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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?

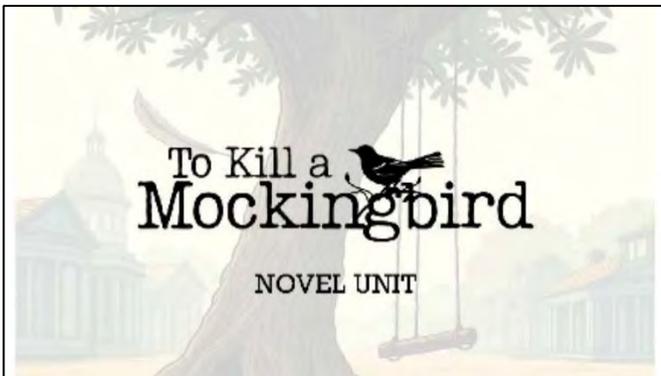
## **THROUGH:**

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 \(HANDOUT\)](#)

 ANTICIPATION GUIDE	
(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

ROLL 2036 PAGE          LINE         

1935

# POLL TAX RECEIPT

STATE OF TEXAS  
COUNTY OF HARRISON

No. 3749

WARD 17 DATE 1-28 1936

PRECINCT NUMBER  
12

RECEIVED OF Will. Daniels

ADDRESS Hallsville R. F. D. 2

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 <u>Auto Serv</u>
<u>45</u>	<u>45</u>	<u>45</u>	<u>        </u>	RACE { WHITE COLORED	PAID BY <u>        </u>

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



# 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.....	371	Being a relative of a person who was lynched
Crimes against the Person.....	613	Jumping a labor contract
Crimes against Property.....	333	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 mobsters shall be tried in Federal Courts on failure of State courts to act, and that a county in which a 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 Senate has been petitioned to pass the Dyer Bill by

- 29 Lawyers and Jurists, including two former Attorneys General of the United States
- 19 State Supreme Court Justices
- 24 State Governors
- 3 Archbishops, 85 bishops and prominent churchmen
- 39 Mayors of large cities, north and south.

The American Bar Association at its meeting in San Francisco, August 9, 1922, adopted a resolution asking for further legislation by Congress to punish and prevent lynching and mob violence.

Fifteen State Conventions of 1922 - 3 of them Democratic - have inserted in their party platforms a demand for national action to stamp out lynchings.

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.

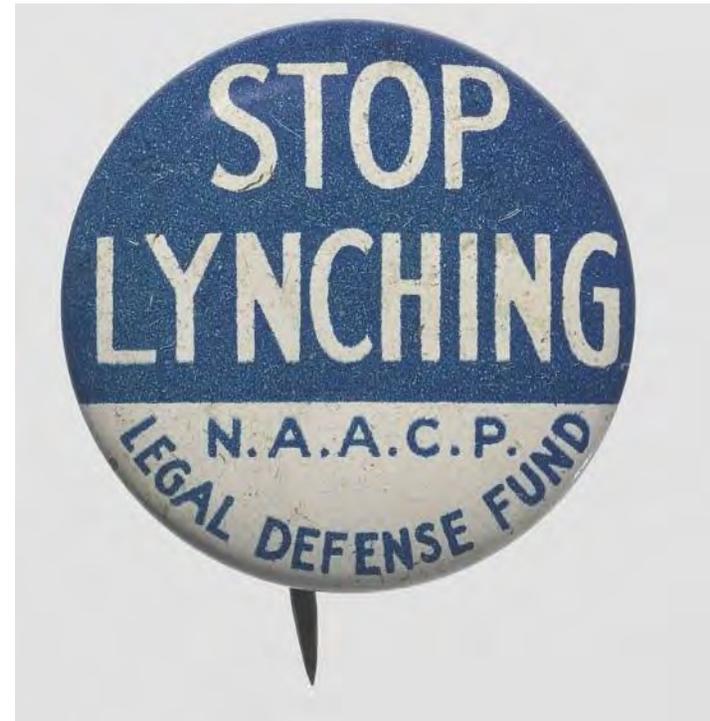
**THE DYER ANTI-LYNCHING BILL IS NOW BEFORE THE SENATE  
TELEGRAPH YOUR SENATORS TODAY YOU WANT IT ENACTED**

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, not 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:

**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: \_\_\_\_\_

NOTES:

**RESOURCE  
PREVIEW**

MOST HELPFUL SOURCE:

RESEARCHERS:

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

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- 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	IDENTIFY	HOW DO YOU KNOW?
NARRATOR:	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:

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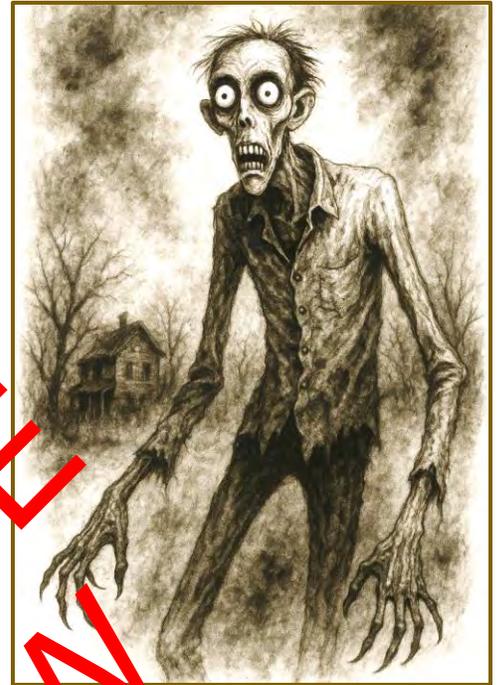
# To Kill a Mockingbird Urban Legend

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 creating 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 breaking 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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# 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...”

