem, and Dill go to the courthouse to watch it. By the time they arrive, Mr. Gilmer (the prosecuting lawyer), and Atticus are already questioning the first witness, Sheriff Heck Tate. The trial continues with testimony from Bob Ewell, Mayella Ewell (Bob's daughter and the alleged victim of the rape), and Tom Robinson. Atticus provides evidence that Tom did not harm Mayella. Instead, Atticus argues, Mayella was beaten by her father after witnessing her trying to kiss Tom. Despite overwhelming evidence to the contrary, the jury charges Tom with the crime. Atticus loses the case, but he has humiliated Bob Ewell. Outside the courthouse, Bob Ewell threatens to kill Atticus.

Later that fall, Heck brings news that Tom Robinson tried to escape prison and was shot dead by the prison guards. Life in Maycomb carries on, and that Halloween, Jem and Scout (dressed as a ham), go to the school Halloween celebration. As Scout and Jem walk home late at night they are attacked and Jem is hurt. In the darkness, another man appears and the struggle stops. The unknown rescuer picks Jem up and carries him home.

At home, Scout finds out that Jem's arm is broken but that he will be all right. Heck finds Bob Ewell dead with a kitchen knife stuck under his ribs. Atticus and Heck ask Scout what happened, and she realizes that the man who saved her and Jem is Boo Radley. Heck convinces Atticus to say that Bob Ewell fell on his knife in order to protect Boo Radley from being dragged into the spotlight. Scout walks Arthur "Boo" Radley home.



CHARACTERS

**JEAN LOUISE FINCH**

Deborah Staples
The narrator of the play,
Scout as an adult.

**SCOUT**

Malloreay Wallace
A tomboy, age 9

**JEM**

John Brotherhood
Scout's brother, age 12

**DILL**

Thomas Kindler
Jem and Scout's friend, age 10

**ATTICUS**

Lee E. Ernst
Scout and Jem's father, a lawyer

**CALPURNIA**

Ora Jones
The Finch's cook

**WALTER CUNNINGHAM**

F. Tyler Burnet
A farmer who has been hard
hit by the Depression

**TOM ROBINSON**

Jarod Haynes
A black man accused of
raping a white woman

**JUDGE TAYLOR**

James Pickering
Maycomb County's judge

**HECK TATE**

Jonathan Gillard Daly
The town sheriff

**MR. GILMER**

David Lively
The prosecuting lawyer

**REVEREND SYKES**

Lee Palmer
Calpurnia and Tom's minister

**MAYELLA EWELL**

Eva Balistrieri
The alleged victim in the
trial of Tom Robinson

**BOB EWELL**

James DeVita
Mayella's father

**BOO RADLEY**

Alex Pawlowski IV
A recluse, he lives near
Scout and Jem

ENSEMBLE:

N'Tasha Anders, Eva Balistrieri, F. Tyler Burnet, Cody Craven, Nat French, Melissa Graves, Max Hunter, John Mark Jernigan, Joe Kemper, Eric Lynch, Alex Pawlowski IV, Elizabeth Telford, Jenna Vik

**QUESTIONS**

- Why does this adaptation include an older Scout as a narrator?
- *To Kill a Mockingbird* has two plots – the trial of Tom Robinson and the mystery of Boo Radley. What do these two characters have in common?
- The ensemble play the town members. Why did the director include this group?

HARPER LEE



Nelle Harper Lee, while stating that *To Kill a Mockingbird* is not an autobiography, said an author “should write about what he knows and write truthfully.” Born on April 28, 1926, Harper Lee grew up in a small Southern town decades before the Civil Rights Movement, she looked to her hometown of Monroeville, Alabama, for inspiration for the characters, events, and themes of *To Kill a Mockingbird*.

Her father was a lawyer, newspaper editor, and state senator. In one of his final criminal cases, he defended two black men accused of murdering a white store clerk. Both men were hanged. Her mother was a reclusive figure in their small town. A homemaker, she suffered from depression and mood swings. While it is a work of fiction, a reader of *To Kill a Mockingbird* will notice the connections to the small Alabama town in which Harper Lee grew up.

