Steppenwolf for Young Adults presents:

To Kill a Mockingbird

By Harper Lee
Dramatized by Christopher Sergel
Directed by Hallie Gordon

October 12th – November 12th, 2010
When *To Kill a Mockingbird* was first published in 1960, the novel immediately struck a chord with young and seasoned readers alike. Though the critical response was varied (some books reviewers didn’t know whether they were reading a children’s book or an adult novel), ultimately *To Kill a Mockingbird* found its way into the hearts of readers around the globe. And now, fifty years later, the book is a staple in most classrooms. Many avid readers and successful authors cite *To Kill a Mockingbird* as the first book they ever really got lost in, and in 1961 the novel was awarded the Pulitzer Prize for Literature.

But what really makes the novel so special? Is it Harper Lee’s truthful depiction of childhood and coming of age, or her straightforward approach to racism, class and social injustice? Or is it simply a good story with vivid characters, that regardless of which theme we find compelling?

In this study guide, you will find suggested preparatory exercises for the classroom, contextual information on Harper Lee, the Jim Crow laws in effect during the time the story takes place and background information on The Great Depression as it relates to the American South in the 1930s. You will also find information on Steppenwolf’s artistic and production process, as well as an exploration of two major themes in *To Kill a Mockingbird*:

**RACIAL INTOLERANCE AND INJUSTICE**

How does *To Kill a Mockingbird* approach racism and legal injustice? Why are some characters in the story more tolerant than others? Is Atticus Finch really a hero against racial discrimination?

**COMING OF AGE**

How do Scout and Jem’s ages affect their understanding of the trial and of Boo Radley? What do you think they are learning about their community and the world as the story progresses?

Whether this is your first encounter with *To Kill a Mockingbird* or if you’re returning to it for a second, third or tenth time, we hope this production will shed new light on this classic story.

Thank you for joining us on this journey.
WHAT DOES IT MEAN TO BE A WRITER: HARPER LEE

At the heart of To Kill a Mockingbird is the play’s author Harper Lee. She was known for having a deep respect for the art of writing. As a friend of hers once said, “She wanted with all her being to write—not merely to ‘be a writer’.”

Her journey writing To Kill a Mockingbird started from Harper Lee’s connection to a time and place in her own life. But as Charles J. Shields writes in his book Mockingbird, “as any successful novelist must do, she needed to create a fictional reality, a unique landscape for her reader to enter.” Drawing on her own experiences, as well as news stories from the time, Lee gave birth to a fictional town and its residents.

The original manuscript Lee submitted to be published was a series of short stories, anecdotes woven together. With guidance from her agent and editor, she worked to find a major conflict that would serve as her novel’s plot. She chose a crime that occurred in her own town of Monroeville, Alabama when she was a child—an African-American man had been falsely accused of raping a white woman.

To Kill a Mockingbird was an extended process for Harper Lee. She wrote multiple drafts, assembling pieces of the puzzle together, experimenting with different points of view and constantly revising. And it was through this process that Harper Lee, the writer, came to be.

See pages 11-14 for more information on Harper Lee and To Kill a Mockingbird!

THE WORLD OF THE WRITER: EXPLORING TO KILL A MOCKINGBIRD THROUGH CONTEXTUAL RESEARCH AND ART-MAKING IN THE CLASSROOM

Before delving into a study of To Kill a Mockingbird with your students, take time for preparatory lessons that immerse students in the world of the writer. Through these active engagements students develop an inside understanding of the artistic choices that contribute to a work of art and activate their own imaginations.

Follow these activity steps to connect students to the process of writing through contextual research and art-making. Think of each step as a layer building upon the previous layer. These steps can take place over a series of class periods, prior to seeing the production.

Supply Checklist:

- Blank Paper
- Pens/Pencils
- Glue sticks
- Scissors
- Markers
- Cardboard/construction paper
- Local Newspapers
- Family photos

activity step #1:

WRITING THROUGH PERSONAL EXPERIENCE

Estimated Time: 20 minutes

Description: This is an individual writing activity. Ask students to think about different times in their lives that might be considered “defining moments”. Ask students to think about how the place and the people around them helped shape these moments. Did these moments lead them to see something new about themselves or their world?

Give students about 5 minutes to write a list of 5 moments. These do not have to be long descriptions; just a short sentence. It may be helpful to provide an example, eg. when Harper Lee first found out her book would be published.

Next, ask students to think about 5 similar moments, but this time each situation is fictional. Give students about 10 minutes to write.

After giving students time to write, reflect as a class:

- What did you notice about the writing process?
- What were the differences writing from a personal place vs. writing fiction?

See pages 21 – 22 for thematic connections in To Kill a Mockingbird and classroom discussion questions!
activity step #2: WRITING THROUGH CONTEXTUAL RESEARCH
Estimated Time: 25 minutes

Description: Have students bring in local newspapers and prompt them to pick a story where they see injustice occurring. It is important they find the story compelling. Why does this story need to be investigated further?

Give students 20 minutes to write a short scene using characters from the story.

Remind students to put their characters in climactic moments, and try to craft a dramatic scene. Ask students to see if they can infuse the scene with his or her own point of view, the way Harper Lee’s point of view comes through in To Kill a Mockingbird.

After giving students time to write, reflect as a class:

• What did you notice about your writing process?
• Did having source material make it easier or harder to create characters?
• Did you infuse your own voice and opinion into the scene? If yes, how so?

activity step #3: CREATING A STORY VISUALLY
Estimated Time: 45 minutes

Description: Have students pick a fictional moment from the first exercise or a moment from the scene they wrote in the second exercise. Ask students to think about what that moment might look like if we were to see a picture of it?

• Would it be two-dimensional or three-dimensional?
• What colors would we see?
• Would it be sparse or busy?
• Would the moment be portrayed realistically or abstractly?
• What emotions should the picture evoke?

Give students about 25 minutes to create this visual image. They can choose to draw a picture or make a three-dimensional object, such as a sculpture.

Then, have students silently walk around the room and view their classmates’ work. This is an observation exercise – students should not judge, but rather notice the choices made.

Bring the class back to a group discussion. Questions might include:

• What do you notice in the work of your classmates?
• What are the differences and similarities?
• What questions do you have after viewing others’ work?
• Did someone else’s work remind you of a moment from your own life?
• Did someone else’s work remind you of the news article you chose?

For Steppenwolf’s production of To Kill a Mockingbird the set and costume designers start with visual pictures and inspiration to help tell their story. See pages 6-7 for an interview between scenic designer Collette Pollard and set designer Myron Elliott!
CP: We’ve been working on this project for at least 6 months now, and we’ve come to the point where the design is ready to be built and executed.