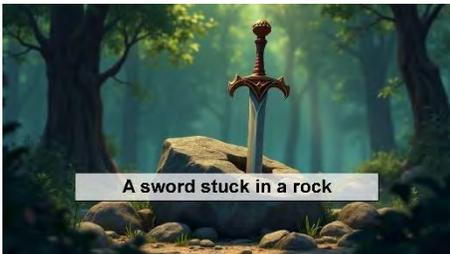
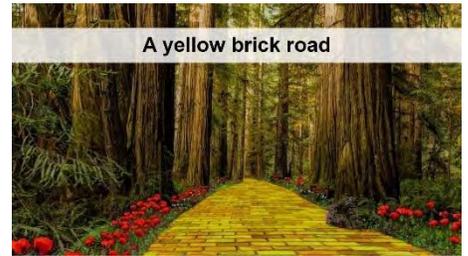
**INTO:**

## 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.

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

**PRACTICE EXCERPT:**

MARK-UP THE TEXT	ANALYSIS:
SENSORY DETAILS = underline KEY WORDS = <u>circle</u> FIGURATIVE LANGUAGE = star ☆	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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MARK UP these excerpts from Chapter 11.	IMAGERY ANALYSIS
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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## 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...

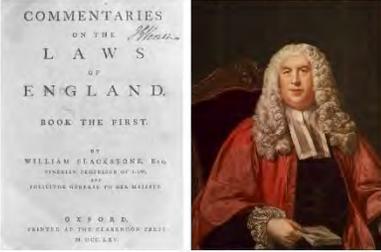
- Describe your source and its context.
- Give a general overview of your topic.
- Explain its importance to the women’s movement.
- Answer the focus question that accompanies your assigned source.
- Optional: Make connections to the novel when applicable.

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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>TOPIC: Gender Norms and the Law          QUESTION: How might the author have written if it had been a woman?</p>  <p>PRIMARY SOURCE: Chapter 4 of Blackstone's Commentaries, 1765</p>	<p>TOPIC: The Seneca Falls Convention          QUESTION: What work did the Seneca Falls Convention undertake to help in the struggle to end slavery?</p>  <p>PRIMARY SOURCE: Bill of 40 "Rights of Seneca Falls," 1848</p>	<p>TOPIC: The Industrial Revolution          QUESTION: How was Betty Norton's life different from that of a woman in medieval times?</p>  <p>PRIMARY SOURCE: "The New Woman" in Harrow, 1840s (ca. 1840)</p>
<p>TOPIC: Women's Suffrage          QUESTION: What was the legal fight for women's right to vote?</p>  <p>PRIMARY SOURCE: "The Woman's Cause," New York City photograph, 1917</p>	<p>TOPIC: The 19th Amendment          QUESTION: What barriers were especially hard for women to pass voting rights in every state?</p>  <p>PRIMARY SOURCE: "Women Vote: The First Step" in Chicago, 1910</p>	<p>TOPIC: Women in World War II          QUESTION: How did World War II impact the fight for women's equality?</p>  <p>PRIMARY SOURCE: "Easter Parade" at the U.S. Capitol in Washington, D.C., 1945</p>
<p>TOPIC: Women in the Home and Workplace          QUESTION: Why did women's roles in the home and workplace change in the 1950s?</p>  <p>PRIMARY SOURCE: "The New Look" in the 1950s</p>	<p>TOPIC: Portrayals of Women in Popular Culture          QUESTION: How did the cultural image of women change in the 1950s?</p>  <p>PRIMARY SOURCE: Film, "The Seven Year Itch," 1957</p>	<p>TOPIC: Second Wave Feminism          QUESTION: How did the second wave of feminism impact the fight for women's equality?</p>  <p>PRIMARY SOURCE: "The Women's Strike for Equality" in Washington, D.C., 1963</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 \(HANDOUT\)](#)

<b>WRITING ARGUMENT</b> Name: _____	
When composing a formal argument, name-calling, repeating yourself, distraction, the bandwagon approach, circular reasoning, and other deceptive techniques are ineffective. Critical thinkers require thoughtful reasons, sincere appeals, and clear, relevant support. State your claims, offer valid reasons, and provide support (relevant and sufficient evidence). The philosopher Aristotle determined that all persuasive appeals fall into one of three types: <b>LOGOS:</b> A logical appeal based on sound and reasonable thought. <b>PATHOS:</b> An appeal to emotions like anger, sadness, affection, or joy. <b>ETHOS:</b> Moral expertise and knowledge; an understanding of right and wrong.	
<b>PREWRITING:</b>	
TOPIC	
POSITION or THESIS	What position are you arguing?
AUDIENCE	Whom are you trying to persuade?
MAIN CLAIMS	
<b>ORGANIZING:</b> Your position / claim must be supported by valid reasons and evidence. The organizer has room for three supporting reasons, but you may have more than three. Example:	
<b>Claim</b> The defendant did not rob the grocery store.	<b>Reason/appeal</b> The witness's timeline of events (5 minutes) does not make sense. (logical appeal)
	<b>Evidence</b> The witness saw the defendant enter the store when he started to make breakfast.
	<b>Evidence</b> The witness states that his girls were ready when he saw the defendant leave the store.
	<b>Evidence</b> Cooking girls (hot breakfast) takes 15 minutes. The suggested timeline of the robbery is wrong.
<b>ADDRESS COUNTERARGUMENTS:</b> What counterclaims might your opposition make? Respond to major objections in advance. Some people disagree and argue that... _____ However, _____	

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

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**CHARACTER:** \_\_\_\_\_ **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?