Harper Lee became friends with fellow author Truman Capote in kindergarten. They lived next door until third grade when Capote moved to New York to live with his mother. He would return to Monroeville most summers. Capote provided the inspiration for the character Dill in *To Kill a Mockingbird*. In their adult years, Harper Lee accompanied him to Kansas to research his own novel, *In Cold Blood*.

After graduating from the University of Alabama and attending law school for one semester, Harper Lee left Alabama and moved to New York City to become a writer. She spent eight years working odd jobs before attempting to publish her manuscript in 1957. After a series of rewrites, *To Kill a Mockingbird* was published in 1960. It was on the best seller list for eighty-eight weeks and won the Pulitzer Prize in 1961. The 1962 film adaptation won three Academy Awards.

Harper Lee has never published another book and infrequently grants interviews. She currently splits her time between her apartment in New York City and her sister's home in Monroeville. *To Kill a Mockingbird* has sold more than 30 million copies in eighteen different languages.

Read

Mockingbird: A Portrait of Harper Lee

Charles J. Shields

New York: Henry Holt, 2006.

Harper Lee does not give interviews to biographers, but Charles Shields draws on over 600 interviews from people close to her in his biography.

I Am Scout: The Biography of Harper Lee

Charles J. Shields

New York: Henry Holt, 2008.

The Charles Shields' biography, edited for young readers.



Harper Lee in the courtroom.

THEMES



Deborah Staples and cast in *To Kill a Mockingbird*. Photo by Michael Brosilow

COMING OF AGE

Told through a child's eyes, *To Kill a Mockingbird* tells a story of a girl discovering the realities of her community.

“Things happened so fast I felt it would take years to sort them out.”

-Jean Louise Finch



Questions

- Both the novel and the play tell the story from Jean Louise's perspective. Why did Harper Lee choose to tell the story from the perspective of a woman remembering her childhood? How would the story be different if told from another character's perspective?
- The novel begins with, “Lawyers, I suppose were children once.” Why did Harper choose this quote?

PREJUDICE

To Kill a Mockingbird deals with many different forms of prejudice: racism in the case of Tom Robinson, fear of the unknown in the children's treatment of Boo Radley, and the stigma attached to poverty.

“You see, you never really understand a person until you consider things from his point of view . . . until you stand in his shoes and walk around in them.”

-Atticus Finch



Questions

- How does prejudice diminish when people see things from other people's perspectives?
- What are some forms of prejudice that continue to exist in our community?
- What are ways people today can help to stop prejudice?

COURAGE

It takes courage to stand up for what you believe. Throughout *To Kill a Mockingbird*, characters make choices to stand up for their convictions, even when it is the unpopular option.

“Simply because we were licked a hundred years before we started is no reason for us not to try to win.”

-Atticus Finch



Questions

- This story was published in 1960, before the major events of the Civil Rights Movement. What are some other examples of courageous acts that helped launch the Civil Rights Movement?
- What are examples of courage in the story? What are moments when Atticus is courageous? Jem? Mr. Cunningham? Boo Radley?

HISTORICAL CONTEXT

Jim Crow Laws

To Kill a Mockingbird explores life in 1930s Alabama at a time when a set of laws referred to as “Jim Crow Laws” enforced racial discrimination. African-Americans in the Southern states were subject to laws implementing racial segregation under the supposed principle of “separate but equal”. State and local officials posted “Whites Only” and “Colored” signs on schools, restrooms, and buses.



“Scottsboro Boys” Case

Under Jim Crow, southern white supremacist groups like the Ku Klux Klan reached a membership of six million. Lynching became a public spectacle. In the notorious 1931 “Scottsboro Boys” case, nine young African-American men were accused of raping two white women. All-white juries returned guilty verdicts, ignoring clear evidence that the women had suffered no injury.

Miscegenation laws banning marriage or intimate relationships between blacks and whites were upheld and often enforced in the United States until 1967.

Explore

The Rise and Fall of Jim Crow on PBS

www.pbs.org/wnet/jimcrow

Educational website with Jim Crow information.

The History of Jim Crow

www.jimcrowhistory.org.

Site with links to resources on the topic.

