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# 1: *To Kill a Mockingbird* Preview (Pre-reading)

## **STANDARD:** SL1 Comprehension and Collaboration (discussion)

9-10.SL1 “Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues...”

**INTO:** Some people feel that reading fiction (made-up stories) is a waste of time. Others feel that fiction can illustrate valuable ideas. What do you think?

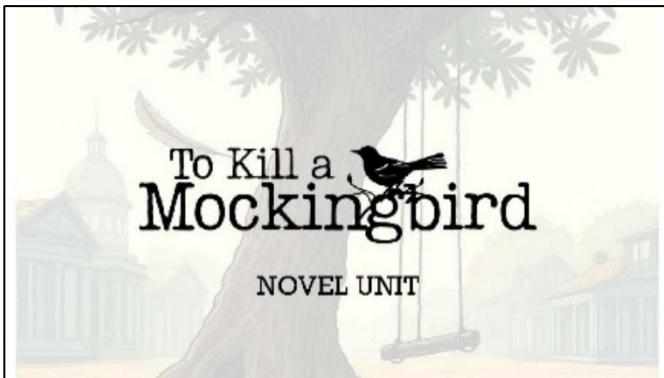
## **THROUGH:**

Today we will start our study of the novel *To Kill a Mockingbird*. You may find the characters and stories engaging, or you may not. Either way, the novel provides a great vehicle through which we can study important ideas and the elements of literature.

**NOTE:** Before presenting the slideshow, determine ...

- *How much of the slideshow you want to present.*
- *If you want students to take notes or to keep the viewing fast and informal.*
- *How you want students to approach sensitive topics (slide 26).*

## INTRODUCTION SLIDESHOW – *To Kill a Mockingbird* (PDF)



### HISTORICAL CONTEXT

Set in the 1930s      Published in 1960

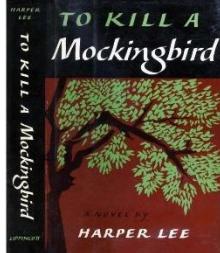


**IMAGERY**  
Lee uses imagery (descriptions that help you imagine with your senses) to build the setting and create feelings.

**MOOD**  
At points the novel feels silly, reflective, remorseful, eerie, jubilant...

**SYMBOLISM**  
Many details in the novel are loaded with added meaning; they represent something more than what they are.

### READING SCHEDULE



**Reading 1:** Chapters 1-5  
**Reading 2:** Chapters 6-9  
**Reading 3:** Chapters 10-14  
**Reading 4:** Chapters 15-18  
**Reading 5:** Chapters 19-23  
**Reading 6:** Chapters 24-31

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This slideshow will prepare us to...

- Think about the historical context of the novel.
- Recognize the key literary elements and devices.
- Engage with difficult topics in an appropriate manner.
- Follow the structure and goals of the unit.

### DISCUSSION: Anticipation Guide (previewing theme subjects)

- 1) Respond to the statements on your own.
- 2) Identify three statements that you would like to discuss.
- 3) Group time: Take turns leading the discussion. When it is your turn to lead, start by sharing your own response to one of the statements.

### ANTICIPATION GUIDE (HANDOUT)

To Kill a Mockingbird <u>ANTICIPATION GUIDE</u>		(CIRCLE ONE)
1) "I would rather live in a big city than a small town."	AGREE, DISAGREE, or QUALIFY	
Respond:		
2) "School is the most important influence on a young person."	AGREE, DISAGREE, or QUALIFY	
Respond:		
3) "When someone thinks or acts in a way that I do not understand, I try hard to see things from their point of view."	AGREE, DISAGREE, or QUALIFY	
Respond:		
4) "Children often understand situations more clearly than adults."	AGREE, DISAGREE, or QUALIFY	
Respond:		
5) "When I read a book or watch a movie, I am on the lookout for details that might have a larger meaning or message (symbols)."	AGREE, DISAGREE, or QUALIFY	
Respond:		
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6) "The strong and powerful have the right to harm the weak and powerless. That is simply how the world works."		AGREE, DISAGREE, or QUALIFY
Respond:		
7) "Prejudice (such as racism or sexism) is learned, not inherited."		AGREE, DISAGREE, or QUALIFY
Respond:		
8) "People should mind their own business and not interfere in the problems of others."		AGREE, DISAGREE, or QUALIFY
Respond:		
9) "Most people act according to their stated values. Hypocrisy (claiming to be one way but acting differently) is very rare."		AGREE, DISAGREE, or QUALIFY
Respond:		
10) "One day, racism and prejudice will be a thing of the past."		AGREE, DISAGREE, or QUALIFY
Respond:		
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### **BEYOND:**

Which of the discussion topics interested you the most? Explain your answer.

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ORIGINAL

POLL TAX RECEIPT

STATE OF TEXAS

1935

COUNTY OF HARRISON

ROLL 2036 PAGE 1 LINE 1

PRECINCT  
NUMBER

RECEIVED OF

ADDRESS

N<sup>o</sup> 3749

WARD 12 DATE 1-28 1936

12

LENGTH OF RESIDENCE  
CITIZEN { NATIVE BORN  
NATURALIZED

BORN IN (STATE OR FOREIGN COUNTRY)

AGE	STATE	COUNTY	CITY
YEARS	YEARS	YEARS	YEARS

SEX { MALE  
FEMALE

OCCUPATION

RACE { WHITE  
COLORED

PAID BY

AGENT

THE SUM OF ONE AND 75/100 DOLLARS, IN PAYMENT OF POLL TAX FOR THE YEAR SHOWN ABOVE. THE SAID TAXPAYER BEING  
DULY SWORN BY ME SAYS THAT THE ABOVE IS CORRECT; ALL OF WHICH I CERTIFY.

BY

DEPUTY.

JOE RILEY,

ASSESSOR AND COLLECTOR OF TAXES

**PRIMARY SOURCE: POLL TAX RECEIPT**

CREDIT: Yvonne Moore, Voteriders.org

RESEARCH TOPIC:

**QUALIFICATIONS TO VOTE**

QUESTIONS:

What were the qualifications to vote, and who decided them? Was race a stated qualification?

Self-generated: \_\_\_\_\_

NOTES: \_\_\_\_\_

**RESOURCE  
PREVIEW**

MOST HELPFUL SOURCE:

RESEARCHERS:



<https://www.smithsonianmag.com/history/one-hundred-years-ago-harlem-hellfighters-bravely-led-us-wwi-180968977/>

PRIMARY SOURCE: “The Harlem Hellfighters Return” 1919 CREDIT: National Archives Catalog

RESEARCH TOPIC:	<b>AFRICAN AMERICANS IN WORLD WAR I</b>
QUESTIONS:  Did all the states have Black units? What motivated the Black soldiers to fight for America in WWI?  Self-generated: _____	_____
NOTES: _____	_____
MOST HELPFUL SOURCE:	_____
RESEARCHERS:	_____

**RESOURCE  
PREVIEW**

# THE SHAME OF AMERICA

Do you know that the United States is  
the Only Land on Earth where human  
beings are BURNED AT THE STAKE?

In Four Years, 1918-1921, Twenty-Eight People Were Publicly  
BURNED BY AMERICAN MOBS

## 3436 People Lynched 1889 to 1922

For What Crimes Have Mobs Nullified Government and Inflicted the Death Penalty?

The Alleged Crimes	The Victims	Why Some Mob Victims Died:
Murder	1288	Not turning out of road for white boy in auto
Rape	571	Being a relative of a person who was lynched
Crimes against the Person	612	Jumping a labor contract
Crimes against Property	533	Being a member of the Non-Partisan League
Miscellaneous Crimes	453	"Talking back" to a white man
Absence of Crime	176	"Insulting" white man
	3436	

*Is Rape the "Cause" of Lynching?*

Of 3,436 people murdered by mobs in our country, only 571, or less than 17 per cent., were even accused of the crime of rape.

83 WOMEN HAVE BEEN LYNCHED IN THE UNITED STATES

Do lynchers maintain that they were lynched for "the usual crime"?

AND THE LYNCHERS GO UNPUNISHED

## THE REMEDY

The Dyer Anti-Lynching Bill Is Now Before the United States Senate

The Dyer Anti-Lynching Bill was passed on January 26, 1922, by a vote of 230 to 119 in the House of Representatives

The Dyer Anti-Lynching Bill Provides:

That culpable State officers and mobbishes shall be tried in Federal Courts on failure of State courts to act; and that a county in which lynching occurs shall be fined \$10,000, recoverable in a Federal Court.

