

THE UMBRELLA  
ARTS CENTER

# EDUCATIONAL RESOURCES



**TO KILL A MOCKINGBIRD**  
FEB 27 - MAR 22, 2026

PREPARED BY MEMBERS OF THE UMBRELLA ARTS CENTER STAFF

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# TO KILL A MOCKINGBIRD

## EDUCATIONAL RESOURCES

### A TRIP TO THE THEATER

If you don't often attend live theater, you're not alone! Movies, television, and books are far more accessible, transportable art forms that allow you to pause, resume, watch alone, or watch with friends. Theater happens only when a group of people gather to perform a story for an audience in a specific place at an agreed upon time. **Theater happens LIVE**, and the performers can see, hear, and feel the presence of the audience just as the audience is aware of the performers. **Theater is social, and it's special.**

To make sure the cast and crew can do their jobs, and so that everyone in the audience can experience the story, theater has an **etiquette** – rules and agreements like:

- When the lights dim, it's time to take your seat. Conclude your conversations, turn off your phone, and put away your things. Turn your attention to the stage, and **wait quietly for the story to begin.**
- While audiences should **react authentically** to the story and characters (chuckling at a joke, gasping in shock, exhaling when a moment of suspense ends), it's important not to speak to\* or over the performers.
- Sometimes during the show, audience members or even performers will move through the spaces between rows of seats, so it's important to **keep the aisles clear** for everyone's safety.
- Theater often has an **intermission** – one pause in the story between two acts – to allow for bathroom breaks. If you can wait until this break, do, but if your need is great, move quickly, quietly, and safely for the restrooms. When you re-enter the theater, also be quiet and perhaps enter during a moment of applause or a transition in the story.
- **Applause**, whether from your seat or standing in front of it (a "standing ovation" that shows extreme appreciation for the cast and crew), is generally expected at the end of each act. In a musical, sometimes the audience will also applaud songs.

*\*Sometimes an actor will directly address the audience, which is called "breaking the fourth wall" – as if there's an invisible wall at the front of the stage that actors typically keep their awareness inside of. In this production, some fourth wall breaking happens with the narrator, Jean Louise, and the lawyer Atticus Finch in the courtroom. All their questions are rhetorical – in other words, the audience is not expected to answer, but rather just to listen.*



Art & Soul Consulting creates and facilitates brave spaces for people to collaborate on and engage with art. Under this banner, Kira Troilo and Ari Welch help The Umbrella Arts Center and many other Greater Boston organizations to build an organizational ethos of equity and inclusion, as well as to navigate a range of topics and choices in a way that upholds that ethos.

In this essay, Kira reflects on *To Kill a Mockingbird's* history as a popular but frequently challenged or banned book, as well as the challenges of producing the work both generally live on stage and as a living text for this moment. We hope these considerations help you frame the experience of this story on a stage, in a room with other audience members, and to prepare for how the story can linger with us and speak to our own times.

## “THE STAGE DIRECTION OF SILENCE”

### A NOTE FOR EDUCATORS AND PARENTS

A small town. A courtroom. A story remembered in the warm light of childhood, until the light goes out.

And in 2026, something else is true: *To Kill a Mockingbird* doesn't just live on shelves. It lives in the crosshairs.

The book is challenged, restricted, and removed from some spaces from multiple directions – sometimes by people who rarely agree on anything. The push can sound like: *This is divisive. This is inappropriate. This is “politics” in the classroom.* Or, it can sound like: *This causes harm. The language wounds. The frame is outdated or insufficient for what we need now.*

Different arguments. Often very real fear underneath them. And frequently the same outcome: a stage direction of silence. Don't look there. Don't say that. Don't open the door. But we're here for something harder, and more useful: to practice staying in the room when a story is uncomfortable, complicated, and emotionally charged.

## FROM ART & SOUL CONSULTING



Kira Troilo



Ari Welch

Christopher Sergel, the playwright of this production, has said that its publisher gets many requests to remove harsh language and racial slurs from this adaptation, and the publisher always refuses.

### CHALLENGES

*Mockingbird* is the 7<sup>th</sup> most challenged book in America according to the American Library Association (2017). Most commonly, its use of racial slurs and sexual content are cited as reasons.

