The 2010 - 2011 Season

The Caucasian Chalk Circle
by Bertolt Brecht
October 15, 2010 - October 24, 2010

To Kill a Mockingbird
Dramatized by Christopher Sergel
December 3, 2010 - December 12, 2010

FLOW
by Will Power
February 18, 2011 - February 27, 2011

The Full Monty
By Terrence McNally and David Yazbek
April 15, 2011 - April 24, 2011

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Wayne State University
Department of Theatre
4841 Cass Avenue, Suite 3225
Detroit, Michigan 48202

Box Office (313) 577-2960
Marketing/Public Relations (313) 577-3010

The 2010-2011 Playguide was created by Kelly O’Connor.
About the Story

Harper Lee wrote *To Kill a Mockingbird* during a very racially tense time in her home state of Alabama. The South was still segregated, forcing blacks to use separate facilities from those used by whites, in almost every aspect of society. The Civil Rights Movement began to pick up steam when Rosa Parks refused to give up her seat on a bus in Montgomery, Alabama, in 1955. Following her bold defiance, Martin Luther King, Jr., became the leader of the movement, and the issue began to gain serious national attention. These issues of racism and inequality in the American South bled into Lee’s timeless novel and become its primary subject.

Interestingly, Harper Lee decided to set the novel in the Depression era of the 1930s. The main character, Scout Finch, is based on Lee’s own childhood experiences, and Dill is most likely based on her childhood friend and neighbor, Truman Capote. By placing her novel in the 1930s, Lee provided her readers with a historical background for current events of the time, and in doing so she exposed the deeply rooted history of the civil rights struggle in the South.

In addition to a biting analysis of race relations, *To Kill A Mockingbird* is a story about Scout’s maturation. Coming-of-age stories, also known as *bildungsroman*, tend to depict main characters who take large steps in personal growth due to life lessons or specific trauma. In Lee’s novel, Scout works to come to terms with the facts of her society, including social inequality, racial inequality, and the expectation that she act as a “proper Southern lady.” Scout is a tomboy who resents efforts to alter her behavior in order to make her more socially accepted. In the 1930s, gender inequality also reigned, and women were not given equal rights. Women in the South were expected to be delicate and dainty, concepts that Scout abhors and women were not allowed to serve on juries in Maycomb. Scout loves adventure and can punch as well as any boy in her class. She finds it hard to fit into the mold of a Southern lady. Miss Maudie is a strong role model for her in that Miss Maudie also defies some of society’s expectations and maintains her individuality as a Southern woman. But Scout eventually succumbs—in her own way—to social pressure.

The novel’s characters are forced to examine the world (or at least the town) in which they live. Through observing their society and interacting with people such as Tom Robinson and Boo Radley, they come to understand more about bravery, cowardice, and humanity.

The book was adapted as a play by Christopher Sergel. It debuted in 1990 in Monroeville, a town that labels itself “The Literary Capital of Alabama.” The play runs every May on the county courthouse grounds and townspeople make up the cast. White male audience members are chosen at the intermission to make up the jury. During the courtroom scene the production moves into the Monroe County Courthouse and the audience is racially segregated. Author Albert Murray said of the relationship of the town to the novel (and the annual performance): “It becomes part of the town ritual, like the religious underpinning of Mardi Gras. With the whole town crowded around the actual courthouse, it’s part of a central, civic education——what Monroeville aspires to be.”

~http://www.gradesaver.com/to-kill-a-mockingbird/study-guide/
To Kill a Mockingbird takes place in Alabama during the Depression, and is narrated by the main character, a little girl named Jean Louise “Scout” Finch. Her father, Atticus Finch, is a lawyer with high moral standards. Scout, her brother, Jem, and their friend Dill are intrigued by the local rumors about a man named Boo Radley, who lives in their neighborhood but never leaves his house. Legend has it that he once stabbed his father in the leg with a pair of scissors and he is made out to be a kind of monster. Dill is from Mississippi but spends his summer in Maycomb at a house near the Finch’s.

The children are curious to know more about Boo and during one summer create a mini-drama they enact daily, which tells the events of his life as they know them. Slowly, the children begin moving closer to the Radley house, which is said to be haunted. They try leaving notes for Boo on his windowsill with a fishing pole, but are caught by Atticus, who firmly reprimands them for making fun of a sad man’s life. Next, the children try sneaking over to the house at night and looking through its windows. Boo’s brother, Nathan Radley, who lives in the house, thinks he hears a prowler and fires his gun. The children run away, but Jem loses his pants in a fence. When he returns in the middle of the night to get them back, they have been neatly folded and the tear from the fence roughly sewn up.