The Principal Question Raised Against the Bill is upon the Ground of Constitutionality.

The Constitutionality of the Dyer Bill Has Been Affirmed by

The Judiciary Committee of the House of Representatives

The Judiciary Committee of the Senate

The United States Attorney General, legal adviser of Congress

Judge Guy D. Goff, of the Department of Justice

The Dyer Anti-Lynching Bill is not intended to protect the guilty, but to assure to every person accused of crime trial by due process of law.

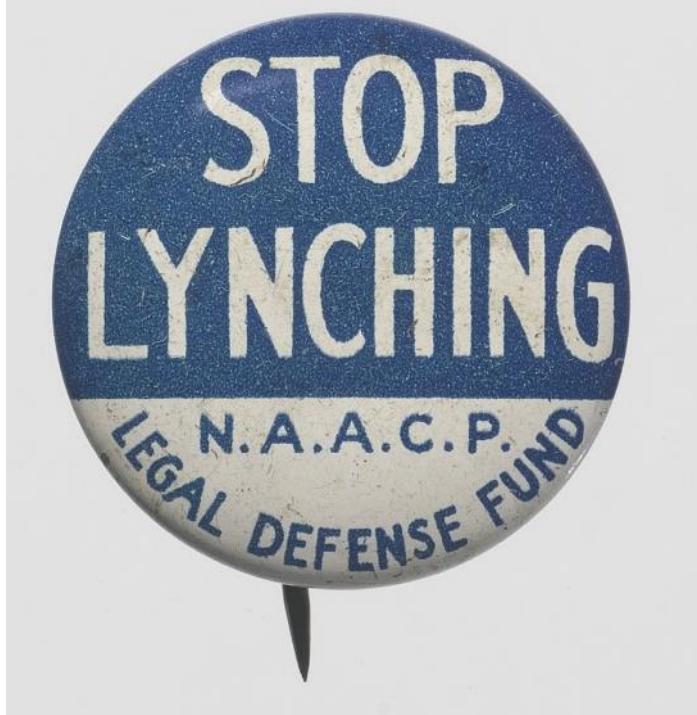
THE DYER ANTI-LYNCHING BILL IS NOW BEFORE THE SENATE  
TELEGRAPH YOUR SENATORS TODAY YOU WANT IT ENACTED

If you want to help the organization which has brought to light the facts about lynching, the organization which is fighting for 100 per cent. Americanism, now for some of the people some of the time, but for all of the people, white or black, all of the time.

Send your check to J. E. SPINGARN, Treasurer of the

NATIONAL ASSOCIATION FOR THE ADVANCEMENT OF COLORED PEOPLE  
70 FIFTH AVENUE, NEW YORK CITY

THIS ADVERTISEMENT IS PAID FOR IN PART BY THE ANTI-LYNCHING CRUSADERS.



# PRIMARY SOURCE: NAACP PAID NEWSPAPER NOTICE, 1922

CREDIT: Lehrman Collection

RESEARCH TOPIC:	<b>ANTI-LYNCHING CAMPAIGNS</b>
QUESTIONS:  Why is it called lynching? How did the perpetrators get away with it? Did the bill pass to become a law?  Self-generated: _____	_____
NOTES: _____	_____
MOST HELPFUL SOURCE:	_____
RESEARCHERS:	_____

**RESOURCE  
PREVIEW**



# To Kill a Mockingbird DISCUSSION SET 1 (chs. 1-5)

---

- 1) The narrator explains almost immediately that her ancestors were enslavers who held Black people in bondage on a plantation. Why might this be important to know?
- 2) Why do you think some people take an interest in their ancestry and family history? Do you share this interest? Why or why not?
- 3) Think about how kids entertained themselves in this setting (a small southern town, 1933). What would be fun about it? What would be boring or tiresome about it?
- 4) Why do you think the Radley house fascinates the youngsters? Is this type of fascination universal (demonstrated by people everywhere)?
- 5) The story does not explain why the kids look to Scout to explain things to Miss Caroline. Why do you think Scout is put on the spot?
- 6) Scout says that she hates Calpurnia and advises her father to fire her. Why do you think Atticus dismisses this suggestion out of hand (without giving it any thought)?
- 7) Atticus and the rest of the town judges the Ewell family as a group. In your experience, is judgement of an entire family common? Is this a fair way to view people?
- 8) The narrator's tone makes her views on her early education quite clear. What is her opinion of the formal education she received? What do you think of your mandatory education?
- 9) Compare Jem and Scout's respective (different and separate) approaches for dealing with Walter Cunningham. What do we learn about the characters of the Finch kids?
- 10) In this chapter, Scout uses the n-word when she is quoting Calpurnia. Scout clearly loves Calpurnia, and Calpurnia is Black. How can we explain their use of this hateful word?
- 11) Jem expects that his father will disapprove of the kids performing their Boo Radley play, *One Man's family*. Jem is correct. What objections does Atticus have?
- 12) Atticus questions Jem and tricks him into admitting that they were performing plays about the Radleys. Explain how "the oldest lawyer trick on record" got Jem.
- 13) Prediction time: What do you think will unfold in the story of Boo Radley?
- 14) Who is telling the story and how do you know? Is the story in the present tense or looking back? How does this point of view feel to the reader?

## EXCERPT ANALYSIS: What makes the excerpt important or interesting?

A) ...The cats had long conversations with one another, they wore cunning little clothes and lived in a warm house beneath a kitchen stove. By the time Mrs. Cat called the drugstore for an order of chocolate malted mice the class was wriggling like a bucketful of catawba worms. Miss Caroline seemed unaware that the ragged, denim-shirted and floursack-skirted first grade, most of whom had chopped cotton and fed hogs from the time they were able to walk, were immune to imaginative literature.” (17)

B) ... “if you can learn a simple trick, Scout, you’ll get along a lot better with all kinds of folks. You never really understand a person until you consider things from his point of view—”

“Sir?”

“—until you climb into his skin and walk around in it.”

Atticus said I had learned many things today, and Miss Caroline had learned several things herself. She had learned not to hand something to a Cunningham, for one thing, but if Walter and I had put ourselves in her shoes we’d have seen it was an honest mistake on her part. (30)

RESOURCE  
PREVIEW

## MANY POINTS OF VIEW

A novel involves points of view other than the storyteller's. List all of the points of view in *To Kill a Mockingbird*. Don't forget to include yourself; the reader's point of view is essential.



## IDENTIFY THE NARRATOR AND POINT OF VIEW

TO KILL A MOCKINGBIRD NARRATOR:	IDENTITY	HOW DO YOU KNOW?
	First-person Second-person Third-person	
	Present or Past	
	Omniscient or Limited knowledge	
	Reliable or Unreliable	
ONE SENTENCE where the narrator's views as a grown woman seep into the telling:		
<hr/> <hr/> <hr/>		

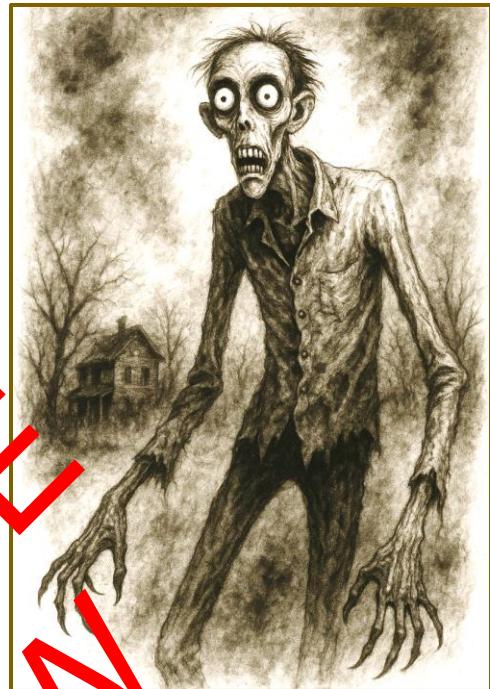
# To Kill a Mockingbird Urban Legend

Name: \_\_\_\_\_

## URBAN LEGENDS

In Maycomb, the gossip about Arthur "Boo" Radley has reached the point of **urban legend**. An **urban legend** is a modern folk tale—often told as if it really happened. Famous examples include "The Vanishing Hitchhiker", "The New York Sewer Alligators", "Death by Pop Rocks", and "The Hot Steams Phenomenon" as described by Jem Finch.