The Great Depression

Many characters in *To Kill a Mockingbird* are suffering from extreme poverty as a result of the Great Depression. The October, 1929, stock market crash wiped out 40 percent of the value of common stock in the United States. Confidence in the economy evaporated, businesses closed, factories shut down, and banks failed. By 1932, one out of every four Americans was unemployed and families were left with nothing.

“Money was different. There wasn’t much of it around, even though Maycomb County had recently been told that it had nothing to fear but fear itself.” -Jean Louise Finch



Family during the depression.

Explore

Surviving the Dust Bowl on PBS

www.pbs.org/wgbh/americanexperience/films/dustbowl

A PBS website with video and resources about the Great Depression.

The Library of Congress’ Great Depression Student Resource

www.loc.gov/teachers/classroommaterials/themes/great-depression/students.html

The Library of Congress’ comprehensive list of student resources on the Great Depression.

MONROEVILLE, ALABAMA – 1930s

The fictional town of Maycomb, Alabama, in which *To Kill a Mockingbird* is set, is based on Harper Lee's hometown of Monroeville, Alabama, in Monroe County.

MONROE COUNTY, 1930

Total Population: 30,070

MONROEVILLE

Total Population: 2,382

POPULATION BY RACE: (1930 Alabama census used three categories: Native White, Foreign-born White and Negro.)

White	47.8%
Foreign-born White	0.1%
Negro	52.5%

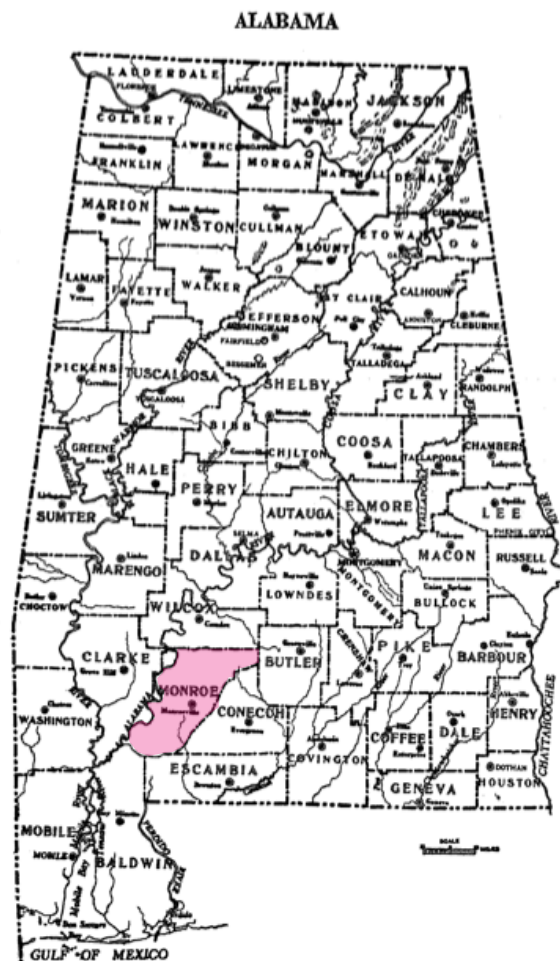
EDUCATION (Those attending any form of schooling)

Ages 7–13:	88.9%
Ages 14–15:	85.1%
Ages 16–17:	59.5%
Ages 18–20:	21.4%

ILLITERACY (% over age 10 who could not read or write)

Total population:	14.8%
White population:	8%
Negro population:	25.8%

Source: 1930 U.S. Census: www.census.gov/prod/www/abs/decennial/1930.html



Research

Harper Lee knew about many cases like the Tom Robinson case. Research these historic cases to learn more about the inspiration for the novel's fictional trial.

- The Scottsboro Boys, a group of 9 black teenage boys accused of raping two white women in 1931.
- Walter Lett, a black man accused of raping a white woman in 1934.
- Emmett Till, a black teenager murdered for flirting with a white woman in 1955.