Other mysterious things happen to the Finch children. A certain tree near the Radley house has a hole in which little presents are often left for them, such as pennies, chewing gum, and soap carved figures of a little boy and girl who bear a striking resemblance to Scout and Jem. The children don’t know where these gifts are coming from and when they go to leave a note for the mystery giver, they find that Boo’s brother has plugged up the hole with cement. The next winter brings unexpected cold and snow and Miss Maudie’s house catches on fire. While Jem and Scout, shivering, watch the blaze from near the Radley house, someone puts a blanket around Scout without her realizing it. Not until she returns home and Atticus asks her where the blanket came from does she realize that Boo Radley must have put it around her while she was entranced by watching Miss Maudie, her favorite neighbor, and her burning house.

Atticus decides to take on a case involving a black man named Tom Robinson who has been accused of raping a very poor white girl named Mayella Ewell, a member of the notorious Ewell family who belong to the layer of Maycomb society that people refer to as “trash.” The Finch family faces harsh criticism in the heavily racist Maycomb because of Atticus’s decision to defend Tom. But, Atticus insists on going through with the case because his conscience could not let him do otherwise. He knows Tom is innocent and that he has almost no chance at being acquitted because the white jury will never believe a black man over a white woman. Despite this, Atticus wants to reveal the truth to his fellow townspeople, expose their bigotry, and encourage them to imagine the possibility of racial equality.

Because Atticus is defending a black man, Scout and Jem find themselves whispered about and taunted, and have trouble keeping their tempers. At a family Christmas gathering, Scout beats up her cloying relative Francis when he accuses Atticus of ruining the family name by being a “nigger-lover.” Jem cuts off the tops of an old neighbor’s flower bushes after she derides Atticus and, as punishment, has to read out loud to her every day. Jem does not realize until after she dies that he is helping her break her morphine addiction. When revealing this to Jem and Scout, Atticus holds this old woman up as an example of true courage: the will to keep fighting even when you know you can’t win.

~http://www.gradesaver.com/to-kill-a-mockingbird/study-guide/
The time for the trial draws closer, and Atticus’s sister Alexandra comes to stay with the family. She is proper and old-fashioned and wants to shape Scout into the model of the Southern feminine ideal, much to Scout’s resentment. Dill runs away from his home, where his mother and new father don’t seem interested in him, and stays in Maycomb for the summer of Tom’s trial. The night before the trial Tom is moved into the county jail and Atticus, fearing a possible lynching, stands guard outside the jail door all night. Jem is concerned about him and the three children sneak into town to find him. A group of men arrive ready to cause some violence to Tom and threaten Atticus in the process. At first Jem, Scout and Dill stand aside, but when she senses true danger, Scout runs out and begins to speak to one of the men, the father of one of her classmates in school. Her innocence brings the crowd out of their mob mentality and they leave.

The trial pits the evidence of the white Ewell family against Tom’s evidence. According to the Ewells, Mayella asked Tom to do some work for her while her father was out and Tom came into their house and forcibly beat and raped Mayella until her father appeared and scared him away. Tom’s version is that Mayella invited him inside, then threw her arms around him and began to kiss him. Tom tried to push her away. When Bob Ewell arrived, he flew into a rage and beat her, while Tom ran away in fright. According to the sheriff’s testimony, Mayella’s bruises were on the right side of her face, which means she was most likely punched with a left hand. Tom Robinson’s left arm is useless due to an old accident, whereas Mr. Ewell leads with his left. Given the evidence of reasonable doubt, Tom should go free, but after hours of deliberation the jury pronounces him guilty. Scout, Jem, and Dill sneak into the courthouse to see the trial and sit in the balcony with Maycomb’s black population. They are stunned at the verdict because, to them, the evidence was so clearly in Tom’s favor.

Though the verdict is unfortunate, Atticus feels some satisfaction that the jury took so long deciding. Usually, the decision would be made in minutes because a black man’s word would not be trusted. Atticus is hoping for an appeal, but, unfortunately, Tom tries to escape from his prison and is shot to death in the process. Jem has trouble handling the results of the trial, feeling that his trust in the goodness and rationality of humanity has been betrayed.

Meanwhile, Mr. Ewell threatens Atticus and other people connected with the trial because he feels he was humiliated. He gets his revenge one night while Jem and Scout are walking home from the Halloween play at their school. He follows them home in the dark, then runs at them and attempts to kill them with a large kitchen knife. Jem’s arm gets broken, and Scout, who is wearing a confining ham shaped wire costume and cannot see what is going on, is helpless throughout the attack. The elusive Boo Radley stabs Mr. Ewell and saves the children. Finally, Scout has a chance to meet the shy and nervous Boo. At the end of this fateful night, the sheriff declares that Mr. Ewell fell on his own knife so Boo, the hero of the situation, won’t have to be tried for murder. Scout walks Boo home and imagines how he has viewed the town and observed her, Jem, and Dill over the years from inside his home. Boo goes inside, closes the door, and Scout never sees him again.
Character List for the Novel

Scout (Jean Louise Finch)
The narrator and main character who begins her story at almost six years old. A rebellious tomboy, Scout has a fierce disposition toward any who challenge her, but at heart she believes in the goodness of people. Scout reacts to the terrible events of the book without losing hope in humanity.