<b><u>TRAIT / CHARACTERISTIC</u></b>	<b><u>TEXTUAL EVIDENCE</u></b> (and page #)
	<hr/> <hr/> <hr/> <hr/>

RESOURCE  
PREVIEW

**PART 2: CONFLICTS FOR THIS CHARACTER**

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

### **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

\_\_\_\_\_.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

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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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# 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

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

<p><b>KEY QUOTE:</b></p> <p>This need <u>not</u> be dialogue (a character speaking). Any words from the book can be your quotation.</p>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
<p><b>KEY PLOT MOMENT:</b></p>	<hr/> <hr/> <hr/>
<p><b>KEY CONFLICT:</b> (Internal or external)</p>	<hr/> <hr/> <hr/> <hr/>
<p><b>KEY SETTING / LOCATION:</b></p>	<hr/> <hr/> <hr/> <hr/>
<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>	<hr/>
<p><b>Theme Statement:</b> (Complete sentence)</p>	<hr/> <hr/> <hr/>

RESOURCE  
 PREVIEW

**Inference:** How apparent does the author make this message? (Circle one.)

- |               |               |              |                |                   |
|---------------|---------------|--------------|----------------|-------------------|
| <u>Hidden</u> | <u>Subtle</u> | <u>Clear</u> | <u>Obvious</u> | <u>Overstated</u> |
| 1             | 2             | 3            | 4              | 5                 |

## 29: Defense Team: Public Speaking

\*MULTIPLE PERIODS

**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)

<ul style="list-style-type: none"><li><input type="checkbox"/> Emoting (showing emotion)<ul style="list-style-type: none"><li>○ _____</li></ul></li><li><input type="checkbox"/> Sound devices<ul style="list-style-type: none"><li>○ Repetition</li><li>○ Rhyming</li><li>○ Rhythm</li><li>○ Alliteration</li><li>○ Onomatopoeia</li><li>○ Parallel construction</li></ul></li><li><input type="checkbox"/> Anecdote (story)</li><li><input type="checkbox"/> Audience participation</li></ul>	<ul style="list-style-type: none"><li><input type="checkbox"/> Figurative language</li><li><input type="checkbox"/> Symbolism</li><li><input type="checkbox"/> Famous examples</li><li><input type="checkbox"/> Slogans</li><li><input type="checkbox"/> Analogy</li><li><input type="checkbox"/> Tone / voice modulation</li><li><input type="checkbox"/> Physical movement</li><li><input type="checkbox"/> Humor</li><li><input type="checkbox"/> Demonstration / performance</li><li><input type="checkbox"/> Dramatic pacing or pausing</li><li><input type="checkbox"/> Rhetorical questions</li></ul>
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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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## 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.

- 1) The narrator explains how her ancestor, Simon Finch, moved from England to...
  - A. New York.
  - B. California.
  - C. Alabama.
  - D. Kansas.
  
- 2) What does Calpurnia do for a living?
  - A. Cashier / store clerk
  - B. Cook / caregiver
  - C. Farmer / horse trainer
  - D. Lawyer / sheriff
  
- 3) What did Boo Radley do to get arrested by the town the second time?
  - A. Stole a police horse
  - B. Stabbed his father with scissors
  - C. Blocked the road with piles of rocks
  - D. Went on a date with the judge's daughter
  
- 4) To what new experience does Scout look forward to at the start of Chapter 2?
  - A. Riding in an airplane
  - B. Going to a swimming pool
  - C. Starting school
  - D. Visiting the dentist
  
- 5) Which words accurately describe young Walter and the other Cunninghams?
  - A. Lazy and dishonest
  - B. Snobby and self-important
  - C. Poor but proud
  - D. Courageous but foolish
  
- 6) The professionals of Maycomb are used to being paid...
  - A. In produce like vegetables and firewood.
  - B. In full BEFORE they do the work.
  - C. In money from other countries.
  - D. Trick question! They do not get paid.
  
- 7) What does Scout do to make Walter Cunningham feel better?
  - A. She gives him some candy.
  - B. She kisses him on the cheek.
  - C. She compliments his treehouse.
  - D. Trick question! She beats him up.
  
- 8) What is unusual about the Ewell kids?
  - A. They are obsessed with staying clean.
  - B. They ride horses to and from school.
  - C. They have invented their own language.
  - D. They attend school one day a year.
  
- 9) Which choice accurately reflects Atticus Finch as a father?
  - A. Strict and cruel
  - B. Uninterested and uninvolved
  - C. Silly and unpredictable
  - D. Calm and reasonable
  
- 10) Where does Scout find free chewing gum?
  - A. In a tree
  - B. In Jem's trunk
  - C. Deep inside Gopher Cave
  - D. Under a park bench

11) What is one thing that Scout eagerly anticipates (looks forward to) in her summer vacation?

- A. Camping and hunting
- B. Not having to read
- C. Dill returning to town
- D. Getting to play with the dogs

12) What secret does Scout keep about her incident at the Radley house?

- A. The inside of the house was filthy and infested with bugs.
- B. She broke the railing on the steps.
- C. She could hear someone laughing.
- D. It may have looked like an accident, but she went there on purpose.

13) Miss Maudie likes to joke around with the kids, but her passion is for...

- A. Studying the Bible.
- B. Washing her feet.
- C. Plants.
- D. Poetry.

14) Which option identifies a subject about which Dill will frequently lie?

- A. His age
- B. His father
- C. His grades
- D. Trick question! Dill is known for telling the truth.

**SHORT ANSWER:**

A) Explain how Scout manages to start school “on the wrong foot” (poorly).

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B) Explain how Scout Finch ends up standing at the Radleys’ porch.

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Harper Lee uses symbols like the mockingbird to develop her themes. Choose one symbolic element from *To Kill a Mockingbird* in order to perform analysis and present your understanding to the class. Explain how Lee attaches meaning to the symbol and how it develops a theme.

## GOALS

RL2: Analyze how specific details (**symbol**) develop a theme.

RL1: Cite strong **textual evidence** to support main ideas.

SL4: (Presentation of Knowledge) **Organize your ideas** and supporting evidence in a clear, logical way.