Despite the name, urban legends aren't limited to cities; they can just as easily be backwoods myths or small-town stories. While many are scary, they can also be action-packed adventures or funny, quirky anecdotes. What ties them all together is their ability to capture attention. Part of crafting a story is telling an engaging story is establishing mood.



"Boo Radley Gets a Midnight Snack"

## CREATING MOOD

**Word choice:** Words can have different feelings or shades of meaning.

**Details:** The author decides which details of the setting, characters, and events to include.

**Pacing:** The author can control the pace of the telling through sentences and paragraphs.

Read this excerpt from "The Most Dangerous Game" and circle the aspects that create mood:

*"Bleak darkness was blanketing out the sea and jungle when Rainsford sighted the lights. He came upon them as he turned a crook in the coastline; and his first thought was that he had come upon a village, for there were many lights. But as he forged along he saw to his great astonishment that all the lights were in one enormous building--a lofty structure with pointed towers plunging upward into the gloom. His eyes made out the shadowy outlines of a palatial chateau; it was set on a high bluff, and on three sides of it cliffs dived down to where the sea licked greedy lips in the shadows." (Connell, 4)*

What is the mood of this excerpt? \_\_\_\_\_

What words, details, or pacing create that mood?

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# WRITING TASK: URBAN LEGEND

Write a narrative based on an urban legend and focus on creating mood. You might use a legend that you know, create a new urban legend, or compose the legend of "Boo" Radley. Whether the story is scary, funny, sad, or extraordinary, you must create a clear mood.

## BRAINSTORM 3 URBAN LEGEND IDEAS

--	--	--

## PLAN YOUR STORY

Exposition

Conflict

Resolution

BEGINNING      MIDDLE      END

RESOURCE PREVIEW

## MOOD:

WORD CHOICE	DETAILS	PACING

## 9: Atticus' Guide to Parenting (Reading 2, Chapters 6-9)

### **STANDARD:** RL1 Key Ideas and Details (cite textual evidence)

9-10.RL1 “Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.”

### **INTO:**

Parenting might be the hardest job in the world. What does it take to raise kids? What are the elements of good parenting? Can you offer examples of approaches and methods?

*Remind students that they are sharing general opinions, not voicing specific grievances about their family.*

### **THROUGH:**

Atticus holds strong beliefs in how to raise kids. Perhaps his ideas could inform others.

Work in small groups and use textual evidence to create a pamphlet entitled “Atticus’ Guide to Parenting”. The pamphlet should be an enumerated (numbered) list. Explain some of the principles that Atticus follows in raising Jem and Scout.

### PAMPHLET PUBLICATION: [Atticus' Guide to Parenting](#)

*NOTE: You can shorten this task by skipping the first step and having students use textual evidence as the explanation portion of each parenting tip.*

1) Find evidence and make inferences about Atticus’ parenting style.

*A handout is not needed for this, but here is an option: [Textual Evidence Analysis](#).*

2) Narrow your scope to 6 main tips for parenting. Order them by importance.

3) Create the brochure.

a. Cover Visual and Slogan

b. Introduction

c. Tips with Explanations (6 tips): Your explanation may be an imagined example, an example from the book, a visual illustration, a quote from Atticus, etc.

d. Conclusion and Quote

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## ATTICUS' GUIDE TO PARENTING (HANDOUT)

<p>2</p> <p><b>Dear Parent,</b></p> <p>Introduction message: _____</p> 	<p>3</p> <p><b><u>TIP #6</u></b></p> <p>Explanation: _____</p>	<p>4</p> <p><b><u>TIP #4</u></b></p> <p>Explanation: _____</p>
	<p>Explanation: _____</p>	<p>Explanation: _____</p>

*Share, consolidate, rank, or post the parenting tips if time allows.*

**BEYOND:** What is Atticus trying to achieve with his approach to parenting? Does Atticus' approach make sense to you? Why or why not?

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# 11: Symbolism Primer — “The Necklace”

## **STANDARD:** RL2 Key Ideas and Details (theme development)

9-10.RL2 “Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details...”

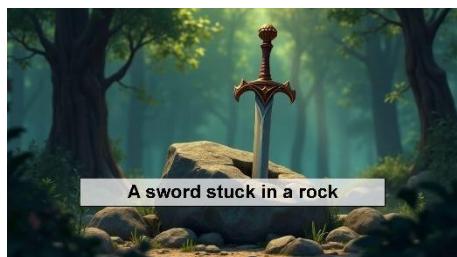
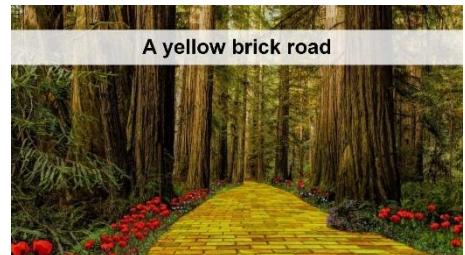
### **INTO:**

#### **SYMBOLS AND FAMOUS TITLES CHALLENGE!**

LEVEL 1: Yell out the idea that the symbol represents. Keep in mind that there may be more than one correct answer.

LEVEL 2: Yell out the correct title. Bonus points for identifying an idea that the symbol represents. Again, there may be more than one correct answer.

#### **SYMBOLISM SLIDES 2 LEVELS (PDF)**



### **THROUGH:**

An author might make a symbol out of an event, an object, a place, a song lyric, a person, an image, a memory, a gesture, a color – pretty much anything. The symbol can also represent almost anything – a character, an idea, an emotion, a place, and so on.

Lee uses symbolism in *To Kill a Mockingbird*, especially in her theme development. As you read the novel, pay attention to details that she imbues with special meaning.

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## 13: Imagery in Writing (Reading 3)

### **STANDARD:** W3D Narrative Writing (word choice)

9-10.W3D “Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.”

### **INTO:**

It is difficult to write a story that draws in a reader. What helps to draw *you* into a story?

What aspects of an author’s style appeal to your imagination?

### **THROUGH:**

To fuel our imaginations, authors use imagery. Imagery is the use of sensory descriptions (sight, sound, smell, taste, and touch) to create vivid experiences in your mind. Writers use imagery to make their scenes more realistic, emotional, and immersive.

ANALYZING IMAGERY: In discussing imagery, you might address...

### TYPES

VISUAL imagery (sight): “Frost clung to the window in delicate spiderwebs of silver.”

AUDITORY imagery (sound): “The leaves whispered secrets as the wind passed.”

OLFACtORY imagery (smell): “The sharp scent of pine filled the crisp winter air.”

GUSTATORY imagery (taste): “The soup was smoky with a lingering sweetness.”

TACTILE / BODILY (touch / feel): Bodily sensations are things like fullness or dizziness.

WORD CHOICE: Word selections of special importance in creating the image.

FIGURATIVE LANGUAGE: The meaning of the words exceeds or deviates from the literal explanation. (Metaphors, similes, personification, idiom, hyperbole, and the rest)

MOOD and READER EXPERIENCE: What does the imagery add or accomplish?

### MARK UP THE TEXT

SENSORY DETAILS = underline

KEY WORDS = circle

FIGURATIVE LANGUAGE = star 

### ANALYSIS:

Think about the types of imagery, figurative language, word choice, mood, and the reader experience.

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## ANALYZING IMAGERY: Excerpts from Chapter 11

### IMAGERY IN WRITING - TKM (HANDOUT)

To Kill a Mockingbird Imagery NAME: \_\_\_\_\_

**IMAGERY / SENSORY DETAILS**

Imagery in literature refers to the use of descriptive language that appeals to the senses—sight, sound, touch/feel, taste, and smell—to create vivid mental experiences. Writers use imagery to make their scenes more realistic, emotional, and immersive.

VISUAL imagery (sight): "Frost clung to the window in delicate spiderwebs of silver."

AUDITORY imagery (sound): "The leaves whispered secrets as the wind passed."

OLFACTORY imagery (smell): "The sharp scent of pine filled the crisp winter air."

GUSTATORY imagery (taste): "The soup was smoky with a lingering sweetness."

TACTILE / BODILY (touch / feel): Bodily sensations are things like fullness or dizziness.