Jem (Jeremy Finch)
Scout’s older brother, who is nearly ten at the beginning of the story. Jem is quieter and more reserved than his sister, and has very high standards and expectations for people. When these expectations are not met, Jem has a difficult time resolving his feelings.

Dill (Charles Baker Harris)
A friend of the Finch children, who is a little older than Scout, is short for his age, has an active imagination, and exhibits a strong sense of adventure. He initiates the first expeditions toward the Radley house and is Scout’s best friend. His family life is less than ideal and he tends to resort to escapism when confronted with difficult situations. Dill spends summers with his aunt, who lives next door to the Finch family.

Atticus Finch
The father of Scout and Jem, Atticus is a lawyer and an extremely morally upright man who strives to deal with everyone fairly. Atticus is sometimes overly optimistic, but his unshakable hope in mankind and self-created role as the town ‘do-gooder’ sustain him. Atticus’ wife died when Scout was very small, and he has raised his children only with the assistance of Calpurnia, his black housekeeper and cook.

Boo Radley
1. A recluse who never emerges from his house.
2. As a young boy, he was in trouble with the police for stabbing his father with scissors and as a result his strictly religious and reclusive parents kept him indoors and no one has seen him since. The town has developed a myth that he is an insane monster who wanders around at night peering into people’s windows. He now lives with his brother, who is highly controlling.

Tom Robinson
A black man who stands falsely accused of raping Mayella Ewell. Atticus agrees to take his case even though he knows it is probably hopeless, if only to show the white community its own moral degeneracy.

Calpurnia
A black woman who works as the Finch family’s cook and housekeeper. She is one of the many motherly figures in Scout’s life and one of the few who can negotiate between the very separate black and white worlds of Maycomb.

Aunt Alexandra
Atticus’s sister, who has very strict, traditional ideas of how society works and the role a Southern woman should play. She earnestly tries to pass along this information to Scout, who is not particularly interested. Alexandra is concerned with raising Atticus’s children “properly” and thus appears during the summer of Tom’s trial to stay with them.

Maudie Atkinson
A kind, cheerful, and witty neighbor and trusted friend of Scout’s, who also upholds a strong moral code and helps the children gain perspective on the events surrounding the trial. She also loves gardening.

~http://www.gradesaver.com/to-kill-a-mockingbird/study-guide/
Walter Cunningham
A poor farmer who is among the “Sarum bunch,” a crowd which assembles near the town jail the night before Tom’s trial in order to start a lynching. He is deeply moved by Scout’s friendly words when she tries to diffuse the situation and, as a result, leads the rest of the men in going home. Ever after, he respects the Finch family greatly.

Walter Cunningham (Jr.)
Son of the other Walter, who attends first grade with Scout.

Adolphus Raymond
A white man who chose to marry a black woman and have “mixed” children. He pretends to be a drunk so that the townspeople will have a way to more comfortably explain his behavior and life choices.

Helen Robinson
Wife of Tom.

Uncle Jack
Atticus’s brother. He is a doctor and Jem and Scout are very fond of him.

Francis
One of Aunt Alexandra’s grandchildren who spends Christmas with the Finch family and annoys Scout by being both boring and cruel.

Bob Ewell
An evil, ignorant man who belongs to the lowest substratum of Maycomb society. He lives with his nine motherless children in a shack near the town dump. Evidence from the trial suggests that he caught his daughter kissing Tom, proceeded to beat her, and then encouraged her to claim Tom raped her. He drinks heavily and spends his relief checks on whiskey rather than food for his family. Bob holds a strong grudge against Atticus and attacks his children at the end of the novel.

Mayella Ewell
The oldest of the many Ewell children at age nineteen. She lives a miserable and lonely existence, despised by whites and prohibited from befriending blacks. However, she breaks a social taboo by trying to seduce Tom, then reacts with cowardice by accusing him of rape and perjuring against him in court.

Heck Tate
Maycomb County’s trusty sheriff who is, ultimately, an honest and upstanding man.

Reverend Sykes
The reverend for the all-black congregation, First Purchase African M.E. church, which Scout and Jem visit one day with Calpurnia.

Judge Taylor
The judge for Tom’s trial. Taylor is a good, sensible man with a sense of humor who manages a strict courtroom.

Mr. Gilmer
Lawyer for the Ewell family in Tom Robinson’s case.