ME: Yes we are! It’s exciting.

CP: One of the main parts of the design process is actually research. How did you approach your research for *To Kill a Mockingbird*? Where did you go first?

ME: I actually began by looking at photographs from the time period. And although the photographs were black and white, I tried to look at them through a color filter. That process slowly started to establish the world for me, because one of the first design meetings we had was actually about color in the play.

CP: I remember that color meeting! For a few weeks at the beginning, we were actually thinking about the play in black and white, and then slowly that palette became tinted. What I liked about those old photographs was that they were such strong gestures towards memory - given this is a memory play. But what originally started as black and white is now more of a greenish gray.

ME: Yes, we’ve come to this kind of grainy sepia tone for the play, which was originally inspired by those photographs. Ironically, there’s no real black or white in the design anymore.

CP: If anything, there is more color on the people than in the world surrounding them. The set is pretty neutral, which is a nice canvas for the story to unfold.

ME: It’s not a set that at all distracts from the story being told.

CP: I actually remember that in your original costume collages there was a lot of red, standing in sharp contrast to this grayish green world

ME: It’s just what I was finding in the research—that there were these reddish accents. The color just started showing up. There was this little presence of warmth.

CP: I like to tell myself that Scout’s ham costume influenced those red tones.

ME: Ha! Maybe it did. Actually, the ham costume has been somewhat tricky. It’s definitely a funny costume, but this extremely important moment in Scout’s life happens while she’s wearing it.

CP: That’s so interesting. You had to meld a serious moment in the play with really funny visual element.

ME: What do you feel has been your biggest obstacle?

CP: There have been a few challenges. One of the challenges is to create a word that has different time periods and places. The older Jean Louise character is part of the world, but she’s also separate from it. Also, the change from the town to the courtroom happens very fast. This needed to be flexible set that could change quickly before our eyes.

ME: Sure, and what that quick transition means in terms of what can and cannot be part of the set.

CP: There are certain things that must be present: the tree, the porch, the courthouse. A question I kept asking myself was: How can we really make the courtroom feel different than the Finch’s porch? The lighting designer really helped me with that, by filling the courtroom with harsh lighting.

ME: Has the set influenced the costumes at all?

ME: Definitely. The multi-functional nature of the set really translates into the clothing. There is going to be a single look for each person, which will work whether a day has gone by or a year. These are people who don’t have an extensive wardrobe anyway, and it simplifies the storytelling. So Collette, what has been the most interesting part of the process for you?

CP: I think the most interesting part for me has been the collaboration between all the different artists. At this point, I have to really think back and remember which idea came from which designer. We’ve really built on each other’s ideas to find the right way to tell this story.
INTERVIEW WITH HALLIE GORDON

Director of To Kill a Mockingbird and Artistic and Educational Director for Steppenwolf for Young Adults talks with Steppenwolf for Young Adults Program Coordinator Whitney Dibo

WD: Hallie, you’re both the director of To Kill a Mockingbird and also the head of the Steppenwolf for Young Adults department. Can you talk a little bit about why you chose this play for the SYA season?

HG: I loved the book very much, and actually the script has come across my desk many times. And I believe it was you who went back to the script this year and told me to give it a second look. So I re-read it, and I re-read the book, and I don’t know why – it suddenly seemed like the right time to do this play: I didn’t even know it was the 50th anniversary this year! It just seemed to fit.

WD: You usually direct one play per year for Steppenwolf for Young Adults. Why did you want to direct this play once you picked it?

HG: I couldn’t imagine giving it to someone else. I don’t know how else to say it. I would honestly be jealous, simply because I love the story so much. It had such an impact on me when I first read it. I just remember being so in awe of Atticus in particular. I could not believe he always knew the right things to say. And in addition to being just a moral person, he really let other people behave the way they needed to behave. He accepted people.

WD: Is that problematic for you at all? The way Atticus does not really challenge the town’s racism? For example, he refers to Walter Cunningham’s racist feelings toward Tom Robinson as a “blind spot.” Isn’t that a pretty big blind spot?

HG: There is controversy around that question, given Atticus is passive in terms of challenging the town’s racism. For example, he refers to Walter Cunningham’s racist feelings toward Tom Robinson as a “blind spot.” Isn’t that a pretty big blind spot?

WD: There is controversy around that question, given Atticus is passive in terms of challenging the town’s racism. You really have to go back and think about the time period. Today, we’d never refer to racism as merely a “blind spot.” But back then most of the country felt the way Walter Cunningham felt. That doesn’t make it right, but that was the unfortunate circumstance of the times. And I think Atticus understood that.

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WD: So what makes Atticus different?

HG: You know, I don’t think Atticus is a hero. I actually think he is afraid. And there are moments when you can see glimpses of that fear throughout the play. To me, he is not perfect and that is what makes him interesting. He simply knows he needs to do what he considers the right thing. He can’t be any other way.

WD: That’s so interesting. So in a way, what Atticus deems “the right thing” just happens to be aligned with what we all now consider universally moral.

HG: Exactly. I don’t think he wanted to change the world. He didn’t even want to take on a case like this one. But once Atticus is handed this case, it’s simply not within his nature to decline, or do a poor job.

WD: Right. He’s not a campaigner for the civil rights movement - he’s a small town lawyer.

HG: And he’s not even the greatest lawyer! What he’s trying to do, to the best of his ability, is explain to the jury that the only reason Tom Robinson is sitting in court is because he’s a black man. Atticus knows that to be the truth. And it makes sense to him, given the person he is, to communicate that truth to the jury.

WD: It’s so interesting that so many people first encounter the novel when they are closer to Scout and Jem’s age, and then return to it years later when they’re closer to Atticus’s age, as a parent.

HG: Oh yes. Atticus really tries to teach Scout things about the world that she may or may not be ready to understand. That’s amazing to me, as a parent. You’re always trying to teach your kids. I am always thinking: what do I want my kids to learn from my choices and actions? It’s hard work to constantly be thinking that way. But coming from Atticus, it doesn’t seem like hard work. It’s just who he is.

WD: And what do you think Scout and Jem learn from their father?

HG: Scout and her father have a very unique relationship, and obviously this is her story. And I do think the older Scout, the Jean Louise character who looks back at the trial, does internalize what that trial meant and the risks her father took.

But I think it’s Jem who sometimes gets lost in the telling of this story. He is the one who is just starting to understand that the world doesn’t always do the right thing, and it’s incredibly hard for him to deal with. Jem can’t even talk about the trial once it’s over. It’s too painful for him to know that people treat each other that way.