# TO KILL A MOCKINGBIRD

## EDUCATIONAL RESOURCES

That's the spirit of Art & Soul's work in partnership with The Umbrella: building brave spaces where we don't sacrifice well-being for our art. In rehearsal, we've leaned on the "3 C's" that help real humans cross real divides steady enough to tell the truth without turning each other into villains.

And in Concord, a place shaped by public argument and civic conscience, it feels especially fitting to gather in one room and practice what democracy actually requires: listening, discernment, and the courage to look.

### A STORY THAT KEEPS GETTING RETOLD – ON PURPOSE

*Mockingbird* has had many lives beyond the novel and the film; across decades and across stages: school productions, community theaters, professional reimaginations, touring productions, and long-running traditions that treat the story almost like civic ritual.

Every generation inherits the same question and asks it in its own accent: What does justice look like when a community has already decided who is worthy of protection?

That's one reason this story keeps being told. Not because it's easy. Because it's a pressure test.

Each time artists stage it, we get another chance to notice how quickly a town can turn fear into certainty. How quickly unquestioned bias becomes a verdict.

### WHY THEATER, AND WHY NOW

The novel asks you to imagine. The film shows you everything. Theater bridges those experiences: you see a person, not a paragraph; you hear language land in a room; you feel how an audience responds; silence, breath, tension, release.

Because it's live, theater can do something quietly radical: it can make us notice the moment a community chooses the safety of silence over courage.

### The Three C's

1. Calm
2. Compassion
3. Curiosity

How do these qualities change a conversation? What do they allow for? What are their opposites?

### **Did you know? Stories can synchronize us, even if we have differing opinions about the show.**

In 2022, a University College London study of theater-going audiences found that the heart rates and brain activity of a group of theatre-goers synchronized during a performance. Dr. Devlin, who led the study, said, live theater can "overcome group differences and produce a common physiological experience in the audience members."



And because it's live, it also asks something of us: to hold the weight together, without turning suffering into spectacle, and without turning disagreement into dehumanization.

### THE INVITATION: EMPATHY AS A HUMAN PRACTICE

Our team (artists, staff, and director) kept coming back to one guiding value: empathy. Not the sentimental kind. The practiced kind.

Empathy is the discipline of seeing a person fully; even when you don't like what they're doing, even when you disagree, even when the stakes are high. It doesn't erase accountability. It doesn't make injustice acceptable. It simply refuses the most dangerous shortcut: deciding someone is not human, and therefore not worth understanding.

That's what Maycomb struggles to do. That's what this story asks us to notice. And that's what we're trying to make possible in this room.

So when you see this production, our invitation is simple: Bring your full heart. Stay curious. Let empathy be active.

**"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**

In this room, we invite you to move beyond observation and into the radical, shared labor of truly seeing one another; turning empathy from a sentiment into a practice that can transform both the witness and the world.

### ESSENTIAL RESOURCES

When engaging with theater that is relevant, challenging, and personal, it's important to practice self care. Here are some recommended resources that can be helpful for both audience members and actors.

[5-4-3-2-1 Grounding Meditation for Anxiety](#)

[InnoPsych with Dr. Charmain Jackman](#): Her work focuses on BIPOC mental health and racial stress.

[African American Wellness Project](#): Mental Health Resources for the Black Community



# TO KILL A MOCKINGBIRD

## EDUCATIONAL RESOURCES

### ESSENTIAL THEMES AND QUESTIONS

- When did you first identify injustice in the world?
- Why should we keep fighting for social justice when it seems unattainable?
- What responsibility do people with privilege have to those who are denied it?
- What does “empathy” mean to you? What is the relationship between art or storytelling and empathy?
- If you’ve read the novel *To Kill a Mockingbird*, do you prefer reading it to experiencing it on stage? What are the major differences, not only in choices the author and playwright made, but in how YOU experience the story?



## SPOILER ALERT

From here onward in the Education Guide, the content may quote the characters, reveal plot points, and more. If you like spoilers, carry on, but if you want to be surprised by the show, save the rest for after you’ve experienced TO KILL A MOCKINGBIRD live onstage.

# ABOUT THE NOVEL & ITS HISTORY



## “OUR NATIONAL NOVEL”

Harper Lee’s novel *To Kill a Mockingbird* was first published in 1960. Since then...