<b>KEY TERMS:</b>	<b>WORD CHOICE:</b> Word selections of special importance in creating the image. <b>FIGURATIVE LANGUAGE:</b> The meaning exceeds or deviates from the literal explanation. (Metaphor, simile, personification, idiom, hyperbole, and the rest)
-------------------	---

**PRACTICE EXCERPT:**

<b>MARK-UP THE TEXT</b> SENSORY DETAILS = <u>underline</u> KEY WORDS =  circle FIGURATIVE LANGUAGE – star	<b>ANALYSIS:</b> Think about the types of imagery, figurative language, word choice, mood, and the reader experience.
--	--

... In rainy weather the streets turned to red slop; grass grew on the sidewalks, the courthouse sagged in the square. Somehow, it was hotter then: a black dog suffered on a summer's day; bony mules hitched to Hoover carts flicked flies in the sweltering shade of the live oaks on the square. Men's stiff collars wilted by nine in the morning. Ladies bathed before noon, after their three-o'clock naps, and by nightfall were like soft teacakes with frostings of sweat and sweet talcum. (5)

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<b>MARK UP</b> these excerpts from Chapter 11.	<b>IMAGERY ANALYSIS</b>
--	-------------------------

An oppressive odor met us when we crossed the threshold, an odor I had met many times in rain-rotted gray houses where there are coal-oil lamps, water dippers, and unbleached domestic sheets. (109)

She was horrible. Her face was the color of a dirty pillowcase, and the corners of her mouth glistened with wet, which inched like a glacier down the deep grooves enclosing her chin. Old-age liver spots dotted her cheeks, and her pale eyes had black pinpoint pupils. Her hands were knobby, and the cuticles were grown up over her fingernails. Her bottom plate was not in, and her upper lip protruded; from time to time she would draw her nether lip to her upper plate and carry her chin with it. This made the wet move faster. (110)

Something had happened to her. She lay on her back, with the quilts up to her chin. Only her head and shoulders were visible. Her head moved slowly from side to side. From time to time she would open her mouth wide, and I could see her tongue undulate faintly. Cords of saliva would collect on her lips; she would draw them in, then open her mouth again. Her mouth seemed to have a private existence of its own. It worked separate and apart from the rest of her, out and in, like a clam hole at low tide. Occasionally it would say, "Pt," like some viscous substance coming to a boil. (110-11)

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## **BEYOND:**

### CREATIVE WRITING: Fresh Imagery

Now that you have analyzed imagery from the novel, demonstrate original imagery in creative writing. Start with a subject (place, person, or event) that you can imagine with perfect clarity and precise detail. This subject should envelop multiple senses.

Write 3-5 paragraphs using vivid imagery to describe the subject.

Mark up your own text to identify...

**SENSORY DETAILS = underline**

**KEY WORDS = circle**

**FIGURATIVE LANGUAGE = star**

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## 18: Dialogue and Dialect (Reading 4)

### STANDARD: LS2 Conventions of Standard English

9-10.LS2 “Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.”

### INTO:

A dialect is “a particular form of a language used within a specific region or population.”

The peculiarities may include vocabulary, syntax, usage, and pronunciation.

- Why do people in Scotland, The United States, and Australia speak English differently?
- What are some examples of dialects? (Hint: *To Kill a Mockingbird*)
- Can you give some specific differences? (cookies vs. biscuits, yinz, “toity-toid street”)

FUN CLIP: “[Mapping How Americans Talk](#)” (4 minutes) video from *The Atlantic*

### THROUGH:

The dialogue in *To Kill a Mockingbird* provides great examples to think about dialect. If you are not from the southern United States, you probably noticed some language differences. We also see differences in the speech of individual southerners, such as Atticus Finch and Bob Ewell. We also see how Calpurnia changes her speech depending on the context (switching to an African American dialect when attending church).

When does a dialect officially become a new language? How many people have to speak that way for it to be called a dialect? How different do the differences have to be?

There are no satisfying answers to these questions.

- **Norwegian, Swedish, and Danish** are mutually intelligible to a large degree, but are considered separate languages because they belong to different nations.
- **Mandarin and Cantonese** are mutually unintelligible but are called “dialects” of Chinese, largely for cultural and political reasons.

“A language is a dialect with an army and a navy.”

— Max Weinreich

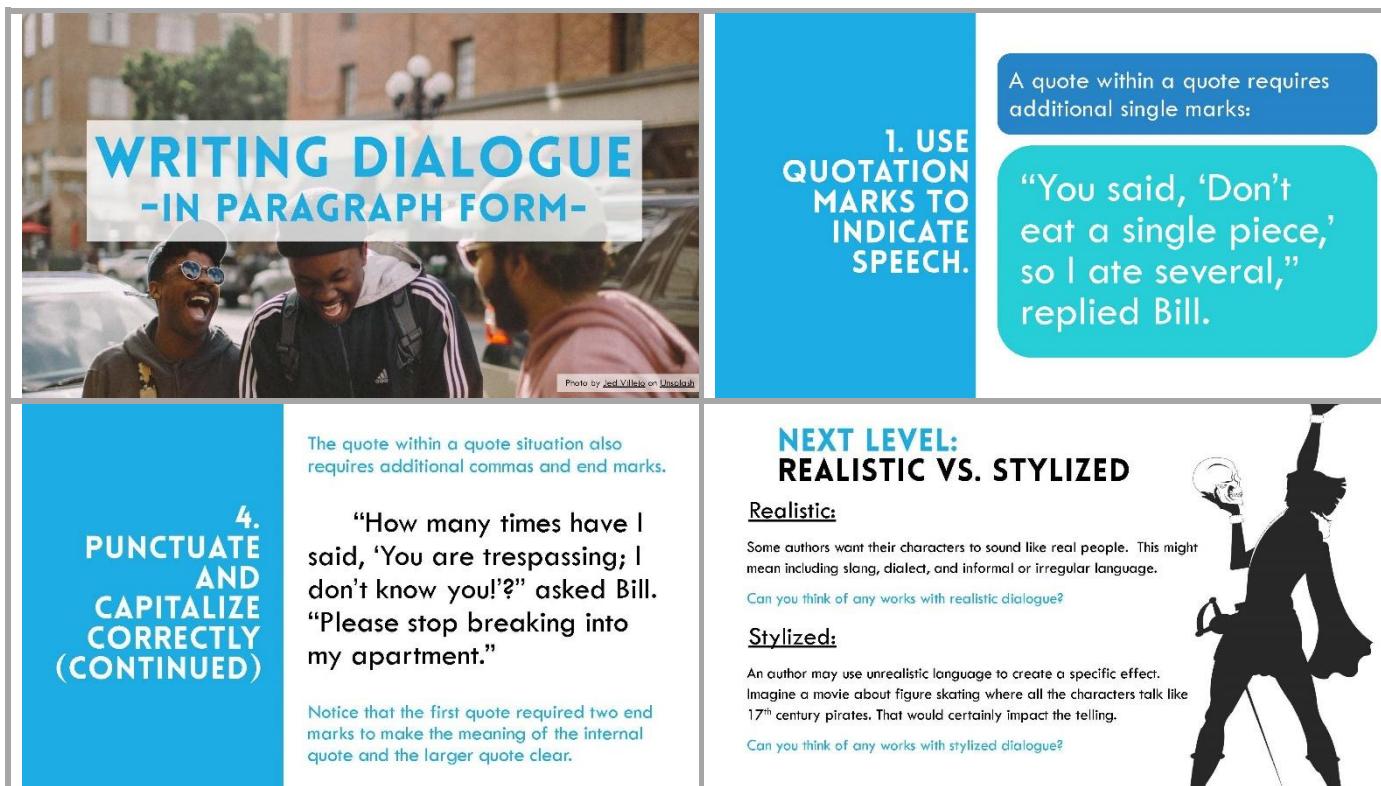
[RETURN TO MENU](#)

## WRITING CHALLENGE: [Dialogue and Dialect](#)

Today we are going to kill two mockingbirds with one stone. We will learn how to write **dialogue** in narrative form AND demonstrate the features of a particular **dialect**.

- 1) Review dialogue conventions (slideshow or handout page 1)
- 2) Practice items (handout page 2)
- 3) Choose a dialect and write dialogue (individually or in pairs/groups)

### [WRITING DIALOGUE IN PARAGRAPH FORM \(SLIDESHOW\)](#)



**WRITING DIALOGUE -IN PARAGRAPH FORM-**

**1. USE QUOTATION MARKS TO INDICATE SPEECH.**

A quote within a quote requires additional single marks:

“You said, ‘Don’t eat a single piece,’ so I ate several,” replied Bill.

**4. PUNCTUATE AND CAPITALIZE CORRECTLY (CONTINUED)**

The quote within a quote situation also requires additional commas and end marks.

“How many times have I said, ‘You are trespassing; I don’t know you!?’ asked Bill. ‘Please stop breaking into my apartment.’”

Notice that the first quote required two end marks to make the meaning of the internal quote and the larger quote clear.