WD: And given this is such an iconic book, with such iconic characters, how do you plan to tackle the story? So many people feel so close to it.

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WD: And given this is such an iconic book, with such iconic characters, how do you plan to tackle the story? So many people feel so close to it.

HG: Well, I’m scared. But I think it just needs to be real. I’ve looked at pictures of past productions and many of them are chock full of these stock images, these very specific set pieces and costumes meant to suggest the “typical” Southern town. Our production is grounded in the characters. As long as the characters are real, we’ll be fine.

I’m also very interested in the relationship between the older Jean Louise and her connection to Harper Lee the writer, and how the telling of the story, the memory of it, happens before our eyes.
Jean Louise “Scout” Finch
Played by Caroline Heffernan
Scout is a feisty nine-year-old tomboy and the main character in To Kill a Mockingbird. Throughout the play the audience tracks her growth, as she learns to respect her father’s tenacity and grasps the implications of racism in her town. Scout is an iconic literary character who over time has come to embody the coming-of-age story.

Jean Louise
Played by Carolyn Defrin
Jean Louise is the narrator of the play. She is an older version of Scout looking back on this summer in her childhood, and making sense of all that happened with Tom Robinson’s trial and Boo Radley. She has an adult perspective on the experience that the younger Scout could not possible have.

Atticus Finch
Played by Phillip R. Smith
Atticus is Scout and Jem’s father and also the lawyer appointed to defend Tom Robinson. He is older than most of the parents in Maycomb and therefore not as active, but due to his steadfast belief that Tom Robinson has a right to a fair trial Atticus ultimately earns his children’s admiration and the respect of the black community.

“[Your father is anything, he’s civilized. I think maybe he put his gun down when he realized God had given him an unfair advantage.” — Miss Maudie on Atticus Finch

Jeremy “Jem” Finch
Played by Bubba Weiler
Jem is Scout’s older brother. Although he loves his father, he wishes Atticus was younger and more active. It takes Jem until the end of the play to truly appreciate his father for who he is. Jem is also competitive with Dill, and in trying to one-up his new friend, takes an active role in trying to get Boo Radley to come out of his house.

Dill
Played by Zachary Keller
Dill, who at first is in Maycomb on summer holiday visiting his aunt, is leading the charge to get Boo Radley out of his house. Later in the play he returns to Maycomb after feeling ignored by his parents in a nearby town, and stays with the Finch family during Tom Robinson’s trial.

Calpurnia
Played by Sandra Watson
Calpurnia is the Finch family’s housekeeper. She is like a mother to the family given their mother has passed away. Calpurnia is strict and often chides Scout for being wild, but takes good care of the children. She is also a member of Tom Robinson’s church.

Tom Robinson
Played by Abu Ansari
Tom Robinson is a black man who works in the fields near Mayella Ewell’s house. He has a wife and children, and before the trial used to walk by Mayella’s house everyday on his way to work. He is accused of forcing himself into Mayella’s home and raping her. Tom is counting on Atticus to give him a fair trial, despite the town’s racism.

Mayella Ewell
Played by Claire Wellin
Mayella Ewell is the nineteen-year-old daughter of Bob Ewell. She is the eldest of seven children and the primary caretaker of the family given her mother has passed away. The Ewells are extremely poor and Mayella only has an elementary education. Mayella has accused Tom Robinson of raping her, though during the trial she seems confused and unsure.

Bob Ewell
Played by Larry Neumann Jr.
Bob Ewell is a poor farmer whose family has been devastated by The Great Depression. He, along with his daughter Mayella, have accused Tom Robinson of rape. When Atticus decides to defend Tom against the Ewells, Bob becomes violent and threatening against the Finch family. During the trial it comes out that Bob is a heavy drinker who was sometimes cruel to his daughter.
HECK TATE
Played by James D. Farruggio
Heck Tate is the sheriff of Maycomb. Although he thinks Tom is innocent, he understands the town’s racism and knows it will be hard, if not impossible, for Atticus to win the case.

WALTER CUNNINGHAM
Played by ensemble member Alan Wilder
Walter Cunningham is a farmer whose family was hit hard by The Great Depression, and he pays Atticus in goods for his legal services. He also has a son the same age as Scout. Throughout the play Cunningham seems torn between his own racism and the fact that he genuinely likes and respects Atticus.

“[The Cunninghams are country folks, farmers, and the crash hit them the hardest.”
-Atticus on the Cunningham family

JUDGE TAYLOR
Played by ensemble member Alan Wilder
Judge Taylor is the fair-minded judge presiding over Tom Robinson’s case. Though he understands that it is near impossible for Tom to have a fair trial in Maycomb, he appoints Atticus to the case because he knows Atticus will at least try to get Tom acquitted.

BOO RADLEY
Played by Gary Simmers
Arthur “Boo” Radley is the reclusive neighbor who lives next door to the Finch family. He has not been outside in years and rumors of his insanity swirl around the neighborhood. From the start of the summer, the children are determined to get him to come out of his house.

“Judging from his tracks he’s about six and a half feet tall. He eats raw squirrels and all the cats he can catch. There’s a long jagged scar running all the way across his face. What teeth he has are yellow and rotten. His eyes pop and most of the time he drools.”
-Jem on Boo Radley

MR. GILMER
Played by Gary Simmers
Mr. Gilmer is the prosecuting lawyer in the case against Tom Robinson. He takes advantage of the jury’s racism throughout the trial, and tries to paint Atticus in a negative light.

MAUDE ATKINSON
Played by Franette Liebow
Maude is an old, friendly neighbor who tries to get Scout and Jem to appreciate how special their father is, particularly when they complain about him being older than the other parents in town.

MRS. DUBOSE
Played by Elaine Roth
Mrs. Dubose is an elderly neighbor who is constantly berating Jem and Scout for “running wild” around the neighborhood. While she seems at first like a cranky old woman, she is actually quite lonely at the end of a difficult life. When Jem stomps on her garden after she makes a disparaging comment about his father, Atticus makes Jem read to Mrs. Dubose every evening so he may better understand her plight.

REVEREND SYKES
Played by Dexter Zollicoffer
Reverend Sykes is the head of Tom Robinson and Calpurnia’s church. He is trying to help out Tom Robinson’s wife and children while he is in jail. Reverend Sykes also lets Scout and Jem watch the trial with him on the colored balcony of the courthouse.

CONSIDERING THE CHARACTERS:
• Do Boo Radley and Tom Robinson have anything in common? Is the persecution they endure at all similar?
• What purpose do you think the neighbors and townspeople serve in the story? Why did Harper Lee include these characters?
• How do Jem and Scout’s ages affect the way they each understand and digest the trial?
• Why do you think it’s necessary to have the older Jean Louise character guiding us through this story?