Mrs. Dubose
A mean, sick, very old woman who lives near the Finch family. Jem unknowingly assists her with her heroic attempt to conquer her morphine addiction, a fight that wins her Atticus’ highest praises.
NOVEL BY:
Nelle Harper Lee was born on April 28, 1926, to Amasa Coleman Lee and Frances Cunningham Finch Lee. Harper Lee grew up in the small southwestern Alabama town of Monroeville. Her father, a former newspaper editor and proprietor, was a lawyer who also served on the state legislature (1926-38). As a child, Lee was a tomboy and a precocious reader, and she enjoyed the friendship of her schoolmate and neighbor, the young Truman Capote, who provided the basis of the character of Dill in her novel *To Kill a Mockingbird*.

Lee was only five years old when, in April 1931 in the small Alabama town of Scottsboro, the first trials began with regard to the purported rapes of two white women by nine young black men. The defendants, who were nearly lynched before being brought to court, were not provided with the services of a lawyer until the first day of trial. Despite medical testimony that the women had not been raped, the all-white jury found the men guilty of the crime and sentenced all but the youngest, a twelve-year-old boy, to death. Six years of subsequent trials saw most of these convictions repealed and all but one of the men freed or paroled. The Scottsboro case left a deep impression on the young Lee, who would use it later as the rough basis for the events in *To Kill a Mockingbird*.

Lee studied first at Huntingdon College in Montgomery, Alabama (1944-45) and then pursued a law degree at the University of Alabama (1945-49), spending one year abroad at Oxford University, England. She worked as a reservation clerk for Eastern Airlines in New York City until the late 1950, when she resolved to devote herself to writing. Lee lived a frugal lifestyle, traveling between her cold-water-only apartment in New York to her family home in Alabama to care for her ailing father. In addition, she worked in Holcombe, Kansas, as a research assistant for Truman Capote’s novel *In Cold Blood* in 1959. Ever since the first days of their childhood friendship, Capote and Lee remained close friends.

Lee published her first and only novel, *To Kill a Mockingbird*, in 1960 after a two-year period of revising and rewriting under the guidance of her editor, Tay Hohoff, of the J. B. Lippincott Company. *To Kill a Mockingbird* won the 1961 Pulitzer Prize despite mixed critical reviews. The novel was highly popular, selling more than fifteen million copies. Though in composing the novel she delved into her own experiences as a child in Monroeville, Lee intended that the book impart the sense of any small town in the Deep South, as well as the universal characteristics of human beings. The book was made into a successful movie in 1962, starring Gregory Peck as Atticus.

President Johnson named Lee to the National Council of Arts in June 1966, and since then she has received numerous honorary doctorates. She continues to live in New York and Monroeville but prefers a relatively private existence, granting few interviews and giving few speeches. She has published only a few short essays since her debut: “Love--In Other Words” in *Vogue*, 1961; “Christmas to Me” in *McCall’s*, 1961; and “When Children Discover America” in *McCall’s*, 1965.

~http://www.gradesaver.com/to-kill-a-mockingbird/study-guide/
Christopher Sergel’s interests and talents led him on many adventures throughout the world. As captain of the schooner Chance, he spent two years in the South Pacific; as a writer for Sports Afield magazine, he lived in the African bush for a year; as a lieutenant commander during WWII, he taught celestial navigation; as a playwright, his adaptation of Sherwood Anderson’s Winesburg, Ohio was seen on Broadway. But throughout his life, his greatest adventure and deepest love was his work with Dramatic Publishing. During this time, he wrote adaptations of To Kill a Mockingbird, Cheaper By the Dozen, The Mouse That Roared, Up the Down Staircase, Fame, Black Elk Speaks, and many more. His love of theatre and his caring for writers made him a generous and spirited mentor to many playwrights here and around the world. His inspiration and integrity attracted the company fine writers including C.P. Taylor, Timberlake Wertenbaker, Arthur Miller, Ronald Dahl, and E.B. White - to name just a few. He once said he hoped to be remembered as E.B. White described Charlotte…“…a true friend and a good writer.”
akimbo
body position -- hands on hips, elbows bent outward

apoplectic
on the verge of having a stroke

arbor
an outdoor area shaded by trees

asafoetida
strong smelling substance made from parsley that is often used in folk medicine

bantam cock
a small aggressive rooster

bridgework
sections of replacement teeth (not full dentures) that can be easily inserted and removed

calomel
a laxative often used to rid a person of intestinal worms

catawba worms
caterpillars; highly prized as fishbait in the American South

changelings
a child secretly put in the place of another

chiffarobe
a large cabinet with drawers and a place for hanging clothes

collards
cabbage with very coarse, thick leaves

cootie
slang term for a head louse

dog-trot hall
a covered passageway between two parts of a building

eddy
a whirlpool or current of water that moves against the current

edification
instruction or education

entailment
legal issue regarding inheritance

fey
strange or eccentric

Franklin stove
a cast iron heating stove invented by Benjamin Franklin

guile
craftiness and cunning

habiliments
clothing

haint
ghost or spook

hock
the joint of a pig’s leg

hookah
a tobacco pipe of Eastern origin that draws smoke through a bowl of water

hookworm
a parasite that enters the body through the feet and settles in the small intestine