**NEXT LEVEL: REALISTIC VS. STYLIZED**

**Realistic:**

Some authors want their characters to sound like real people. This might mean including slang, dialect, and informal or irregular language.

Can you think of any works with realistic dialogue?

**Stylized:**

An author may use unrealistic language to create a specific effect. Imagine a movie about figure skating where all the characters talk like 17<sup>th</sup> century pirates. That would certainly impact the telling.

Can you think of any works with stylized dialogue?

### [DIALOGUE IN NARRATIVE \(HANDOUT\)](#)

#### ETYMOLOGY: DIALOGUE AND DIALECT

The word dialogue comes from the Greek διάλογος (dialogos), meaning “*conversation*.”

διά (dia) meaning “*through*” or “*across*,”

λόγος (logos) meaning “*speech*,” “*word*,” or “*reason*.”

Dialect also uses the Greek prefix dia- (“*through*”) and root elements related to logos.

**BEYOND:** Share dialogue examples if time allows.

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## 21: Women's Movement Timeline (Primary Sources) \*RESEARCH ACCESS

### **STANDARD:** SL4 Presentation of Knowledge and Ideas (present findings)

9-10.SL4 “Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.”

### **INTO:**

- What kinds of social or career expectations were set on women in the past?
- Who decides what “appropriate” behavior is for men or women?
- What challenges might women have faced in speaking out in earlier centuries?

### **THROUGH:**

Today we will shift our focus from prejudice based on race to prejudice based on gender. The book *takes place* a mere 13 years after women gained the right to vote. The book was *published* in 1960, at the start of what historians call second-wave feminism.

We will use primary sources to create a timeline of the women’s movement. This will help us consider the novel’s historical context — both its 1930s setting and its 1960 publication.

### PRIMARY SOURCE GALLERY: [The Women’s Movement, U.S. \(20 source images\)](#)

You will gain greater understanding about women’s rights, roles, and opportunities over the centuries of U.S. history using primary sources.

Conduct a brief research assignment with a partner. Once you can explain the context and importance of your assigned primary source, you will share your findings with the class.

Be prepared to...

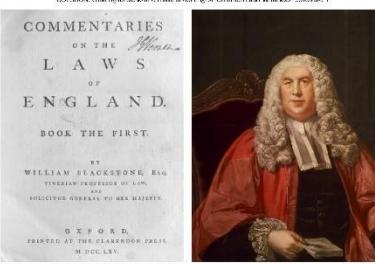
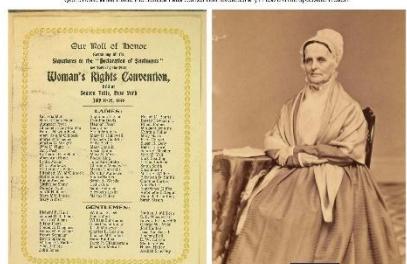
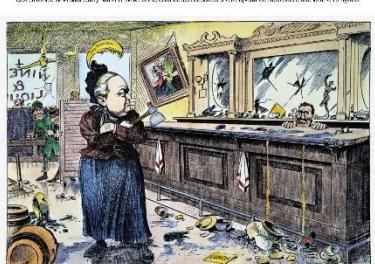
- Describe your source and its context.
- Give a general overview of your topic.
- Explain its importance to the women’s movement.
- Answer the focus question that accompanies your assigned source.
- Optional: Make connections to the novel when applicable.

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## Notes:

- Consider how you want students to share their findings with the class.
- There are 20 primary sources, so you may not be able to address every item.
- Depending on your scope and approach, this lesson could take two class periods.
- This timeline is by no means comprehensive, and it does not go beyond 1970.

## WOMEN'S MOVEMENT TIMELINE (HANDOUTS)

<p>TOP: Oxford Lawyer and Law PRIMARY SOURCE: Charles II of England's Constituents, 1675 QUESTION: What does this visual tell us about the English Constituents' view of women?</p> 	<p>TOP: The Seneca Falls Convention PRIMARY SOURCE: Roll of 400 signatures to the convention, 1848 QUESTION: What does the American Falls Convention resolution 51 have to do with equality?</p> 	<p>TOP: Turn of the Century PRIMARY SOURCE: "Ginta Wanta" (Ginta Wanta) by Ginta Wanta, 1901 QUESTION: What does this cartoon tell us about women's rights in the early 1900s?</p> 
<p>TOP: Women's Suffrage PRIMARY SOURCE: Suffragettes Parade on 18th Avenue, New York City photograph, 1917 QUESTION: What does this visual tell us about the women's suffrage movement?</p> 	<p>TOP: The 19th Amendment PRIMARY SOURCE: Women Voting into the First Time, "Photoplay," New York, 1920 QUESTION: What rights were newly available to women in the 19th Amendment?</p> 	<p>TOP: Women in World War II PRIMARY SOURCE: "Battling Colors" by Arthur S. Tress, 1943 QUESTION: How did World War II change the role of women in the military?</p> 
<p>TOP: Women in the Military (WW II) PRIMARY SOURCE: "Women's Air Force" by V. M. M. (Photo Stock V. M. M.), 1944 QUESTION: What does this visual tell us about American women in World War II?</p> 	<p>TOP: Portraits of Women in Popular Culture PRIMARY SOURCE: Photo of Betty Davis in "The Wiz," 1975 QUESTION: What is the visual telling us about women's roles in the 1970s? How does the 1970s look reflect the current range of expectation?</p> 	<p>TOP: Second Wave Feminism PRIMARY SOURCE: "We demand, in the name of the human race, the liberation of women" by Anna Magdalena in "Manifesto," 1968 QUESTION: What does this visual tell us about women's rights in the 1960s?</p> 

## BEYOND:

What sexist attitudes, expectations, and rules are shown in *To Kill a Mockingbird*?

CHALLENGE: Find evidence of the narrator herself expressing sexist attitudes.

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## 22: Defense Team: Closing Argument (Reading 5)

### STANDARD: W1 Text Types and Purposes: Argument

9-10.W1 Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

- a. Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.
- b. Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge...
- c. Use words, phrases, and clauses to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.
- d. Establish and maintain a formal style and objective tone while attending to the norms and conventions of the discipline in which they are writing.
- e. Provide a concluding statement or section that follows from and supports the argument.

### INTO:

The Blame Game: A terrible injustice has occurred in the Maycomb County Courthouse.

Based on your understanding of the case, assign values of blame to those involved. You have 100 "blame points" to distribute. Explain one or two of your point assignments.

	BLAME POINTS		BLAME POINTS
SHERIFF TATE		THE TOWN / SOCIETY	
JUDGE TAYLOR		MAYELLA EWELL	
THE JURY		MR. GILMER	
BOB EWELL		ATTICUS FINCH	
AMERICAN HISTORY		U.S. SUPREME COURT*	

\*Blaming the Supreme Court mainly relates to the "separate but equal" ruling of 1896.

### THROUGH:

The people in the novel, including the Black residents of Maycomb, think that Atticus fought mightily in defending Tom Robinson. Surely Atticus thought keeping his closing remarks brief and personal would help Robinson's chances. The fact is, however, that his closing argument failed. Maybe no argument could have made a difference, or maybe he should have taken a different approach.

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## WRITING ARGUMENT: [Closing Argument](#)

Imagine that the court system ruled the trial of Tom Robinson a mistrial (mess-up) and sent the case to the court of appeals (do-overs). Prepare an alternate closing argument that might succeed in convincing the jury.