## 1) CHOOSE A SYMBOL OR MOTIF TO ANALYZE.

BIRDS	Tip: Make sure to discuss <b>fences, jays, and robins</b> as well.
ANIMALS (NOT BIRDS)	Tip: Look for examples focused on <b>turtles, dogs, and insects</b> . Pay attention to the description of Helen Robinson when she receives the terrible news about her husband.
FLOWERS	Tip: The flowers of <b>Miss Maudie, Mayella Ewell, and Mrs. Dubose</b> are connected in symbolic meaning. What theme or themes do they express?
BUILDINGS	Tip: Lee assigns meaning to the <b>Radley home, the town jail, and the courthouse</b> . The fact that the courthouse and the jail seem out-of-place is important.
SEASONS	Tip: Where does the book mention the changing of the seasons? Pay special attention to Scout's observations from Boo's porch (toward the very end).
THE RADLEY TREE	Tip: Pay attention to the description of the tree's roots.

SCOUT'S OVERALLS	Tip: What does Aunt Alexandra do with them after the attack?
TIM JOHNSON	Tip: This is a tough one. If the theme opposes killing innocent creatures, why is it Atticus who shoots the poor dog?
ATTICUS' CLOTHING, GLASSES, & WATCH	Tip: Pay special attention to the chapters at the end of the trial and after the conclusion of the trial.

2) COLLECT EVIDENCE. Find the best quotes from the novel that connect to your symbol. Use the [ANALYZING TEXTUAL EVIDENCE](#) page to record your findings. It helps to have a searchable version of the novel: <https://www.raio.org/TKMFullText.html>

3) REACH A CONCLUSION. Form the main idea of your presentation. What does the symbol represent and what does it communicate? How do you attach meaning to it?

4) ORGANIZE YOUR PRESENTATION. Your presentation is [organized like an essay](#), and each slide is like a paragraph. However, each slide should not look like a paragraph. A slide should look like a main idea/topic and a list of details that the presenter will explain.

<b>Introduction</b> (Grab attention, state the main idea, and preview supporting ideas.) What meanings are attached to the symbol? What ideas / themes are developed by it?	
	Supporting idea, topic, or example:
Body slide 1	
Body slide 2	
Body slide 3	
Body slide 4	
Body slide 5	
Body slide 6	
Body slide 7	
Body slide 8	
<b>Conclusion</b> (Restate your main idea, review supporting ideas, and make a connection.)	



## ART TERMS AND CONCEPTS:

**Subject** = what is being portrayed

**Medium** = the materials and techniques

**Treatment** = how a subject is presented

**Emphasis** = can be created with color, position, framing, or size

**Theme** = the ideas or emotions that the artist wants to communicate

**Mood** = the intended emotion of the viewer

**Tone** = the artist's attitude on the subject

**Style** = how the artist uses the chosen elements and devices in the work

**More art terms** = line, shape, movement, texture, color, dimension, perspective, space, scale, balance, contrast.

### 2) BRAINSTORM IDEAS.

Which aspects of the novel interest you the most?

What is your goal for the piece? How do you want to impact the viewer?

Which elements would be interesting to explore visually?

### 3) PLAN YOUR ART.

What elements from the novel (theme, image, symbol, mood, etc.) will you explore visually?

What medium (sketch, collage, graphic design, painting, photograph, etc.) will you use?

What aspects of visual design (perspective, contrast, etc.) will you apply to the subjects?

### 4) CREATE YOUR ART.

Create an original work of art (sketch, collage, graphic design, painting, sculpture, etc.) inspired by *To Kill a Mockingbird*. Choose one or more elements from the novel (theme, image, symbol, point of view, character, mood, event...) to explore in art.

NOTE: You will be graded on your ideas and interpretations, not your artistic skills.

### 5) WRITE YOUR ARTIST'S STATEMENT (EXPLANATION).

Compare your creation to the original novel. Use literary terminology and art terminology.

# Mapping Maycomb – Setting and Symbols

RL1 Key Ideas & Details: Textual Evidence | RL3 Key Ideas & Details: Interacting Elements  
SL5 Presentation of Knowledge and Ideas: Presentation Media



## OVERVIEW

In *To Kill a Mockingbird*, Harper Lee uses the town of Maycomb not just as a setting, but as a collection of symbols that relate to justice, racism, childhood, fear, courage, and morality.

In this project, you will create a map of Maycomb that highlights important locations and literary symbols from the novel. Each symbol's inclusion on your map must be supported by textual evidence and a brief explanation of its meaning (Note: Not all locations are symbols).

By the end of this project, you should be able to explain how setting and symbolism work together to create meaning in *To Kill a Mockingbird*.

## REQUIRED LOCATIONS / SYMBOLS

- 1) The Radley Tree
  - 2) The Courthouse
  - 3) Mayella's Flowers
  - 4) Mrs. Dubose's House
  - 5) The African American Neighborhood and/or Calpurnia's Church
  - 6) Miss Maudie's House
- You are encouraged to include additional features and/or symbols from Maycomb.

## STEP 1: LIST IMPORTANT FEATURES OF MAYCOMB.

Create a list of places, landmarks, or features in Maycomb that appear in the novel. This should include the required locations and any others that you recall.


## STEP 2: IDENTIFY THE SYMBOLS

Which locations or features act as symbols in the novel? Not every location or feature has symbolic meaning, but make sure to identify those that do. Ask yourself:

- What elements or ideas does this feature represent?
- Does it connect to ideas like justice, innocence, understanding, prejudice, or courage?

## STEP 3: COLLECT TEXTUAL EVIDENCE

For each symbol, choose one direct quote from the novel that relates to that symbol.

Example: "The one place where a man ought to get a square deal is in a courtroom..." (Lee 224)

## STEP 4: MAP MAYCOMB

Create a hand-drawn or digitally designed map of Maycomb. You may complete this project as a poster board, a page sheet of paper, a digital document, or a slideshow (one overview slide and then a slide for each important location).