Jew’s Harp
small musical instrument played by plucking a piece of metal while holding the instrument to one’s mouth

kudzu
a large, leafed, quick-growing vine of the South
### Glossary of Terms from the Novel (cont’d)

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition/Description</th>
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<tbody>
<tr>
<td><strong>largo</strong></td>
<td>a musical term meaning “a very slow tempo”</td>
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<tr>
<td><strong>ruttin’</strong></td>
<td>slang for having sexual intercourse</td>
</tr>
<tr>
<td><strong>manacles</strong></td>
<td>handcuffs</td>
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<tr>
<td><strong>scrip stamps</strong></td>
<td>paper money of small denominations issued by government agencies for temporary emergency use; particularly common during the Great Depression</td>
</tr>
<tr>
<td><strong>mimosa</strong></td>
<td>a tree or shrub, often specifically a silk tree</td>
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<tr>
<td><strong>scuppernogs</strong></td>
<td>sweet grapes grown in the American South</td>
</tr>
<tr>
<td><strong>shinny</strong></td>
<td>slang term for whiskey</td>
</tr>
<tr>
<td><strong>smockin’</strong></td>
<td>decorative stitching that gathers fabric</td>
</tr>
<tr>
<td><strong>switches</strong></td>
<td>small thin twigs or branches</td>
</tr>
<tr>
<td><strong>tollable</strong></td>
<td>Mayella’s pronunciation of “tolerable”</td>
</tr>
<tr>
<td><strong>myopic</strong></td>
<td>near-sighted</td>
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<tr>
<td><strong>nome</strong></td>
<td>“no ma’am”</td>
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<tr>
<td><strong>obstreperous</strong></td>
<td>noisy and unruly</td>
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<td><strong>palliate</strong></td>
<td>to lessen pain</td>
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<td><strong>Providence</strong></td>
<td>the care of God</td>
</tr>
<tr>
<td><strong>ringworm</strong></td>
<td>a contagious skin disease caused by fungus</td>
</tr>
<tr>
<td><strong>roly-poly</strong></td>
<td>a small bug that can turn itself into a ball; also known as a pillbug</td>
</tr>
<tr>
<td><strong>rotogravure print</strong></td>
<td>a kind of photograph</td>
</tr>
</tbody>
</table>

~http://www.gradesaver.com/to-kill-a-mockingbird/study-guide/
Mockingbird in the Classroom

To Kill a Mockingbird Activity: Characterization

Instructions for You

Learning Objective: Students will identify the different qualities of characters from To Kill a Mockingbird and note what techniques of characterization were utilized by the author to convey those traits.

Step 1: Lead a brief discussion with students about how we get to know “what a person is like.” (Students may suggest how the character talks, walks, dresses, behaves, etc.)

Step 2: Discuss how authors convey “what a character is like” through various characterization techniques.

Step 3: Encourage students to learn more about the different techniques authors use for characterization by exploring Shmoop’s To Kill a Mockingbird characterization section which identifies several tools of characterization the author uses.

Step 4: Students then examine the use of characterization in To Kill a Mockingbird.

Step 5: Students choose one or two main characters from To Kill a Mockingbird and identify three qualities those characters exhibit.

Step 6: Then students find three quotations from the text to support their assertions about their chosen characters’ personality traits, noting what characterization technique was used in each case.

Step 7: Students can share their chosen characters’ traits, supporting quotations, and techniques used in class before turning in their work.

Instructions for Your Students

When we read a text, the author subtly builds characters with a variety of literary techniques. When we examine and identify these techniques, we can look behind the curtain of the author (like Dorothy in The Wizard of Oz), revealing his or her methods for expressing the fullness of a character’s personality.

Think about three of the main characters in To Kill a Mockingbird. What are three qualities or personality traits those characters exhibit? Write those three traits down beside each character’s name.

How did you know these characters had those characteristics? What literary devices were used to convey those personalities?

~http://www.shmoop.com/to-kill-a-mockingbird/
Instructions for You

Learning Objective: Students will demonstrate an understanding of the major plot points in the assigned text as well as an understanding of the significance of and qualities exhibited by major characters in the work.

Step 1: After having read *To Kill a Mockingbird*, students look at Sarah Schmelling’s Facebook Status Update Parody of William Shakespeare’s *Hamlet*. (This link leads to the original document http://www.mcsweeney.net/2008/7/30schmelling.html. This link leads to a mock Facebook page in Photoshop that makes Schmelling’s piece look exactly like it might look if it truly were posted in Facebook: http://www.angelfire.com/art2/antwerplettuce/hamlet.html)

Step 2: Students then (alone or with a partner) break down *To Kill a Mockingbird* into its major plot points.