FOR THE CLASSROOM
questions
Nelle Harper Lee was born 1926 in Monroeville, Alabama. The youngest of four children, Lee's father was a lawyer who also owned a portion of the town’s newspaper. Her mother was perpetually absent and likely suffered from undiagnosed mental illnesses, now understood as a combination of bipolar disorder and depression. She rarely left the house.

Lee was a self-described tomboy and grew up alongside fellow writer Truman Capote in the small Alabama town. It was during high school that Lee developed her interest in literature, later enrolling in Huntingdon College for girls in Montgomery, Alabama. Lee was part of the literary honors society at her college and was known for her stringent work ethic and disinterest in social norms like dating and sororities.

She later transferred to the University of Alabama in Tuscaloosa, where she continued her literature studies and also wrote for the school’s newspaper and humor magazine. During her junior year Lee was accepted into the University’s law school, but later dropped out and moved to New York to pursue a career in writing.

It was 1949 when the 23-year-old Lee arrived in New York City. She was reunited with her childhood friend Truman Capote, and was also introduced to Broadway composer Michael Martin Brown and his wife, who both became close friends with Harper Lee during her first years in the city. For years Lee struggled financially, working as a ticketing agent for various airlines. However in 1956, the Browns gave Lee a Christmas present that would allow her to write To Kill a Mockingbird: they offered to support her for one year, so she could quit her job and write full time.

Lee finished the manuscript for To Kill a Mockingbird in 1959 and shortly after went to Kansas with Truman Capote to research the murder of a family there. Capote’s New Yorker article about the murders would later evolve into the non-fiction classic, In Cold Blood.

To Kill a Mockingbird was published in 1960, and immediately garnered widespread critical acclaim. The book was picked up by The Book-of-the-Month Club and an excerpted version also appeared in Readers’ Digest magazine. In 1961 the book won the Pulitzer Prize for Literature and playwright Horton Foote took on the project of writing a screenplay adaptation for the 1962 film. The movie took home four Academy Awards, including Best Actor for Gregory Peck’s portrayal of Atticus Finch.

Though she was rumored to be working on a nonfiction book throughout the 1960s, the work was never published. To Kill a Mockingbird remains Lee’s only published novel, and throughout the 1970s and 1980s she largely retreated from public life. She now lives a quiet life in both New York City and Monroeville, where she lives with her sister and is active in her church and community. Lee typically avoids any interviews or commentary on her successful novel, though she did attend a ceremony at The White House in 2007 during which she was awarded the Presidential Medal of Freedom for the book.

This year marks the 50th anniversary of To Kill a Mockingbird.
To Kill a Mockingbird is classified as a work of fiction, and Harper Lee is notoriously hesitant to speak about the connections between her life and the life of her main character, Scout Finch. But by tracing Harper Lee’s life, we can discover some key autobiographical elements in the novel—as well as plenty of fictionalized characters and plot points that differ considerably from Harper Lee’s life story.

The youngest of four children, Harper Lee was closest in age to her brother Edwin, who was five years her senior (Edwin passed away when Lee was in her 20s).

Harper Lee’s mother was alive throughout her childhood, but was often detached from family life due to a mental illness.

Lee’s father, A.C. Lee, was a partner in the town law firm, Bugg, Barnett & Lee. Early in his career he defended two black men accused of murdering a white shop owner. Both defendants were sentenced to death.

According to Lee, Atticus Finch’s even-keeled, civilized disposition is based largely on her father’s personality.

Harper Lee was an independent tomboy, according to those who remember her as a young girl. “She got rid of her surplus of hair in the summertime, and she could climb all the tall trees,” says Taylor Faircloth, who spent summers with the author. “When we played capture the flag at night, she held on longer than anybody.” (Mockingbird: A Portrait of Harper Lee).

As a child Lee was close friends with a boy named Truman Persons, later known as Truman Capote (author of In Cold Blood and Breakfast at Tiffany’s). Truman lived near Lee with his aunt and uncle after his parents’ bitter divorce.

Near Truman’s house lived an ex-Confederate captain and his wife Mrs. Powell Jones, an elderly woman in a wheelchair who could often be heard scolding the kids on the block.

Down the block from Lee’s house lived Alfred “Son” Boleware, who according to rumors, was held captive in his home for years by his father, after he robbed a drugstore as a teen.

To cope with Mrs. Lee’s “nervous disorder,” A.C. Lee hired Hattie Bell Clausell to watch the children and keep the house in order.

A.C. Lee never tried a case that involved a black man accused of raping a white woman. He did, however, cover a similar trial for his newspaper during the later part of his career (see “Trials of the 1930s, pg 21).
From the 1880s through the 1960s, the United States was entrenched in a system of discriminatory and segregationist “Jim Crow Laws.” The term covers a lot of ground and serves as an umbrella term for a wide variety of laws (city, state and federal) that discriminated against black Americans. Tom Robinson is at the mercy of Jim Crow laws in To Kill a Mockingbird, particularly given the play takes place in Alabama—one of Jim Crow’s definitive strongholds. From biased juries to separate drinking fountains, Jim Crow laws put a shameful stain on American history.

**questions for the classroom**

- Do you think that if Tom Robinson’s trial had happened in the 1960s as opposed to the 1930s that the outcome would have been different?
- Given the strict segregation in Maycomb, why do you think Mayella Ewell is drawn to Tom Robinson in the first place?
- How are we as a country still coping with the aftermath of Jim Crow? Do you see long-term effects of those laws today?

**historical timeline**

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1865</td>
<td>The Civil War ends. Slavery is abolished under the 13th Amendment.</td>
</tr>
<tr>
<td>1868</td>
<td>14th Amendment is ratified, granting U.S. citizenship to black Americans and equal protection under the law to all persons.</td>
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<tr>
<td>1870</td>
<td>The 15th Amendment is ratified, banning racial discrimination as it relates to voting and elections.</td>
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<tr>
<td>1896</td>
<td>The U.S. Supreme Court endorses a “separate but equal” system in the Plessy v. Ferguson case. Jim Crow laws begin to take effect across America.</td>
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<tr>
<td>1909</td>
<td>The National Association for the Advancement of Colored People (NAACP) is created.</td>
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<tr>
<td>1922</td>
<td>In Moore v. Og登, the state of Arkansas sentences twelve black farmers to death for allegedly killing whites during a riot. In a major victory for the NAACP the U.S. Supreme Court overturns the sentences. Arkansas frees all twelve men.</td>
</tr>
<tr>
<td>1925</td>
<td>The Ku Klux Klan marches in Washington, D.C. during its first national demonstration.</td>
</tr>
</tbody>
</table>
Is Tom Robinson’s case based on a true story? Or is it meant to be representative of many different trials going on in America during the 1930s?