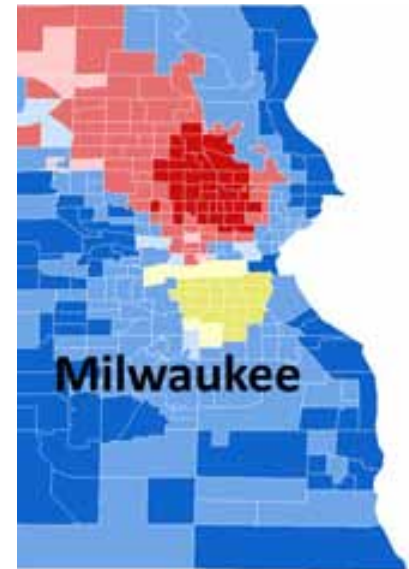
Jarrod Haynes and Jonathan Gillard as Tom Robinson and Atticus Finch in *To Kill a Mockingbird*. Photo by Michael Brosilow.

MILWAUKEE, WISCONSIN – 2010s

MILWAUKEE COUNTY, 2010

	MILWAUKEE CO.	CITY OF MILWAUKEE
Total Population	947,735	564,833
POPULATION BY RACE		
White	60.6%	44.8%
Black	26.8%	40.8%
Hispanic or Latino	13.3%	17.8%
Asian	3.4%	3.5%
American Indian	0.7%	0.8%
EDUCATION (percent of persons age 25+)		
High school:	84.7%	80.6%
BA or higher:	26.8%	21.6%
INCOME		
Per capita 2009:	\$23,670	\$19,153
Persons below poverty level:	20.6%	24.3%

According to statistical analysis based on the 2010 Census, Milwaukee is the most segregated metropolitan area of 500,000+ in America. For more information visit www.census.gov.



KEY:



? Questions

- Monroeville in the 1930s was a much smaller and rural town than the city of Milwaukee is today. How does the size of a community affect the relationships in it?
- Although 52.5% of the population of Monroe County was African-American, Tom Robinson's jury was entirely white. What can you infer about the selection of juries in 1930s Alabama?
- From this data and what you know about Milwaukee, does Milwaukee have similar issues to Monroeville in the 1930s? How have things changed? What still needs to be worked on?





AN INTERVIEW WITH AARON POSNER

The Rep: What excites you about being able to tell this story onstage?

Aaron Posner: How simple and deep it goes, and the courage of writing it in 1960. That it's not a post-civil rights book, but a pre-civil rights movement book is remarkable. The core of it is that it's so macro and micro at the same time. Socially and politically, it's dealing with all these enormous issues, but that's not why it endures. I cannot get past the scene where Jem refuses to leave his father's side without crying, or having to fight the tears. I can't get past, "Hey, Boo." There is a stark honesty in this story. Often what people do in the great works other people have done before and they have copied. They simply do it one notch better, or three notches better. This is just a simple childhood memory done better.

REP: Why is this an important story to tell and why do you think we come back to it?

AP: Again, because of its largest and smallest elements. Because racism only changes and shifts and evolves, it doesn't go away. Questions of justice and injustice are constantly with us. On the political and social level, have things radically changed since 1935 when the book takes place, since 1960 when it was written, and today? Absolutely. Are things better than they once were? Absolutely. Are these exact issues still deeply at play in our justice system, in our society, in our communities, in our politics? Absolutely. A great classic is measured by how it stands up and how it lives in relation to the current time. That's a fascinating way to look at this, to think, "What was it like in 1935, in 1960, and today?", and to look back at the human relationships, the father and the servant, the brother and sister, and notice that some things remain incredibly similar. There is so much that so many people can relate to in those characters and those relationships. It's a story that is worthwhile.

REP: How does directing a well-known story change or inform your approach?

AP: You want to use the unique nature of the form in which you are telling the story. There are certainly things that the book can do better, and there are certainly things that the movie can do better, so what can we do better? Well, we're live in the room and can make a direct connection to the audience. We can use the power of a group dynamic, and of an ensemble. We can do things with music and theatricality that are not part of the book or the movie. I'm trying to make sure that this lives onstage very much as a play, and as active communal storytelling, not as a staged version of the book or the movie, which is often how I think it's done.

REP: What have you enjoyed about working on this play in Milwaukee?