Step 3: Students pick at least five different characters from *To Kill a Mockingbird* and begin to create mock “Status Updates” in chronological order of the plot narrative.

Step 4: Students will somehow need to break the plot of *To Kill a Mockingbird* into 10 – 15 Facebook status updates of various kinds for their final product.

Instructions for Your Students

Let’s face it -- sometimes when you’re studying a work of literature intensely, you tend to lose track of the plot (who-did-what-to-whom-where-and-when). Sometimes it’s good to back up and just look at the bare bones of the story. Understanding plot would be a lot easier if each character in the text you’re reading had a Facebook page and could simply update his or her status after each major event.

Here’s an example of William Shakespeare’s play *Hamlet* turned into a Facebook Newsfeed. This piece was written by Sarah Schmelling for *McSweeney’s*. (This link leads to the original document: http://www.mcsweeney.net/2008/7/30schmelling.html. This link leads to a mock Facebook page that makes Schmelling’s piece look exactly like it might look if it truly were posted on Facebook: http://www.angelfire.com/art2/antwerplettuce/hamlet.html.)

Now it’s your chance to turn your text into a Facebook Wall and try to reduce or summarize the plot of your text into 10-15 Facebook status updates, using at least five different characters.
Mockingbird in the Classroom (cont’d)

To Kill a Mockingbird Activity: Symbolism

Instructions for You

Learning Objective: Students will list the various appearances of symbols in To Kill a Mockingbird and interpret their meanings in different contexts all related to the overall themes of To Kill a Mockingbird.

Symbols are often the bane of students’ ability to understand and appreciate literature. Because teachers stress the use of symbolism so often while reading a text (and rightly so), students often come away feeling that the text was written in some sort of arcane secret code which you either “get” or you miss completely.

This lesson is designed to help reduce the intimidation students feel when trying to grapple with symbolism.

What You’ll Need:
Symbolism Graphic Organizer, please cut and paste the following link into your web browser:

Step 1: Students are encouraged to discuss To Kill a Mockingbird symbolism, imagery, and allegory. In this section, identify some of the most important examples of symbolism, imagery, and allegory so that students know what to look out for while reading.

Step 2: Students are also encouraged to remember that “symbol decoding” is not definitive; the point of an effective symbol is that it has many varied shades of meaning.

Step 3: Using either a graphic organizer or web-mapping, students are asked to make a chronological list of a symbol’s appearance, context, and meaning throughout To Kill a Mockingbird.

Step 4: In class, students will share one or two specific appearances and meanings of the literary symbol they traced throughout To Kill a Mockingbird.

Step 5: Students can turn in their chart worksheets (or web-maps) for a grade.

Instructions for Your Students

Here’s the thing about symbols. Works of literature aren’t meant to be solely “Great Symbol Hunts” or “Da Vinci Codes” that need to be cracked, but symbols are indeed a vital part of most literary works and often crucial to understanding the theme that the author is trying to communicate.

What makes symbols even more complicated is that they often have several different meanings that change throughout a text; some of those meanings may even contradict other earlier meanings.

The best way to begin understanding a symbol is loosely and lightly. Don’t think that if you don’t decode the symbolism right away that you will never “get” the text. Symbols take time to understand properly and their meaning is often up for debate.
In longer literary works, a symbol is recurrent or repeated several times throughout the text. To begin to grasp the symbol’s meaning, it’s a good idea to note each time it appears and attempt to identify its meaning in that particular context. Taking notes while you’re reading or using the symbolism graphic organizer can help you keep track of a symbol’s appearance and its possible meanings.

Instead of the chart, you may prefer to do a web of symbolic meanings (like when you brainstorm). Simply place the symbol in a circle in the middle of a blank page and surround it with circles filled with particular contexts in which your symbol appears and a brief discussion of its possible meaning in that context.

Be prepared to share at least one meaning of a symbol from To Kill a Mockingbird from your chart with the class. Be sure to note the exact location of your symbol’s appearance in your reading.

~http://www.shmoop.com/to-kill-a-mockingbird/

Mockingbird in the Classroom (cont’d)

Sketches of Set Pieces for
The Bonstelle Theatre’s Procudion of
To Kill a Mockingbird 2010
Scenic Design by Adam Crinson (2011)
Selected Resources

WEB RESOURCES:

http://www.shmoop.com/to-kill-a-mockingbird/
http://www.webenglishsteacher.com/
http://www.gradesaver.com/to-kill-a-mockingbird/study-guide/

TO KILL A MOCKINGBIRD ON FILM, VIDEO, AND DVD:

To Kill a Mockingbird, 1962 This film adaptation is almost as classic as the book itself, thanks to a powerful performance by Gregory Peck as Atticus.