## STEP 5: SYMBOL CALLOUTS

For each symbolic feature, include a callout or text box connected to that location.

Each callout must include: the name of the symbol, one piece of relevant textual evidence (with proper citation), and a brief explanation of the symbolism.

## STEP 6: WRITE A FINAL CONCLUSION.

Write a one-paragraph conclusion (6-8 sentences) that answers the following:

- Why is Maycomb important as a setting in *To Kill a Mockingbird*?
- How do the locations/symbols help to shape the story's themes?
- How does Harper Lee use the entire town as a symbol?

# To Kill a Monologue (Character Voice)

RL3 Key Ideas and Details: Characterization  
W3A Writing Narrative: Point of View  
SL6 Presentation of Ideas: Adapting Speech

The dramatic adaptations of *To Kill a Mockingbird* have thrilled many actors and audiences. However, many (and by “many,” I mean myself alone) complain that the adaptations fail to include powerful soliloquies that enable deeper characterization.

Demonstrate your understanding of **point of view** and **characterization** through creative writing and performance. Write a monologue that gives voice to a character (other than Scout) at a specific point in their story. As the novel recommends, try to see things from their personal point of view. For example, you might give Aunt Alexandra a chance to explain how she came to cope so well with social appearances.

## PRECISE TERMS

A **monologue** is spoken aloud and may be heard by others.

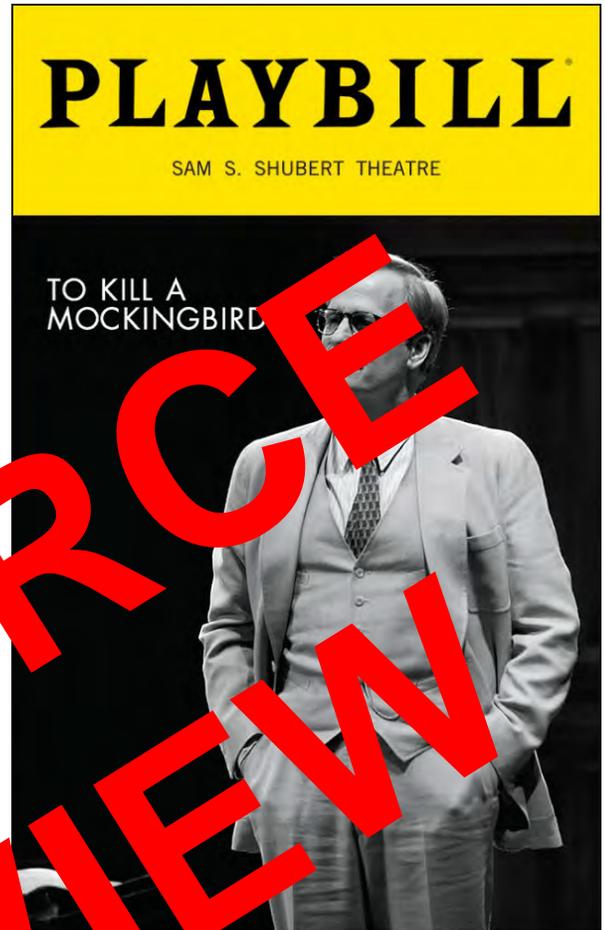
A **soliloquy** (a specific type of monologue) is when a character speaks their thoughts as if no one else in the story can hear them, often directly to the audience.

For this task you need to demonstrate thoughtful understanding of the selected character, a clear point of view, and language adapted to reflect the character and engage the audience.

## CHOOSE YOUR CHARACTER:

<input type="checkbox"/> Tom Robinson	<input type="checkbox"/> Atticus Finch	<input type="checkbox"/> Mayella Ewell	<input type="checkbox"/> Aunt Alexandra
<input type="checkbox"/> Mrs. Dubose	<input type="checkbox"/> Calpurnia	<input type="checkbox"/> Jem Finch	<input type="checkbox"/> Dolphus Raymond
<input type="checkbox"/> Rev. Sykes	<input type="checkbox"/> Arthur Radley	<input type="checkbox"/> Mrs. Gates	<input type="checkbox"/> Stephanie Crawford
<input type="checkbox"/> Judge Taylor	<input type="checkbox"/> Bob Ewell	<input type="checkbox"/> Dill Harris	<input type="checkbox"/> Other:

EXPLAIN YOUR CHOICE: What about this character / role interests you?



## FIND PRIMARY SOURCES TO SHARE.

What counts as a primary source? A primary source is an artifact, document, recording, or any other source of information that was created at the time and place under study.

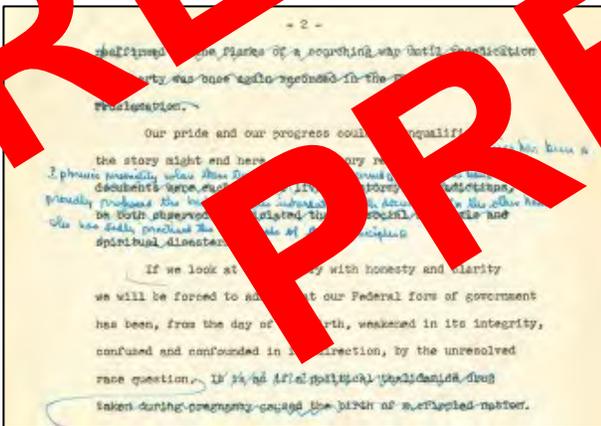
- Archives and manuscripts
- Photographs and recordings
- Journals, letters, and diaries
- Speeches (written or recorded)
- Books, newspapers, and magazines published at the time
- Social posts (not applicable)
- Government publications
- Memoirs / witness accounts
- Records of organizations
- Printed ephemera (small items or papers intended for short-term use)
- Artifacts (clothing, furniture, etc.)
- Research data (from the time)



1943 poster, US War Manpower Commission



1957 school integration Little Rock - *Common Sense News*



1962 speech manuscript - Martin Luther King Jr.