AP: It's pretty tremendous to be doing a story that is set in a small town, where there are deep, long-term relationships, in a company where ensemble members have been working together for ten, 20, 35 years. There are moments onstage between those ensemble members that are full of history that's really fun to watch. Bringing Jimmy DeVita, who is playing Bob Ewell, back to *The Rep* where he has long ongoing relationships with a number of the actors – that's been fun.

REP: What are some challenges you have faced?

AP: One of the challenges is telling a story in which children are at the center. It's much easier in a book or a movie, because in a book you write them, and in a movie all you have to do is get it right once. Acting in a play is a hundred times harder, so that's why we have a children's director on this production, which is a unique step to craft performances that can live fully onstage with outstanding adult performers. I think if we succeed in that, it will be part of what makes it a unique and thrilling experience to see onstage.

CREATING THE REP PRODUCTION



In bringing this story to The Rep, the director and design team have used the specific possibilities and conventions of the theater – a live audience, a thrust stage, an acting ensemble and talented shops – to create a specific production that tells this story anew.

To Kill a Mockingbird set. Photo by Michael Brosilow.

Directing

In this production, director Aaron Posner emphasizes the theatrical possibilities of the story. It is an act of communal storytelling, not just a staged version of the book or movie. Aaron's direction has the entire cast remaining onstage throughout most of the play, which includes 26 actors and musicians..

Set

Designer Kevin Depinet created a non-literal space in which the set invokes a variety of areas – trees, houses, open space, the courtroom, the whole town. The set is warm, welcoming and sometimes spooky. The set reflects a small Southern town in the midst of the Great Depression. The narration of the piece allows for individual locations to be introduced without large scenic changes.

Sound

Using acoustic guitars, a resophonic guitar, a washboard, bones, a jug, and an ensemble of vocalists, sound designer James Sugg composed a variety of music that enhances, lifts, and scores the scenes. The music lives in three vocabularies – the gospel of Maycomb's African-American community, the folksy tunes of the children, and the blues of the entire 1930s Alabama town.

Light

Lighting designer, Jesse Klug, created patterns of light that are not necessarily literal to time and location but rather reflect the feeling of the scene and support the theatrical story.

Costumes

Costume designer Rachel Healy designed costumes that invoke 1935 Alabama through the eyes of a child. The costumes reflect this through color and style. People in the town have lost their shirts in the Great Depression – they are threadbare but there is hope.



To Kill a Mockingbird Costume renderings.

THE BIG READ

NATIONAL
ENDOWMENT
FOR THE ARTS



THE
BIG
READ



**BIG
READ**
2011/12



About The Big Read

The Big Read is a literacy initiative of the National Endowment for the Arts. The Rep was selected as a recipient for the NEA grant for The Big Read of *To Kill a Mockingbird*, in connection with the theatrical production. Throughout the season, The Rep has worked with community partners to host book discussions and events. Over 500 people attended the kickoff event in September.

Over 600 students are working with The Rep in classroom residencies exploring this iconic story. Including those students, over 4,000 students will attend a matinee of *To Kill a Mockingbird*.

Ways to Get Involved

Passport Program:

The passport program rewards frequent attendees of The Big Read events with prize vouchers and a grand prize drawing. After receiving your passport, a member of The Rep's staff will stamp it for each event that you attend. For more information and contest rules, pick up your passport in the lobby of the Quadracci Powerhouse or at any Big Read event!

Big Read Blog:

The Big Read Blog hosts weekly discussion questions about the themes of *To Kill a Mockingbird*. To participate in the discussion, go to www.bigreadmilwaukee.com/blog.

Book Discussions: For a complete listing of dates and locations visit www.BigReadMilwaukee.com.

Panel Discussions & Keynote Address:

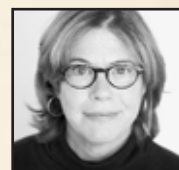
All to take place at The Rep, located at 108 E. Wells Street and are free and open to the public.