Growing up in Alabama, there are certain trials that the young Harper Lee would have heard about, through her father or by reading the newspaper in her town. Below you will find a few cases that the young writer likely internalized as a young girl, and were seemingly influential in shaping To Kill a Mockingbird.

WALTER LETT: A REAL LIFE TOM ROBINSON?

When Harper Lee was 10 years old, a black man named Walter Lett was falsely accused of raping a white woman near Monroeville. While her father did not work on the case, the newspaper he wrote for at the time covered the story. It’s likely that the young Harper Lee heard her parents and other members of her community commenting on the Lett trial as it unfolded in a nearby courthouse. Lett was convicted and sentenced to death, but after a barrage of letters protesting the verdict were published in A.C. Lee’s newspaper, the sentence was commuted to life in prison. Lett died in jail of tuberculosis in 1937.

THE SCOTTSBORO CASE: JUDICIAL RACISM AT ITS WORST

Lee was also likely influenced by the infamous Scottsboro case, a 1931 trial that took place in Scottsboro, Alabama. Nine black youths were accused of raping two white women on a freight train making its way through the Alabama countryside. On the evening of March 25, 1931 a fight broke out on the train between a group of white and black riders (all of whom were homeless vagabonds looking for work). The white riders were subsequently thrown off the train in a nearby town, where they reported the incident to the station manager there. When the train made its next stop in Paint Rock, Alabama, the nine black riders were subsequently detained and arrested. As the arrests were being made, two women (dressed in men’s clothing) emerged from the train. Immediately the black men were also accused of rape and taken to jail.

Despite the lack of evidence, the all-white jury convicted the nine riders and sentenced eight of the nine to death (the youngest, a twelve year old boy, was sentenced to life in prison). While the Supreme Court did eventually overturn the sentences (Powell v. Alabama), many of the defendants were retried and convicted in the Alabama courts. It was not until six years later that Alabama agreed to release four of the youngest defendants, all of whom had already served six years in jail.

PLESSY V. FERGUSON: SEPARATE BUT EQUAL

To Kill a Mockingbird contains many examples of a “separate but equal” legal system, a precedent set by the Plessy v. Ferguson case of 1896. When we see the black citizens of Monroeville sitting in the upper balcony of the courthouse or see an all-white jury representing a racially mixed town – these are all examples of a “separate but equal” society. Throughout To Kill a Mockingbird we see the dangers of this system, wherein black citizens have no legal way to defend themselves against racism and segregation.

What happened in Plessy v. Ferguson?

After Homer Plessy was arrested for sitting in the “white” car of the East Louisiana railroad, his lawyer argued that the Separate Car Act directly violated the 14th Amendment of the Constitution. The 14th Amendment includes what is known as “The Equal Protection Clause,” a clause that is supposed to guarantee equal rights under the law to all U.S. citizens.

The U.S Supreme Court ruled against Plessy, writing: “The object of the Fourteenth Amendment was undoubtedly to enforce the absolute equality of the two races before the law, but in the nature of things it could not have been intended to abolish distinctions based upon color...” The opinion legalized what came to be known as “separate but equal,” a system wherein races could be legally separated as long as the facilities were technically equal. Of course, many facilities intended for black citizens were not – but the system would not be overturned until the Brown v. Board of Education ruling in 1954.

1929
Charles Hamilton Houston, a black graduate of Harvard University Law School, become an associate professor and vice dean of the School of Law at Howard University.

1931
During the infamous Scottsboro Trials, Alabama falsely charges nine black boys with the rape of two white women. After all nine are convicted and eight are sentenced to death, an uproar of protests erupts from the North. In 1932 the U.S. Supreme Court overturns the convictions.

1935
The fictional Scout Finch is nine years old as her father defends a black man against murder charges in the Deep South.

1936
Thurgood Marshall leaves his private law practice to head the NAACP’s legal defense team. In 1967 he will become the first African American to be appointed to the U.S Supreme Court.
In *To Kill a Mockingbird*, Atticus is doing his small part to fight against the South’s vicious racism. However, it would be years before landmark court cases and broad sweeping civil rights legislation would give activists the tools they needed to really pursue equality. In *To Kill a Mockingbird*, Atticus has no legal precedent on which to rely to adequately protect his client from the racial discrimination of an all-white jury. But thirty years later, he might have had more legal options and a stronger case.

**BROWN V. BOARD OF EDUCATION (1954)**

The 1954 landmark case *Brown v. Board of Education* paved the way for the civil rights movement and struck down the infamous “separate but equal” system established by *Plessy v. Ferguson* in 1896. In *Brown*, the parents of 20 middle school students sued the local school board in Topeka, Kansas in a class action lawsuit, arguing that their children were forced to attend inadequate schools far from their homes on account of the state’s *de jure* segregation policy (“de jure segregation” refers to segregation that is sanctioned by the law). The district court ruled in favor of the school board, citing *Plessy* as precedent. However, when the case traveled to The Supreme Court, the justices ruled unanimously in favor of the Topeka parents. While the important decision put a firm end to de jure segregation, America still struggles today with *defacto* segregation—or segregation that results for other factors outside of the law (i.e. economic and social factors).

**To Kill a Mockingbird** was published in 1960, in between *Brown v. Board of Education* and The Civil Rights Act of 1964. Though *To Kill a Mockingbird* takes place in the 1930s, the book was actually published during the heart of the civil rights movement. **

**THE CIVIL RIGHTS ACT OF 1964**

Ten years after *Brown*, racial discrimination and segregation were still widespread, particularly in Southern states that had found ways around the *Brown* decision and its implications. In a 1963 speech, President John F. Kennedy introduced a bill that would bar discrimination in employment, education, housing and public facilities. It passed first in the House (290-130) but stalled for 54 days in the Senate due to a Republican filibuster. The Senate then introduced a substitute bill that relaxed governmental controls over private business, and that bill passed 73-27 on June 19, 1964. The Civil Rights Act was signed into law by President Lyndon B. Johnson on July 2nd. Johnson allegedly put down his pen and whispered to an aid, “We have lost the South for a generation.”

**THE VOTING RIGHTS ACT OF 1965**

A year later the House and Senate also passed the Voting Rights Act, which barred racial discrimination specifically as it related to voting. Many Southern states had found ways to prevent a large number of their black citizens from voting, even though blacks technically gained the right to vote with the passage of the Fifteenth Amendment in 1870. President Lyndon B. Johnson signed the act into law on August 6th, 1965.