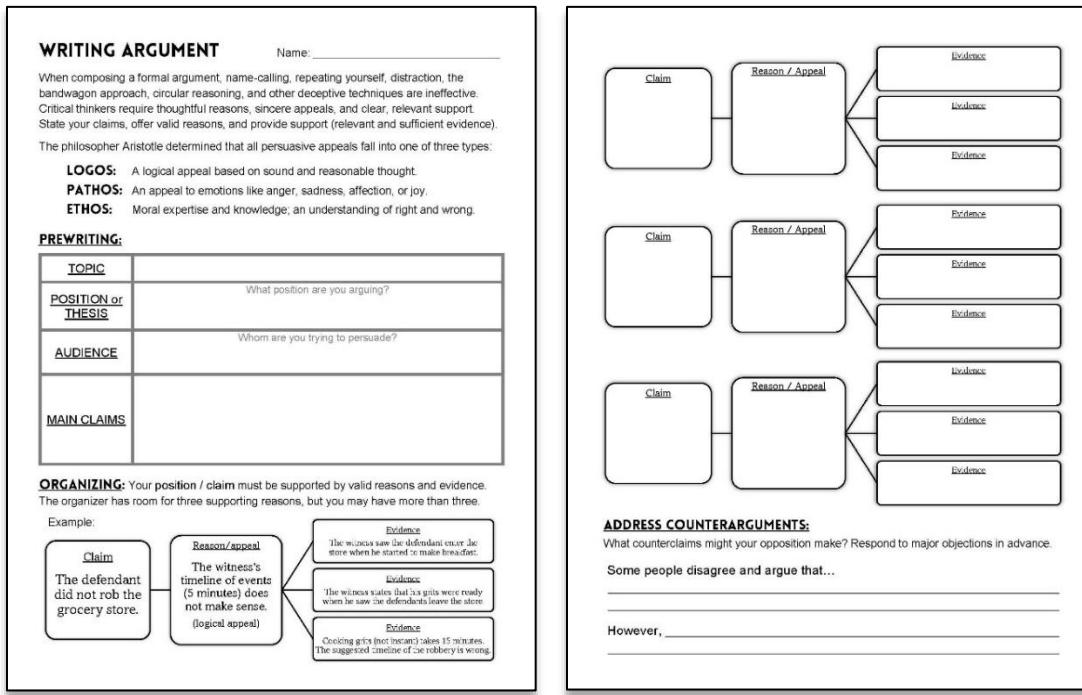
Helpful slideshow: [“Organizing Your Argument” from Purdue OWL](#)

The terms persuasive writing, rhetoric, or argument are synonymous to a degree. Argument usually carries an aspect of formality and places great importance on logical appeals.

What makes a formal argument?

- Organizing elements: position statement, claims, reasons, evidence, and counterclaims
- Developing reasons and appeals with key evidence
- Making transitions and connections (transition words)
- Keeping an appropriate tone and style
- Concluding with authority

## [WRITING ARGUMENT 2.0 \(HANDOUT\)](#)



**BEYOND:** Start drafting your closing argument in paragraph form.

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# To Kill a Mockingbird Character Witness Name: \_\_\_\_\_

**CHARACTER:** \_\_\_\_\_ **TEXT:** \_\_\_\_\_

## **TEXT:**

## PART 1: TRAITS AND EVIDENCE

Try to stretch that vocabulary. Is the character amiable, benevolent, eloquent, or scrupulous? Perhaps the character is unceremonious, retiring, meddlesome, pretentious, or vindictive?

TRAIT / CHARACTERISTIC	TEXTUAL EVIDENCE (and page #)

## **PART 2: CONFLICTS FOR THIS CHARACTER**

<b>EXTERNAL STRUGGLE</b> (E.g., climb a mountain)	<b>INTERNAL STRUGGLE</b> (E.g., make a decision)
--	---

### **PART 3: SOCIAL PROFILE AND RECENT POSTS**

Hi there, fabulous! My name is \_\_\_\_\_.

My passions include... \_\_\_\_\_, and \_\_\_\_\_.

People say that I am like a cross between \_\_\_\_\_ and \_\_\_\_\_.

My pet peeve is... \_\_\_\_\_.

CHARACTER, LOCATION, AND SHIRT

My profile pick shows where you might find me and my favorite T-shirt.

The top tracks on my mixtape are... \_\_\_\_\_.

My idea of a perfect day would include \_\_\_\_\_.

**RESOURCE  
PREVIEW**

## 25: Symbol Hunt: Beyond the Mockingbird

### **STANDARD:** RL2 Main Ideas and Details (theme)

9-10.RL2 “Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.”

**INTO:** A symbol is a detail in a work of literature that the author gives additional meaning. A rotten apple may represent an evil act. A repeated song lyric may represent a tragic love. The symbol might be an object, an image, a repeated phrase, a character, a location, a color, a building—almost anything.

What details in *To Kill a Mockingbird* may have hidden or added meaning?

### **THROUGH:**

#### ANALYZE TOGETHER: Symbolism Level 1 (as a class)

I hope that I am not surprising anyone in saying that the mockingbird has added meaning.

*To Kill a Mockingbird* provides an ideal text to study symbolism due largely to this element; the mockingbird has so many appearances, connections, and layers of meaning.

Let's analyze this main symbol together.

- 1) Crowd sourcing evidence: Everyone take five minutes and find one part in the book where it mentions birds. Mockingbirds are key but also look for anywhere it mentions birds in general, bird behaviors, and other types of birds (robins, jays, etc.).
- 2) Compile and Compare: Share all the textual evidence as a class.
- 3) Make Connections: List other elements that connect to this symbol. This can include characters, locations, plot events, theme subjects, and even other symbols.
- 4) Conclude: What are the layers of meaning in this symbolic mockingbird?

Atticus looked like he needed cheering up. I ran to him and hugged him and kissed him with all my might. “Yes sir, I understand,” I reassured him. “Mr. Tate was right.”

Atticus disengaged himself and looked at me. “What do you mean?”

“Well, it’d be sort of like shootin’ a mockingbird, wouldn’t it?” (280)

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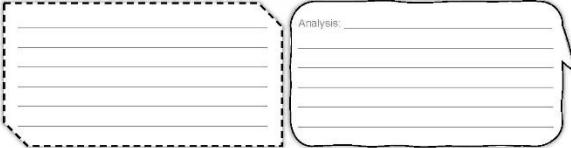
## ANALYZE INDEPENDENTLY: Symbolism Level 2

*This can be completed in small groups, partners, or individually.*

*Accommodation: You might have some students complete the handout based on their understanding of the mockingbird to reinforce understanding of the main symbol.*

The symbolism in the novel goes beyond the titular mockingbird. Apply what you have learned by analyzing an additional (and less obvious) symbol from the book.

### **SYMBOL HUNT (HANDOUT)**

<b>To Kill a Mockingbird Symbol Hunt</b> NAME _____	
Use key evidence to detect the meanings attached to ONE symbol in <i>To Kill a Mockingbird</i> .	
<b>MAIN SUSPECTS:</b> <ul style="list-style-type: none"><li>Birds</li><li>Other animals (turtles, insects, dogs)</li><li>Flowers</li><li>Changing seasons</li><li>The Radley house</li><li>The jail and the courthouse</li></ul>	<b>SECONDARY SUSPECTS:</b> <ul style="list-style-type: none"><li>Tim Johnson (the rabid dog)</li><li>Atticus's clothing (and glasses &amp; watch)</li><li>The snow/mud man</li><li>Scout's overalls</li><li>The Ladies' Missionary Circle Tea</li><li>The Radley tree</li></ul>
<b>YOUR SUSPECT:</b> _____ (and police sketch)	
6'4"	6'4"
6'2"	6'2"
6'0"	6'0"
5'10"	5'10"
5'8"	5'8"
5'6"	5'6"
5'4"	5'4"
<b>ENGLISH DEPARTMENT</b> #8678309	
<b>KNOWN ASSOCIATES (CONNECTED WORDS):</b> (For example, you might look for "fall" or "leaves" or "month" in connection to seasons.)	
<b>TEXTUAL EVIDENCE:</b> Choose four key examples. (Tip: Fast-track the investigation by using the Google Chrome "FIND" feature and a <a href="#">searchable copy of <i>To Kill a Mockingbird</i></a> .)	
	
<b>CONNECTED ELEMENTS:</b> Which literary elements relate to this symbol? (This includes characters, point of view, plot events, conflict, settings, or even other symbols.)	
<b>WHAT DOES IT REPRESENT?</b> Symbols may have many different meanings. A symbol might represent a character, an idea, a memory, an emotion, and a place all at the same time.	
<b>AUTHOR'S PURPOSE / THEME DEVELOPMENT:</b> Which message does Lee develop through this symbol? (Remember that a theme must be stated as a complete sentence.)	

**BEYOND: SYMBOLISM DRILL!** Choose three examples from the list and offer an idea about what each might represent in a creative work (novel, play, movie, etc.). Be original!

<ul style="list-style-type: none"><li>An abandoned silver mine</li><li>An ancient tree</li><li>A pair of worn-out gloves</li><li>A perfect spot to watch the sunrise</li></ul>	<ul style="list-style-type: none"><li>A homemade birdhouse</li><li>An orderly greenhouse</li><li>A broken violin</li><li>An old action figure still in its package</li></ul>
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# To Kill a Mockingbird Theme Development

Name: \_\_\_\_\_

A literary work's message about life is called the theme.

As a complete thought, a theme is always expressed as a complete sentence. The message may be stated directly by the narrator or a character or developed subtly and gradually by connected literary elements.