Sunday, February 5, 2012 • 4:30pm – 5:30pm

Learn more about the process of bringing this beloved novel to life on stage at a panel discussion with Artists from The Rep's Production

Monday, February 13, 2012 • 7pm – 10pm

Author of "Scout, Atticus & Boo", Mary McDonagh Murphy, will lead a keynote address followed by a screening of her documentary "Hey, Boo: Harper Lee & To Kill a Mockingbird".



Sunday, March 4, 2012 • 4:30pm – 5:30pm

Representatives from the Milwaukee Community will come together at a panel discussion to discuss the significance of *To Kill a Mockingbird* in our community today.



Winning submission of the Milwaukee Big Read art contest by Josh Gordon, 8th grader at Trowbridge Street School.

Big Read Milwaukee is sponsored in part by:



Primary Community Partner:



**Study
Guide**

WHY IS *TO KILL A MOCKINGBIRD* AN IMPORTANT STORY FOR TODAY?

Milwaukee Repertory Theater staff and *To Kill a Mockingbird* cast members share their thoughts on the timeless and iconic Mockingbird story.

To Kill a Mockingbird remains an incredibly powerful story today because we still relate to it. **Many people see the differences between one another more clearly than they see the similarities.**

Whether it is through an issue of race, social class or sexual orientation, I believe it is possible for us to understand each other by trying to 'walk around in each other's shoes'.

–Jill Walmsley Zager, Dialect Coach



Deborah Staples, Mallorey Wallace and cast in *To Kill a Mockingbird*. Photo by Michael Brosilow.

The story reaffirms that it is up to each of us, as individuals, every day, to take steps to shape our community into the place we wish it to be. –Brent Hazelton, Associate Artistic Director

I had been mildly excited by books before, but *To Kill a Mockingbird* was the first book to stir deep-seeded emotion. The experience of having mere words on a page make me angry, sad and relieved, was one I'll always remember.

–F. Tyler Burnet, actor playing Mr. Cunningham and a Rep Acting Intern

It is a great reminder of how much things have changed and how things, in some aspects, have stayed the same.

–Holly Payne, Costume Director

It is a story that has a lot more relevance to Milwaukee in 2012 than most of us care to admit. This story set in 1935 shows us how far we've come with race relations in the last 75 years, and how much further we have to go.

–Jonathan Gillard Daly, Rep Resident actor playing Heck Tate

It is an important story for today because it sends a great message that today's generation has really forgotten. It tells us that we are who we are, and we cannot be afraid of who that person really is.

–Mallorey Wallace, actor playing Scout Finch

To Kill a Mockingbird is a great book for kids to read to **realize where we were, how much things have changed and what improvements we still need to make.** –Thomas Kindler, actor playing Dill Harris



Mallorey Wallace and Thomas Kindler in The Rep's *To Kill a Mockingbird*. Photo by Michael Brosilow.

Harper Lee show that **truth is found through the clear-eyed wisdom of children – this remains as important a lesson today** as it was in 1960 when the book was published. –Kristen Olsen, Stackner Cabaret Manager



CLASSROOM ACTIVITIES

Walk around in Someone Else's Shoes

Pick one of the characters in *To Kill a Mockingbird*. **DRAW** an outline of that character's shoe. Inside the shoe, write words that describe how that character feels throughout the story.

Consider Another Person's Point of View

To Kill a Mockingbird is written from the perspective of Jean Louise "Scout" Finch. Using first person narrative, choose from the character list below and **WRITE** a part of the story from that character's perspective.

Characters: Tom Robinson, Mayella Ewell, Dill Harris, Calpurnia, Boo Radley

The Themes of *To Kill a Mockingbird* Today

To Kill a Mockingbird tells a story about justice and understanding that continues to be relevant today. **CREATE** a poster informing your classmates of an important social issue in Milwaukee today such as poverty, racism, or injustice and what can be done to create change.

Adapting Harper Lee's Language

The play and the movie are adaptations of Harper Lee's novel. Take the following passage and create a scene to **PERFORM** with your classmates. The using your own words, **WRITE** the Dialogue:

READ the scene:

"Give you a hand up," he muttered to Dill. "Wait, though." Jem grabbed his left wrist and my right wrist, I grabbed my left wrist and Jem's right wrist, we crouched, and Dill sat on our saddle. We raised him and he caught the window sill.