MORE TO EXPLORE:

Harper Lee on Reading
One of the very few writings Lee has published since her one and only novel appeared, in Oprah’s O magazine. http://cache.gawker.com/assets/resources/2006/06/20060627harper.jpg

Annotations
Explanations for references and unusual words in the text. http://www.lausd.k12.ca.us/Belmont_HS/tkm/

“Of Our Spiritual Strivings”

Emmett Till
The murder of Emmett Till (1955) is one of several injustices that seem to have inspired events in To Kill a Mockingbird (published 1960). Till was a 14-year-old African-American boy brutally murdered by two white men in August 1955 for allegedly whistling at a white woman in a Mississippi grocery store. This PBS article gives some background on Till and his murder. http://www.pbs.org/wgbh/amex/till/peoplevents/p_till.html

~http://www.shmoop.com/to-kill-a-mockingbird/
Before 1951, the Theatre at Wayne State University produced plays in small quarters at the university or in the Detroit Institute of Arts Auditorium. In 1951, the University rented the historic Bonstelle Playhouse, prominent both in the cultural history of Detroit and in the history of American theatre. Purchase of the building at 3434 Woodward by the university was not completed until 1956. The name Bonstelle was restored in 1963 when the building became known as the Bonstelle Theatre.

Jessie Bonstelle, managing director of the famous Bonstelle Players, moved into the newly remodeled Bonstelle Playhouse in October of 1924, leaving the Garrick Theatre, which she had used for several seasons. The new theatre was the former Temple Beth El, designed by architect Albert Kahn. It was redesigned as a theatre by C. Howard Crane, who also designed the Theatre Guild Playhouse. The Bonstelle Playhouse opened on January 1, 1925. The theatre was reorganized in 1928 as the Detroit Civic Theatre and continued under Ms. Bonstelle’s direction through the season of 1931 - 32. Miss Bonstelle died October 4, 1932.

In eight years she had averaged twenty-seven and one-half productions a year; her longest season, 1926 - 27, saw 35 plays. Known as the “maker of stars,” Ms. Bonstelle employed in her company many actors who became famous, such as Katherine Cornell, William Powell, George Seaton, Melvyn Douglas, Gale Sondergaard and Jessie Royce Landis. Her musical director was Nicholas Gargusi, later first violinist for the Detroit Symphony Orchestra and the New York Philharmonic, and her dance director was Mme. Cassan, the only person authorized by Pavlova to teach her method.

During this period she made her theatre a focal point of activity for schools, churches, commercial establishments, and clubs in the community. Church services, speeches and concerts were held in the theatre. She and her theatre were known throughout the country and she was highly respected by many prominent people in the profession.

Following Miss Bonstelle’s death, the theatre was renamed the Bonstelle Civic Theatre and opened its ninth season as she had planned. It closed during the Great Depression, however, and later housed the Mayfair motion picture theatre.

Since taking occupancy of the theatre in 1951, WSU Theatre has annually produced a season of from five to nine plays at the Bonstelle. Bonstelle alumni include: S. Epatha Merkerson (Law and Order), Max Wright (Alf), Tom Sizemore (Saving Private Ryan, Heat, Relic), Robert Lambert (the Broadway revival of Gypsy with Tyne Dale), Robert Cicchini (Godfather III), David Ramsey (TV’s Good News; Pay It Forward) and Lily Tomlin. After the purchase of the building in 1956, extensive renovations were made, including the installation of a new electronic switchboard for stage lighting. Recently this was replaced by an updated lighting control system.

The Department now offers a Bachelor of Arts Degree in Theatre, available to all incoming students. After two years on this track, students may either continue toward this degree or audition for application into the WSU’s Bachelor of Fine Arts in Theatre, which is a more work-intensive program. It is available in acting; directing; stage management; and scenic, lighting, and costume design/technology. For more information about the undergraduate acting program, audition dates and numerous scholarship opportunities, contact the Theatre Department Office at 313-577-3510.

The Bonstelle Theatre is currently one of the university’s two major theatres, the other being the Hilberry Theatre at Cass and Hancock, home of the university’s renowned graduate repertory company.
Before Arriving at the Theatre

Thank you for participating in the 2010-2011 season at the Bonstelle Theatre. In order to make the experience enjoyable and educational for all student groups, guidelines for proper theatre etiquette have been established. Please share these house rules with other chaperones and your students.

1. Audience members are to remain seated, keeping aisles free, as actors sometimes enter and exit through the audience. Students need to remain in their seats during the acts, as leaving the theatre during the performance could interfere with the show.

2. Teachers are to remain in the theatre during the entire show, seated among their students, to help the theatre staff control any problems that may arise during the performance.

3. Please keep lunches on the bus and all food, drink, candy and gum out of the theatre. If lunches cannot be left on the bus, make sure they are well marked. We will provide a space until the conclusion of the performance. Please notify us in advance if you will be needing this service.

4. Keep in mind that the actors can see and hear the audience members. It takes a tremendous amount of concentration to perform in front of a live audience. Live theatre is different from television and movies. Talking directly to the actors or each other while the show is in progress could prevent the actors from doing their best job for you.