Analyze Harper Lee's development of a theme in *TKM*. Start by choosing a theme subject from the novel. Then think about how other elements of the novel relate to it.



## THEME SUBJECTS IN *TKM*:

<input type="checkbox"/> Prejudice / racism	<input type="checkbox"/> Sexism	<input type="checkbox"/> Being different
<input type="checkbox"/> Generosity	<input type="checkbox"/> Dignity / self-respect	<input type="checkbox"/> Growing up
<input type="checkbox"/> Parenting	<input type="checkbox"/> Perceptions (false)	<input type="checkbox"/> Innocence
<input type="checkbox"/> Familial love	<input type="checkbox"/> Empathy / understanding	<input type="checkbox"/> Courage
<input type="checkbox"/> Misunderstanding	<input type="checkbox"/> Gossip / rumors	<input type="checkbox"/> Hypocrisy
<input type="checkbox"/> Ignorance	<input type="checkbox"/> Family history	<input type="checkbox"/> Tradition
<input type="checkbox"/> Schooling	<input type="checkbox"/> Imagination	<input type="checkbox"/> Community
<input type="checkbox"/> Honesty	<input type="checkbox"/> Appearances / propriety	<input type="checkbox"/> Cruelty
<input type="checkbox"/> Revenge	<input type="checkbox"/> The justice system	<input type="checkbox"/> Vulnerability

## SELECTED SUBJECT

**RESOURCE PREVIEW**

ELEMENT	EXPLANATION
<b>KEY CHARACTER:</b>  (The character that relates to this subject.)	
<b>KEY POINT OF VIEW</b> on this subject.  A character's? The narrator's? The reader's? The author's?	

<p><b>KEY QUOTE:</b> This need <u>not</u> be dialogue (a character speaking). Any words from the book can be your quotation.</p>											
<p><b>KEY PLOT MOMENT:</b></p>											
<p><b>KEY CONFLICT:</b> (Internal or external)</p>											
<p><b>KEY SETTING / LOCATION:</b></p>											
<p><b>SYMBOL OR MOTIF</b></p> <ul style="list-style-type: none"> <li>▪ Birds</li> <li>▪ Animals and bugs</li> <li>▪ Flowers</li> <li>▪ Changing seasons</li> <li>▪ The Radley house</li> <li>▪ The Maycomb jail</li> <li>▪ The rabid dog</li> <li>▪ Atticus's clothing</li> <li>▪ Scout's overalls</li> <li>▪ Other: _____</li> </ul>	<p><b>RESOURCE</b> <b>PREVIEW</b></p>										
<p><b>Theme Statement:</b> (Complete sentence)</p>											
<p><b>Inference:</b> How apparent does the author make this message? (Circle one.)</p> <table style="width: 100%; text-align: center;"> <tr> <td><u>Hidden</u></td> <td><u>Subtle</u></td> <td><u>Clear</u></td> <td><u>Obvious</u></td> <td><u>Overstated</u></td> </tr> <tr> <td>1</td> <td>2</td> <td>3</td> <td>4</td> <td>5</td> </tr> </table>		<u>Hidden</u>	<u>Subtle</u>	<u>Clear</u>	<u>Obvious</u>	<u>Overstated</u>	1	2	3	4	5
<u>Hidden</u>	<u>Subtle</u>	<u>Clear</u>	<u>Obvious</u>	<u>Overstated</u>							
1	2	3	4	5							

### STANDARD: SL4 Presentation of Knowledge and Ideas

9-10.SL4 “Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.”

### INTO:

- What are the elements of effective public speaking?
- What sets the best public speakers apart?
- What behaviors do competent public speakers avoid?

*Chart responses as a class.*

HELPFUL CLIP: “[Good Presentation VS Bad Presentation](#)” (5 min.) Project IDEA

### THROUGH:

*NOTE: This lesson builds on the closing argument composition in Lesson 22. If you skipped that lesson, have students complete the [WRITING ARGUMENT 2.0 \(HANDOUT\)](#) now.*

You have developed a more analytical closing argument in the hopes of successfully defending Tom Robinson. However, people are not computers; when it comes to changing people’s views, you might need more than facts and logic. Effective preachers, politicians, business leaders, activists, and spokespeople understand this. The best trial lawyers know how to add some showmanship to a well-reasoned argument.

### COMPOSITION: Closing Argument Contest

The best ideas in the world can fall flat if the listeners are not engaged. Add some public speaking elements to keep your listeners riveted to your message.

- 1) Finalize your argument by adding 2-4 public speaking elements. (See table below.)  
To format nonverbal elements such as pauses or gestures, use brackets and put the instructions in italics (or underline if writing by hand). E.g., [Start juggling the cups.]

FUN CLIP: “[YOU CAN'T HANDLE THE TRUTH!](#)” (3 minutes) Sony Pictures

LANGUAGE WARNING: “b&stard,” “d@mn,” and “G0d-d@mn”

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(Emotion, rhetorical questions, analogy (man on a wall), repetition, glittering generalities (loyalty and honor), symbolism (blanket of freedom), parallel construction)

<input type="checkbox"/> Emoting (showing emotion) <input type="radio"/> _____	<input type="checkbox"/> Figurative language <input type="checkbox"/> Symbolism <input type="checkbox"/> Famous examples <input type="checkbox"/> Slogans <input type="checkbox"/> Analogy <input type="checkbox"/> Tone / voice modulation <input type="checkbox"/> Physical movement <input type="checkbox"/> Humor <input type="checkbox"/> Demonstration / performance <input type="checkbox"/> Dramatic pacing or pausing <input type="checkbox"/> Rhetorical questions
<input type="checkbox"/> Sound devices <input type="radio"/> Repetition <input type="radio"/> Rhyming <input type="radio"/> Rhythm <input type="radio"/> Alliteration <input type="radio"/> Onomatopoeia <input type="radio"/> Parallel construction <input type="checkbox"/> Anecdote (story) <input type="checkbox"/> Audience participation	

- 2) Primary round (groups of 4-6): Each group member reads their closing argument aloud. The group votes to select their champion. (The teacher can break ties.)
- 3) Championship round (as a class): Group champions deliver their arguments. Audience members take notes on the best examples to keep track for voting.  
*Note: A simple approach is to pass out notecards and have the students keep track of the standouts on the lined side. They put their final vote on the blank side.*
- 4) Voting: The winner receives a lifetime supply of public speaking confidence.

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#### EXTENDING LEARNING: [Underhanded Rhetoric](#)

*Depending on your goals, you might also have students include propaganda techniques.*  
Rhetoric (convincing) can also include methods that are one-sided, illogical, or misleading.  
Add some of these despicable methods to your speech.

**BEYOND:** In your expert opinion, did the best example win? Why or why not? Which elements of public speaking proved to be most important to the audience/voters?

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# To Kill a Mockingbird Lesson Plans

## MODEL RESPONSES / ANSWER KEY

### CONTENTS / NAVIGATION TABLE

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2: <a href="#">Primary Source Gallery: 1933(ish)</a>	17: <a href="#">Read-N-Share: Jim Crow Realities</a>
3: <a href="#">On Growing Up (Pre-reading)</a>	18: <a href="#">Dialogue and Dialect (Reading 4)</a>
4: <a href="#">Discussion Set #1 (Reading 1)</a>	19: <a href="#">Defense Team: Evidence (Reading 4)</a>
5: <a href="#">Scouting Point of View (Reading 1)</a>	20: <a href="#">Discussion Set #5 (Chapters 19-23)</a>
6: <a href="#">Finch Family Values (Reading 1)</a>	21: <a href="#">Women's Movement Timeline</a>
7: <a href="#">Urban Legend and Mood (Reading 1)</a>	22: <a href="#">Defense Team: Closing Argument (Reading 5)</a>
8: <a href="#">Discussion Set #2 (Reading 2)</a>	23: <a href="#">Character Witnesses (social media)</a>
9: <a href="#">Atticus' Guide to Parenting (Reading 2)</a>	24: <a href="#">Discussion Set #6 (Chapters 24-31)</a>
10: <a href="#">The True Boo – Structure and Theme</a>	25: <a href="#">Symbol Hunt: Beyond the Mockingbird</a>
11: <a href="#">Symbolism Primer — “The Necklace”</a>	26: <a href="#">Irony and Hypocrisy (Reading 6)</a>
12: <a href="#">Discussion Set #3 (Chapters 10-14)</a>	27: <a href="#">Shadows of Things to Come (foreshadowing)</a>
13: <a href="#">Imagery in Writing (Reading 3)</a>	28: <a href="#">What's the Big Idea? (theme development)</a>
14: <a href="#">Real Courage (presentation)</a>	29: <a href="#">Defense Team: Public Speaking</a>
15: <a href="#">Symbol Poems</a>	30: <a href="#">TKM Structure (timeline display)</a>

## 1: *To Kill a Mockingbird* Preview (Pre-reading)

### INTO:

I don't think reading fiction is a waste of time at all. In fact, if fiction is a waste of time, then I've wasted about 40% of my life already—and honestly, those were the best parts. When you read a fictional story, you get to practice living a hundred different lives without even leaving your couch (or, in my case, without leaving the beanbag chair I basically sink into like quicksand). You can experience what it's like to be a wizard fighting dark lords or a detective solving mysteries.