Cicero Race Riot of 1951 - *Chicago Tribune* photo

## PRESENT YOUR GALLERY TO THE CLASS. For each source explain...

- What is shown.
- The original source and purpose.
- The point of view (also tone and bias).
- What can be learned.
- Connections to *To Kill a Mockingbird*.
- How you found it (MLA citation).

# Hypocrisy Editorial (Argument)

W1A Writing Argument: Organizing claims, reasons, and evidence

W1B Writing Argument: Addressing counterclaims

## TASK: WRITE AN EDITORIAL ADDRESSING A HYPOCRISY THAT YOU FIND UNACCEPTABLE.

B.B. Underwood, the reporter in Maycomb, writes an editorial after the killing of Tom Robinson. He puts his outrage in writing for all the world to see.

...There was a brief obituary in the Colored News, but there was also an editorial.

Mr. B. B. Underwood was at his most bitter, and he couldn't be any less who canceled advertising and subscriptions. (... he'd still get a few advertising and subscriptions. If he wanted to make a fool of himself in his paper that was his business.) Mr. Underwood didn't talk about miscarriages of justice, he was writing so children could understand. Mr. Underwood simply figured it was a sin to kill cripples, be they starting, sitting, or escaping. He liked that Tom's death to the senseless slaughter of songbirds by hunters and children, and Maycomb thought he was trying to write an editorial political enough to be reprinted in *The Montgomery Advertiser*. (L 114-114)

### TERMS

**Argument:** A claim or position that a writer puts forward and supports with reasons and evidence in order to persuade the reader.

**Editorial:** An article that argues a reporter or newspaper's position on a specific issue. Editorials may explain, criticize, praise, or call readers to act. Editorials try to influence public opinion by convincing readers to agree with that position.

**Hypocrisy:** When an individual or group claims to have certain beliefs, values, or standards while behaving in a contradictory way. For example, a gossip who claims to despise gossip.

### HYPOCRISY IN TO KILL A MOCKINGBIRD

The courthouse and trial	The kindness of the Missionary Society
Miss Caroline forbidding Scout's reading	Mrs. Merriweather's Christian spirit
Jem's class celebrating the Egyptians	Sheriff Tate's response to Ewell's death
Miss Gates' lesson opposing prejudice	Bob Ewell as concerned parent

# Campaign for Robinson's Defense

W1: Write arguments and support claims with evidence.

W4: Produce clear, coherent writing appropriate to task and audience.

SL4: Present information and arguments persuasively.

## HYPOTHETICAL SCENARIO:

Imagine that Tom Robinson was NOT killed in custody. Atticus Finch is filing an appeal, arguing that the trial was fundamentally unfair due to racial bias, unreliable testimony, and a failure of justice. To reverse this injustice, Atticus calls for support.



The NAACP, which provided support in many high-profile cases, created the Robinson Defense Fund and a public advocacy campaign. They aim to raise money for Robinson's defense, increase awareness of racial injustice in the courts, and build support for a possible pardon.

**DEFINITIONS:** An appeal is not a completely new trial (no new witnesses or evidence).  
Public pressure doesn't directly affect judges or juries.  
A pardon is a pardon. In Alabama, it comes from the Board of Pardons.

## TASK: YOU WORK FOR A PUBLIC RELATIONS AND MARKETING FIRM. PITCH A PROPOSAL FOR THE ROBINSON CAMPAIGN.

You will design and pitch a persuasive advocacy campaign with the NAACP's goals in mind.

- Demonstrate an understanding of **the case** and trial.
- Employ **persuasive appeals** (ethos, pathos, logos).
- Argue by organizing **claims, evidence, and reasoning**.
- Address **counterarguments**.
- Make thoughtful choices about **media, audience, and message**.

# Someone Else's Shoes (Point of View)



RL6 Craft and Structure: Point of view  
W3A Narrative: Consistent point of view  
W3B Narrative: Effective techniques

Lee's choice of point of view is essential in the telling. *To Kill a Mockingbird* would be very different from the point of view of any other character or of the embodied voice who is not personally involved (third-person narrator).

Thematically, Scout learns to see from other points of view—to “stand in someone else’s shoes.” Similarly, Lee asks us to view racial injustice in a small town through the eyes of two youngsters.

“She had learned not to look someone up to a Cunningham for anything, but if Walter and I had put ourselves in her shoes we’d have seen it was a honest mistake on her part.” (Lee 30)

... you children last night made Walter Cunningham stand in my shoes for a minute...” (159)

em, if you can stand in Bob Ewell’s shoes a minute. I destroyed his last shred of credibility at that trial, if he had any to begin with.” (Lee 222)

“Atticus was right. One time he said you never really know a man until you stand in his shoes and walk around in them. Just standing on the Radley porch was enough.” (Lee 283)

## PART 1: ANALYZE THE POINT OF VIEW IN *TO KILL A MOCKINGBIRD*.

Complete the organizer on the next page. Explain the effects of the novel’s point of view.

## PART 2: REWRITE PART OF *TKM* FROM AN ALTERNATE POINT OF VIEW.

Tell part of the novel from “someone else’s shoes.” The next page will help you think about the various options (shown in bold) for point of view in a narrative. After your altered version, include an explanation of the new point of view and how it changes the telling of the story.

LANGUAGE ARTS AND LITERATURE

26) The point of view of *To Kill a Mockingbird* is best described as...

- A. An all-knowing being observes the town without interacting.
- B. A reporter recalls events from years ago.
- C. A little girl tells what is happening in her life as it happens.
- D. A grown woman looks back on important memories.

27) Which of these themes is the MOST important to *To Kill a Mockingbird*?