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**Exploring History: Landmark Legislation: Jim Crow Begins to Unravel**

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**Questions for the Classroom**

- People born in the early part of the 20th century lived through both strict Jim Crow segregation followed by the Civil Rights movement. How do you think children who grew up with Jim Crow made the transition into adulthood, as all the laws were changing?
- In what ways do you still see the lingering effects of *de jure* segregation in your community?
- Do you experience *defacto* segregation in your community? If so, can you think of ways to combat it?

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**1938**

University of Missouri denies Lloyd Gaines entrance into their law school because of his skin color. In Gaines v. Canada the NAACP argues that Missouri is obligated to either build a law school for blacks or admit Gaines to the University. The U.S. Supreme Court rules in favor of Gaines and the NAACP.

**1939**

Musician Billie Holiday records the song "Strange Fruit" about lynching in the South.

**1946**

President Truman establishes the President’s Committee on Civil Rights.

**1948**

President Truman issues an executive order outlawing segregation in the U.S. military.

**1954**

In Brown v. Board of Education, the U.S. Supreme Court declares school segregation unconstitutional, overturning *Plessy v. Ferguson*. 

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**FOR THE CLASSROOM**

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In the mid 1930s America was still in the depths of The Great Depression, triggered by the stock market crash of 1929. As evidenced by the Ewell family in *To Kill a Mockingbird*, many Americans were living in squalor, without basic necessities like running water, sufficient food and medical care. Both in the city and in the country, Americans who had previously made up the thriving middle class plummeted below the poverty line.

**HERBERT HOOVER AND THE “RUGGED INDIVIDUAL”**

President Hoover took office in 1929, the year that the stock market crash sent America spiraling into The Great Depression. During the years immediately following the crash, Hoover refused to authorize broad sweeping social programs for the poor and unemployed, claiming that the “rugged individual” would pull himself through the crisis. Instead, Hoover created the Reconstruction Finance Corporation to help banks, railroads another major industries stay in business. The only problem? Very few Americans could afford to buy the goods these big businesses were producing or take the train for more than a few miles. With this decrease in sales came a natural decrease in production needs, which severely affected farmers across the country who counted on public demand for their crops.

**historical snapshot:**

**AMERICA IN 1935 AND THE GREAT DEPRESSION**

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**IN THE DIALOGUE...**

*Scout:* Why does Mr. Cunningham pay you with wood and turnip greens?

*Atticus:* That’s the only way he can.

*Scout:* Is he poor?

*Atticus:* Yes.

*Scout:* Are we poor?

*Atticus:* We are indeed.

*Scout:* Are we as poor as the Cunninghams?

*Atticus:* Not exactly. The Cunninghams are country folks, farmers, and the crash hit them the hardest.

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1955

Rosa Parks refuses to move to the back of a bus in Montgomery, Alabama. She is jailed and a bus boycott follows. Bus segregation is declared unconstitutional.

1960

*To Kill A Mockingbird* is published and becomes a huge success nationwide.

1961

The movie version of *To Kill A Mockingbird*, starring Gregory Peck, is released.

1963

President John F. Kennedy introduces The Civil Act to the public in a televised speech.

1964
• How do you think poverty plays into the Tom Robinson trial?
• Do you think economic devastation affects the Ewell family’s morality?
• Do you think there is a connection between economic class and racial intolerance today? Or have those two issues separated in the years since The Great Depression?
• What connections do you see between the Depression of the 1930s and the Recession of today? How is America’s struggle similar? How is it different?

FOR THE CLASSROOM

The price of cotton fell from eighteen to six cents a pound, forcing over 70 percent of sharecroppers to leave their fields.

During a four-month period in 1933, law enforcement expelled over 27,000 people from the L&N railroad, all of whom were riding the train indefinitely due to homelessness. Roughly 40 percent of riders were teenagers.

A DARK MOMENT IN HISTORY: ALABAMA IN NUMBERS

Though the entire country was suffering during The Great Depression, Alabama was one of the states hit the hardest by the economic downturn. With one of its major industries being cotton production, much of the state’s economic engine came grinding to a halt when Americans stopped purchasing clothing. Cotton prices fell precipitously and hundreds of thousands of sharecroppers left their land for the city, leaving behind abandoned fields and towns full of unemployed workers.

DEPRESSION ERA DESPERATION IGNITES MORE RACIAL TENSION

After the stock market crash, middle class whites were suddenly desperate for jobs typically held by black Americans. In the city, unemployed whites sought out jobs as busboys, elevator operators, garbage men, cooks and maids – but often found these jobs occupied by their black counterparts. In Atlanta, a Klan-like group called The Black Shirts paraded the city with signs that read “No jobs for niggers until everyone white man has a job.” In other cities, the mantra became: “Blacks back to the cotton fields. City jobs are for white men.” There were even a handful of instances during which desperate white men seeking train jobs ambushed and killed several black train operators. The Depression’s poverty brought out the worst in people, as economic woes mixed dangerously with racial tension.

UNDERSTANDING THE SOUTH: WHY IS RACISM SO STRONGLY LINKED TO THE SOUTHERN STATES?

Before the Civil War, one in four Southern families owned slaves and 95 percent of African Americans lived below the Mason Dixon line. By contrast, blacks made up only 1 percent of the Northern population and the North’s economy was essentially unaffected by the existence of slavery.

After the North won the Civil War Southern families had to comply with the newly minted Thirteenth Amendment and free their slaves. The question of how these plantation and farming families would support themselves without slave labor lingered throughout the Reconstruction period, and animosity in the South grew as the economic engine of the region screeched to a halt.

When we meet the characters in To Kill a Mockingbird, only 70 years (or one generation) has passed since the end of the Civil War and the South is still reeling from the economic repercussions of slavery’s end. While economic desperation cannot justify or explain away racism, it can put context around why Southern states typically bear the brunt of racism’s origins in the United States.
RACIAL INTOLERANCE AND INJUSTICE

In the years following the Civil War and stretching into the “separate but equal” and civil rights eras, the black community had plenty of enemies within the white majority. These enemies took the form of Ku Klux Klan members who terrorized black families, local government officials who pushed racist agendas and American citizens who simply looked the other way when Jim Crow laws were enacted in their towns. But the civil rights movement also had its allies and activists within the white majority; people who believed, along with their black neighbors, that “separate but equal” was not equal and each American citizen had a right to life, liberty and the pursuit of happiness as guaranteed by the United States constitution.