**40 MILLION**

copies sold  
worldwide

**1 MILLION**

copies sold  
annually

**40**

language  
translations

**50**

English  
editions

- *To Kill a Mockingbird* sells hundreds of thousands more copies a year than *The Catcher in the Rye*, *The Great Gatsby* or *Of Mice and Men*, other American classics often taught in high school classrooms.<sup>1</sup>
- *To Kill a Mockingbird* is the 7<sup>th</sup> most challenged book in America, faced intermittent, localized bans and challenges in the U.S. since its 1960 publication, rather than a single nationwide ban (American Library Association, 2017).

“No other twentieth-century American novel is more widely read.” –Mary McDonagh Murphy

## SUGGESTED READING

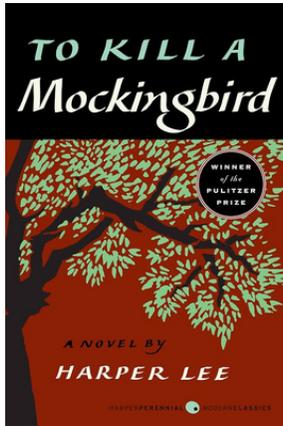
- “Scout, Atticus & Boo: A Celebration of Fifty Years of *To Kill a Mockingbird*,” Mary McDonagh Murphy, 2010, Harper
- Rereading: *To Kill a Mockingbird* by Harper Lee, Chimamanda Ngozi Adichie, 2010, The Guardian
- Reevaluating ‘*To Kill a Mockingbird*’ 60 years later, PBS News Hour, 2020



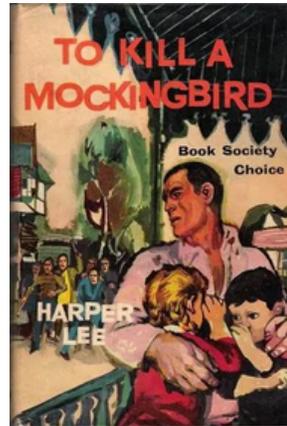
# TO KILL A MOCKINGBIRD

## ABOUT THE NOVEL & ITS HISTORY

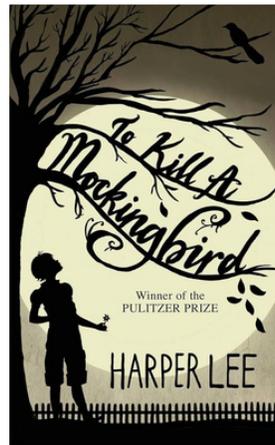
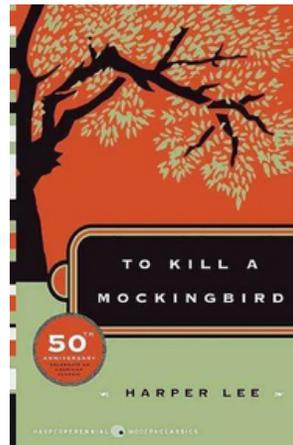
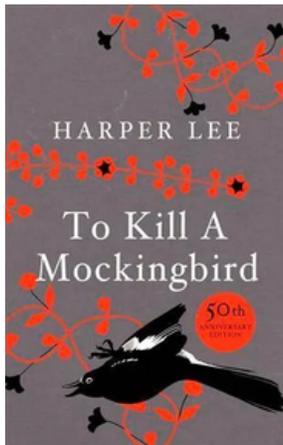
### “OUR NATIONAL NOVEL”



First US Edition (~5,000 copies), published in 1960 by J.B. Lippincott Company. The back of the dust jacket has a photo of Harper Lee by Truman Capote.



First British Edition, published in 1960 by Heinemann.