"Hurry," Jem whispered, "we can't last much longer."

Dill punched my shoulder, and we lowered him to the ground.

"What'd you see?"

"Nothing. Curtains. There's a little teeny light way off somewhere, though."

"Let's get away from here," breathed Jem. "Let's go 'round in back again. Sh-h," he warned me, as I was about to protest.

"Let's try the back window."

"Dill, no," I said.

WRITE the dialogue:

Jem: Give you a hand up. Wait though.

(Jem and Scout help Dill look through the window.)

Jem: Hurry. We can't last much longer.

... Continue writing the dialogue yourself and perform it with your classmates.

RESOURCES

WATCH

“Hey Boo: Harper Lee and To Kill a Mockingbird”

Directed by Mary McDonagh Murphy, First Run Features, 2011.

A documentary celebrating the fifty-year anniversary of *To Kill a Mockingbird*.

“To Kill a Mockingbird”

By Horton Foote, directed by Robert Mulligan, Universal-International, 1962.

The 1962 academy award winning film featuring Gregory Peck, Mary Badham and Phillip Alford.

READ

Monroeville: The Search for Harper Lee’s Maycomb

Charleston, SC: Arcadia Pub., 1999.

A look back at Monroeville in the 1930s.

Scout, Atticus, and Boo: A Celebration of Fifty Years of To Kill a Mockingbird

By Mary McDonagh Murphy, New York: Harper, 2010.

Interviews and commentary about the novel by Harper Lee’s friends and well-known Americans.

On Harper Lee: Essays and Reflections

By Alice Hall Petry, Knoxville: University of Tennessee Press, 2007.

A compilation of essays on Harper Lee and “*To Kill a Mockingbird*”.

EXPLORE

To Kill a Mockingbird, The Big Read and the National Endowment for the Arts (NEA)

www.neabigread.org/books/mockingbird/

This online resource includes a Harper Lee biography and NEA’s reader, teacher and audio guides.

To Kill a Mockingbird By Jane Kansas

web.archive.org/web/20070626182320/www.chebucto.ns.ca/culture/HarperLee/index.htm.

Website containing Harper Lee’s published essays and interviews with the author.

FURTHER READING

Books and writing admired by Harper Lee: Jane Austen’s *Mansfield Park* (1814), Truman Capote’s *The Grass Harp* (1951) and Mark Twain’s *Adventures of Huckleberry Finn* (1885); **Books set in the South:** Olive Ann Burns’s *Cold Sassy Tree* (1984), Zora Neale Hurston’s *Their Eyes Were Watching God* (1937) and Carson McCuller’s *The Heart is a Lonely Hunter* (1940); **Coming-of-age novels:** Louisa May Alcott’s *Little Women* (1868), John Knowles’ *A Separate Peace* (1959)

TEACHERS

The NEA’s Big Read program provides a lesson plan for the *To Kill a Mockingbird* novel at www.neabigread.org/books/mockingbird/teachersguide01.php

The following website includes a lesson plan analyzing census data from 1930 Monroe County: www.jimcrowhistory.org/resources/pdf/amlit_lp_maycomb_census.pdf

Education Standards

Core Reading Standards for Literature

8.2 Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

8.3 Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.

8.6 Analyze how differences in the points of view of the characters and the audience or reader create such effects as suspense or horror.

8.7 Analyze the extent to which a filmed or live production of a story stays faithful to or departs from the text, evaluating the director and actors choices.

9-10.3 Analyze how complex characters develop over the course of the text, interact with other characters, and advance the plot or develop the theme.

11-12.3 Analyze the impact of the author's choices regarding how to develop and relate elements of story.

11-12.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or fresh and engaging language.

Wisconsin Social Studies Standards

History

B.8.7 Identify significant events and people in the major eras of United States and world history

B.8.10 Analyze examples of conflict, cooperation, and interdependence among groups, societies or nations

B.12.13 Analyze examples of ongoing change within and across cultures, such as the development of ancient civilizations; the rise of nation-states; and social, economic and political revolutions.