5. Please let your students and chaperones know that copyright laws prohibit photographs of the stage or actors anytime during your theatre experience. Flashes during the performance also create a disruption for both the actors and other audience members.

6. Electronic devices such as CD or MP3 players, cell phones, pagers and laser pointers should not be brought into the theatre. The noises and sound waves of these types of devices can interfere with the headsets the stage manager and crew use during the performance. If these devices cannot be left on the bus, ushers will provide a safe place for them to be stored during the performance. If ushers find people using these devices during the performance, they will be confiscated until the conclusion of the show.

7. Please educate all students and chaperones that the stage is a creation by our design team that is to be viewed by the audience. Actors and stage hands are the only people allowed to walk or sit on the stage.

8. Students should be encouraged to listen carefully, respond to the story (laugh, applaud, etc.) and quiet down quickly to listen again. When they are actually playing an active part in the performance, they discover the true excitement of the theatre.

Here are some ways that you can help us run the student matinees in a more efficient and time-saving manner:

1. Plan to arrive at the theatre by 9:30 a.m. as the show is scheduled to begin promptly at 10 a.m. If you will be late due to bus arrival, traffic, etc., please contact the Bonstelle Box Office at (313) 577-2960.

2. Once you arrive at the theatre, please pick up your seating card at the box office before bringing the students off the bus. Have the students enter the theatre in an orderly fashion and we will direct them to their seats as quickly as possible.

3. If your group has to wait in the lobby before being seated, please help in keeping the noise level down to assist in communication and more timely seating.

Bus Instructions for Attending Student Matinees

While attending the Bonstelle Theatre, buses should park by the “No Standing” signs along the streets. There are usually several places along Woodward Avenue. Please do not park directly in front of the theatre or the lots surrounding the theatre. Those lots do not belong to the theatre. Please remember that Woodward is a major thoroughfare and many other buses will be trying to drop off and park as well. Please be patient and considerate during this potentially stressful time and always put the safety of the students first.

Ticket Exchanges

To change your number of tickets, please call the Director of Group Sales at least two weeks in advance. Once the group leader has confirmed the number of tickets reserved, the number cannot be reduced.

Talkbacks

Your group is invited to join us for a 10-15 minute Talkback immediately following the student matinee performance. A Talkback is a question-and-answer session with the actors and crew. This discussion is a great opportunity for students to ask questions concerning the development of a theatre performance. Students are encouraged to use this time to analyze the script and language. This optional session is a great way to meet many of the Michigan Arts Education and Language Arts curriculum guidelines by discussion. If you have any questions regarding the Talkbacks, please contact Group Sales and Services at (313) 577-0852.
Directions to the Bonstelle Theatre

<table>
<thead>
<tr>
<th>Coming From</th>
<th>VIA</th>
<th>Directions</th>
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<tbody>
<tr>
<td>North of Detroit</td>
<td>I-75 south</td>
<td>Exit at Mack Avenue (second exit south of I-94), turn right on Mack at the top of the ramp. Travel to Woodward Avenue, turn left. Travel one block to Eliot, turn left, the theatre is on the southeast corner of Woodward and Eliot.</td>
</tr>
<tr>
<td>West or East of Detroit</td>
<td>I-94 or I-96</td>
<td>Exit at I-75 south, follow the above directions.</td>
</tr>
<tr>
<td>North of Detroit</td>
<td>M-10 south (the Lodge)</td>
<td>Exit at Forest/Warren (immediately after I-94). Turn left at the top of the ramp on Forest. Travel 5 stoplights to Woodward, turn right. Travel about one mile to Eliot (one block south Mack), turn left. The theatre is on the southeast corner of Woodward and Eliot.</td>
</tr>
<tr>
<td>South of Detroit</td>
<td>I-75</td>
<td>Exit at the Lodge Freeway northbound. Exit the Lodge at Forest/Warren, turn right on Forest at the top of the ramp. Travel 4 stoplights to Woodward, turn left. The theatre is on the southeast corner of Woodward and Eliot. OR Exit at Mack Avenue, turn left on Mack at the top of the ramp. Travel to Woodward Avenue, turn left. Travel one block to Eliot, turn left, the theatre is on the southeast corner of Woodward and Eliot.</td>
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The Bonstelle Theatre is located on Woodward Avenue at the corner of Eliot (one block south of Mack Avenue). The actual address of 3434 Woodward Avenue is not displayed on the building, so please look for the green awning over the entrance.

PARKING

Schools and Tour Busses
Please park on Woodward or Eliot.
Please DO NOT park directly in front of the green theatre awning.
Please DO NOT park busses in the Red Cross parking lot adjacent to the theatre.

Individual Cars and Vans
Please park on Woodward or Eliot near the Theatre.