50th anniversary editions, published in 2010 by William Heinemann, Harper Perennial, and Grand Central Publishing (Hachette Book Group)

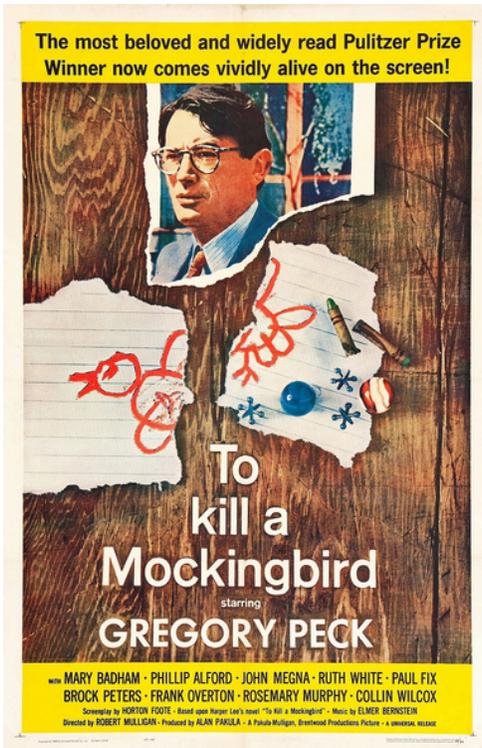


A selection of international editions, including Hungarian (1969), Persian/Farsi (1991), and Italian (1962)





# PAGE TO SCREEN TO STAGE



## 1962 FILM, DIRECTED BY ROBERT MULLIGAN

- Considered a commercial success, making \$20 million from a \$2 million budget
- Nominated for eight Academy Awards, winning three for Best Actor (Gregory Peck), Best Art Direction, and Best Writing
- Lee on the film: "In that film, the man and the part met ... I've had many, many offers to turn it into musicals, into TV or stage plays, but I've always refused. That film was a work of art."



Gregory Peck as Atticus Finch and Brock Peters as Tom Robinson

## 1990 PLAY, WRITTEN BY CHRISTOPHER SERGEL



Photo courtesy of CBC

- Since 1991, The Mockingbird Players, an amateur theater group based in Harper Lee's birthplace (Monroeville, AL) has been known for their annual stage production of *Mockingbird*. The play is staged on the grounds and inside the Monroe County Courthouse. During intermission, members of the audience are chosen to play the jury.

## 2018 PLAY, WRITTEN BY AARON SORKIN

- This Broadway production was nominated for nine Tony Awards, winning one.

## 2018 GRAPHIC NOVEL, ADAPTED BY FRED FORDHAM



# TO KILL A MOCKINGBIRD

## ABOUT THE NOVEL & ITS HISTORY

### HARPER LEE

"Probably enough years have gone by - enough so I can look back - perhaps even enough so now I can do the one thing my father asked." - Jean Louise Finch



Harper Lee was born on April 28th, 1926 in Monroeville, Alabama. Her father, Amasa Lee, who is widely thought to be the inspiration for Atticus, was a state legislator in Alabama. She was 6 years old during the widely publicized Scottsboro trials, which influenced her storyline for the trial of Tom Robinson.

In 1949, she moved to New York and worked as a reservations clerk for Eastern Air Lines while writing short stories. Her agent later encouraged her to develop one short story into a novel, leading to the publishing of *To Kill a Mockingbird* in 1960. The book became an instant success and was awarded the Pulitzer Prize in 1961. Following the success of her debut novel, Lee largely withdrew from public life. She was awarded the Presidential Medal of Freedom in 2007. In 2015, her publisher released *Go Set a Watchman*, an earlier draft of *Mockingbird* set at a later time in the character's lives.

Lee passed away on February 19, 2016 in her hometown of Monroeville, Alabama at the age of 89.

Watch a [video biography](#) by Concord's [Barrow Books](#)



### FURTHER RESOURCES

- [Harper Lee Biography](#), Chicago Public Library
- [Big Picture, Small Picture: Context for Harper Lee's To Kill a Mockingbird](#), Doug Cornett, Emerson College, 2016





## DEATH OF INNOCENCE

“How could they find him guilty? If the evidence don’t matter, I don’t see there’s anything - [we can do].” - Jem

The loss of innocence is most identifiable in the characters of Scout and Jem Finch. The children initially have an innocent view of the world, believing in fairness and equality, but they mature throughout the story and realize that all people are not treated the same.

The trial of Tom Robinson directly influences the siblings, causing them to realize the inequality the people of color in their community face. By witnessing the outcome of this trial, the children recognize that the world is not as fair as they once believed.