- A. A loving family can accomplish anything.
- B. It is a sin to harm the innocent.
- C. Courage can take many forms.
- D. If you must choose between your pants and your life, choose life.

28) The references to birds and animals are mainly used as...

- A. Characterization.
- B. Irony.
- C. Symbols.
- D. Plot events.

29) "Talking to Francis gave me the sensation of settling slowly to the bottom of the ocean." (83)

This quote is an example of...

- A. Plot.
- B. Figurative language.
- C. Motif.
- D. Verbal irony.

30) "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) This quote mainly reflects...

- A. Imagery.
- B. Conflict.
- C. Motif.
- D. Irony.

31) "'Well, Mayella was raisin' this holy racket so I dropped m'load and run as fast as I could but I run into th' fence, when I got distangled I run up to the' window and I seen... that \*\*\*\*\*

yonder..." (175) This quote is an example of...

- A. Foreshadowing.
- B. Internal conflict.
- C. Ambiguity.
- D. Dialect.

32) "The first reason happened the day I rolled into the Radley front yard. Through all the head-shaking, quelling of nausea and Jem-yelling, I had heard another sound, so low I could not have heard it from the sidewalk. Someone inside the house was laughing." (42) This quote has the LEAST relation to...

- A. Foreshadowing.
- B. Mystery.
- C. Characterization.
- D. Symbolism.

33) The story about Jem and Mrs. Dubose's flowers is an example of...

- A. Rhetoric.
- B. Subplot.
- C. Foreshadowing.
- D. Sound device.

34) "Dill was off again. Beautiful things floated around in his dreamy head. He could read two books to my one, but he preferred the magic of his own inventions. He could add and subtract faster than lightning, but he preferred his own twilight world, a world where babies slept, waiting to be gathered like morning lilies." (145) This quote mainly reflects...

- A. Direct characterization.
- B. Historical context.
- C. Code-switching.
- D. Structural effects (tension).

35) Which of these options best represents a dynamic character?

- A. Bob Ewell
- B. Jem Finch
- C. Dolphus Raymond
- D. Maudie Atkinson

36) Aunt Alexandra has a premonition (strange prediction) that something bad will happen on Halloween. This detail is an example of...

- A. Foreshadowing.
- B. Imagery.
- C. Theme development.
- D. Historical context.

37) \_\_\_\_\_ is when the narrator shows clear bias or attitude about events or characters.

- A. Tone
- B. Rhetoric
- C. Sarcasm
- D. Omniscience

38) Part I and Part II of *To Kill a Mockingbird* are most different in terms of...

- A. Mood.
- B. Point of view.
- C. Setting (location).
- D. Historical context.

39) Which change in the point of view occurs in *To Kill a Mockingbird*?

- A. One section is from Helen Robinson's point of view.
- B. One chapter is from Atticus's point of view.
- C. Part I is told in the past tense, and Part II is told in the present tense.
- D. Sometimes the narrator speaks as her adult self.

40) When analyzing a narrative, a motivation is best described as...

- A. A key event that moves the story forward.
- B. What a character wants.
- C. An element that is emotionally moving.
- D. A reader's purpose for reading.

41) Calpurnia's \_\_\_\_\_ when she attends her church reflects cultural awareness and social adaptability.

- A. Figurative language
- B. Code-switching
- C. Narrative voice
- D. Rhetorical questions

42) The reader expects the jury to rule against Tom Robinson. Jem is certain that Robinson will be set free. This difference in understanding/point of view creates \_\_\_\_\_.

- A. External conflict
- B. Figurative Language
- C. Historical context
- D. Dramatic irony

43) Which choice is the best example of a subplot or episode?

- A. "The Trial of Tom Robinson"
- B. "Growing up in Maycomb"
- C. "Getting Even with Mrs. Dubose"
- D. "The Mystery of Boo Radley"

44) Which theme connects the flowers of Mrs. Dubose, Miss Maudie, and Mayella Ewell?

- A. Love is a battlefield.
- B. Life can end suddenly and unexpectedly.
- C. People seek the good in life even in harsh circumstances.
- D. Be positive, and good things will happen.

45) Which character is LEAST represented by the symbol of the mockingbird?

- A. Aunt Alexandra
- B. Scout Finch
- C. Tom Robinson
- D. Boo Radley

46) Which choice is NOT a major aspect of Harper Lee's style in *TKM*?

- A. Dialect
- B. Sensory details / imagery
- C. Building tension
- D. Sound devices