Political Science and Citizenship

C.8.1 Identify and explain democracy's basic principles, including individual rights, equal opportunity, equal protection of the laws, freedom of speech, justice, and majority rule with protection of minority rights.

Behavioral Science

E.8.4 Describe the means by which individuals, groups, and institutions may contribute to social continuity and change within a community.

E.8.6 Describe and explain the influence of status, ethnic origin, race, gender, and age on the interactions of individuals.

Wisconsin Theater Standards

Performance

A.8.1 Attend a live production and be able to analyze, evaluate, and create personal meaning from the experience through small group discussion.

- say what they liked and didn't like and why
- explain what happened in the play and why they think the playwright made particular choices
- explain how technical aspects of the play helped to present the message of the play
- explain the message of the play

A.8.2 Read a play and be able to analyze, evaluate, and create personal meaning from the experience through small group discussion.

- say what they liked and didn't like and why
- explain what happened in the play and why they think the playwright made particular choices
- explain the message of the play

C.8.3 Discuss the cultural/historical importance of a play through group discussion or written work.

E.8.4 Analyze a play and determine the potential visual and emotional effect it has on an audience.

A.12.2 Attend a live performance and be able to explain the personal meaning derived from the experience, and also be able to analyze, evaluate, and create meaning in a broader social and cultural context in either written or oral form

- articulate with increased understanding what they liked and didn't like and why
- explain what happened in the play and why they think the playwright made particular choices
- explain what happened in the play and why the director and actors made particular choices
- explain how the technical aspects of the play supported the choices of the director and actors
- describe how the audience responded to the play
- explain the message of the play and its meaning to individuals and to society

VISITING THE REP

Milwaukee Repertory Theater's Patty and Jay Baker Theater Complex is located in the Milwaukee Center downtown at the corner of Wells and Water Streets. The building was formerly the home of the Electric Railway and Light Company.

The Ticket Office is visible on the left upon entering the Wells Street doors. In the central rotunda is a large staircase which leads to The Rep's Quadracci Powerhouse theater and lobby.



Milwaukee Repertory Theater. Photo by Michael Brosilow.

THEATER ETIQUETTE

Attending the theater can be a fun experience for everyone if you observe a few simple courtesies:

- Turn off and put away all electronic devices prior to entering the theater (cell phones, iPods, games).
- Taking photographs and video recording in the theater is strictly prohibited.
- Do not place your feet on the seat in front of you.
- The actors onstage can see and hear the audience just as well as you can see and hear them. Please refrain from talking or moving around during the performance as it can be distracting to the actors as well as to other audience members.
- Feel free to respond to the action of the play through appropriate laughter and applause. The actors enjoy this type of communication from the audience!
- Have fun! Attending theater should be an enjoyable experience.



CONNECT WITH US ONLINE:

Like us on Facebook and follow us on Twitter @MilwRep to hear about the latest news, special offers, and happenings at The Rep!

CONTACT US:

Milwaukee Repertory Theater, Education Department at 108 E. Wells Street, Milwaukee, WI 53202
Or visit www.MilwaukeeRep.com or call 414-224-9490!

FOR QUESTIONS OR TO SCHEDULE A CLASSROOM WORKSHOP, PLEASE CONTACT:

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THE REP'S 2011/12 SEASON

Join us for an extraordinary season!

For more on play synopses, calendars, events, cast and design teams,
visit www.MilwaukeeRep.com.

***In the Next Room or
the vibrator play***

By Sarah Ruhl
Directed by Laura Gordon
March 7 – April 22, 2012
Stiemke Studio

Alway . . . Patsy Cline

Written and originally directed by Ted Swindley – based on a true story
Directed by Sandy Ernst
March 16 – May 6, 2012
Stackner Cabaret

Othello

By William Shakespeare
Directed by Mark Clements
April 3 – May 6, 2012
Quadracci Powerhouse



Patty & Jay Baker Theater Complex
MILWAUKEE REPERTORY THEATER
108 E. Wells St. | Milwaukee, WI 53202

*Quadracci Powerhouse
Stiemke Studio
Stackner Cabaret*

Mark Clements, Artistic Director
Dawn Helsing Wolters, Managing Director

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