The actions of Bob Ewell at the end play of the further cement this death of innocence in Scout and Jem. Through this attack, Jem’s arm is broken and Scout is almost killed, prompting the siblings to realize how evil the world can be, even to the most innocent and undeserving of people, transitioning the children out of a childlike state of mind and into maturity.

“We look at the world once in childhood. The rest is memory.” -  
Louise Glück

### Suggested Reading

- [In Harper Lee’s Novels, a Loss of Innocence as Children and Again as Adults](#) by Michiko Kakutani



# TO KILL A MOCKINGBIRD

## THEMES

### EMPATHY

"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

Throughout the story, we see Atticus serve as the voice of empathy and understanding for his children, guiding them to recognize the complex points of view within their community. He shows the importance of treating everyone around him with dignity despite their circumstances.

Through his defense of Tom Robinson, his treatment Mr. Cunningham, and his attempt to understand Bob Ewell, he sets the example for his children to do the same.

Scout is shown to follow Atticus' lead in the way she learns to empathize with Boo Radley, imagining what his life must be like and learning to view him as a human being rather than a monster.

"Empathy is seeing with eyes of another, listening with the ears of another, and feeling with the heart of another." - Alfred Adler

#### Suggested Reading

- [In our times of division, 'To Kill a Mockingbird' offers lessons in empathy.](#) by Michael Gerson





## SOCIAL JUSTICE

"I'm saying there's Black man dead for no reason, and the white man responsible for it is dead. So let the dead bury the dead, this time, Mr. Finch." - Heck Tate

Harper Lee's story points out the hypocrisy and racial injustice that runs deep within a small Southern town. Within the story we see two separate views on how social justice can be achieved:

1. When Atticus defends Tom Robinson, we see a commitment to attaining social justice through the court system. Even though Tom Robinson is found guilty by the all-white jury, the length of time it took the jury to deliberate is considered progress by some characters.
2. When Heck Tate shields Boo Radley from accusations after Bob Ewell's death, we see an opposite kind of justice take place. Heck decides himself to let Mr. Ewell's death be payment for his past actions against both Tom Robinson and the Finch children, bringing the town social justice outside any official declaration or decision by the law.

"It is not possible to be in favor of justice for some people and not be in favor of justice for all people." - Martin Luther King, Jr.

"I am no longer accepting the things I cannot change. I am changing the things I cannot accept." - Angela Davis

### Suggested Reading

- [Lee's to Kill a Mockingbird Calls for Social Justice](#) by Reisman, Rosemary M. Canfield



# TO KILL A MOCKINGBIRD

## THEMES

### RACIAL INEQUALITY

"I've never seen any jury decide in favor of a Black man over a white man." - Rev. Sykes

A major theme throughout the story of *To Kill a Mockingbird* is racial inequality. The children are shown by the trial of Tom Robinson and the segregation of people of color within their community that not everyone is treated equally under the law.

Harper Lee's writing is thought to have been influenced by the case of the Scottsboro boys. This case, which was widely publicized in Alabama newspapers when Lee was growing up, involved nine young Black men who were falsely accused of sexually assaulting two white women aboard a freight train. This accusation came after an altercation the nine men had with two white men, which led to the white men's forced removal from the train. In order to avoid charges themselves, the two white men accused the so-called "Scottsboro boys" of sexual assault. In the end, eight of the nine men were found guilty of this false crime and sentenced to death. However, after this verdict, protests led to the Supreme Court demanding a retrial which overturned the initial verdict. The trial of these nine young men created national conversations about the unfair and unequal court proceedings for people of color.

"The very serious function of racism is distraction. It keeps you from doing your work. It keeps you explaining, over and over again, your reason for being." – Toni Morrison

#### Suggested Reading

- [The Scottsboro Boys](#) from The National Museum of African American History & Culture
- [Another Lesson from the Mockingbird: Institutional Racism in Harper Lee's To Kill A Mockingbird](#) by Darryl Potyk and Cicely W. White





## MEMORY PLAY

"It was Maycomb, Alabama and it was back in 1935 when I was that girl - back when ugly words were first shouted at us - back at the beginning of an experience that brought a man to his death." - Jean Louise Finch

The stage production of *To Kill a Mockingbird* is narrated from the perspective of an older version of Scout Finch. It is as if the audience is seeing the memory of the events in the story as opposed to them happening in real time. The term "memory play" was coined by Tennessee Williams to describe his play *The Glass Menagerie*. Memory plays focus on how the past is remembered rather than how it might have actually occurred. As audience members, we can identify three main characteristics that make up a memory play:

- **Narrator-Driven:** A central character often narrates the events, acting as both a commentator and a participant. In Christopher Sergel's adaptation and this production, an older Jean Louise Finch narrates the events of her childhood.
- **Blurring Memory and Reality:** Through set design, lighting design, music, and costumes, the scenes represent how memory distorts reality, using these aspects to create a nostalgic and surreal atmosphere.
- **Non-Linear Storytelling:** Memory is rarely chronological, and memory plays highlight this, often jumping between different points in time.

"Memory takes a lot of poetic license. It omits some details; others are exaggerated, according to the emotional value of the articles it touches, for memory is seated predominantly in the heart." - Tennessee Williams

### Suggested Reading

- [Stepping Through Time: Exploring the World of Memory Plays](#) by Alley Theatre



# TO KILL A MOCKINGBIRD

## PRODUCTION INSIGHTS

### SET DESIGN

Scenic Designer: Janie E. Howland+  
Lighting Designer: SeifAllah Salotto-Cristobal+  
Props/Set Dressing Designer: Jason Ries

+indicates a member of  
International Alliance of  
Theatrical Stage Employees



INSPIRATION IMAGES



INITIAL SKETCH



EARLY RENDERING



MID-BUILD



FINAL SET!





# TAKE FIVE WITH SCOTT EDMISTON

## DIRECTOR OF TO KILL A MOCKINGBIRD



Elliot Norton Award-winning director Scott Edmiston last helmed a production at The Umbrella during the 2023/24 season with the critically acclaimed *The Minutes*. Now he's back, bringing a fresh vision to one of American literature's most beloved and enduring stories. As Scott returns to direct *To Kill a Mockingbird*, we sat down with him to "take five" about his creative process, personal connection to the material, and what audiences can expect from this all-new production.

**What was your first experience with/of *To Kill a Mockingbird*?** I've loved the film version for as long as I can remember, but I had never actually read the book until a few years ago in a family book club. It was fascinating to discuss the story with people ranging in ages from 12 to 75. We had different generational perspectives, but everyone had something in the story that deeply resonated with them.

**How does your role as an educator / dramaturg inform your directing process?** I love analyzing a text. I guess I'm odd that way. To me it's like taking apart an intricate watch to understand its delicate inner working. I've gained a greater appreciation for *To Kill a Mockingbird* as dramatic literature. For example, the way that Lee draws on bird imagery – finches, robins – as well as the concept of mocking. Atticus is mocked for defending Tom Robinson, whose trial is itself a mockery of justice.

**What has surprised you during rehearsals for this play? Any new discoveries about this story, theater, and/or this moment?** Being inside the play for a month has invited me to reflect on my own childhood and how and when I learned about racism. At its core, this is the story of three children who learn that the world can be unjust, unfair, and cruel. *To Kill a Mockingbird* literally means the death of innocence. But they also learn about empathy and the importance of a moral conscious. And that we have a responsibility to stand up for what we believe.



# TO KILL A MOCKINGBIRD

## PRODUCTION INSIGHTS

### TAKE FIVE WITH SCOTT EDMISTON

#### DIRECTOR OF TO KILL A MOCKINGBIRD

Tell us a bit more about this dramatization of *To Kill a Mockingbird* and how it's uniquely manifesting in this production as "a memory play". The novel is told in first person by Scout, but this stage adaptation is narrated by Scout as an adult. She is now her father's age and looks back on the life lessons he gave her. Memory is elusive and fragmented and colored by emotions and mystery. Treating it as a memory play allowed us to free up the visual design, the use of music, and the staging.

What do you see as the value or joy of dramatizing literature? How is gathering for this story in a theater different from reading the novel independently? One of the pleasures of reading a novel is imagining the characters and events in a way that is personal to the reader. A film can reproduce reality. But in the theatre, the characters are alive, talking directly to you, and the settings are not realistic. You can experience each moment in time as the characters do. And experience it together with others in your community. I hope those who love *To Kill a Mockingbird* will feel that we have honored the book while also giving it an original, theatrical form that helped them to see and feel its sorrow and beauty in new ways.