RACISM IN TO KILL A MOCKINGBIRD

In To Kill a Mockingbird, we see Maycomb residents who represent both ends of the spectrum. We have Atticus Finch who, while not an activist, clearly believes that every person regardless of their skin color has the right to a fair trial. We see Walter Cunningham, who seems like a perfectly nice person when he’s delivering turnip greens to Atticus, but later joins the mob to lynch Tom Robinson. And what of characters like the Judge and Mr. Gilmer? While the Judge does appoint Atticus to defend Tom and seems to rule fairly throughout the trial, he does nothing to stop the obviously racist jury from convicting an innocent man. And Mr. Gilmer, although not part of the lynch mob, clearly exploits the jury’s racism to win his case. And lastly we have the Ewells, who are the catalyst for Tom’s eventual demise but also seem to be wrestling with demons unrelated to race.

ARE WE OUR PARENTS?

In To Kill a Mockingbird, Scout and Jem observe the way their father treats Calpurnia, Reverend Sykes and Tom Robinson with respect. They learn a lot from Atticus as he navigates the trial and begin to internalize his morality and worldview throughout the course of the play. We also see Walter Cunningham Jr. ask Scout in the first scene of the play “why her daddy defends niggers,” and suggests that Atticus is a disgrace for taking on the case. Later in the play we observe his father Walter Cunningham join the mob to lynch Tom Robinson, and suddenly the connection between Walter Cunningham and his son becomes clear.

Do you think children usually adopt the morals of their parents? And when a child does reject their parents’ value system, where do you think that rebellion comes from? Do you think Scout and Jem are the people they are because of Atticus?
THE QUESTIONS OF ATTICUS FINCH: ACCOMMODATION OR REFORM?

Do you think Atticus does enough to save Tom Robinson? While he’s clearly fighting an uphill battle in Maycomb, some critics suggest that Atticus Finch is not deserving of the unchecked praise readers have showered on his character since the novel’s publication.

Author Malcolm Gladwell wrote about this question in a New Yorker article entitled The Courthouse Ring: Atticus Finch and the Limits of Southern Liberalism. In it he writes: “(Atticus Finch’s) hearts-and-minds approach is about accommodation, not reform…. Finch will stand up to racists. He’ll use his moral authority to shame them into silence. What he will not do is look at the problem of racism outside the immediate context of Mr. Cunningham, Bob Ewell and the island community of Maycomb, Alabama.”

Gladwell goes onto explain that Atticus isn’t attempting to affect change in the country’s racist legal system, but rather is simply doing his best for Tom Robinson under the given circumstances.

FOR THE CLASSROOM

- How much do you think where a person lives affects their character?
- Do you think you’re more influenced by the people at your school or your family? Has your family’s ethics ever come in conflict the majority opinion at your school?
- Do you think racism can actually be spoken about on a spectrum? Or do you think there is no such thing as being less or more racist?

NOTES

30

IN THE DIALOGUE...

“...take note of this time and place. It’s 1935 and it’s Maycomb, Alabama, and we’re making a step—it’s just a baby step, but it’s a step.” —Miss Maudie

Lastly, the same New Yorker article points out that Atticus refuses to criticize his racist neighbors, even when they threaten to lynch his client. Gladwell takes issue with the fact that Atticus refers to Walter Cunningham’s racism as a “blind spot”—given racism, particularly the type of vicious racism that motivates a lynch mob, is far more than a “blind spot.”

Do you think Atticus should have taken a firmer stance against racism in his town? Do you think he is letting people like Walter Cunningham off too easy?

Do you think Tom Robinson’s trial is actually a step forward for Maycomb? Do you think after Tom’s trial the town made progress, or do you think they’ve ended up right where they started?”
What does it mean to “come of age?” The phrase has become a cliché over time, and has been used to describe novels, plays and movies that have to do with adolescence and getting older. But what does the phrase actually tell us about a young character’s journey? What does it mean to say that a character has “come of age” and how can you tell when he or she has arrived at that pivotal moment?

**COMING OF AGE IN TO KILL A MOCKINGBIRD**

While it may be an impossible task to delineate exactly what “coming of age” means across various works and genres, it is possible to define what that journey means for Scout and Jem Finch. When we first meet Scout and Jem, they are at the beginning of what will turn out to be an extremely influential event in their lives: the trial of Tom Robinson. Right at the start they are on their father’s side, though they don’t quite understand why he’s doing what he’s doing.

The next page shows a snapshot of Scout at the beginning of the play, trying to understand her father’s choices:

**IN THE DIALOGUE...**

Scout: Atticus, do you defend niggers?
Atticus: Of course I do. Don’t say ‘nigger’ Scout. That’s common.
Scout: It’s what everybody at school says.
Atticus: From now on it’ll be everybody less one.
Scout: Do all lawyers defend... Negroes?
Atticus: They do.
Scout: Then why does everyone make it sound like you’re doing something awful?

At what point does Scout adopt these morals as her own? In the above scene it’s clear Scout is still trying to find her way through this difficult conversation, and she’s still not sure where her own beliefs lie. She is tugged in one direction by her classmates and the ubiquitous “everyone” who believe Atticus is a disgrace for taking on the case. And she is tugged in the other direction by her father, who insists that Tom Robinson deserves a fair trial.

**THE LOSS OF INNOCENCE**

After watching Tom Robinson’s trial, Jem and Scout are convinced the jury will find him innocent:

**IN THE DIALOGUE...**

Jem: Don’t fret Reverend, we’ve won it. Don’t see how any jury could convict on what we heard.
Reverend Sykes: Mister Jem I’ve never seen any jury decide in favor of a black man.

When the verdict is read the children are shocked, and their understanding of the world is forever altered.

**IN THE DIALOGUE...**

Jem: I always thought Maycomb folks were the best folks in the world.

Jem cannot reconcile his understanding of right and wrong with what has just occurred in the courtroom. This moment, when a young person realizes that people are flawed and the world can be a cruel and unfair place, is often referred to as a “loss of innocence.” Loss of innocence is an unfortunate reality of growing older or “coming of age” and we can see how hard this journey is for Scout and Jem Finch in *To Kill a Mockingbird*.

**questions FOR THE CLASSROOM**

- Can you pinpoint a “coming of age” moment in your childhood? How did you adjust your understanding of the world and move forward?
- Do you think Scout’s “coming of age” moment happens during the play? Or does it happen sometime after, as the Jean Louise character grows older?
- How is the final scene of the play (with Boo Radley) indicative of Scout’s growth?
ALIGNING ACTIONS WITH MORALS: JEM AND MRS. DUBOSE

Part of growing up is learning how to express your beliefs in a mature and intelligent way. Often times young people have strong core beliefs and a defined valued system, but until they find the right words and actions through which to express them, these beliefs fall on deaf ears.