### THROUGH:

#### ANTICIPATION GUIDE RESPONSES

1. Agree. I'd rather live in a big city—there's more to do than count how many times the stoplight in town blinks yellow. But I admit small towns can feel safer and cozier, like when the whole town came to watch me crash my bike into a mailbox. Instant fame.
2. Disagree. School teaches important stuff (like how mitochondria are the powerhouse of the cell—still no idea what to do with that knowledge). But family, friends, and experiences shape you just as much. My coach yelling “RUN LIKE YOU STOLE SOMETHING” in practice is honestly more motivating than any pep talk in homeroom.
3. Qualify. I try to, because it's important. Like, I didn't get why my friend listens to sad music while happy, but then I realized it's like eating chips when you're not hungry—you just want to. Still, ketchup on ice cream? No empathy can stretch that far.
4. Agree. Kids notice stuff adults ignore. My little sister asked why adults “pretend to like boring parties.” No adult I know has answered that honestly.
5. Agree. Sometimes a broken fence is just a broken fence, but other times it screams “society is crumbling!” I once wrote a whole essay about how SpongeBob's pineapple represents the American Dream. My teacher didn't even dock points.
6. Disagree. That's basically the villain starter pack. Just because someone can doesn't mean they should. If life worked like that, my older cousin would've kept stealing my fries at family barbecues—but I learned how to run faster. Balance restored.

7. Agree. Nobody's born racist or sexist. Babies don't care about anything except food and shiny keys. People pick up prejudice from what they hear, see, and are taught. I've seen kids repeat stuff they didn't even understand, just because they heard it at home.
8. Qualify. Sometimes yes—like if my neighbor wears socks with sandals, that's their cross to bear. But if someone's being bullied or treated unfairly, it's wrong to stay quiet.
9. Disagree. Hypocrisy is everywhere. Adults say "don't procrastinate," then pay bills at 11:59 p.m. My friend swore they'd never get TikTok, then sent me ten TikToks in one night. We all do it sometimes.
10. Qualify. I wish I could say yes, but history proves humans are slow learners. Prejudice might never completely disappear, but it can shrink if enough people choose kindness and empathy. I see it in small moments—like when two people who were raised to hate each other end up friends. That's progress.

#### **BEYOND:**

I think the story is about a kid who grows up in a town where everyone is super nosy and always in each other's business (like, "I saw you buy extra toilet paper at the store" levels of nosy). The main character, Scout—who has a name that screams "I spy on my neighbors"—will discover that the adults in the town are all hypocrites. The plot will probably involve Scout and her brother Jem trying to expose all the adults as phonies. The "mockingbird" in the title must be a metaphor for the kids making fun of the adults and calling them out. By the end of the book, Scout will give a dramatic speech about minding your own business.

As for the discussion statements, the one about "Children often understand situations more clearly than adults" hit me the hardest. Because kids notice things adults miss. Like the time I pointed out to my mom that she tells me not to eat cookies before dinner, then eats half a bag of Doritos before lunch. Her response was basically, "Do as I say, not as I do." Kids catch that stuff because they have not yet internalized ideas that are questionable.

## 2: Primary Source Gallery: 1933(ish)

### INTO:

Segregation and racism in the U.S. were enforced by both law and custom. After slavery ended, Jim Crow laws in the South created strict separation in schools, neighborhoods, and public spaces, always favoring whites. Violence and intimidation, like lynching, kept Black communities oppressed. Even after civil rights laws of the 1960s, discrimination continued through housing, jobs, and policing.

I wonder how life differed for Black families in the North compared to the South, and what it felt like for younger generations growing up under segregation. I'd also like to know more about how these past injustices shaped modern inequalities.

### THROUGH:

**PRIMARY SOURCE: NAACP Paid Newspaper Notice, 1922**

**CREDIT:** Gilder Lehrman Collection

**RESEARCH TOPIC:** Anti-Lynching Campaigns

### QUESTIONS:

- Why is it called lynching?
- How did the perpetrators get away with it?
- Did the bill pass to become a law?

### Self-generated Questions:

- How did the NAACP spread awareness nationally?
- What risks did activists face when speaking out?
- Did the campaign change public opinion?

### Answers / Context:

The word “lynching” comes from the name Charles Lynch, a Virginia planter and justice of the peace during the American Revolution. In the 1780s, Lynch led what were called “Lynch’s Law”

## 14: Real Courage (presentation)

### INTO:

Atticus's quote reveals that real courage isn't about physical strength or power — it's about moral strength. True courage means doing what's right even when the outcome looks hopeless. Mrs. Dubose faced her own private battle with addiction, knowing the fight would be painful and that she might not succeed. Yet she chose to face it on her own terms. Atticus wanted Jem to see that bravery isn't loud or flashy; it's quiet, stubborn perseverance.

I think there are many kinds of courage. There's physical courage, like risking your safety to protect others, but also moral courage, which is standing up for your beliefs even when people disagree or ridicule you. There's emotional courage, too — the strength to face grief, fear, or change. Each form of courage comes from the same place: the willingness to act despite fear.

### THROUGH:

#### Moral Courage

Standing up for what's right even when it's unpopular or risky.

#### Physical Courage

Facing physical pain, danger, or hardship.

#### Mortal Courage

Taking an action that could possibly cost your life.

#### Social Courage

Speaking up or being yourself despite fear of rejection or embarrassment.

#### Emotional Courage

Acknowledging and expressing emotions honestly — especially fear, sadness, or vulnerability.

#### Intellectual Courage

Questioning accepted ideas, thinking independently, or admitting when you're wrong.

#### Civil Courage

Taking a stand for justice, equality, or human rights in public life.

#### Spiritual Courage

Holding to your faith, values, or sense of purpose even when tested.

#### Creative Courage

Taking artistic or innovative risks — sharing new ideas or art even if they might fail or be criticized.

#### Courage to Persevere

Continuing through exhaustion, failure, or repeated setbacks.

## Leadership Courage

Making hard decisions, taking responsibility, and guiding others through uncertainty or adversity.

### POSTER EXAMPLE: “MORAL COURAGE” — Doing What’s Right Even When It’s Hard

#### Heading 1: Definition & Explanation

Moral courage means standing by your values, even when it’s unpopular or risky.  
It’s about integrity — following your conscience rather than the crowd.

#### Heading 2: Case Study

Example: Rosa Parks (1955)  
Refused to give up her bus seat in Montgomery, Alabama.  
Her action sparked the Civil Rights Movement.  
She faced arrest, threats, and danger, yet stayed firm in her beliefs.

#### Heading 3: Fictional Example

Example: Harry Potter (J.K. Rowling)  
Continues fighting Voldemort even when he’s afraid and outnumbered.  
Acts out of loyalty and a sense of right, not the desire for glory or vengeance.

#### Heading 4: Why It’s Courageous

Because it involves risk — social rejection, loss, or failure.  
It shows strength of heart, not absence of fear.

#### Heading 5: Quote

“The ultimate measure of a man is not where he stands in moments of comfort and convenience, but where he stands at times of challenge and controversy.”  
— Martin Luther King Jr.

## **BEYOND:**

I think I possess perseverance courage. I’ve learned how to keep going even when things feel pointless or overwhelming. There have been times when I wanted to quit—projects, responsibilities, even relationships—but I’ve discovered that persistence itself becomes a kind of strength. It’s not about winning; it’s about staying upright when it would be easier to lie down.

I’m trying to build emotional courage. I’m good at handling challenges on the outside, but not always at opening up about what’s going on inside. It’s hard for me to admit fear, grief, or loneliness, even to people I trust. Letting myself feel fully, instead of avoiding feelings, takes a different kind of bravery I’m still working on.