### SCOTT'S RECOMMENDED READING

- [Symbolism in 'To Kill a Mockingbird'](#), Grant Hudson, Clarendon House Publications, 2018

### LISTEN TO SCOTT'S PLAYLIST

- [open.spotify.com/playlist/5pKditUH03HM4l1Oj7tovS?si=CC95lh3JSQaCeaiPwFXBeQ](https://open.spotify.com/playlist/5pKditUH03HM4l1Oj7tovS?si=CC95lh3JSQaCeaiPwFXBeQ)





## KIDCARE ACTIVITY

### CREATE YOUR OWN MOCKINGBIRD KEYCHAIN

**Symbol:** An image or thing that stands for something else.

The Mockingbird is a strong symbol in this play. It stands for the innocence of characters like Scout, Jem, and Tom Robinson. Even though we know Tom is innocent, he is still found guilty. His innocence is represented in the mockingbird.



#### Activity Steps:

- Trace the pattern for your bird on a sheet of paper.
- Cut out your pattern and place it on your fabric and then trace the design. Trace 2 birds and 2 wings.
- Cut out all your fabric pieces.
- Sew a wing onto each bird piece.
- Sew your two bird pieces together. Remember to stuff the bird before you fully sew the two pieces together.
- Add your keychain string.



# TO KILL A MOCKINGBIRD

KIDCARE

## KIDCARE ACTIVITY

### CREATE YOUR OWN MOCKINGBIRD KEYCHAIN

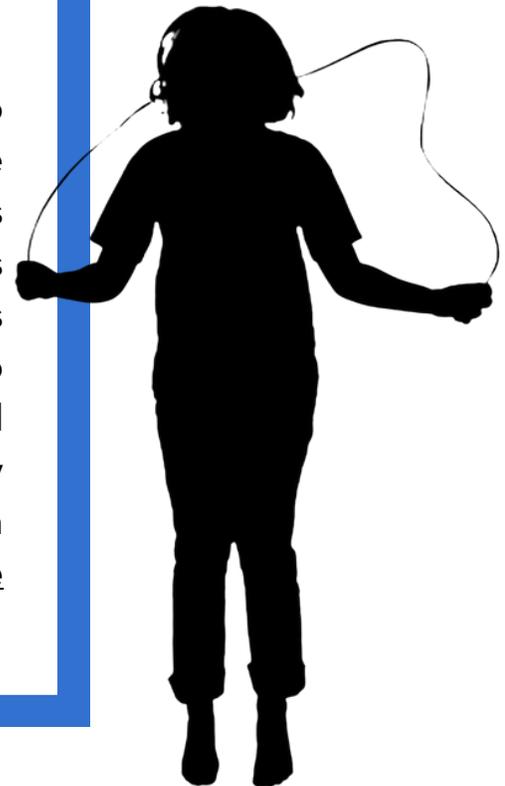
Next steps:

- Think about something that you love. What symbol could you use to represent it?
- Draw your own pattern and make a new keychain for this symbol using the same steps as before.



## WHAT'S KIDCARE?

This program gives parents an opportunity to attend select Stage Company performances while their child(ren) **ages 5-12** engage in art activities inspired by show in one of The Umbrella's classrooms with an experienced teacher. This program is aimed at providing better access to arts and culture events and creating a shared experience opportunity for families. We're happy to share our Mockingbird KidCare activity with you here. **Complete it at home, or join us at the March 15 KidCare performance!**



THE UMBRELLA ARTS CENTER



# TO KILL A MOCKINGBIRD

## LESSON PLANS



## STANDARDS

Grade 6: RL.7, SL.1, SL.2 | Grade 7: RL.3, RL.7, RI.3, SL.1 | Grade 8: RL.3, RL.7, RI.2, RI.4, SL.1  
Grades 9-10: RL.3, RL.4, RI.4, SL.1

## PRE SHOW

### Understanding the Time Period

*To Kill a Mockingbird* takes place in Maycomb, Alabama from 1932-1935, during the Great Depression when people of all races, though unequal in civil rights, shared a common poverty. The story follows Scout and Jem Finch as they try to uncover the mystery of their neighbor Boo Radley while also becoming entwined with the trial of Tom Robinson, a Black man in their town accused of a violent crime.\*

Research the below laws and events. How do you think these would affect a young person growing up during Scout and Jem's time? Consider the children's ideas about fairness, equality, and justice.