SHORT RESPONSE

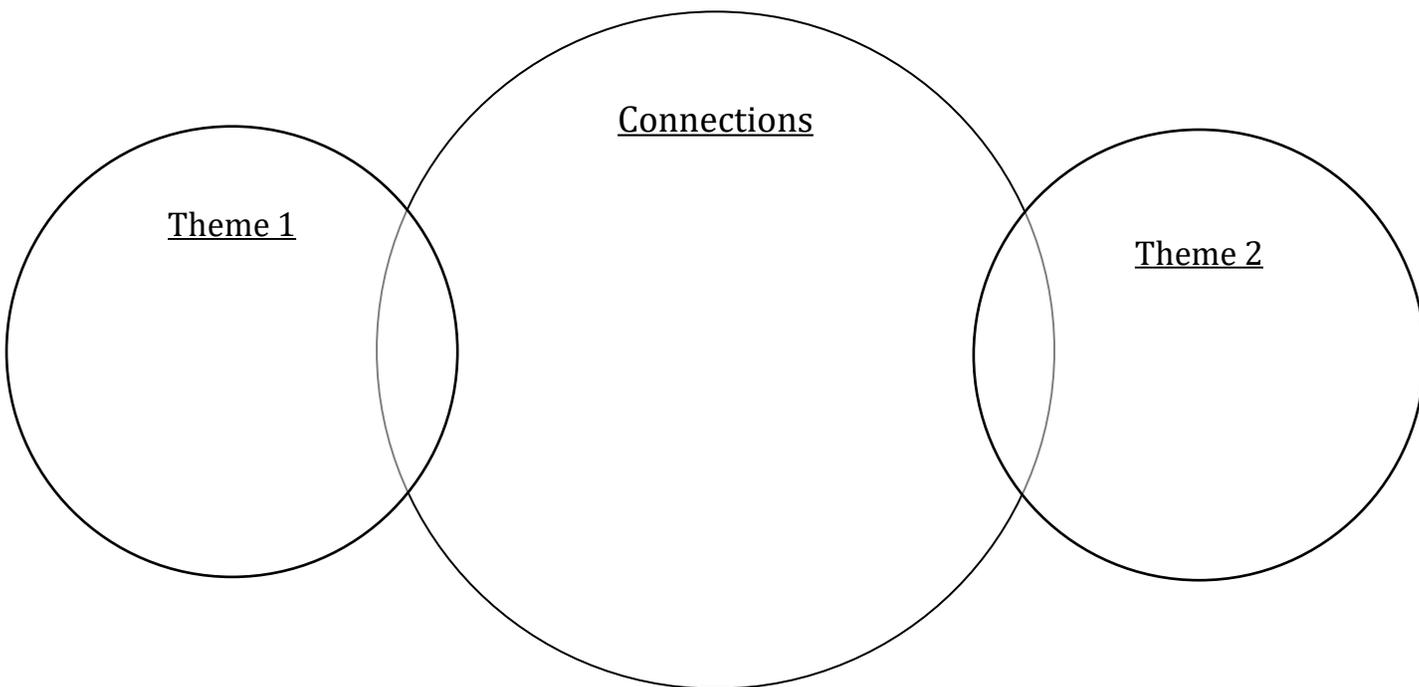
151) Matching: Match each description to its role as a **plot event**.

___ The attack on Scout and Jem	A. Exposition
___ Introduction of Maycomb and the Finch family	B. Rising Action
___ Atticus becomes Tom Robinson's lawyer	C. Climax
___ The trial proceedings	D. Resolution
___ Sheriff Tate's final decision regarding Boo Radley	E. Inciting incident

152) **Theme:** Identify one important theme in *To Kill a Mockingbird*. Explain how Lee uses specific elements in the novel in developing this theme.

153) **Theme:** What is Lee's main message about growing up? How does she develop this theme? Use key details from the novel to support your answer. (Hint: Point of view is important.)

154) **Themes:** Many consider *To Kill a Mockingbird* a masterpiece due to Lee's ability to weave themes together. Use the graphic to explain TWO interconnected themes in *To Kill a Mockingbird*.



155) Explain how this quote develops TWO **themes** in *To Kill a Mockingbird* at the same time:

“You gonna run out on a dare?” asked Dill. “If you are, then-”  
“Dill, you have to think about these things,” Jem said. “Lemme think a minute... it’s sort of like making a turtle come out...”  
“How’s that?” asked Dill.  
“Strike a match under him.”  
I told Jem if he set fire to the Radley house I was going to tell Atticus on him.  
Dill said striking a match under a turtle was hateful.  
“Ain’t hateful, just persuades him—‘s not like you’d chunk him in the fire,” Jem growled.  
“How do you know a match don’t hurt him?”  
“Turtles can’t feel, stupid,” said Jem.  
“Were you ever a turtle, huh?” (14)

156) **Point of view:** Who is the narrator of *To Kill a Mockingbird*? What effect does this point of view have on the telling?

157) Check the options that correctly identify the **narrator / point of view** of *To Kill a Mockingbird*.

<input type="checkbox"/> IDENTIFIED	<input type="checkbox"/> UNIDENTIFIED
<input type="checkbox"/> FIRST-PERSON P.O.V.	<input type="checkbox"/> THIRD-PERSON P.O.V.
<input type="checkbox"/> PRESENT TENSE	<input type="checkbox"/> PAST TENSE
<input type="checkbox"/> OMNISCIENT	<input type="checkbox"/> LIMITED KNOWLEDGE
<input type="checkbox"/> RELIABLE (mostly)	<input type="checkbox"/> UNRELIABLE (completely)
<input type="checkbox"/> NEUTRAL TONE	<input type="checkbox"/> BIASED TONE

158) **Point of view:** Is the narrator young, old, or both? Why is this important in the telling?

159) **Symbol:** Explain the symbolism of the titular (from the title) mockingbird. What does it represent? How does Lee imbue a bird with so much meaning? What purpose does it serve?

160) **Symbol:** Go beyond the birds. What is another element of *To Kill a Mockingbird* that contains symbolic meaning? Explain the symbol by discussing its meaning, development, and purpose.

161) Matching: Match the idea to its corresponding **symbolic element**. (Use each letter once.)

___ Appearances over truth	A. The jailhouse
___ A friendly connection	B. Flowers
___ Hope for a better life	C. Seasons
___ The lessons of growing up	D. The Radley tree
___ Innocence and benevolence (goodness)	E. The mockingbird

162) Analyze this quote in terms of **characterization** and **symbolism**:

One corner of the yard, though, bewildered Maycomb. Against the fence, in a line, were six chipped-enamel slop jars holding brilliant red geraniums, cared for as tenderly as if they belonged to Miss Maudie Atkinson, had Miss Maudie deigned to permit a geranium on her premises. People said they were Mayella Ewell's. (175)

163) **Structure**: Why does Lee split *To Kill a Mockingbird* into two parts? Use the table to compare and contrast Part I and Part II. Think about setting, point of view, mood, plot, and theme.

<u>PART I ONLY</u>	<u>BOTH</u>	<u>PART II ONLY</u>

164) **Structure**: Lee develops the main plots of *To Kill a Mockingbird* in parallel (together and at the same time). Identify the **two main plots** and explain how they develop together.