Take Jem and Mrs. Dubose as an example. While his father prepares for Tom Robinson’s trial, Jem Finch endures a great deal of criticism from his classmates and neighbors. So when Mrs. Dubose accuses his father of “lawing for niggers,” he reacts by stomping on her garden. While his feelings are absolutely justified given Mrs. Dubose’s inflammatory comment, his actions fail to effectively communicate his own beliefs. If anything, stomping on Mrs. Dubose’ garden undermines Jem’s point, a lesson that Atticus tries to teach his son in the following scene:

IN THE DIALOGUE...

**Atticus:** Jem—I received a phone call at my office. Are you responsible for the damage to those flowers?

**Jem:** Yes, sir.

**Atticus:** Why did you do it?

**Jem:** Mrs. Dubose said you lawed for niggers.

**Atticus:** And that’s why you destroyed her garden?

**Jem:** Yes, sir.

**Atticus:** Son, I have no doubt that you’ve been annoyed by your friends about me lawing.... For Negroes. But to do something like this to a sick old lady is inexcusable. I strongly advise you to go over and have a talk with Mrs. Dubose.

questions FOR THE CLASSROOM

- Have you ever taken an action that unintentionally undermined your beliefs? If so, how did you remedy that situation?
- Was there ever a time in your life when you agreed with a family member’s decisions, without fully understanding the reasoning behind them? When did you grow to understand (or reject) the reasoning?
- Do you think having Jem read to Mrs. Dubose is an effective way to teach Jem a lesson? Why or why not?
Set on modern-day suburban Chicago, Samuel J. and K. follows two adoptive brothers—one African-American, the other white. In honor of Samuel K.’s college graduation, Samuel J. surprises his brother with two roundtrip tickets to his birthplace in Africa to explore his roots. As the brothers set out on a life changing journey from the basketball courts of Naperville to a small village in Cameroon, they control long-buried issues of identity, race and family secrets. In this exciting Midwest premiere by Chicago native Mat Smart, the possibilities and boundaries of brotherhood are explored through an entirely new lens.

This is Steppenwolf for Young Adults’ very first production of a new work that is not based on a classic novel. We encourage you to join us on this journey, as we bring an entirely new piece of theatre to young audiences across Chicago.

To book tickets for your school group, contact Education Associate Lindsey Barlag at lbarlag@steppenwolf.org or 312-654-5639.
The Steppenwolf Teen Series
See. Think. Speak.

The Steppenwolf teen series is a special opportunity for high school students to score affordable tickets to Steppenwolf productions, meet Chicago’s most celebrated artists and connect with other teens who are passionate about theatre. Steppenwolf hosts both matinee and evening teen events, and the post-activities range from discussions with the actors to experiencing the world of the play through dance and music.

Each teen ticket is $15 and includes dinner after the show. To purchase tickets call Audience Services at 312-335-1650 and mention the appropriate source code. Or, you can arrive at the theatre 1/2 hour before the show begins and purchase your ticket at the door. All performances are at 1650 North Halsted.

STEPPENWOLF IS RENAMING THE TEEN SERIES

The winner will receive FREE Steppenwolf tickets for a year!*

Steppenwolf’s teen series—currently known as the MaTEENee Series—needs a new name. Daytime MaTEENee events feature lunch and discussion with the actors, and our new evening event series includes music, food, dance and other artistic elements inspired by the play. All events are hosted by the Steppenwolf Young Adult Council.

So now for the big question: What should Steppenwolf call this series, so it is inclusive of both the daytime and evening events?

How to Enter:
Submit your name, grade, school and suggested teen series name to contests@steppenwolf.org by the end of September.

Questions about the series or renaming contest? Contact Program Coordinator Whitney Dibo at wdibo@steppenwolf.org.

* Tickets can only be used during the teen event series.

Upcoming Teen Events:
To Kill a Mockingbird
Saturday, November 6th at 7:30pm
Source code: 7247

Who’s Afraid of Virginia Woolf?
Saturday, January 29th at 3pm
Source code: 7248

Samuel J. and K.
Saturday, February 26th at 11am
Source code: 7249

Sex with Strangers
Saturday, March 26th at 3pm
Source code: 7250

The Hot L Baltimore
Saturday, April 30th at 7:30pm
Source Code: 7251

Tell Your Students How to Get Involved with Steppenwolf for Young Adults!

The Young Adult Council

The Young Adult Council is a unique after-school program for passionate and motivated high school students who want to learn the inner-workings of professional theatre from the most celebrated artists in the city. In additional to invaluable face-time with these leading professionals, Council members attend the best plays in Chicago, learn how to speak and analyze these plays, and organize events for their peers around Steppenwolf productions in hopes of inspiring a new generation of theatre enthusiasts and practitioners.

Council members receive a travel stipend for their commitment to rigorous and exciting work.

For more information about the Young Adult Council, visit steppenwolf.org/youngadultcouncil or contact Steppenwolf for Young Adults Program Coordinator Whitney Dibo at wdibo@steppenwolf.org.
SOURCES


http://kclibrary.lonestar.edu/decade30.html
http://xroads.virginia.edu/~1930s/Time/timefr.html
http://www.eyeWitnessHistory.com/eye/1930s.html
http://www.cnx.org/2006/EDUCATION/01/31/extra.civil.rights.timeline/index.html
http://www.nytimes.com/2006/01/30/books/30lee.html
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http://www.pbs.org/wnet/jimcrow/stories_events.html
http://www.nytimes.com/2006/06/11/books/review/11keillor.html
http://www.loc.gov/rr/print/list/085_disc.html

SUGGESTED READING

About the 1930s

Websites:
• http://kclibrary.lonestar.edu/decade30.html
• http://xroads.virginia.edu/~1930s/PRINT/printfr.html

Books:
The 1930s by William H. Young with Nancy K. Young
The Great Depression (Eyewitness History Series) by David F. Burg

About Jim Crow Laws

Websites:
• http://www.pbs.org/wnet/jimcrow/index.html
• http://academic.uydaipton.edu/race/02rights/jcrow02.htm

Books:
Jim Crow Guide: The Way It Was by Stetson Kennedy

About Harper Lee

http://www.nytimes.com
• Mockingbird: A Portrait of Harper Lee by Charles J. Shields
• I am Scout: the Biography of Harper Lee by Charles Shields

We gratefully acknowledge the contributions of those who provide significant support for Steppenwolf for Young Adults in the 2010/2011 season:

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“You never really understand a person until you consider things from his point of view...until you climb into his skin and walk around in it.”

–Atticus Finch, To Kill A Mockingbird