- Jim Crow Laws: discriminatory laws based on race
  - <https://socialwelfare.library.vcu.edu/eras/civil-war-reconstruction/jim-crow-laws-and-racial-segregation/>
  - VIDEO (at right): <https://www.youtube.com/watch?v=41sF9ZTRTD4>



- Scottsboro Trials: false accusations of sexual violence\*
  - <https://encyclopediaofalabama.org/article/scottsboro-trials/>
  - VIDEO (at right): [https://www.youtube.com/watch?v=k\\_q4GG3iHGY](https://www.youtube.com/watch?v=k_q4GG3iHGY)



- The Great Depression: national economic downturn
  - <https://www.federalreservehistory.org/essays/great-depression>
  - VIDEO (at right): <https://www.youtube.com/watch?v=f8k0jJdqKP0>



\***Vocabulary:** Both the real-life Scottsboro Boys and the fictional Tom Robinson were Black men accused of engaging sexually with a white woman without her consent. (In both these cases, the men were innocent of the crime.) Consent is permission or agreement; to give consent, someone needs to be intellectually sound and not feeling pressure under duress (i.e., pressure, threat, restraint, rape, or violence).



# TO KILL A MOCKINGBIRD

## LESSON PLANS

### PRE SHOW

#### Anticipatory Guide

In groups, discuss the statements below and come to a group decision on whether you agree or disagree with the statement.

STATEMENT	AGREE	DISAGREE	EXPLAIN
People are innocent until proven guilty.			
Jurors are chosen because they are fair.			
People who are different from me are dangerous.			
Justice always prevails.			
The majority is always right.			
Kids who are in the habit of making trouble are always guilty.			
Nice people don't make bad decisions.			





# POST SHOW



## Analyzing the Symbol of a Mockingbird

“‘Remember it’s a sin to kill a mockingbird.’ That was the only time I ever heard Atticus say it was a sin to do something, and I asked Miss Maudie about it. ‘Your father’s right,’ she said. ‘Mockingbirds don’t do one thing but make music for us to enjoy ... but sing their hearts out for us. That’s why it’s a sin to kill a mockingbird.’” (90)

- In this story of innocence being destroyed by evil, the mockingbird comes to represent the idea of innocence, so “to kill a mockingbird” is to destroy innocence. Throughout the book, a number of characters can be identified as mockingbirds (Tom Robinson, Boo Radley, Dill, Jem) who have been injured through contact with evil.
- This connection can be identified after Tom Robinson is shot. Mr. Underwood compares his death to “the senseless slaughter of songbirds”.
- Towards the end Scout makes a realization that hurting Boo Radley would be like “shooting a mockingbird”.

### Creating your Own Symbol

On the lines below, write down something in your world that bothers you, particularly something you find unjust.

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What is an object you could use to symbolize this injustice? In the space below, provide an illustration of your symbol.

Lee, Harper. *To Kill a Mockingbird*. New York: Harper Perennial Modern Classics, 2006



# TO KILL A MOCKINGBIRD

## LESSON PLANS



## POST SHOW

### Empathy and Understanding for Others

“There is something I’d like to ask. If you do it, you’ll get along a lot better with all kinds. You see, 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.” (16)

Name a time when a character was made to “climb into another’s skin and walk around in it,” and how did that affect their situation?

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Have you ever imagined what it’s like to be another person? Reflect on it here.

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Sergel, Christopher. *To Kill a Mockingbird*. Adapted from the novel by Harper Lee, Dramatic Publishing, 1970.



# SUMMER CAMP AT THE UMBRELLA

lots of spots!

HALF DAY

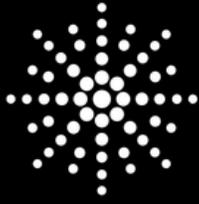
FULL DAY

GRADES K - 1	GRADES K - 1
GRADE 2	GRADE 2
GRADE 3	GRADE 3
GRADES 4-6	GRADES 4-6
	TEEN

limited spots



\*availability as of fri, feb 13



THE UMBRELLA<sup>SM</sup>  
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